

Our remaining work will require more of that bipartisan spirit when it comes to closing out appropriations, confirming more nominees, and other subjects as well. So let's continue the momentum and keep moving forward.

I suggest the absence of a quorum.

The PRESIDING OFFICER. The clerk will call the roll.

The bill clerk proceeded to call the roll.

Mr. LEAHY. Mr. President, I ask unanimous consent that the order for the quorum call be rescinded.

The PRESIDING OFFICER. Without objection, it is so ordered.

RECOGNIZING A NEW CERES STATUE FOR THE VERMONT STATE HOUSE DOME

Mr. LEAHY. Mr. President, this Friday, November 30, at noon, Vermonters will be gathering to see a large crane carefully hoist a 14½-foot carved statue of Ceres, the goddess of agriculture, atop the newly gilded dome of the statehouse in Montpelier. I was born in Montpelier, and I am proud of this because it is going to be a great moment for our State and for everyone involved in the project, which has captured the attention of not only Vermonters but of those who have been following the project from great distances with the help of social media.

The new version of Ceres replaces a 1938 replica of the original statue that was removed last April after too many severe Vermont winters took a toll on the wood figure. Since that time, Vermont artists Jerry Williams and Chris Miller have been hard at work creating the new Ceres, first sculpting a model and then, out of a big piece of mahogany, they chiseled the final mahogany figure.

Marcelle and I and my sister Mary, along with David Schutz, had the pleasure of visiting the Vermont Granite Museum in Barre, VT, a few months back to witness Mr. Miller at work.

I am the grandson of two stone carvers. One of my grandfathers immigrated to Vermont from Italy. The other, my Irish grandfather, carved stone in Barre. So it was a thrill to see how Mr. Miller used the original tools of the trade.

He took raw wood and turned it into the fine details we now see, from Ceres' flowing robes to the distinctive veins in her hands. It was really remarkable to see this hunk of wood turn into a real person.

Both artists learned their techniques by studying in the studios of Barre's stone carvers. It is a specialized art that requires intense dedication, patience, skill, and practice. We are so fortunate that artists such as these have carried on a tradition that makes Vermonters proud.

It reminds me of the times as a child when I would go in and watch stone carvers at work in Barre, where my father was born, and watch them turn stone into pieces of pure art.

In this case they are using wood. Incidentally, the reason the statue is made out of wood instead of stone is

that wood weighs less, and there is only so much weight the dome can hold.

I grew up in a home across the street from the Vermont State House. Ceres was always in our sights. Walking to school, coming back from school, doing my paper route, and being out with my brother and sister and my parents, we would always see Ceres. She is a strong figure, one that befits a State where farming and soil and hard work are so closely linked to our lives.

Frankly, over the past few months, when I have been home in Vermont, going by the statehouse and seeing it without Ceres has been odd because it has always been part of my life. So this Vermonter and Vermonters like my wife Marcelle and others are going to be glad to have her back.

Mr. President, I ask unanimous consent that this November 10 article from the Barre, VT, Times Argus, profiling these two sculptors be printed in the RECORD.

There being no objection, the material was ordered to be printed in the RECORD, as follows:

[From the Times Argus, Nov. 10, 2018]

FOR THE LOVE OF CARVING: JERRY WILLIAMS AND CHRIS MILLER EARN GOVERNOR'S HONORS
(By B. Amore)

Jerry Williams and Chris Miller are united in their love of the ancient craft of carving. It is this common love that has brought them together as a team in creating the 14.5-foot statue of Ceres for the Vermont State House dome. This project, and their separate accomplishments, have won them the 2018 prestigious Governor's Award for Excellence in the Arts, which will be presented by Gov. Phil Scott at the State House Nov. 14.

Carving, a reductive process that was once part of every classical sculptor's training, has now become the purview of a discrete selection of artists in the United States. Barre, of course, is a mecca of stone carving, primarily in granite. Its community of skilled carvers who work in the monument trade, as well as executing large public art sculptures and making their own personal work, is a unique resource.

The native stone of the surrounding region, and the culture of carved sculpture, drew both Williams and Miller, albeit by different paths. Williams talks of attending the art program at Johnson State College and being the only one interested in learning clay sculpture. It was at a time when conceptual work and mixed media held sway in the art world, but he was interested in learning the basics of sculpture. In order to learn "real" sculpture at the source, he set up an internship with Frank Gaylord, who trained a generation of Barre sculptors. That internship turned into a job and a life in granite.

Eventually, Williams founded his own shop, the Barre Sculpture Studio. He talks of belonging to a "lineage" in the sense of the classical studio system that exists in Carrara, Italy, and that was brought to Barre and to the Vermont Marble Company in Proctor in the 19th century.

Generally, a well-known sculptor would create a model and the expert carvers in the sculpture studios would then execute it. "Youth Triumphant," a Barre monument depicting a young warrior pleading for world peace, was carved by Gino Enrico Tosi, Enrico Mori and John Delmonte from a model created by famous New York sculptor C. Paul Jennewein. Williams is one of the

few sculptors in Barre who creates his own model for a commission and then sees it through to execution in his studio.

Miller began woodcarving independently in 1976 while studying art at Southern Connecticut State University and Southern Vermont College in Bennington. Although he is largely self-taught, he worked with the sculptors Lothar Werslin and Billy Brauer of Vermont to hone his skills in drawing, sculpture, and anatomy. For his first 25 years as a working artist, he carved only in wood.

Living in Calais, in Barre's shadow, it was inevitable that Miller would eventually carve stone. Finding his way to the studios of several Barre sculptors, he learned the rudiments of stone carving, and since then has been working in wood and stone, doing both public commissions and personal work.

According to Miller, Williams' classical studies have enabled him to become one of the best figurative sculptors in Vermont. As Miller meticulously carves the Ceres statue in wood, he is constantly taking measurements from Williams' exquisite model.

Williams is a consummate artist and craftsman, and builds his models from the inside out, beginning with a metal armature, layered over with clay to create a nude body, then layering clothing on that. His knowledge of anatomy underlies the figure, giving it a much more realistic sense than most contemporary sculptors are able to achieve with less rigorous means. Miller's own anatomy studies enhance the liveliness of his carving so that there is an incredible flow to Ceres' robes—something that is very evident in the supine form that is near completion at the Vermont Granite Museum in Barre.

Miller's portraits in wood are incredibly sensitive. The character of the individuals shines through the seemingly obdurate material. Miller is imbued with a love of carving and speaks of feeling relaxed and joyous at the end of a day of work. His portrait piece "Stanley Fitch," complete with eyeglasses carved on the face, feels like an integral part of his subject's personality.

The elderly farmer, "Percy," and the couple, "Howard and Dot," are more expressive and personal than a photograph or a painting. The character of each person seems alive before our eyes, under Miller's sensitive strokes. The flow of the lines of carving, all done by hand, follow the form as intimately as a sculptor's fingers working clay. This is an extraordinary achievement and a real legacy creation for many generations.

Most of Miller's personal work in granite and marble is figurative. The female form seems to be of endless inspiration to him. He has also joined forces with other sculptors who have an ongoing project at the Millstone Hill Sculpture Park on the site of the old Websterville quarry. There is a plentiful supply of grey Barre granite, and one never knows when one of Miller's trolls or Hephaestus, the god of fire, might emerge from an old quarry block. Another popular work is a sculptural truck that Miller built, with community support, that resides in Maple Corner, Calais.

Miller doesn't see much of a difference between public and private work. He approaches them with the same spirit. With personal sculptures shown in galleries, he never knows where they will end up. With a public art piece, the area has to be researched, and the artist has to come up with an idea that is relevant. For one commission in Marion, Iowa, a bike-centric community, Miller designed a bike rack supported by granite gloves carved from the town's photos. One of his bike racks featuring gargoyles engaged in an eternal tug of war graces Barre's North Main Street.

Williams' approach to working with clients on public commissions is a genuinely collaborative one, whether he is working on a

memorial sculpture for a family grieving over the loss of their infant daughter or a 10-foot-high granite Teddy bear for Highland Park in Dallas, Texas. His *modus operandi* is consistently professional, beginning with drawings, moving towards a clay model, then the final execution in stone using diamond saws and pneumatic tools powered by air. For the Barre City and Elementary School, Williams chose to create a collection of free-standing Teddy bears tumbling playfully in one of the sculptural niches at the school.

Williams admits that the challenge of running a carving business and creating personal work is not an easy one. He's not sure that there is a "happy medium," and often feels that he is "stealing time" to make personal work. His personal work is often carved granite and mixed media. Two pieces that demonstrate this are "Argon," a split sphere, combining high polish and texture that contains a line of blue argon gas. "Neon," a linear piece with a mysterious, mask-like face, is illuminated with a center of red. Williams loves the effect of the light energy contrasting with the density of the stone. Other pieces are always representational, but not figurative. The work "Warm Gun" is a tour de force of softly draped fabric covering a form that reveals itself as a gun only after close inspection.

Williams and Miller belong to a group of sculptors who believe in collaboration. At times, an artist is awarded a commission and will come to Williams to create the model. If Williams or Miller needs help on a larger project, they may bring in one or two other carvers. Large-scale sculpture takes a cooperative effort, and it is this spirit of sharing between Williams and Miller that animates the Ceres project. They both tell of a chance meeting at LBJ's store in Worcester and discussing the requirements for the Ceres sculpture. It was that informal conversation that led them to the path of creating a proposal together to apply for the commission.

Williams was involved in the early days of the Barre Sculptors and Artisans Guild, a loose affiliation of Barre carvers who were also creating their own personal sculpture. What began as a Friday afternoon gathering to drink beer together at Gaylord's studio blossomed into a group that showed their work together. Their first show filled Williams' studio in 1986. Some of those carvers still participate in the annual Stone Show at Studio Place arts.

Williams also participated in the Burlington International Sculpture Symposium organized by University of Vermont professor and sculptor Paul Aschenbach. The intense six-week symposium resulted in a park on the site of the Moran Municipal Generation Station, which endured for 23 years. Local sculptors worked with sculptors from Japan, Germany, Czechoslovakia, Scotland, the Netherlands and Romania to create a people-friendly environment that has been temporarily dismantled and hopefully awaits a second installation in Burlington's redesigned waterfront area.

Sue Higby, director of Barre's Studio Place Arts (SPA), has supported the personal work of Barre carvers by hosting the annual Stone Show at SPA. She has also been a key mover in the execution of public projects in Barre, including developing and securing funding for the Stone Sculpture Legacy Program, which was supported initially by the Charles Semprebon Fund. It was Higby who approached Miller with the idea of creating a site-specific piece in a narrow space between Studio Place Arts and Barre City Place. The resulting "Unzipping the Earth," simultaneously a sculpture and a garden, was designed and executed by Miller, and won the 2014 American Society of Landscape Architects Merit Award for Public Places.

Both Miller and Williams are outstanding examples of the creativity and perseverance that marks sculptors who carve stone or wood. In dealing with an obdurate material, one has to have an eternally flexible attitude—a willingness to work with the stone, not in competition with it—a willingness to bend the carving to follow the flow of the grain of the wood or stone.

Vermont is fortunate to count these seasoned professionals among the ranks of its profuse community of artists. They are exemplars of artists who have followed their individual paths, and have succeeded in creating exceptional works of art in both the public and private sphere. They have given generously to their communities, and richly deserve the Governor's Award for Excellence in the Arts.

Mr. LEAHY. Mr. President, I suggest the absence of a quorum.

The PRESIDING OFFICER. The clerk will call the roll.

The bill clerk proceeded to call the roll.

Mr. CORNYN. Mr. President, I ask unanimous consent that the order for the quorum call be rescinded.

The PRESIDING OFFICER. Without objection, it is so ordered.

BORDER SECURITY

Mr. CORNYN. Mr. President, next Friday marks an important deadline in funding the Federal Government. While we have been effective in passing appropriations bills that have funded 75 percent or so of the government, there is still a small but important portion left to be negotiated before we break for Christmas.

Part of the debate will be how we go about securing our border, especially as recently, several large caravans of men, women, and children have left their homes in Central America and made the long, dangerous trek to the United States via Mexico. The truth is that the caravans occur on a daily basis. Of course, most of that hadn't penetrated the consciousness of the American people because it took thousands of people en masse, in a big caravan, to actually get their attention and get the attention particularly of the President of the United States.

I bet it would surprise most Senators and most Members of the House to know that in 2017 alone, there were 396,000 people detained at our southern border—almost 400,000 people. These caravans, whether they are the large, massive caravans like we see in Tijuana or the minicaravans that occur daily in places like the McAllen sector for the Border Patrol—this is a big and important issue. But funding is only one piece of the puzzle when it comes to border security and the migrant crisis.

I would like to say that I was encouraged by a story that I saw in the Washington Post dated November 24 entitled "Deal with Mexico paves way for asylum overhaul at U.S. border." This article goes on to talk about a policy of "Remain in Mexico," where the Mexican Government has actually provided work permits and offered asylum to Central Americans transiting Mexico. Some of them have taken the Govern-

ment of Mexico up on those, but many of them want to come to the United States, understandably, and the problem is how to deal with these large numbers of asylum seekers. This development, if it proved to be accurate, I think represents an impressive change in policy on the part of the Government of Mexico in a very constructive sort of way.

I want to congratulate Secretary Nielsen, the Secretary of Homeland Security, Secretary Pompeo, and the entire Trump administration for undertaking this delicate and difficult negotiation because this really represents a sea change in the way the Government of Mexico regards the migrant crisis. In other words, it is not just our problem. They themselves regard it as part of the solution to this challenge.

But the truth is, we can't look at this issue like we are looking through a soda straw. I had reporters yesterday ask me "Well, what about what is happening at the bridge in Tijuana," as if that were the whole story. We can't narrowly focus on just one part and refuse to see the full picture, and that is what I want to talk about here briefly.

We won't secure our borders and we won't solve the migrant crisis or improve our asylum system by simplistically looking at the problem. We need to look at this as symptoms of a far more serious problem. This is especially true as the issue of migrants illegally crossing our borders is not new. It has been happening for a long time. It is only recently that there has been no new net migration from Mexico because of improved economic conditions there, and we have seen the flood of people coming up from noncontiguous countries, like those in Central America. But of course it started with the softening of our borders and the disregard of our Nation's immigration laws, and it has continued with the rise of crime and corruption across countries in Central America.

We need to secure our borders, to be sure. You would not think that would be a controversial statement, but apparently some of our colleagues view our efforts to secure our borders with ridicule. They act as though this is not a problem, that this is something all about the midterm elections. Well, the midterm elections have passed, the problem persists, and we need to do something about it.

We do need to partner with Mexico, as I mentioned a moment ago, but also the Central American governments to fight against the cartels and the gangs who are terrorizing these countries and affecting ours in such a negative way, in a way that will help address this migrant crisis that we are seeing symptoms of at the ports of entry in Tijuana, for example.

In Tijuana, about 5,000 immigrants made their way there, and more are on their way. The truth is, every time someone successfully penetrates our border by exploiting gaps in our immigration law or by illegally entering the