

Subcommittee on Capitol Art

Preliminary Report to the Minnesota State Capitol Preservation Commission



February 2016

Preface: Capitol Art Subcommittee Creation and Membership

The Minnesota State Capitol is currently closed while undergoing its first comprehensive restoration since it opened in 1905. The Capitol Restoration Project began in 2014 and will end in 2017. The Minnesota State Capitol Preservation Commission was formed in 2011, by [statute](#), to develop a comprehensive, multi-year plan for the restoration, preservation and maintenance of the Capitol.

In 2012, the Commission unanimously adopted a [Comprehensive Master Plan](#) to restore the Capitol. The Minnesota Department of Administration (Admin) is responsible for overseeing the \$309 million project to its completion

Art plays a critical role in the Capitol Restoration Project. Original and existing art are integral to the character of the building, and the newly restored State Capitol will include substantially more public space that can accommodate new art displays and educational programs.

In February 2015, the State Capitol Preservation Commission created a Subcommittee on Capitol Art to review and make recommendations about the preservation, placement, and use of art in the Capitol. The Subcommittee is guided by a keen awareness of the role art plays in portraying Minnesota's history, culture, values, and experiences to visitors, including tributes to past leaders and the important work that takes place on behalf of its residents. The primary focus of the Subcommittee's work is on the interior of Capitol building, including making recommendations on existing and new Capitol art pieces.



Figure 1 - The Art Subcommittee reviews the Governor's Reception Room during a tour of the Capitol restoration

Art Subcommittee Members

The Minnesota State Capitol Preservation Commission created a 15-member Art Subcommittee in February 2015 with its members appointed by Governor Mark Dayton.

Tri-Chairs

- Supreme Court Justice Paul Anderson, retired (St. Paul)
- Rep. Diane Loeffler (DFL-Minneapolis)
- Sen. David Senjem (R-Rochester)

Members

- Sen. Richard Cohen (DFL-St. Paul)*
- Prof. William Green, PhD, Augsburg College (Minneapolis)
- A. Peter Hilger, AIA, Faculty Director, Construction and Facility Management Program, University of Minnesota (Minneapolis)
- Misa Jeffereis, Curatorial Assistant, Walker Art Center (Minneapolis)
- Ted Lentz, AIA, President, Cass Gilbert Society (St. Paul)
- Matt Massman, Department of Administration Commissioner (St. Paul)
- Prof. Anton Treuer, Executive Director, American Indian Resource Center, Bemidji State University (Bemidji)
- Rep. Dean Urdahl (R-Grove City)
- Matthew Welch, Deputy Director Curatorial Affairs, Minneapolis Institute of Arts (Minneapolis)
- Prof. Gwen Westerman, PhD, Minnesota State University, Dakota educator (Mankato)

Ex-Officio, non-voting members

- D. Stephen Elliott, Minnesota Historical Society Director and CEO (St. Paul)
- Paul Mandell, Executive Secretary, Capitol Area Architectural and Planning Board (St. Paul)

*Replaced Sen. Ann Rest

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I. Executive Summary of the Art Subcommittee

A. Overview

The Minnesota State Capitol is a currently undergoing its first comprehensive restoration since it opened in 1905.

- The Minnesota Capitol is one of America’s most grand and beautiful public buildings and is listed in the National Register of Historic Places. However, by 2011 it was in great need of preservation due to leaking roofs, marble deterioration, antiquated building systems, inadequate accessibility, inadequate public facilities (bathrooms, dining services, gathering spaces), and other challenges of adapting an old ornate building to meet modern needs.
- The Minnesota State Capitol Preservation Commission adopted three guiding principles for the restoration project: architectural integrity, life safety, and building functionality.



Figure 2 The Capitol Restoration Project is a massive interior and exterior repair, restoration and renovation initiative

The historic State Capitol Restoration Project provides an unprecedented opportunity to review the conservation, placement and display of art in the Capitol.

- The historic restoration of the Minnesota Capitol has received broad bi-partisan support.
- Minnesotans strongly identify with and cherish their State Capitol. They have demonstrated a keen interest in the restoration project as evidenced by regular media coverage, website participation, Facebook likes, and other social media usage.

Art in the Capitol has generated substantial public interest, comment and discussion.

- The Commission became aware that some of the existing art in the Capitol, created in the 1900s to embody the noble concepts of history, civic education, duty, honor, valor and sacrifice, has also come to invoke feelings of hurt, pain, suffering and loss for certain segments of Minnesota's modern population, especially many of our American Indian citizens.
- Depictions of American Indians in the Capitol are frequently described as being inaccurate and romanticized. Some Minnesotans believe that some existing art is insensitive to the loss experienced by these communities or their cultural values of respect for women.

Existing art is both a reflection of specific time periods in Minnesota's history, as well as more generic allegorical works. The Capitol's works of art are not a comprehensive depiction of Minnesota's history.

- Most existing Capitol art reflects the Beaux Arts vision of the architect, as well as Minnesota's first 47 years of statehood. The Capitol was built within memory of Minnesota's heroic contributions to the Civil War and some of the art and monuments prominently honor those contributions in important areas of the Capitol.
- While the tradition of hanging Governors' portraits in the corridors of the Capitol began in the 1940s, the portraits by themselves do not tell much of Minnesota's story at the time of each Governor's service. Contemporary interpretive techniques can build upon previous interpretive efforts.

Some original Art has experienced movement, change, and alteration over time.

Examples:

- The painting "Father Hennepin at the Falls of St. Anthony" was first placed on the west wall of the Governor's Reception Room, and then six months later, in November 1905, moved to the east wall of the same room.

- The mural above the West Grand Stairs, "The Sacred Flame (Yesterday, Today, Tomorrow)" (1903) by Henry Oliver Walker, was altered in the 1930s to a point where the original mural design is not recoverable by conservators.
- The non-original portrait of George Washington was first installed on the wall behind the President of the Senate desk after the 1959 redecoration of the Senate Chamber. Since the 1980s, it has moved to different locations including Room 125, Room 235, and Room 229. This painting has been under control of the Minnesota Senate, and is not considered one of the significant works of art in the main collection.
- The paintings "Battle of Ta-Ka-Houty" and "Attack on New Ulm" have each been located at various locations within the Capitol since their initial installations in the early 1900s.

New art has been added to the Capitol over the past 90 years; primarily Governors' portraits and art honoring notable Minnesotans (mostly men and three women).

- Of the 149 total pieces of existing art, 73 had been installed in the Capitol by 1915 and the remaining 76 were installed in the 90 years since.
- Only three notable women who have lived in Minnesota are featured in the current body of art (two on plaques and one with her husband in a Governor's portrait).
- The Commission discussed the potential for more inclusive and engaging ways to use art to showcase Minnesota's history, diversity, and to tell more modern Minnesota stories.
- The newly restored Capitol will have more places, including space which could be used for an art gallery, for public gathering and the display of art. These provide new opportunities to tell more Minnesota stories to the estimated 300,000 visitors each year.



Figure 3 - Art added after 1905 includes Governors' portraits plaques and busts, like this one of Sen. Nicholas D. Coleman

The Subcommittee heard from experts in both history and art.

- Early on in its discussions, the Subcommittee understood that in order to honor and fulfill its mandate, it needed to educate itself in the history and architectural design features of the Capitol, the restoration process, and the nature of existing, new and found public spaces in the Capitol.
- It learned about the existing art and its condition from Minnesota Historical Society specialists and gained significant information from other State and local experts.
- It also, with the help of its members, reviewed the art and art policies of a large sampling of other State Capitols.

Minnesotans love their State Capitol. Over 3,000 offered their ideas and feedback on the role of art in the Capitol.

- As many Minnesotans view the State Capitol as the “People’s House,” the Subcommittee considered the public’s priorities, perspectives and opinions to be important.
- Capitol art can play a significant role in promoting citizen engagement and in introducing our state to local, national and international visitors.
- The Subcommittee undertook a comprehensive outreach effort to educate the public and solicit public input.

This is a Preliminary Report. The work of the Subcommittee is ongoing. The Subcommittee plans to submit a final report with final recommendations to the Commission in late summer or early fall 2016.

- The Subcommittee has concluded that this preliminary report to the Commission is an important and necessary part of its process.
- This preliminary report to the Commission, shares discoveries to date, provides insight into the space available to display art, provides information on existing art in the Capitol, and summarizes the public input received.
- This background will assist the Subcommittee as it continues its efforts toward submitting a final report and recommendations.

The Subcommittee thanks all of the volunteers, experts, and Subcommittee members who have contributed to this important work.

- The Subcommittee is a voluntary body that serves without pay, mileage reimbursement, per diem, or operating budget. It functions with assistance from the Department of Administration and has received help from the Minnesota Historical Society, the CAAP Board, and other State agencies. Many members of the public have shared their time, talents, and help.
- The combined efforts of these parties expanded the Subcommittee’s work to help us fulfill the enthusiastic expectations of the public for a more inviting and engaging experience at the Capitol in learning about our State and contributing to its future.

B. Preliminary Recommendations

Based on the information, input and discussion to date, the Subcommittee has adopted the following preliminary recommendations.

Except for the Vision Statement and the recommendation seeking funding, all other recommendations are open to ongoing refinement as the Subcommittee continues gathering information about available spaces, approaches to interpretation and telling the story of Minnesota, policy issues and guidelines, and exploring other opportunities.

The final recommendations will be outlined further in the Subcommittee's final report.

1. **After considering the supportive reaction of the public through its outreach efforts, the Subcommittee affirmed its original Vision Statement on the purpose of art in the Capitol that it adopted earlier. It is now seeking affirmation from the Preservation Commission.**

The purpose of art in the Minnesota State Capitol is to tell Minnesota stories.

Works of art in the Capitol should engage people to:

- Reflect on our state's history
- Understand our government
- Recognize the contributions of our diverse peoples
- Inspire citizen engagement
- Appreciate the varied landscapes of our State

2. **The display and interpretation of the art should engage visitors and inspire return trips to the Capitol**

- There needs to be improved and engaging interpretation of much of the art.
- The renovated Capitol should have installations that can evolve and change over time.
- Some new policies need to be developed in regard to the Capitol, and there should be periodic review of all policies.

3. **Retain prominent display of some art related to the Civil War**

- The four Civil War paintings should remain in the Governor's Reception Room.
- The Civil War flags should remain in the Capitol. They should be in the Rotunda, on a rotating basis, for the reopening but other possible long-term placement may be a part of future discussions.

4. **The tradition of having the Governors' portraits should continue in the Capitol but be displayed in new ways.**

- Governors' portraits should be displayed in a way that enables contextualizing them and providing meaningful interpretation.
- Size and style guidelines should be reviewed, revised, and adhered to.

5. **Relocate some art depicting American Indians**

- Tribal leaders and historical experts shall be solicited to participate in the interpretation of works of art with American Indian content.
- Move the "Father Hennepin at the Falls of St. Anthony" painting from the Governor's Reception Room and relocate it within the State Capitol with appropriate interpretation.
- Move "The Treaty of Traverse des Sioux" painting from the Governor's Reception Room and relocate it within the State Capitol with appropriate interpretation.



Figure 4 - "Father Hennepin at the Falls of St. Anthony"



Figure 5 - "The Treaty of Traverse des Sioux"

6. **Certain areas are not subject to consideration**

- While some Minnesotans have raised concerns regarding the fine art work within the House and Senate Chambers, the Subcommittee defers to those bodies to determine art content within legislative Chambers.

7. **All Capitol art is a State asset**

- All of the art* in the current collection has a historic and artistic value and should remain in State or Minnesota Historical Society ownership and be preserved. (*Capitol art is defined broadly in [Minnesota Statutes 138.68](#))

8. **Funding should be provided for basic art infrastructure and conservation and interpretation**

- The Subcommittee requests funds for art hanging, display, and security systems, design support, and architectural wall elevations that will support current and future placement decisions. *
- Since the funding secured for fine art conservation has proven inadequate, additional funding for conservation should be authorized so the work can be completed during the restoration. *
- Robust interpretation of works of art and other public programs in the Capitol will require funding that would be both one-time and ongoing. We recommend that this funding should be provided.

* The 2015 Legislature designated bond funds for additional Capitol Restoration work and this request is already before the Preservation Commission for consideration.

II. Minnesota: Its Capitol Buildings and Population

When the Minnesota State Capitol opened in 1905, it was immediately hailed as one of America's grandest and most beautiful public buildings. That reputation has endured for more than a century. When it opened, Minnesota was a relatively young state having been admitted to the Union just 41 years earlier in 1858, on the cusp of the Civil War.

The current Capitol is Minnesota's third Capitol. The first Capitol, built in 1853, was destroyed by fire in 1881. The second Capitol opened in 1882 and was occupied for only a short time when policymakers, with strong public support, determined that the building did not meet the state's needs nor reflect Minnesota's growing prosperity and prominence.

Beaux-Arts Architectural Movement and Civil War influences on Minnesota's current Capitol

In 1893, the legislature passed a bill proposing a new "Statehouse." Two years later, 35-year-old St. Paul resident Cass Gilbert was selected via a competition as the architect for the new Minnesota State Capitol.

Gilbert's successful design, noted at the time as a "simple, elegant solution," was inspired by the 1893 Columbian Exposition in Chicago. Dubbed the "White City," the Exposition's grand, gleaming white buildings, beautiful grounds, and wide open spaces had a profound impact on early 20th century civic architecture in the United States. It spurred a revival of the classical and Beaux-Arts style, and framed new ideas of American architectural beauty and nobility. Now listed on the National Register of Historic Places, Gilbert's Minnesota Capitol stands as one of the best examples of this architectural movement.

A significant feature of the Columbian Exposition was the integration of murals and sculpture within the buildings. Several artists well known from their work at the Columbian Exhibition were later selected by Gilbert to provide paintings and sculpture for the Minnesota State Capitol.

Construction on the third Capitol began in 1896. Gilbert oversaw the construction and was determined to bring a unified aesthetic vision to the Capitol.

When the Capitol opened in 1905, approximately 25,000 Civil War veterans lived in Minnesota. Not only did Gilbert view the art in the Capitol as a way to educate and inspire visitors, he also believed that the Capitol building could provide a place of remembrance for those who served in the Civil War, especially those who lost their lives during that conflict and as a testament to the important leadership role Minnesota played during the war.

Minnesota's population has changed since 1905

The 1910 census reports that Minnesota's population totaled 2,076,000. It was 99 percent white and largely European migrants who were encouraged to move West and settle in the Midwest, in the aftermath of the Louisiana Purchase (1803), the Homestead Act of 1862, and various treaties between the United States and American Indian tribes, including the Treaty of Traverse de Sioux (1851).

According to a [presentation from the Minnesota State Demographic Center](#), today, Minnesota's population is more than 5.4 million with a substantially more diverse economy and a rapidly changing

demographic make-up. While the state's population continues to be predominantly white (82 percent), Minnesota, like the rest of the United States, is under-going significant demographic and cultural changes. Populations of color have grown dramatically since 1990. Asian and Black populations have tripled, while Hispanic populations have quadrupled.

By 2050, it is estimated that a majority of the United States population will be non-white

The Twin Cities Metro is projected to achieve that rate of diversity within the next 10-20 years. While outstate Minnesota will change less rapidly, the projected 2050 date for current minority populations to become a majority of the US population will affect employment, educational, and political decisions throughout the State of Minnesota. Women have made up about half of Minnesota's population throughout its history.

In addition to demographic and economic changes, Minnesotans today have access to a much more comprehensive perspective of Minnesota's history. The 2008 [final report of Minnesota Sesquicentennial Commission](#) well summarizes how the decades leading up to the opening of the State Capitol in 1905 made Minnesota "a crucible in every sense of the word."

The Sesquicentennial Commission went on to state:

"At the time of statehood, Minnesota was a complex mix of cultures, attitudes and values colliding during an era in our nation's history—the 1850s and 1860s—in which the very union of States was in question. What happened then reverberates to this very day and into the future.

Minnesota's admission to the United States stood on the fulcrum of American tragedy and triumph. Immigrants and manifest destiny were pushing older worlds aside for westward expansion, and a Civil War was soon to test the essence of our nation's democratic ideals. As in many other States, the entry into, and the early days of statehood, was a difficult time for American Indian cultures."

The Subcommittee recognizes the challenge of planning policies for art that will reflect Minnesota's current and future changing population.

[For more information see Appendix F](#)

III. Our Work Approach

During the past year, the Subcommittee held 10 full meetings and made great effort to understand and balance various perspectives on the historical context of existing art in the Capitol. Presentations and discussions led by professional experts from the architecture, history, military, American Indian and art disciplines helped educate Subcommittee members. In addition, individuals and ad hoc teams conducted field research to augment discussions and workshops.

A. Consensus Building Process

The Subcommittee is intentionally comprised of people representing different backgrounds, careers, expertise, cultural experiences and points of view. To strengthen its results, the Subcommittee pursued a consensus approach to issues to the greatest extent possible. In order to arrive at the preliminary recommendations, the Subcommittee used a consensus building process to develop shared objectives and promote collaborative discussions. Given the nature of the Subcommittee's charge, it concluded that an outside, objective mediator would help the group move toward consensus on difficult issues, and an outside mediator from the Minnesota State Bureau of Mediation Services (BMS) volunteered her services.

The Subcommittee utilized the services of an outside mediator to lead the Subcommittee in several consensus building discussions in the same three areas as used in the public outreach process:

1. What is the purpose for art the Capitol?
2. How should Governors' portraits be managed in the future?
3. What, if anything, should be done with the placement of existing art?

The consensus building effort is ongoing. [Discussions to date are summarized](#) as well as the Subcommittee's progress toward reaching consensus recommendations.

B. Public Outreach Process

The Subcommittee appreciates that the State Capitol belongs to Minnesotans. To better inform its work, the Subcommittee implemented an aggressive strategy for gathering public input and spent a substantial amount of time working to understand and balance the public's multiple and often inconsistent perspectives.

The strategy involved:

- 11 public input meetings held throughout the state between November 10 and December 9, 2015
- An online public survey made available to the public between November 12 and December 18, 2015

1. Methodology for Public Input Meetings and Online Survey

Public Input Meetings

The Public Input Meetings used a group discussion process with volunteer professional facilitators in order to provide an opportunity for everyone to be heard. Attendees included racially and culturally diverse groups of artists, historians, educators, students, and other community members. More than 270 people attended the 11 listening sessions held across the state. They shared their experiences, suggestions, and reactions related to art in the Capitol.

Meetings were held in: Rochester, North Minneapolis, Willmar, Mankato, South Minneapolis, Duluth, Bemidji, St. Paul, Hutchinson, Bloomington, and Minnetonka. They were promoted through social media, press releases, flyers, local news media, and word-of-mouth.

At least one Subcommittee tri-chair and several Subcommittee members attended each meeting. Each meeting began with a [presentation](#) about the Art Subcommittee's process and the type of art currently displayed in the Capitol. That presentation was then followed by small group discussions focusing on three questions:

- The restored Capitol will have new public space that will support new art. What ideas do you have for new stories and why?
- Since the 1940s an official portrait of each MN Governor has been placed in the Capitol. How do you think the Governors' portraits should be displayed?
- What do you think should be done to accurately and sensitively tell Minnesota stories?



Figure 6 -- There were 11 Public Input Meetings held throughout the state and Minnesotans shared their experiences, suggestions, and reactions related to art in the Capitol.

Public Online Survey

Additionally, the Subcommittee created and posted a public online survey titled [“Art in the Capitol.”](#) The survey tool, SurveyMonkey, compiled data from the survey’s six questions, including one open-ended question that allowed all respondents the opportunity to express their opinions.

The respondents answered questions without the context of a presentation about the Subcommittee’s work to date.

More than 3,000 people responded to the survey, which could be accessed from multiple web and social-media platforms, including on the Minnesota State Capitol Restoration Project’s website, on its Facebook page, and in news stories and in press releases.

C. Nation-to-State Relationship of American Indian Tribes and the State of Minnesota

Given the level of offense and inaccuracy some believe to the Dakota of their peoples depicted in paintings in the Governor’s Reception Room, Minnesota’s 11 Native American tribes (who have a Nation-to-State relationship with the State of Minnesota) were invited to meet about art in the Capitol by Governor Mark Dayton to discuss their views on art in the Capitol.

Subcommittee tri-chairs Justice Paul Anderson, Rep. Diane Loeffler, and Sen. David Senjem, along with Commissioner Matt Massman of the Department of Administration, met with the leadership of nine of the 11 Minnesota American Indian tribes to gather feedback on Capitol art; specifically on the historic paintings in the Capitol.

The meetings were held individually with each tribe. At the end of each meeting an invitation was extended for a future meeting or meetings with Minnesota's entire American Indian tribal leadership in totality, if a request was made.

The tri-chairs and Commissioner Massman found each meeting tremendously helpful in understanding Minnesota's American Indian history and culture and, hearing firsthand, the opinions of each tribe on the paintings currently in the Capitol that depict American Indians. While the messages brought by each tribe varied in small ways, overall themes with regard to a composite message came through.

First and foremost, each tribe expressed concern with nature and character of the paintings currently in the Capitol that depict American Indians. Each tribe recommended, with varying degrees of intensity, that all paintings depicting American Indians be removed from the Capitol to a place where they could be properly interpreted and provide an American Indian balance to the stories behind the scenes depicted in the paintings. Nearly all, however, also suggested that the likelihood of the complete removal of all "concerning" paintings may be difficult. They expressed a willingness to work with the Subcommittee and other appropriate individuals toward a mutually agreeable resolution to their concerns.

American Indian tribal leadership brought forth a strong and consistent message that while all paintings depicting American Indians in the Capitol were concerning, those in the Governor's Reception Room were particularly problematic. Specifically, they referenced the painting "Father Hennepin at the Falls of St. Anthony" because of its depiction of a semi-nude American Indian woman, the religious overtones of the painting, and the inaccuracy of the depicted relationship of Father Hennepin with the American Indians.

Additionally, strong and consistent concern was expressed over the "Treaty of Traverse de Sioux" painting also in the Governor's Reception Room. Various concerns were expressed relative to whether the treaty itself was fairly executed and, once executed, the well-documented failure of the United States Government to live up to the terms of the treaty -- a reality that led in short time to the U.S.-Dakota War of 1862. Also, very notably mentioned was the fact that amid this controversy, the painting is the backdrop for virtually important gubernatorial bill signings, press conferences, or guest appearances, emanating in the Governor's Reception Room.

Concerns were also expressed about other paintings. Among them were "The Battle of New Ulm," "Eighth Minnesota at the Battle of Ta-Ha-Kouty (Killdeer Mountain)" and the "Discoverers and Civilizers Led to the Source of the Mississippi" mural. In every case, while their removal was the recommended option, interpretation to reflect American Indian balance was viewed as highly important if these paintings are to remain in the Capitol.

An additional consensus received from the tribal leadership was that, as the Subcommittee continues its consideration of possible decisions related to the paintings that depict American Indians, first deference, in terms of opinion, should be given to the Dakota tribe since their nation is largely depicted.

Complete notes were taken to capture the essence of the conversations with each of the tribal leadership representatives. These will be part of the Subcommittee's historical record and will be available for Subcommittee use should the need arise.

Oral summaries of those meetings were shared with the Subcommittee and some tribes provided official letters.

Gathering Dakota and Ojibwe Indian Perspectives

Subcommittee members Gwen Westerman, a Dakota, and Anton Treuer, an Ojibwe, shared their perspectives on the Dakota portrayed in art in the Capitol. They urged Subcommittee members to consider history using another, more inclusive perspective than that used in the early 20th century, and to better understand the context of the American Indian story. The Subcommittee also discussed inaccuracies, oversights and inappropriate context in some pieces of art.

IV. Subcommittee Deliberations on Key Issues

The topic of art in the Capitol has without question elicited passionate responses from Minnesotans representing a variety of viewpoints. All of the responses have shown an interest in honoring the history and contributions of Minnesota communities. The overwhelming majority agree strongly that the Capitol should be a place where young people can visit to learn more about Minnesota’s story.

There also appears to be a common sentiment that the Capitol is the “people’s house” and art should create opportunities for many groups to participate in telling Minnesota’s story in diverse, inclusive, meaningful ways.

While not all issues are fully resolved, and some require further discussion and deliberation, the Subcommittee believes a general consensus is within reach.

A. Defining the Purpose for art in the Capitol

1. Overview

In defining the purpose for art in the Capitol, the Subcommittee concluded that it needed a vision statement to convey the ideals and hopes for art in the Capitol and to provide the governing principles for discussions and choosing future courses of action. Therefore, one of the first tasks the Subcommittee undertook and completed was developing a vision statement for art in the Capitol.

2. Subcommittee Consensus Building on the Purpose for Art in the Capitol

What is the role of art in the Capitol? Is it to record history? Tell the story of democracy? Illustrate Minnesota values? Capitol architect Cass Gilbert selected art to inspire and educate visitors. How can we embrace his vision and bring it into the 21st century?

The Subcommittee considered the various users of the Capitol as it began its process. It agreed that people come to the Capitol primarily to interact with their government, to learn about Minnesota government and Minnesota history, to work, and to learn about and admire its art and architecture. It pondered what those diverse users would like to learn about and experience during their visit.

The Subcommittee spent several meetings narrowing down ideas to establish a consensus vision of the role and purpose of art in the Capitol. The group agreed that “Telling Minnesota Stories” should be the overall theme of the following vision statement.

The purpose art in the Minnesota State Capitol is to tell Minnesota stories.
Works of art in the Capitol should engage people to:

- Reflect on our state’s history
- Understand our government
- Recognize the contributions of our diverse peoples

- Inspire citizen engagement
- Appreciate the varied landscapes of our state

B. Subcommittee’s Support of Fine Art Conservation in tandem with Capitol Restoration

1. Overview

Major scaffolding erected throughout the Capitol building as part of the restoration is providing an unprecedented opportunity for conservators to assess the condition of the murals located up high in the Rotunda and Chambers. The ability to conduct fine art conservation work during the physical restoration of the Capitol will save significant funds as scaffolding is very expensive to rent and erect.

In December 2015, the Art Subcommittee unanimously recommended the Capitol Preservation Commission seek \$3.25 million for fine art conservation in the Capitol. The Commission approved that recommendation and the legislature appropriated Legacy Funds (and some Sesquicentennial license plate funds) in the 2015 Special Session. This amount was based on a preliminary estimate that was done without the benefit of a full assessment. Conservation work is now in process.

More recently, the Subcommittee unanimously agreed to also support the Minnesota Historical Society’s November 2015 request for additional funds to ensure that sufficient resources will be available to fully complete conservation of the fine art.



Figure 7 – The Subcommittee supported funding for fine art conservation during the Capitol Restoration Project that is saving the State significant money

C. Governors' Portraits

1. Overview

Governors' portraits line the main corridors of the Ground and 1st floors and are a significant part of the visual experience at the Capitol. Over time, as portraits were added, they have consumed an increasing amount of wall space within the historic zones of the building that visibly alter the character of the architectural space designed by Cass Gilbert.

The Subcommittee examined the role of Governors' Portraits in the Minnesota Capitol as well as how other State Capitols managed their Governor's portraits.

In 1905, the Governors' portraits were limited to the Governor's suite of offices. It was not until 1944, when 25 portraits were acquired and installed in the Capitol that the tradition of featuring Governors' portraits in corridors began. The portraits of the first 25 Governors were all painted by artists prior to 1944. In fact, many date to the 1800s, making them the oldest works of art in the Capitol building. Since then, every successive Governor has had a portrait painted near the end, or at the end, of his term of service and then added to the collection.

The Subcommittee's field research provided a national perspective about Governors' portraits in State Capitols.

2. Field Research on Governors' Portraits at other State Capitols

To evaluate how Minnesota might better manage its Governors' portraits, an ad hoc committee [researched 21 State Capitols](#), including personal visits to 10 of them.

Not all state Capitols maintain a collection of Governors' portraits. Among those that do, there is little commonality in how such portraits are managed and displayed. Some states displayed all portraits in one location; some featured only the most recent portraits. Some state's Governors' portraits all housed in State museums. Some State Capitols are largely void of art and instead focus on the building's architecture.

For Capitol buildings that do display Governor's portraits, they do so in the following ways:

- a) All portraits hung around the Capitol (FL, OH, KY, NH, AL, RI)
- b) All in Capitol - placed into a historical context as part of a museum -type display (WV, MO, NY)
- c) All in Capitol - concentrated in a Governor's Hall (PA, IL, WI, TX)

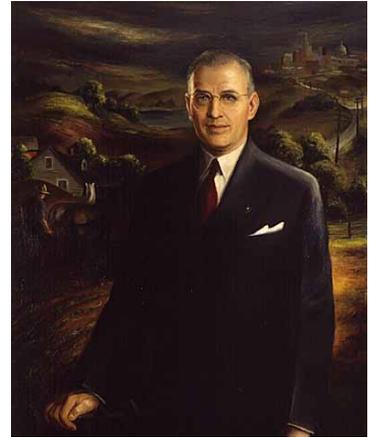


Figure 8 - Governors' Portraits line the corridors of the Ground and First floors of the Capitol.

- d) Limited display in Capitol, including the sitting Governor, returned some portraits to family (CO)
- e) All located off site (except the sitting Governor), primarily in a historical center (CT, KS, KY).

3. Subcommittee Consensus Building on Governors' Portraits

Options for Consideration

As a result of this research and discussion, the Subcommittee identified and is considering the following options:

1. STATUS QUO: Continue hanging all Governor's portraits in various locations around the Capitol. This approach could exceed available space over the next 100 years as an additional 14 to 26 portraits are added.
2. LIMITED DISPLAY: Display only the most recent portraits equal to a "living history" (perhaps spanning 80 years); display a constant number correlating to age and interests of visitor demographic.
3. DISPLAY IN ONE AREA: Display all Governor's portraits but do so in one area rather than throughout the building. This approach could have the same future space limitations cited in option #1.
4. DISPLAY WITH HISTORICAL CONTEXT: Establish a Governors' exhibit area, grouping portraits by historical context based upon significant periods of history. Most recent Governors, for whom historical context is in the process of being defined, would be displayed in the limited display format.
5. VIRTUAL DISPLAY: Display some portraits, such as the first or earliest Governors, and the last sitting Governor portraits in hall outside Governor's office, but establish a "virtual portrait gallery" in electronic format for viewing the remaining portraits.
6. ELIMINATE DISPLAY: Archive all Governors' portraits in the Minnesota State Historical Society and display none in Capitol.

Shared Objectives on Governors' Portraits

The shared objectives that emerged from Subcommittee discussions fell into the following categories:

- Governors' portraits should be displayed in a way that is engaging.
- Display of Governors' portraits should include robust interpretation.
- Governors' portraits and contextual information should be displayed in a way that recognizes both the Governors and an understanding issues and challenges of the time in which they served; and how the public, the Governor, and the Legislature work together to shape the course of history.

The Subcommittee reached a high level of consensus for the future role of Governors' portraits in the Capitol and developed this statement:

“Governors’ portraits should be displayed and in a way that enables contextualizing them and providing meaningful interpretation. Additionally, size and style guidelines should be reviewed, revised, and adhered to.”

The Subcommittee intends to have further discussion regarding where the portraits should be located, what the size and style guidelines might be, and the type of interpretation.

[For more information see Appendix C](#)

D. Placement of Existing Art

1. Overview

Of the 148 pieces of art in the Capitol, a small number have gained attention regarding their placement within the Capitol due to their subject matter. The Subcommittee discussed a concept framed by a public meeting participant – “Privilege of Placement.” In general, the Subcommittee thought the privilege of placement should be given, as much as possible, to art that has unifying messages and will inspire all people about the attributes of Minnesota and its accomplishments.

Two paintings, whose subject matter has garnered the most scrutiny, have the greatest priority of placement – in the Governor’s Reception Room.

- “Father Hennepin at the Falls of St. Anthony”
- “The Treaty of Traverse des Sioux”

These paintings depict the Dakota peoples in ways they find inaccurate, hurtful, and offensive. They would like them removed from the Capitol. Some historians believe that the paintings represent a historical event as interpreted by the artists. They would like them to remain in the Capitol.

Because of the strong opinions related to those two paintings, the Subcommittee aims to provide the Commission and public with factual historical information about these and other works of art. Such information is essential to provide context and ensure decision making is well grounded.

Much effort has been taken to understand the physical history of the art in the Capitol. Awareness of when a piece of art entered the Capitol, the circumstances under which it was acquired and placed in the building, and its movement over time, are helpful to assessing its historical significance to the Capitol or to a specific placement within it.

In addition to historical significance and context, the placement of art must also be guided by its type, the amount space available to host the art work, and applicable state laws, policy and administrative guidelines. The [Minnesota Historical Society's inventory of Capitol art](#) provided the following information for each piece of art: type, date completed, name of the piece, artist, date placed, location in the Capitol and other notes.

The inventory shows that some Capitol art, such as murals, are affixed to walls and cannot be moved and have not been moved. Other art is movable but has been located in the same space since the earliest days of Capitol. In addition, there is artwork original to the building but has moved over time. Artwork not original to the building, primarily portraits and busts, have been acquired and installed over time.

To help inform the public and decision makers, this chapter summarizes relevant facts that will be used by the Subcommittee to make recommendations going forward.

Inventory Facts

There are 148 total pieces of art in the Capitol.

- 49 murals
- 10 paintings
- 38 Governors' portraits
- 6 other portraits
- 13 statues
- 17 busts
- 15 plaques

Seventy-three works were installed in the Capitol by 1915, with most of those in place by 1906, a year after the building opened. A majority of these early works are immovable murals (oil paint on canvas adhered directly to the walls) located in significant ceremonial spaces such as the East and West grand staircases, the Senate and House Chambers, the Dome, the Rotunda, and on ceilings.

Ten of the first 73 works of art are paintings (oil paint on canvas inserted into decorative moldings but not directly adhered to the wall). Eight of these paintings are located in the Governor's Reception room, including six depicting scenes of Minnesota's role in the Civil War. The remaining two were in Capitol meeting rooms prior to the Capitol Restoration Project.

Among works installed after 1915, some were painted by artists prior to the Capitol opening, but not acquired and installed until years later.

Some art has relocated others altered over time

The majority of art has been in the same location since it was installed, while a small number of pieces of art have been relocated at various times. Still, other pieces of art

have been altered over time. For example:

- The painting “Father Hennepin at the Falls of St. Anthony” was first placed on the west wall of the Governor’s Reception Room, and then six months later, in November 1905, moved to the east wall in the same room.
- The mural above the West Grand Stairs, "The Sacred Flame (Yesterday, Today, Tomorrow)" (1903) by Henry Oliver Walker, was altered in the 1930s to a point where the original mural design is not recoverable by conservators.
- The non-original portrait of George Washington was first installed on the wall behind the President of the Senate desk after the 1959 redecoration of the Senate Chamber. Since the 1980s, it has moved to different locations including Room 125, Room 235, and Room 229. This painting has been under control of the Minnesota Senate, and is not considered one of the significant works of art in the main collection.

Further, the criteria and process for acquiring and placing art in the Capitol lacked apparent consistency until 1971, when statutory responsibility for Capitol art was assigned to the Minnesota Historical Society and the CAAP Board. In the 1980s and 1990s, the “Policy for Works of Art in the Capitol” was developed.

Artwork not original to the building, primarily portraits and busts, have been acquired and installed over time. While some of that artwork depicts events and people that most Minnesotans would agree had a significant impact on our state, others relate to events or people that may not have stood the test of time and today have little or no recognition.

The Subcommittee will continue to discuss these issues as it moves into the next phase of planning.

2. Subcommittee Consensus Building on Placement of Existing Art

The Subcommittee conducted several workshops, brainstorming sessions, and meetings to narrowing down ideas and concepts to move toward a consensus about the placement of these paintings.

Shared Objectives on the Placement of Existing Art

The shared objectives that emerged from Subcommittee discussions about existing art were grouped into the following two themes. A key challenge and opportunity facing the Subcommittee is how to integrate these themes.

- **Art in the Capitol should be unifying and affirming, including:**
 - All Minnesotans can relate to the art in Capitol and thereby feel connected to their state government and the art that is displayed.

- The art in the Capitol should be a portal to our better natures.
- Art in the Capitol should instill pride in residents regarding our state.
- **Art in the Capitol should engage difficult issues, including:**
 - Encourage conversations about identity, power, and perspective
 - Include evolution in thinking (regarding history and treatment of American Indians) for educational purposes.

Subcommittee members agree that much of the art should include robust interpretation. In addition, future artwork and art programs should incorporate a greater diversity of perspectives, experiences, and peoples. And has a growing consensus that some type of change needs to be made to the art in the Governor’s Reception Room, where important government meetings take place and the media captures images of art that do not represent a positive, inclusive message about our noble state. The ornate design of the room would make robust interpretation difficult.

E. Determining the Role of Increased Public Space in the Restored Capitol

1. Overview

As the people’s building and the most visible monument to our state democratic processes, the Capitol receives nearly 300,000 visitors each year. Minnesota has grown, so has the demand for public access to the Capitol and to State decision makers. When the Capitol opens in 2017 it will have more spaces to involve more public visitors than before.

Prior to restoration, the Capitol served as an office building for the State’s Senators and as the focal point of legislative hearings, lobbying, and decision-making. Everything from dining space, to restrooms, to public meeting and assembly space had become increasingly cramped and inadequate to safely meet the building’s functional needs as the seat of State government.

The Capitol Restoration Project and the recent construction of a new office building for the State’s Senators, returns the Capitol to its original floor plan. This will open up previously occupied space for more public and legislative use and expanded opportunities for tours and school educational programs. After restoration, public space will increase by approximately 20,000 square feet.

The increased public space is integral to Capitol art in at least three important ways.

- It is relevant when considering how to manage the ever expanding number of

Governors' portraits over time.

- It provides the opportunity for potential installation of new art that better reflects Minnesota today and to communicate Minnesota's stories in a way that would provide an inclusive and welcoming environment for all.
- It underscores the importance of establishing robust guidelines for future art acquisition, installation and placement of temporary or rotating exhibits or possible permanent acquisitions.

2. Field Research

Ad hoc groups researched the possible wall space available in public areas after the Capitol Restoration Project is complete. They also provided [art zone studies by floor](#) to help the Subcommittee assess potential spaces for new art.

A preliminary study documents [floor areas and possible wall spaces](#) available in all public areas that might be available for art when the Capitol Restoration Project is complete. While it lists possible spaces on all five floors of the Capitol, less than half of the spaces identified will be used as sites for art.

Also all five floors have master plans identifying four levels of [art zones from most historic with existing art to new raw space](#) to help the Subcommittee assess potential spaces for new art.

3. Subcommittee Consensus Building Findings

There is much work left to do in this area. The wall elevations of proposed spaces capable of receiving new art have not yet been developed pending approval of the architects proposal and funding. This will be a primary focus of future meetings and discussion followed by recommendations.

[For more information see Appendix B](#)

F. Review of Current Laws and Policy

1. Overview

Current law defines "works of art" and which state entities are involved in managing Capitol art, including the authority to relocate, remove, or replace art. The Capitol Preservation Commission was formed with the encompassing role of overseeing the entire Capitol restoration, renovation and repair, which includes the art. The governance related to art is complex and will be a focus for the Subcommittee as it moves forward. Members were provided copies of these current documents as background.

[Minnesota Statutes 138.67](#) : Definitions

“Works of Art” in the Capitol is defined as “paintings, portraits, mural decorations, stained glass, statues and busts, bas-relief, ornaments, furniture, plaques, and any other article or structure of a permanent character intended for decoration or commemoration ... ” It is noted that this definition includes fixtures and furniture in art, so it is a broader definition.

[Minnesota Statutes 138.68](#): Supervision of Preservation

Current law states that “No monument, memorial or work of art shall be relocated or removed from, or placed in such areas or altered or repaired in any way without the approval of the Minnesota State Historical Society.” The statute also states that: “The Minnesota State Historical Society and the Capitol Area Architectural and Planning Board shall approve the design, structural composition, and location of all monuments, memorials or works of art presently located in the public and ceremonial areas of the State Capitol or which shall be placed in such public or ceremonial areas after June 4, 1971.”

[Minnesota Statutes 138.69](#): Public Areas of the Capitol

[Minnesota Statutes 138.70](#): Capitol Building Powers and Duties

[Policy for Works of Art in the Capitol](#)

This document authored by the CAAPB and MNHS, describes the principles, standards, design guidelines and process used for managing art at the Capitol.

V. Public Outreach

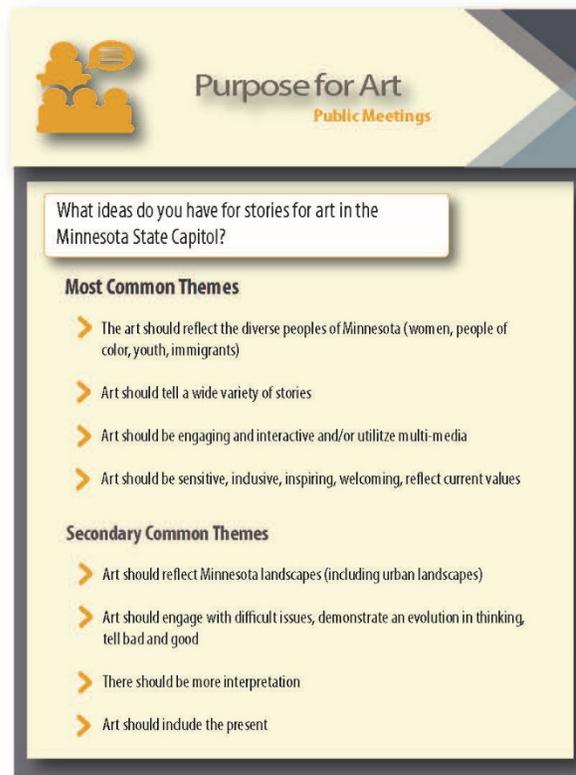
The Subcommittee used 11 statewide Public Input Meetings and an Online Survey as its primary vehicles to gather public input. In addition, essays, emails, and other information regarding Capitol art were provided by many organizations members of the interested public, individual artists and historians, along with a student class, local civic organizations and history groups. Special selected outreach will be made to some groups as time permits.

A. Public Outreach on the Purpose for Art in the Capitol

1. Public Input Meetings – Purpose for Art in the Capitol

During the Public Input Meetings, the Vision Statement was presented. After providing contextual examples for each statement within the Vision Statement, discussions started with the question: What ideas do you have for stories for art in the Capitol and why?

As people shared their ideas and opinions, several themes began to emerge. The Subcommittee was able to gather qualitative feedback, which resulted in validation and support for the Vision Statement as developed by the Subcommittee.



The slide features a header with an icon of three people and the text "Purpose for Art Public Meetings". Below the header is a white box containing the question: "What ideas do you have for stories for art in the Minnesota State Capitol?". The main content is organized into two sections: "Most Common Themes" and "Secondary Common Themes", each with a list of bullet points.

Purpose for Art
Public Meetings

What ideas do you have for stories for art in the Minnesota State Capitol?

Most Common Themes

- > The art should reflect the diverse peoples of Minnesota (women, people of color, youth, immigrants)
- > Art should tell a wide variety of stories
- > Art should be engaging and interactive and/or utilize multi-media
- > Art should be sensitive, inclusive, inspiring, welcoming, reflect current values

Secondary Common Themes

- > Art should reflect Minnesota landscapes (including urban landscapes)
- > Art should engage with difficult issues, demonstrate an evolution in thinking, tell bad and good
- > There should be more interpretation
- > Art should include the present

2. Online Survey – Purpose for Art in the Capitol Responses

To reach out to those unable to attend public input sessions, the Subcommittee posted a Public Online Survey. Participants ranked each of five statements derived from the Vision Statement to indicate what kinds of Minnesota stories might inspire, educate and interest them through art the State Capitol.

The five statements respondents were to choose from:

1. Historical events that shaped and influenced Minnesota
2. Influential and notable people
3. Government processes that affect people’s lives
4. Contributions of our diverse peoples
5. Geography and landscapes (rivers, crops, forests, etc.)
6. Other (please specify)



[For more information see Appendix D](#)

B. Public Outreach on Governors' Portraits

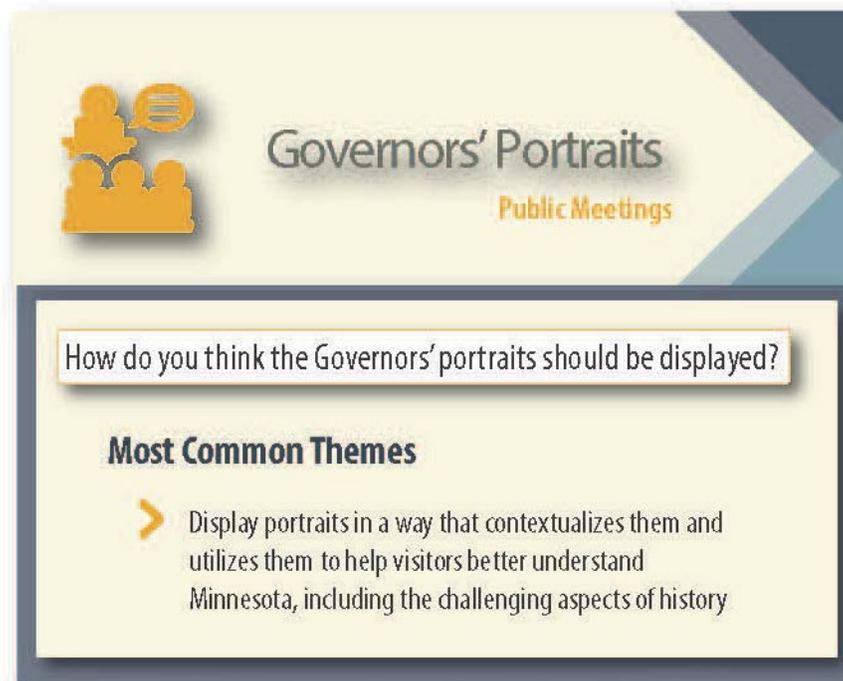
1. Public Input Meetings – Governor's Portraits

During the Public Input Meetings, attendees were asked to discuss how they thought the Governors' portraits should be displayed.

Without incorporating more engaging interpretation, many in the public felt the portraits were "boring".

Educators were excited about the idea of a virtual component to engage students used to interactive learning. A virtual online component for class use would help schools that can't afford field trips to the Capitol.

Among all 11 public input meetings, a single common theme emerged.



Other Common themes that emerged in the public input meetings

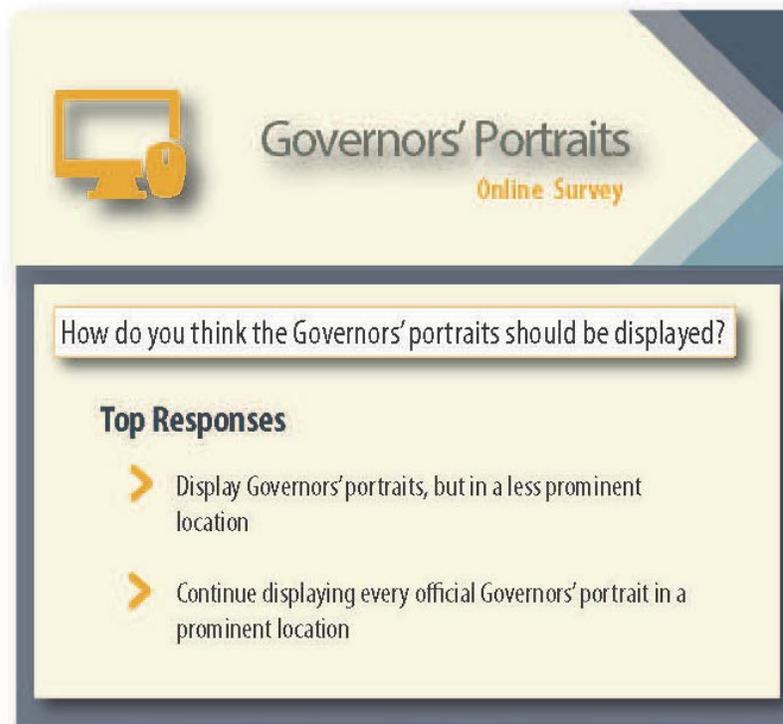
- Include virtual component to display some or all and for interpretation
- Do not display all portraits at all times, but rather use some criteria for rotating them
- Standardize the size and/or style

2. Online Survey – Governors’ Portraits Responses

In the qualitative Public Online Survey, respondents chose from six statements which one best represented their opinion on how they thought the Governors’ portraits should be displayed.

The six statements respondents chose from were:

1. Continue displaying every official Governor’s portrait in a prominent location
2. Display Governors’ portraits, but in a less prominent location
3. Display selected Governors’ portraits on a rotating basis
4. Periodically display all portraits
5. Display the portraits representing “recent memory” – i.e. representing the last 80 years
6. Do not display Governors’ portraits
7. Other (please specify)



[For more information see Appendix D](#)

C. Public Outreach on Placement of Existing Art

When architect Cass Gilbert designed the 1905 Minnesota State Capitol, he commissioned well-known artists to create paintings that reflected the popular ideas, beliefs, and attitudes of the time. Some of those ideas may not represent the way many of us think today.

1. Public Input Meetings on Existing Art

Many attendees mentioned how honored they felt being able to be involved in helping shape the future policies for art in the Capitol. People were very thoughtful when expressing their views. Conversations were very respectful, i.e. not debates.

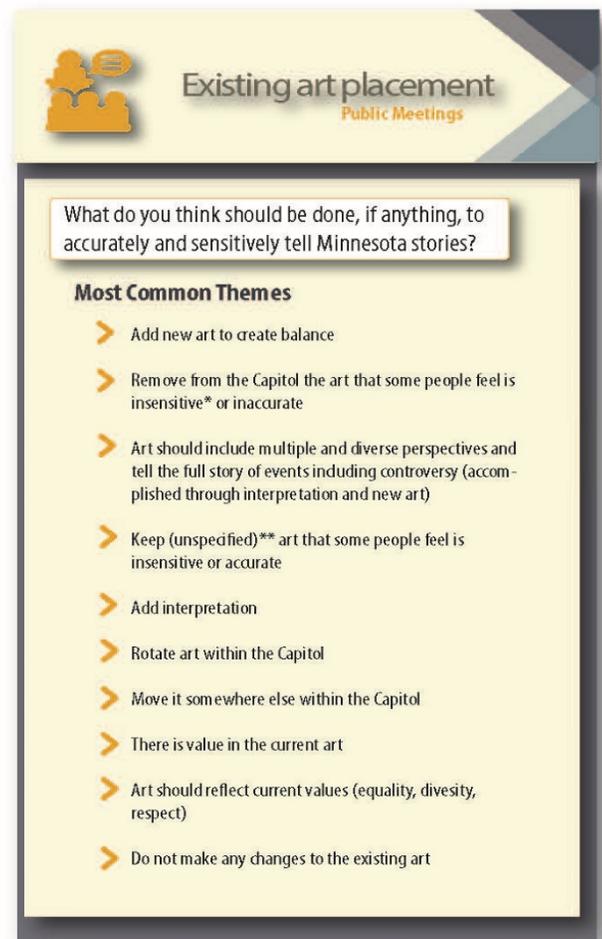
There was a wide range of perspectives represented at all meetings. Many had ideas about how to display art and kinds of art were brought up in meetings.

The majority of participants indicated that some change should be made. Overall, there was more concern voiced about insensitivity than inaccuracy.

Integrating the top three most common themes listed in the chart to the right will be a key challenge and opportunity for the Subcommittee.

Namely:

- How to display art that is sensitive and accurate
- How to encompass diverse perspectives and controversial topics



2. Online Survey – Existing Art Placement Responses

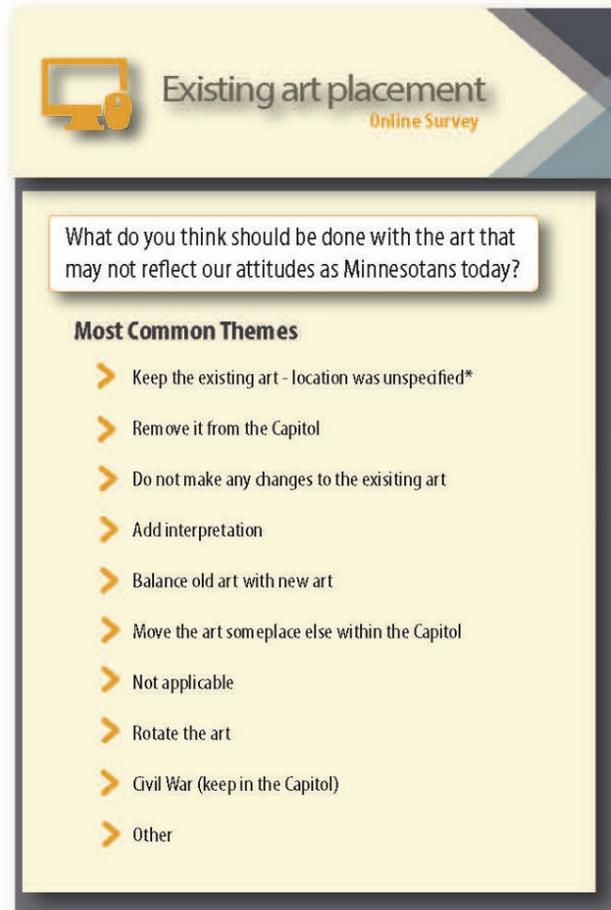
The question about placement of existing art in the Online Survey was an open-ended question. Respondents answered questions without the context of the presentation about the Subcommittee’s work to date. Hand-written notes from volunteer facilitators were difficult to combine and summarize. Therefore, specific categories were created and the responses sorted.

The most common comment was to “keep the art in the Capitol.” It was not possible to determine whether the respondent meant “keep the art where it is,” “keep it, but don’t have a preference where,” or “do not destroy the art.”

It was clear from some written comments that some people were under the impression that there was a movement to hide or destroy particular pieces. In reality, that was never an option discussed in any meeting. This may explain some of the general “keep it” statements.

Of the people that wanted the art moved out of the Capitol, the majority suggested it go to the Minnesota Historical Society for proper interpretation. Next most common was to move it to an Art Museum in honor of its artistic quality.

* In the case of “Keep the existing art” comments, it was not possible to determine whether the respondent meant “keep the art where it is,” “keep it in the Capitol,” or “do not destroy it/keep it somewhere else.”



These responses reflect a consensus that the overwhelming majority felt some change was needed, that new art presents a wonderful opportunity to tell a wider variety of Minnesota stories, and that meaningful interpretation should be utilized.

[For more information see Appendix D](#)

D. Adjutant General Rick Nash Testimony

Major General Rick Nash, Adjutant General of the Minnesota National Guard, provided [testimony](#) before the full Subcommittee on how the Army and Air National Guard place great importance in understanding and honoring the dedication and sacrifice of Civil War veterans and veterans of other wars. The Subcommittee was given an opportunity to better understand the role Minnesota played in the Civil War and the impact Civil War art has on military members and veterans today.

E. Catholic Conference Perspective on “Father Hennepin at the Falls of St. Anthony”

The Subcommittee tri-chairs and the Department of Administration Commissioner met with leaders from the Minnesota Catholic Conference to gain insight, hear their perspectives, and gather ideas for recommendations. Of particular interest was the painting “Father Hennepin at the Falls of St. Anthony.” A verbal summary of the meeting was shared with the Subcommittee. See [letter from the Catholic Conference](#).

VI. Summary

The Subcommittee at its last two meetings adopted and refined a series of preliminary recommendations. These recommendations are considered “preliminary” as they will be refined as more information is obtained and discussed regarding various ways to add engaging and robust interpretation, the dimensions of spaces and the available wall space for various rooms and hallways become available, and additional information and expert advice is secured on alternatives.

The two recommendations the Subcommittee believes are ready for final approval by the full Capitol Preservation Commission are the Vision Statement and the request for the approved allocation of already appropriated bond funds for basic art infrastructure needs and the wall measurements needed to determine what might fit where and what size spaces are available.

The Vision Statement was presented at the last Commission meeting and at the public input meetings with broad consensus in support of it. Adoption of this will help guide the Subcommittee as it completes its work in recommending the use of various spaces for art placements and proposes art programming concepts for new spaces.

The Subcommittee thanks the Preservation Commission and the supporting state agencies for their support and assistance. In the next phase of its work, the Subcommittee looks forward to helping develop for the Commissions’ review a more complete proposal on the placement, interpretation, and policies for art that will contribute to our shared vision of a Capitol that engages visitors in Minnesota’s government and its history, inspires them to be active citizens, is compatible with the Capitol as a building where the people’s business is done, encourages return visits, and makes our beautiful Capitol an even more lively and cherished building.

Preliminary Recommendations

The final recommendations will be outlined further in the Subcommittee’s final report.

1. **After considering the supportive reaction of the public through its outreach efforts, the Subcommittee affirmed its original Vision Statement on the purpose of art in the Capitol that it adopted earlier. It is now seeking affirmation from the Preservation Commission.**

The purpose of art in the Minnesota State Capitol is to tell Minnesota stories.

Works of art in the Capitol should engage people to:

- Reflect on our state’s history
 - Understand our government
 - Recognize the contributions of our diverse peoples
 - Inspire citizen engagement
 - Appreciate the varied landscapes of our State
2. **The display and interpretation of the art should engage visitors and inspire return trips to the Capitol**

- There needs to be improved and engaging interpretation of much of the art.
- The renovated Capitol should have installations that can evolve and change over time.
- Some new policies need to be developed in regard to the Capitol, and there should be periodic review of all policies.

3. **Retain prominent display of some art related to the Civil War**

- The four Civil War paintings should remain in the Governor’s Reception Room.
- The Civil War flags should remain in the Capitol. They should be in the Rotunda, on a rotating basis, for the reopening but other possible long-term placement may be a part of future discussions.

4. **The tradition of having the Governors’ portraits should continue in the Capitol but be displayed in new ways**

- Governors’ portraits should be displayed in a way that enables contextualizing them and providing meaningful interpretation.
- Size and style guidelines should be reviewed, revised, and adhered to.

5. **Relocate some art depicting American Indians**

- Tribal leaders and historical experts shall be solicited to participate in the interpretation of works of art with American Indian content.
- Move the “Father Hennepin at the Falls of St. Anthony” painting from the Governor’s Reception Room and relocate it within the State Capitol with appropriate interpretation.
- Move “The Treaty of Traverse des Sioux” painting from the Governor’s Reception Room and relocate it within the State Capitol with appropriate interpretation.



Figure 9 - “Father Hennepin at the Falls of St. Anthony”



Figure 10 - "The Treaty of Traverse des Sioux"

6. **Certain areas are not subject to consideration**

- While some Minnesotans have raised concerns regarding the fine art work within the House and Senate Chambers, the Subcommittee defers to those bodies to determine art content within legislative Chambers.

7. **All Capitol art is a State asset**

- All of the art* in the current collection has a historic and artistic value and should remain in State or Minnesota Historical Society ownership and be preserved. (*Capitol art is defined broadly in [Minnesota Statutes 138.68](#))

8. **Funding should be provided for basic art infrastructure and conservation and interpretation**

- The Subcommittee requests funds for art hanging, display, and security systems, design support, and architectural wall elevations that will support current and future placement decisions. *
- Since the funding secured for fine art conservation has proven inadequate, additional funding for conservation should be authorized so the work can be completed during the restoration. *
- Robust interpretation of works of art and other public programs in the Capitol will require funding that would be both one-time and ongoing. We recommend that this funding should be provided.

* The 2015 Legislature designated bond funds for additional Capitol Restoration work and this request is already before the Preservation Commission for consideration.

VII. Appendix

A. Meeting Documentation Overview

List of Subcommittee meetings and summaries, reports to the Commission and funding requests.

1. Meeting Agendas and Summaries

Feb 5, 2016 - [February Meeting Agenda](#)

Feb 5, 2016 - February Meeting Summary - pending

Jan 11, 2016 – [January Meeting Agenda](#)

Jan 11, 2016 – January Meeting Summary - pending

Jan 4, 2016 – [January Meeting Agenda](#)

Jan 4, 2016 – January Meeting Summary - pending

Dec 7, 2015 - [December Meeting Agenda](#)

Dec 7, 2015 – [December Meeting Summary](#)

Nov 2, 2015 - [November Meeting Agenda](#)

Nov 2, 2015 – [November Meeting Summary](#)

Oct 12, 2015 - [October Meeting Agenda](#)

Oct 12, 2015 – [October Meeting Summary](#)

Sep 14 2015 - [September Meeting Agenda](#)

Sep 14 2015 – [September Meeting Summary](#)

Aug 3, 2015 - [August Meeting Agenda](#)

Aug 3, 2015 – [August Meeting Summary](#)

Aug 3, 2015 - [August Meeting Agenda](#)

Aug 3, 2015 – [August Meeting Summary](#)

Jul 6, 2015 - [July Meeting Agenda](#)

Jul 6, 2015 – [July Meeting Summary](#)

Apr 6, 2015 - [April Meeting Agenda](#)

Apr 6, 2015 – [April Meeting Summary](#)

Mar 23, 2015 – [March Meeting Agenda](#)

2. Reports to the Preservation Commission

Aug 24, 2015 - [August Report to the Preservation Commission](#)

Mar 27, 2015 - [March Report to the Preservation Commission](#)

3. Requests for Appropriations to Preservation Commission

Oct 15, 2015 - [Funding Proposal for Basic Art Infrastructure](#) - pending

B. Art Inventory and Zone Studies

Dec 30, 2015

- [Inventory of Art in the Minnesota State Capitol](#) (10 pages)
- Table of all artwork including art added after 1905. Data fields include: type, date completed, artist, date placed, location, notes.
- Author: Minnesota Historical Society

Sep 14, 2015

- [Art Zone Study by Floor](#) (5 pages)
- Color-coded floor maps noting three areas: 1) significant spaces with art integral to the Capitol, 2) architectural spaces with historic trim and color, 3) potential spaces for art programs.
- Author: Ted Lentz

Sep 14, 2015

- [Room Data for Possible Art Locations](#) (5 pages).
- Table of raw square footage of all rooms in the Capitol building.
- Author: Ted Lentz

Aug 3, 2015

- [Art Zone Planning and Discussion Presentation](#) (58 pages)
- Used to provide context about the spaces within the Capitol and potential spaces for art.
- Author: Ted Lentz

Aug 3, 2015

- [Potential Art Zones by Floor Draft](#) (5 pages)
- Floor maps of initial thinking for potential zones for art in the Capitol.
- Author: Ted Lentz

Mar 23, 2015

- [Overview of Fine Art in the Capitol](#) (57 pages)
- Background information on fine art by location: East Grand Staircase, Senate Chamber, West Grand Staircase, Rotunda, Supreme Court Chamber, Governor's Reception Room; and fine art in other areas.
- Author: Minnesota Historical Society

C. Governors' Portraits Research

Jan 11, 2016

- [Governors of Minnesota –MNHS Online Collections](#)
- Information, images, audio and videos about governors on the Minnesota Historical Society's website.
- Author: Minnesota Historical Society

Nov 2, 2015

- [Options for Governors' Portraits Pros/Cons](#)
- Author: A. Peter Hilger

Sep 14, 2015

- [Governors' Portraits in other State Capitols](#)
- Very brief overview of states that feature governors' portraits and initial options for managing the portraits in the Minnesota State Capitol.
- Author: A. Peter Hilger

D. Public Outreach

Jan 19, 2016

- [Facilitator's Findings on Subcommittee Consensus Building and on Public Outreach \(6 pages\)](#) Provides the top themes that emerged about the governors' portraits and sensitive art.
- Author: Mariah Levison

Dec 19, 2015

- ['Art in the Capitol' Online Survey Results - Questions 1-5 \(6 pages\)](#)
- Description:
- Author: Cathy Klima

Fall 2015

- [Public Input Meetings presentation \(40 pages\)](#)
- Presentation used at the 11 statewide public input meetings.
- Author: Cathy Klima

Fall 2015

- [Schedule and locations of public input meetings](#)
- Dates, times and locations of all 11 statewide public input meetings.
- Author: Cathy Klima

Oct 12, 2015

- [Public Engagement Design Process Draft \(3 pages\)](#)
- A description of the methodology proposed to conduct the public input meetings.
- Author: Mariah Levison

E. Statutes and Policy – Existing

[Statutes 138.67](#)

- Provides definitions of works of art, public areas of the Capitol, State Capitol archives, and public gallery and orientation area.

[Statutes 138.68](#)

- Supervision of Preservation describes the roles of the Minnesota Historical Society (MNHS) and Capitol Area Architectural and Planning Board (CAAPB) in regards to works of art in the public and ceremonial areas of the Capitol.

[Minnesota Statutes 138.69](#): Public Areas of the Capitol

[Minnesota Statutes 138.70](#): Capitol Building Powers and Duties

[Policy for Works of Art in the Capitol](#)

- A document authored by the CAAPB and MNHS that describes principles, standards, design guidelines and process used for managing art at the Capitol.

F. Minnesota Demographics

Apr 6, 2015

- [Overview of MN Demographic Change](#) (31 pages)
- Provides information about how Minnesota’s demographics have changed from the 1860 census through 2013 and projected demographics through 2050.
- Author: Minnesota State Demographic Center

G. Military Art

- [Major General Rick Nash testimony](#) (27 pages)
- Provides National Guard military point-of-view about the value of military paintings and artifacts in the State Capitol to the history of Minnesota, descendants of those in the military and past and present military personnel.
- Author: Minnesota National Guard Maj. Gen. Rick Nash

H. Full Meeting Agendas, Summaries, Handouts

Feb 5, 2016

- [February Agenda](#)
- February Summary - pending

Handouts

- To come
-

Jan 11, 2016

- [January Agenda](#)
- January Summary - pending

Handouts

- To come
-

Jan 4, 2016

- [January Agenda](#)
- January Summary - pending

Handouts

- Proposed Appendix for Preliminary Report (2pages)
 - Facilitator Findings for Preliminary Report (4 pages)
 - 'Art in the Capitol' Online Survey Results – Questions 1-5 (6 pages)
-

Dec 7, 2015 - Art Subcommittee Meeting

- [December Agenda \(PDF\)](#)
- [December Summary \(PDF, 4 pages\)](#)

Handouts

- Consensus Building Update (PDF), 38 pages
 - Policy for Works of Art in the Capitol (PDF, 10 pages)
 - Major General Rick Nash transcript on Military Art in the Capitol (PDF, 27 pages)
-

Nov 2, 2015

- [November Agenda](#)
- November Summary

Handouts

- Options for Governors' Portraits Pros/Cons (13 pages)
-

Oct 12, 2015

- [October Agenda](#)
- [October Summary](#)

Handouts

- Public Engagement Process Design Draft
 - Art Survey for Public Input on Capitol Art
-

Sep 14 2015

- [September Agenda](#)
- [September Summary](#)

Handouts

- Governors' portraits in other State Capitols
 - Art zone study by floor (maps – 5 pages)
 - Room data for possible art locations (5 pages)
 - Artists' search for historical accuracy (19 pages)
-

Aug 3, 2015

- [August Agenda](#)
- [August Summary](#)

Handouts

- Potential art zones by floor (maps – 5 pages)
 - Art zone planning and discussion presentation (58 pages) – Ted Lentz.
-

Jul 6, 2015

- [July Agenda](#)
- [July Summary](#)

Handouts

- [Proposed public input meetings schedule](#)
-

Apr 6, 2015

- [April Agenda](#)
- [April Summary](#)

Handouts

- Overview of Minnesota Demographic Change
-

Mar 23, 2015

- [March Agenda](#)

Handouts

- Overview of Fine Art in the Capitol (58 pages)

I. Reports to the Preservation Commission

Aug 24, 2015

- [August Report to the Preservation Commission \(2 pages\)](#)
- Review of current art and initiating needed conservation efforts, vision statement, review of the renovated Capitol and public spaces available for art, public information and outreach, future work.
- Author: Rep. Diane Loeffler, Sen. David Senjem, Justice Paul Anderson

Mar 27, 2015

- [March Report to the Preservation Commission \(2 pages\)](#)
- Key findings and request for \$3.25 million for art restoration.
- Author: Rep. Diane Loeffler, Sen. David Senjem, Justice Paul Anderson

J. Appropriation Requests

Oct 15, 2015

- Funding Proposal for Basic Art Infrastructure (2 pages) - pending
- Describes request for \$300,000 to provide the basic infrastructure that will support art (secure hanging and display systems, lighting, and documentation of what's on and behind the walls). It does not fund art itself and is independent of any future decisions of what art to display.
- Author: Rep. Diane Loeffler, Sen. David Senjem, Justice Paul Anderson

K. Media Coverage

Jan 2014 – Jan 2016

- [Media Coverage from Major News Outlets](#) (5 pages)
- More than 35 stories on the Art Subcommittee activities
- Statewide coverage from newspapers, TV, radio.
- Twin Cities, Bemidji, Hutchinson, Mankato, New Ulm, Rochester, Willmar

L. Other Resources

- [“The Minnesota Capitol – Official Guide and History,”](#) Julie C. Gauthier, 1907. - Pending
 - Legislative, Executive and Judicial Chambers Interiors & Art, pages 29-53
 - Public Areas Interiors & Art, pages 10-27