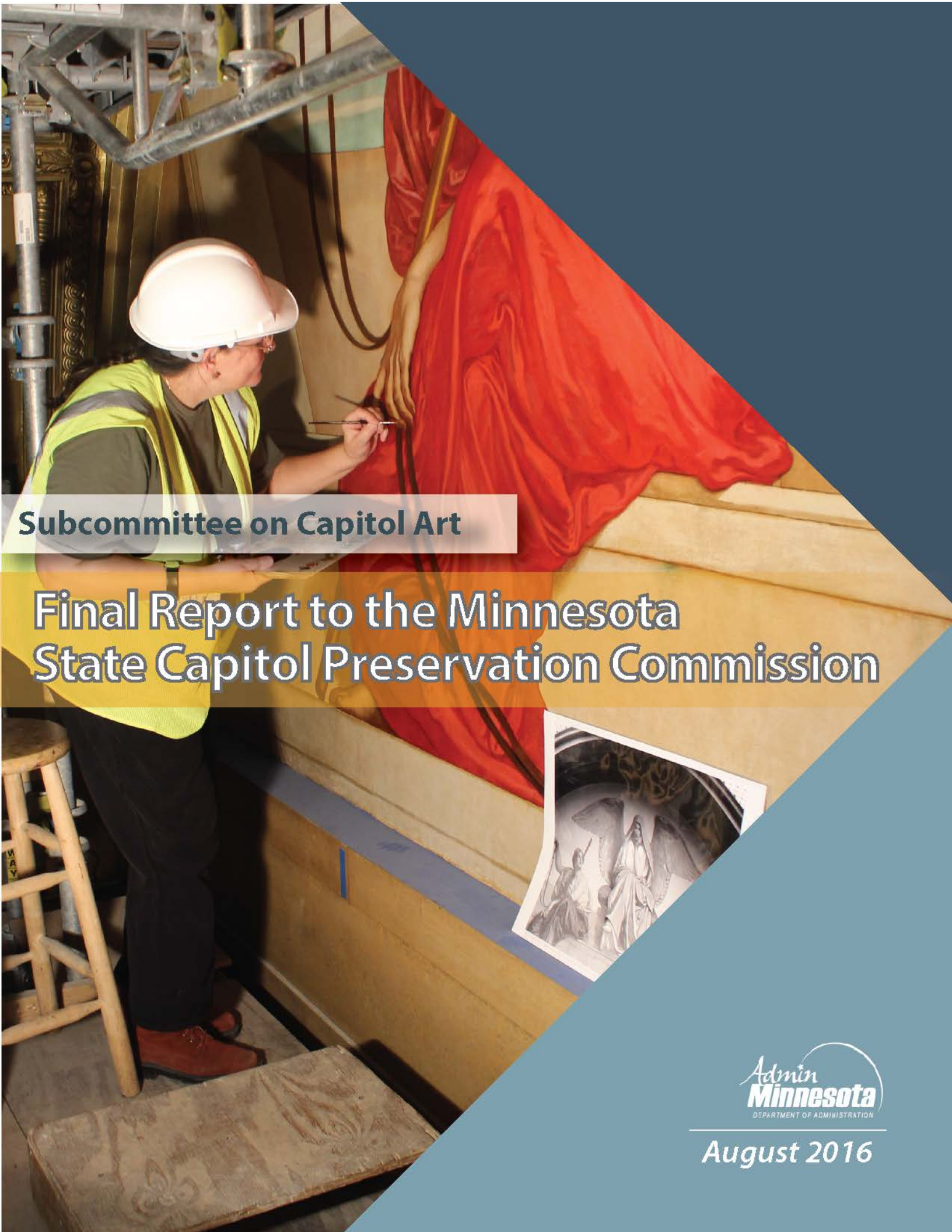

Subcommittee on Capitol Art

Final Report to the Minnesota State Capitol Preservation Commission

Admin Minnesota
DEPARTMENT OF ADMINISTRATION

August 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 by statute in 2011 to develop a far-reaching, 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 is responsible for overseeing the $309.674 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 an in telling the stories of Minnesota. The newly restored State Capitol will include substantially more public space that can accommodate additional art to tell stories Minnesota of more recent times and new educational programs.

In February 2015, the 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 an 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 in the Capitol on behalf of Minnesotans. The primary focus of the Subcommittee's work is the interior of the Capitol building, including making recommendations on existing and future Capitol art.

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 (Inver Grove Heights)
- Rep. Diane Loeffler (DFL-Minneapolis)
- Sen. David Senjem (R-Rochester)

Members

- Sen. Richard Cohen (DFL-St. Paul)*
- Prof. William Green, PhD, Augsburg College (Minneapolis)
- 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)

  *Sen. Ann Rest (DFL-New Hope), an original appointee, was replaced on the subcommittee prior to attending any meetings

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)

Support

- Cathy Klima, Communications Officer, Capitol Restoration Project, Department of Administration
- Mariah Levison, Minnesota State Office for Collaboration and Dispute Resolution
- Prof. Sharon Press, Director, Dispute Resolution Institute, Mitchell Hamline School of Law
- Brian Szott, Curator of Art, Minnesota Historical Society
- Brian Pease, Minnesota State Capitol Historic Site Manager, Minnesota Historical Society

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I. Executive Summary

In 2011, the Minnesota State Legislature and the Governor, with broad bi-partisan support, created the 22-member Minnesota State Capitol Preservation Commission (the "Commission"). Among the Commission's responsibilities is the coordination of the "restoration, protection, risk management, and preservation of the Capitol Building." The Commission's duties also encompass the identification of "appropriate and required functions of the Capitol building," an annual review of its needs, and proposing legislation to address them. These additional duties included access to the public educational programs and space needs. The State Legislature subsequently appropriated funds for a far-reaching restoration of the Capitol.

This initiative to create the Commission led to the first comprehensive restoration of the Capitol building since it opened in 1905. With construction underway, and completion scheduled for fall 2017, an unprecedented opportunity exists to review the purpose, placement, display, conservation, and preservation of art in the Capitol.

Art Subcommittee Recommendations are a Long-Term Guide

As a part of its ongoing efforts to oversee and coordinate the restoration of the Capitol, the Commission established a Subcommittee on Art in the Capitol commonly referred to as the "Art Subcommittee." The 15-member Art Subcommittee, appointed by Gov. Mark Dayton as chair of the Commission, is composed of Minnesotans who have a wide range of expertise in art, history, American Indian and Minnesota culture, and architecture. It also includes representatives from all three branches of Minnesota state government. Subcommittee members demonstrated a dedication to learning, listening, and developing a comprehensive set of guidelines and recommendations to guide the Capitol art program for the next decade and beyond.

The Subcommittee was specifically assigned the task of making recommendations regarding the preservation, placement, and use of art in the Capitol. Following its creation, the Art Subcommittee met on a regular basis from March 2015 through June 2016, in addition to holding 11 statewide public input meetings in fall 2015.

The State Capitol is being restored and updated structurally, mechanically, architecturally and aesthetically to serve Minnesota citizens, visitors and the building's tenants for the next 100 years. The work and recommendations of the Art Subcommittee are part of this effort and designed to serve as a long-term guide for the principles and priorities with respect to art in the Capitol.

An Engaged Public Helped Shape Policies

Minnesotans cherish their State Capitol. More than 3,500 of them responded enthusiastically to the opportunity to provide input on the Capitol's visitor experience and the role of art. The majority of participants were not artists or historians, but simply engaged citizens. They voiced strong interest in wanting art in the Capitol to tell Minnesota stories -- about its history, its government, its diverse peoples, and its achievements and attributes. Their input helped shape the Vision Statement on the role and purpose of art in the Capitol that was adopted by the Capitol Preservation Commission in February 2016 and helped guide the further work of the Subcommittee.

To Increase Visitor Engagement, add More Robust Interpretation and Broader, More Recent Minnesota Stories

Providing robust and meaningful interpretation for existing and future art is the foundation for engaging and educating State Capitol visitors. A common theme that emerged from the public input was to display art that tells stories which unify Minnesotans in areas within the Capitol seen by the most visitors, thus giving them the "privilege of place," and to relocate more difficult stories to places in the Capitol that allow an environment for more extensive interpretation.

As the display and use of art in the State Capitol evolves over time, policies and programs should be designed to fill gaps in the existing collection of art on display as compared to the adopted Vision Statement on Capitol Art. There should be broader and more recent stories about our state's history, accomplishments, and achievements beyond 1905 – stories that will help visitors understand our government and inspire citizen engagement. There should be a fuller representation of the contributions of women and Minnesota's diverse peoples. There should also be the opportunity for visitors to see the varied and beautiful landscapes of Minnesota.

New and Reallocated Public Space is Important to Reinvigorate the Capitol

The 36,000 square feet of new and reallocated public space in the Capitol creates an opportunity for a reinvigorated and changing program of art that better tells Minnesota stories. Engaging the public and encouraging both first-time and repeat visitors became a key part of the Art Subcommittee's vision for new or redesigned programs in existing and new public spaces. The restored Capitol will provide more opportunities for public meetings, gatherings, and programming for both visual and performing arts. The Art Subcommittee believes these meetings, gatherings, and art programs will help keep the Capitol a lively and active place all year around.

Implementation Guidelines Should Shape Future Decisions about Art in the Capitol

The wide range of issues pertaining to art and art programming in the State Capitol has led to recommendations by the Art Subcommittee on implementing the Vision Statement, the role and purpose of art, ensuring quality in the art selected, issues related to location and privilege of placement, leadership and management responsibilities, and the allocation of resources. Implementing the recommendations will be the key to maintaining the Capitol's aesthetic quality and providing visitors a more complete and updated understanding of Minnesota's history, achievements, and resources.

The majority of the Subcommittees' recommendations were approved by unanimous vote. For a smaller number of recommendations, there was discussion along with some controversy and disagreement. Discussions are addressed in the Final Report and the meeting summaries.

The Subcommittee hopes that these recommendations, taken as a whole, will guide a strong new visitor experience at the Capitol that is interesting, educational and comprehensive, and that communicates the accomplishments and attributes that make Minnesota special.

Recommendations

Part I: Vision Statement on Capitol Art

The Vision Statement, recommended by the Art Subcommittee after public input, was formally adopted by the Capitol Preservation Commission on February 23, 2016. The Vision Statement helped guide the work of the Subcommittee as it discussed the opportunities for both the existing and future Capitol art. The Vision Statement reads:

> *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 Minnesota history*
> - *Understand Minnesota government*
> - *Recognize the contributions of Minnesota's diverse peoples*
> - *Inspire citizen engagement*
> - *Appreciate the varied landscapes of Minnesota*

For more details see the Final Report, Defining the Purpose for Art in the Capitol, page 35

Part II: General Art Recommendations

1. **Themes and Purpose**

   a. Art in the Capitol should reflect Cass Gilbert's original vision to connect all visitors to Minnesota with educational and inspiring stories. The display and interpretation of the art should engage visitors and inspire return trips to the Capitol. The overall art program should include installations that evolve and change over time.

   b. Future art should help visitors learn about Minnesota. It should have a connection to "what happens in the Capitol" or "because of the Capitol" or to the people and places of Minnesota.

   c. Priority for future art should address the themes outlined in the Vision Statement that are not currently reflected in the Capitol art collection.

   d. Future art in the Capitol should showcase the talents of Minnesota's artists as much as possible.

   e. Space for art in the State Capitol must be reserved for use by future generations. Policies and practices for permanent art displayed in the Capitol should be drafted and implemented with this consideration in mind.

f. The Commission should embrace a more robust interpretation of art and exhibit programming. It can do this by expanding the variety of media and interpretative techniques used to engage visitors and enhance the educational experience.

g. When locating, selecting, and scheduling performing arts, consideration must be given to the impact on business being conducted at the same time in the Capitol.

h. 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)

2. **Quality and Selection**

a. The State should draw upon existing public holdings of art and other sources of art to address the goals of the Vision Statement, with an emphasis on displaying more recently created art for temporary and rotating exhibits.

b. Permanent and rotating art may be installed over time, and could include art that is borrowed, donated, or purchased (to the extent funding is available) through government appropriations, or through public and private donations, or loaned by the artist.

c. Art selection processes must be established to ensure quality in the selection of art and artists. Competitions and commissions can both be used to ensure quality. This was demonstrated when Cass Gilbert's design was selected for the Capitol in a rigorous competition.

d. These selection processes shall ensure the consideration of new artists as well as established artists. The State should avoid overemphasis on criteria of past artistic accomplishments, which may tend to reflect a demographic bias of past recognition programs.

e. The architectural character of specific spaces in the Capitol should be a consideration in deciding what art is placed in those spaces.

f. The story to be told by new visual art should be part of the guidance given to the artist. While interpretation of a particular story must be left up to the artist, historical accuracy remains important for art portraying a historic event.

g. Art should not be intentionally promotional of a specific business or brand(s), nor imply endorsement by the State of Minnesota of a product, service or company.

For more details see the Appendix, Subcommittee Final Recommendations Development, page 56

Part III: Implementing the themes of the Vision Statement

1. **Theme: To reflect our state's history**

    a. Art in the Capitol should tell the broad history of our state. Future permanent art should give specific attention to the time period beyond 1905, when the Capitol first opened.

    b. The selection of any new commemorative art to be displayed in the State Capitol honoring any specific person or event must not be unduly influenced by the politics and emotions of the time. Rather, selection should only be made after careful deliberation by the appropriate governing authorities and the art selected should only depict persons or events whose reputations and stories have survived the test of time.

    c. The selection of an individual for honor by a portrait, bust, or other art depiction should be subject to well-defined written policies and procedures adopted by the appropriate governing authorities after the solicitation of public input.

    d. Recognizing that future display space inside and outside the State Capitol is finite, consideration should be given to a policy that limits one piece of new art per the commemoration of any person or event.

    e. Cast plaques commemorating a person or event are not to be a preferred form of art in the State Capitol; therefore, the placement of any new plaque in the State Capitol should be limited and be done with caution and subject to heightened scrutiny by the respective governing authorities.

    f. Private fundraising ability, or similar considerations, shall not be significant factors in the selection and placement of permanent commemorative art honoring persons or events. Nor shall these factors be relevant to the type of commemorative art placed in the Capitol.

2. **Theme: To understand our government**

    a. Art portraying major policy achievements can help Minnesotans understand how a policy change can significantly affect the state's future, impact the lives of citizens, or provide a model for actions by others throughout the nation.

    b. Art in the Capitol should portray major Minnesota-related policy achievements when possible in a way that shows both ordinary Minnesotans and the role of government. For example: Missouri is proud that it was the first state to offer kindergarten to all children. The Missouri State Capitol features a mural of the teacher who first advocated for the first publicly-funded kindergarten in the United States, surrounded by children in an 1870s classroom.

    c. Consideration should be given to ways art can be used to convey the interconnectedness, collaboration and partnership required among the major branches of government to achieve effective governance and enact major changes (House, Senate, Governor, and Courts).

3. **Theme: To recognize the contributions of our diverse peoples**

    a. When appropriate to the story being told, new art should reflect the involvement of women, persons of color, persons of various ages, and other Minnesotans under-represented in the original and current collection.

    b. Women constitute about half of Minnesota's population and have made many contributions to our state. There is little recognition of their contributions depicted in the existing art in the Capitol. Future art should provide greater recognition of the accomplishments of Minnesota women.

    c. Future art should tell the stories of Minnesota's native peoples and their contributions to Minnesota. It is important to ensure that art depicting native peoples provides a full description of the historical events depicted in the art and the artistic interpretations, including American Indian perspectives.

    d. Explore ways art can portray the diversity of the immigrants who came to Minnesota in a way that reflects how Minnesota is connected to all parts of our globe. There should not be a narrow focus on one group of immigrants or another.

4. **Theme: To inspire citizen engagement**

    a. Citizen engagement should be conveyed visually. Some possible examples include: Minnesota's leadership in granting women the right to vote in school elections in 1875, or the diversity of people coming to the Capitol to express their views.

    b. It is important that future art tells stories not only of individual accomplishments, but also of collective action taken by many contributors, including the public, whose efforts have influenced our state's history.

5. **Theme: To appreciate the varied landscapes of our state**

    a. Future art in the State Capitol should include depictions of Minnesota's many beautiful landscapes and natural wonders. There should be a balanced presentation of the State's different regions including lakes, rivers, woods, prairies, farmland, towns, and urban and suburban landscapes. Consideration should be given to scenes depicting where Minnesotans live, work and play. Whenever possible the talents of Minnesota artists should be solicited to depict these scenes.

    b. As part of the original design of the State Capitol, Cass Gilbert incorporated art that conveyed rest, relaxation, and refreshment in the Rathskeller cafeteria, the House Retiring Room, the Governors Dining Room and Justices Dining Room. To the extent possible, the new dining spaces, including the new lunch counter on the Second Floor, should continue to incorporate these same themes.

For more details see:

- *Final Report, Implementing the themes of the Vision Statement, pages 36-38*
- *Appendix, Subcommittee Final Recommendations Development, page 56*

Part IV: Recommendations about space and location

1. **Designating art opportunity areas**

   a. The Subcommittee briefly reviewed wall elevations and other space information made available in an Elevations Report. The report documents each wall within an area and illustrate intrusions, such as light fixtures and thermostats that may have an impact on the size and placement of art. The elevations were developed for selected areas of the Capitol as a sample of a tool that could assist planning and implementation of the Subcommittee's overall recommendations. Note: Additional space information and tools to assist art placement will be available after the Capitol's construction is complete.

      The Subcommittee received the Elevations Report in the final weeks of the truncated time allocated for deliberations. Therefore, the Subcommittee was not able to address some location or relocation decisions regarding some of the art. This is noted within some of the recommendations.

   b. The Subcommittee identified areas with opportunity for art. These areas are based on the visitor experience and the locations of the new and repurposed physical spaces. (See the comprehensive Summary of Art Opportunity Areas at the Minnesota Capitol for detailed information).

      The names of the areas used by the Art Subcommittee are:

      - Areas with protected existing art
      - Areas with significant opportunity for new art programs
      - Secondary areas –potential for future programs

      These designations differ from the preservation zones used by the architectural and construction companies doing the restoration. (See Preservation Zones - Hierarchy for Repairs and Restoration)

      The preservation zones are named:

      - Zone 1 – Primary Significance
      - Zone 2 – Secondary Significance
      - Zone 3 – Tertiary Significance
      - Zone 4 – Minimal Significance

   c. "Privilege of place" should be a consideration in deciding what stories should be told, at what locations in the Capitol building, and in what areas seen by the most visitors (the highest "privilege of place").

   d. Priority for the display of new temporary and rotating art exhibits should be given to the new public space on the third floor for the January 2017 re-opening of the Capitol.

2. **Governor's Rooms**

   a. Governor's Reception Room

      i. After meeting with tribal leaders and receiving extensive public input, the Subcommittee recommends that the painting, "Father Hennepin at the Falls of St. Anthony," be moved from the Governor's Reception Room and relocated elsewhere within the Capitol with appropriate interpretation. The Subcommittee had discussions about what could replace this painting, but did not have time to develop or vote on any art alternatives.

      ii. After meeting with tribal leaders and receiving extensive public input, the Subcommittee recommends that the painting, "The Treaty of Traverse des Sioux," be moved from the Governor's Reception Room and relocated elsewhere within the Capitol with appropriate interpretation. The Subcommittee had discussions about what could replace this painting, but did not have time to develop or vote on any art alternatives

      iii. With the relocation of the "Father Hennepin at the Falls of St. Anthony" and "The Treaty of Traverse des Sioux" paintings, the remaining paintings in the Governor's Reception Room are all Civil War battle scenes. The Subcommittee had discussions on alternative art programs, but did not have time to develop or vote on any alternatives for what would replace these paintings. The Subcommittee wants to note that there was significant input both for and against whether the art should be relocated, and where.

      iv. The Subcommittee recommends the four Civil War paintings in the Governor's Reception Room should remain in place, at least for the near future.

   b. Governor's Anteroom

      i. The Subcommittee acknowledges some public interest in an alternative art program for and to relocate the paintings that depict Civil War battles currently in the Governor's Anteroom. It was noted that the Anteroom is a place of welcome to visitors and that other themes may better fit the room's purpose. The Subcommittee was not able to have in-depth discussions on this issue due to time constraints, but notes that there was significant input both for and against whether the art should be relocated, and where.

3. **House, Senate, and Supreme Court Spaces**

   a. House and Senate Chambers

   The Subcommittee acknowledges that some Minnesotans have raised concerns regarding certain art currently on display in the House and Senate Chambers. The Subcommittee has heard and considered these concerns and has included them in this report for the benefit of the Commission.

      i. The Subcommittee recommends that the Commission defer to the House and the Senate to address these concerns. It does so with the understanding that any decisions made by those bodies regarding the art in their respective spaces shall comply with relevant statutory provisions and adhere to the guidelines and policies of any governing body charged with establishing general and

specific guidelines and policies for art in the Minnesota State Capitol.

b. Supreme Court Conference Room

   i. The Subcommittee learned that Cass Gilbert had a specific vision that the Supreme Court Conference Room be designed after Independence Hall located in Philadelphia, Pennsylvania. For this reason, art may not be suitable for the room's architecture and design. The Subcommittee did not have time to address any further discussion about art in this room but recommends that the Supreme Court be consulted on this.

c. Hearing Rooms

   i. In recent decades, art has been displayed in some of the Capitol's hearing rooms. The Subcommittee did not have time to address art in these rooms but agreed that they should be considered areas of opportunity for future or relocated art.

d. Caucus Rooms

   i. The Subcommittee was unable to verify how the House and Senate Caucus rooms will be used once the Capitol reopens, including whether they will be open to the public. Therefore, these rooms were not considered areas of opportunity for new or relocated art at this time.

4. **Art in Main Public Corridors**

a. Corridors are special places that can often be crowded and noisy. Art in the main historic public corridors should tell its story in a way that does not require extensive interpretation.

b. Any art to be hung within the decorative painted borders of a corridor must be scaled to fit in a way that does not unduly distract from the borders.

c. Cass Gilbert incorporated symbols of Minnesota (gophers, corn husks, oak leaves, etc.) into architectural features such as railings, frames, and decorative art. It is suggested that consideration be given to finding ways to do the same with State symbols adopted in modern times (the loon, walleye, Norway pine, etc.).

d. The Art Subcommittee supports the ongoing efforts to create user-friendly wayfinding signage that is both intuitive and consistent with the design and architecture of the building.

5. **Cass Gilbert Library/Room**

a. In order to appropriately and prominently recognize Cass Gilbert as the State Capitol's architect, the Subcommittee recommends that a room should bear his name and include a limited, permanent display about Gilbert and his works.

b. The Grand Opening should feature an extensive and prominent display of Gilbert’s life and work that highlights his competition-winning design of the Capitol and its successful construction; illustrate the efforts to create the Capitol as preeminent among U.S. State Capitols; and emphasize the innovations

incorporated in the Capitol's initial design. This Cass Gilbert art and interpretive program should be curated by the Minnesota Historical Society and the Department of Administration with advice from the Cass Gilbert Society.

c. Celebrating the design and innovation achievements of Minnesotans should be considered as an ongoing part of the Cass Gilbert Room. This art need not be in place until after the Grand Opening Celebration year.

6. **Displaying Significant Collections**

   a. Designating areas within the Capitol to feature significant art collections covering a specific era or topic would allow for a more comprehensive interpretation of events or eras than the current scattering of pieces throughout the Capitol building. Potential groupings mentioned have included Minnesota pre-statehood, American Indian culture and history, the Civil War, and governors in the context of their times.

7. **The Foundation Level**

   a. The basement level should be renamed the Foundation Level. The word "basement" conveys images of a less finished and less useable space. The name "Foundation Level" better fits this greatly enhanced multi-purpose space, its new finishes, and bright lighting. It also describes the true function of the newly revealed stone columns. The renaming should also help wayfinding for visitors. B (for Basement) and G (for Ground) in room names will be easily misheard. "Basement" also confuses visitors who use the tunnel system between buildings as the tunnel level is not called the basement in other nearby buildings.

For more details see:

- *Final Report, Public Outreach, pages 26-27*
- *Final Report, Art and its Placement, page 41*
- *Appendix, Public input on Capitol art, page 54*
- *Appendix, Subcommittee Final Recommendations Development, page 56*

Part V: Governors' Portraits

1. The practice of featuring the Governors' Portraits in the Capitol should continue but they should be displayed in ways that are more engaging and informative.

2. The Governors' Portraits should be displayed in a way that provides meaningful interpretation about the times in which each Governor served such as the issues of the day, the partnerships and tensions between those in government, and any key achievements.

3. Size and style guidelines for Governors' Portraits should be reviewed, revised, and adhered to by all parties

associated with their creation, placement and display.

4. Ideas for alternative locations and approaches to featuring Governors' Portraits were discussed and considered by the Subcommittee. See Appendix ___. But, the Subcommittee did not have sufficient time to analyze available spaces to make any specific recommendations. There was, however, some general interest in keeping separate the portraits of those Governors who served in living memory from the others and displaying more recent portraits without extensive interpretation.

5. In the Public Input Meetings, there was much interest expressed, especially among teachers, in an interactive virtual display about Minnesota Governors.

For more details see:

- *Final Report, Public Outreach, pages 26-27*
- *Final Report, Governors' Portraits, page 39*
- *Appendix, Public input on Capitol art, page 54*
- *Appendix, Governors' Portraits Research, page 55*

Part VI: Civil War Flags

1. The Civil War flags should remain in the Capitol. They should remain in the Rotunda for the reopening, but other possible long-term placement may be a part of future discussions.

For more details see the Final Report, Art and its Placement, page 41

Part VII: Definitions of Art Types

1. **The Subcommittee envisioned visual art at the State Capitol falling into three categories.**

    a. Permanent Art – Art that is owned by the State or the Minnesota Historical Society and is considered a permanent part of the building's artistic program.

    b. Rotating Art – Art that is part of the building's artistic program that may rotate occasionally (every few years). This art may be a part of the permanent collection.

    c. Temporary Art Exhibits – Includes art that is temporarily displayed and on loan from other institutions or individuals selected to reflect both quality and at least one of the themes of the adopted Vision Statement.

2. **Future visual art could include many mediums, such as paintings, photography, sculpture, pottery, mixed media, or other visual art**.

3. **Performing arts**

   a. Regular art performances should be selected to engage the public and encourage visits to the Capitol.

   b. Performing arts can include musical performances, poetry readings, author talks, lectures, plays, dance and other performances that, whenever possible, showcase Minnesotans and their talents.

A model of the new public space in the Foundation Level (Basement)

Subcommittee members discuss recommendations at a Subcommittee meeting

Part VIII: Recommendations on responsibilities and resources for implementation.

The Subcommittee's recommendations call for more robust and engaging interpretation and active art programming to attract more visitors to the Capitol year round. Guidelines for ensuring quality and active curation will create new responsibilities and demands for implementation. In addition, maintaining the art over time should help avoid major outlays for future art restoration.

Currently, several public officials, agencies, boards and commissions have leadership roles and management responsibility for the management of art related to the Capitol, i.e. Governor, House of Representatives, Senate, Supreme Court, Department of Administration, Capitol Preservation Commission, Minnesota Historical Society, Capitol Area Architecture and Planning Board, and State Arts Board.

The Subcommittee found that there is some ambiguity regarding management roles; but, notes that the current system has worked in the past because of the cooperative efforts of the groups involved and the fact that there was very little new art added to the Capitol in recent history.

1. **Implementation and management responsibilities**

    a. The Commission retains responsibility for the overall Vision Statement and periodic review of how it is being implemented and resourced.

    b. The timeframe of Capitol's Grand Re-Opening in fall 2017 requires the current governing structure be utilized to take leadership in implementing the adopted Vision for this event.

    c. The governing authorities in this structure must take responsibility for implementing both the Vision Statement on the role and purpose of Capitol art and the adopted recommendations as much as possible for the Capitol's Grand Re-Opening in fall 2017.

    d. While the Subcommittee reviewed art management models in other states, there was not time to explore implementation structure issues in depth. Nor was there time to decide if the current partnership model is the best model for the future or if changes or augmentation would be a better approach.

    e. The Subcommittee strongly suggests that all Capitol art programs and related management structures associated with executing these programs be periodically reviewed by the Commission to ensure the adopted Vision Statement and the adopted Subcommittee recommendations are being implemented.

    f. The Commission's review should include the management structures to ensure all responsibilities are covered in an effective and efficient way, are adequately resourced to achieve the expected outcomes, and include reviewing measures to assess progress in meeting the goals of the Vision Statement.

    g. New opportunities for public input/feedback regarding Capitol art and programming should be explored.

2. **Protecting Capitol Art through Proper Management**

    a. All occupants of the Capitol should continue to be made aware that its furnishings are part of the art and design of the Capitol, need to be respected as such, and should not be moved without official authorization (defined in Minnesota Statutes 138.68 and currently implemented in the Minnesota Historical Society annual Capitol furnishings inventory and review).

    b. It should be made clear to any contracted vendor located in the Capitol that the State controls the art in the public spaces.

    c. Responsibilities for security protections (including alert systems), insurance, ongoing inventory and assessment of condition need to be clearly assigned and regularly tended to.

3. **Resource needs for implementation**

    a. Resources allocated by the Commission for art infrastructure in late 2015 should be used to fund needed support (technology based art security, hanging systems, any additional lighting, display cabinets, etc.)

    b. Financial resources, whether public or private, need to be identified to implement the Vision Statement. Public donations and private foundations may be a potential source of art and art funding. Some artists may be willing to loan their works for temporary exhibits. The recommendations are to guide the art program in the long term, but implementing and sustaining them will require creative approaches when new State resources may be limited. A variety of approaches are used by other states to fund art in their Capitol programs. There was not time to further explore and refine the funding needs and options.

For more details see:

- *Final Report, Current Laws and Policy, page 47*
- *Appendix, Governance Structure, page 51*
- *Appendix, Subcommittee Final Recommendations Development, page 56*

II. Final Report

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. In 1905 Minnesota was a relatively young state having been admitted to the Union just years earlier in 1858, less than three years before the U.S. Civil War began.

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 because State 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 State 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 Capitol.

Construction on the third Minnesota State 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 be a testament to the important leadership role Minnesota played during the war.

Minnesota's population has changed since 1905

The 2008 final report of the Minnesota Sesquicentennial Commission summarizes how the decades leading up to the opening of the State Capitol in 1905 made Minnesota "a crucible [for a changing America] 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 Unites 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.

The 1910 census reports that Minnesota's population totaled 2,076,000. At that time, Minnesotans were 99 percent white and largely European migrants who had been 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). At that time, Minnesota was an agrarian-based economy.

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

According to a Minnesota State Demographic Center report, the current Minnesota population is more than 5.4 million with a substantially more diverse economy and a rapidly changing demographic make-up. While Minnesota's population continues to be predominantly white (82 percent), it, 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.

The Twin Cities metropolitan area is projected to achieve the national rate of diversity within the next 10-20 years. Outstate Minnesota will change less rapidly.

The projected 2050 date for current minority populations to become a majority of the U.S. 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.

Finally, in addition to demographic and economic changes, most Minnesotans today have a much more comprehensive perspective of Minnesota's history.

Our Work Approach

The Subcommittee held 17 full meetings and 11 Public Input Meetings to make a concerted 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.

1. **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 its final recommendations, the Subcommittee used a consensus building process to develop shared objectives and promote collaborative discussions. Given the nature of its charge, the Subcommittee concluded that an outside mediator would help the group move toward building consensus on difficult issues. Outside mediators from the Minnesota State Bureau of Mediation Services (BMS) volunteered their 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 Subcommittee meeting summaries document this consensus building effort, as well as the steps taken toward reaching consensus recommendations.

2. **Public Outreach Strategy**

   The Subcommittee understands and appreciates that the State Capitol belongs to all Minnesotans. It is truly the "people's house." 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
   - In addition, some members attended community meetings, lectures and events hosted by interested groups.

3. Methodology for Public Input Meetings and Online Survey

a. Public Input Meetings

The Public Input Meetings used a group discussion process with volunteer professional facilitators in order to provide an opportunity for everyone attending 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. Attendees 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. Meetings 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 Minnesota 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?

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

b. Public Online Survey

The Subcommittee created and posted a public online survey titled "Art in the Capitol." An online survey tool was used to compile 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, i.e. the Minnesota State Capitol Restoration Project's website, Facebook, and in news stories and in press releases.

4. **Outreach to Minnesota Tribal Nations**

Minnesota's 11 American Indian 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. The Governor and Subcommittee made this outreach to better understand their level of concern with how American Indians are depicted in paintings in the Governor's Reception Room,

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 information and garner feedback on Capitol art; specifically on the historic paintings in the Capitol.

The meetings were held individually with the leadership of 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 very 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 clearly.

First and foremost, each tribe expressed concern with the nature and character of the paintings currently in the Capitol that depict American Indians. Each tribe recommended, with varying degrees of intensity, that most of the existing paintings depicting American Indians be removed from the Capitol, or from their "priority of placement," to a place where they could be properly interpreted. Nearly all, however, 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.

The leaders of Minnesota's American Indian tribal leadership delivered 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, certain symbolic 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 by many of the leaders over the "Treaty of Traverse de Sioux" painting in the Governor's Reception Room. The concerns expressed were relative to whether the treaty itself was fairly negotiated and 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 a short time to the U.S.-Dakota War of 1862. Also, mentioned was the fact that amid this controversy, the painting is the backdrop for virtually every important gubernatorial bill signing, press conference, or guest appearance taking place in the Governor's Reception Room.

Concerns were also expressed about other paintings depicting American Indians. 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 the removal of the paintings from the Capitol was the recommended option, interpretation to reflect American Indian perspective 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 because their nation is largely depicted in the paintings deemed inaccurate or offensive.

Gathering additional Dakota and Ojibwe Indian Perspectives

Subcommittee members Gwen Westerman, a Dakota, and Anton Treuer, an Ojibwe, shared their perspectives on how American Indians were portrayed in art in the Capitol. They urged Subcommittee members to consider 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.

Public Outreach

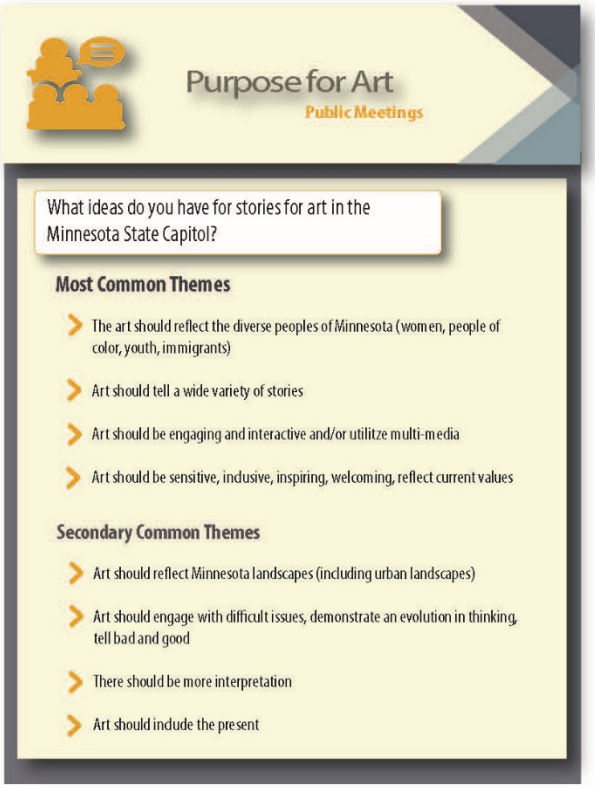
The Subcommittee used 11 statewide Public Input Meetings and a Public Online Survey as its primary vehicles to gather public input. In addition, essays, emails, and other information regarding Capitol art were provided by many organizations, members of the interested public, and individual artists and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

1. Purpose for Art in the Capitol

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

During the Public Input Meetings, the Subcommittee's 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.

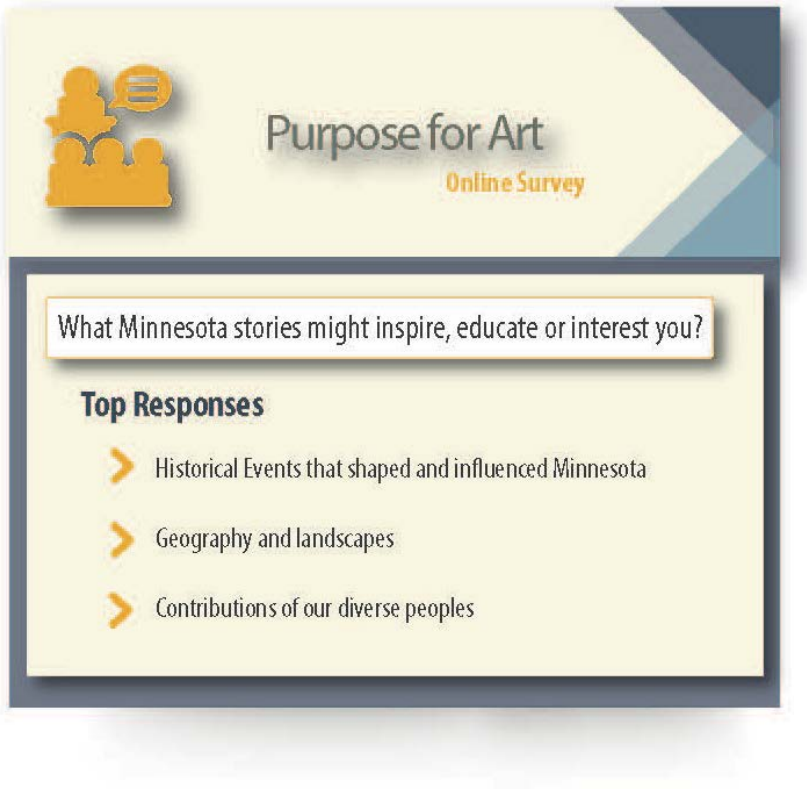


b. Online Survey – Purpose for Art in the Capitol Responses

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

The statements respondents chose from were:

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)



2. **Governors' Portraits**

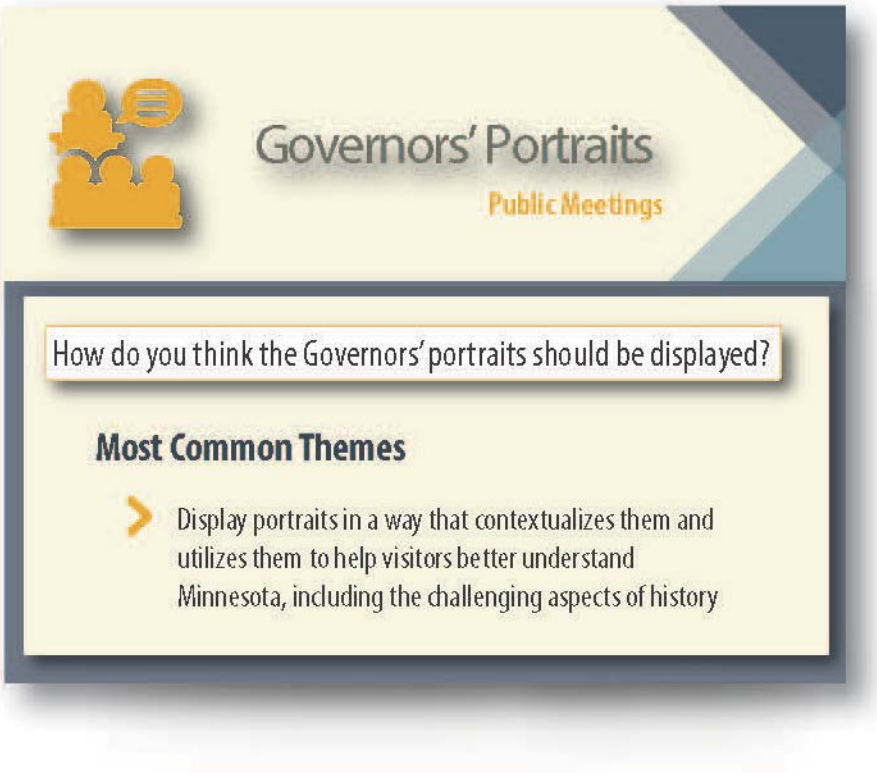
   a. Public Input Meetings – Governor's Portraits

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

   Many in the public expressed the belief that the portraits were "boring" and need to incorporate more engaging interpretation.

   When alternatives for displaying the portraits were discussed, educators were excited about the idea of a virtual component to engage students who are used to interactive learning. Some participants stated that a virtual online component for class use would help students attending schools that cannot afford field trips to the Capitol.

   i. At all 11 public input meetings, a single common theme emerged. "Display portraits in a way that contextualize them and utilizes them to help visitors better understand Minnesota, including the challenging aspects of history."



ii. Other Common themes that emerged during the public input meetings

- Include an interactive virtual component to display some or all of the Governors' Portraits and provide better interpretation
- Do not display all portraits at all times, but rather use some criteria for rotating them
- Standardize the size and/or style of the portraits

b. Online Survey – Governors' Portraits Responses

In the qualitative Public Online Survey, respondents were asked to choose which of six statements best represented their opinion on how 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)

3. **Placement of Existing Art**

When Cass Gilbert designed the State Capitol, he commissioned well-known artists to create paintings that reflected the popular ideas, beliefs, and attitudes of the late 19th and early 20th centuries. Some of those ideas may not represent the way many of us think today.

a. 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. The attendees were very thoughtful when expressing their views. Conversations were very respectful; often engaging in animated and passionate discussions but seldom, if ever, arguing over or debating an issue or concept.

There were a wide range of perspectives represented at all meetings. Many attendees had ideas about how to display art and the kinds of art to display.

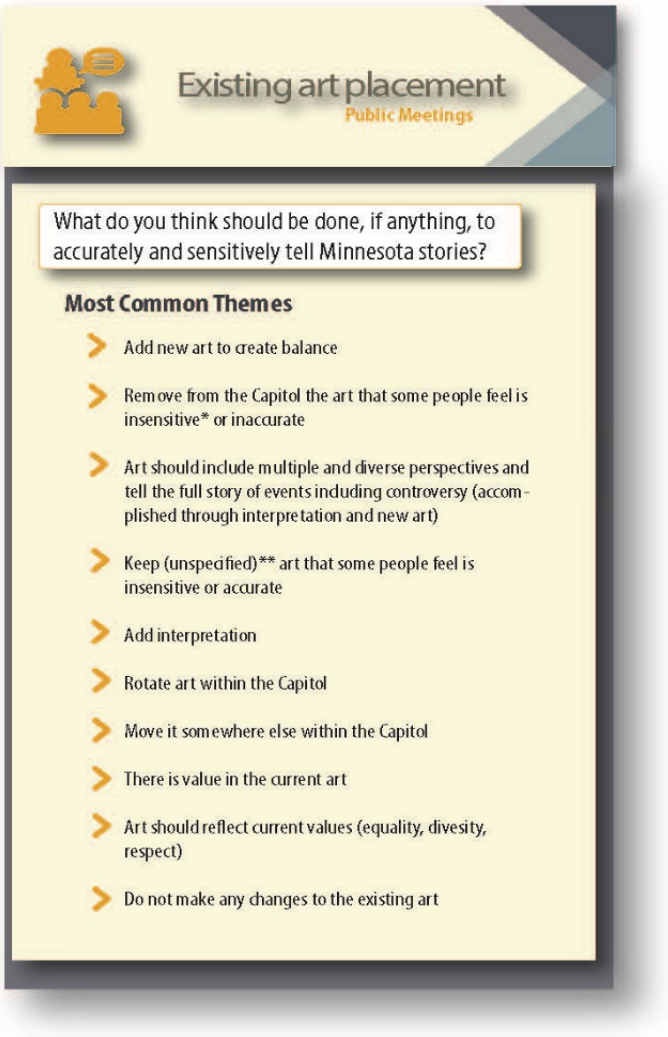
The majority of attendees indicated that some change should be made with respect to how existing art should be displayed. Overall, there was more concern voiced about insensitivity than inaccuracy.

Integrating the three most common themes listed below was both a key challenge and an opportunity for the Subcommittee.

1. Add new art to create balance
2. Remove from the Capitol the art that some people feel is insensitive or inaccurate
3. Art should include multiple and diverse perspectives and tell the full story of events including controversy (accomplished through interpretation and new art

The specific challenges identified by the Subcommittee were:

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



b. 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 Public Outreach presentation about the Subcommittee's work to date. Hand-written notes from volunteer facilitators were sometimes difficult to combine and summarize. Therefore, specific categories were created and the responses sorted accordingly.

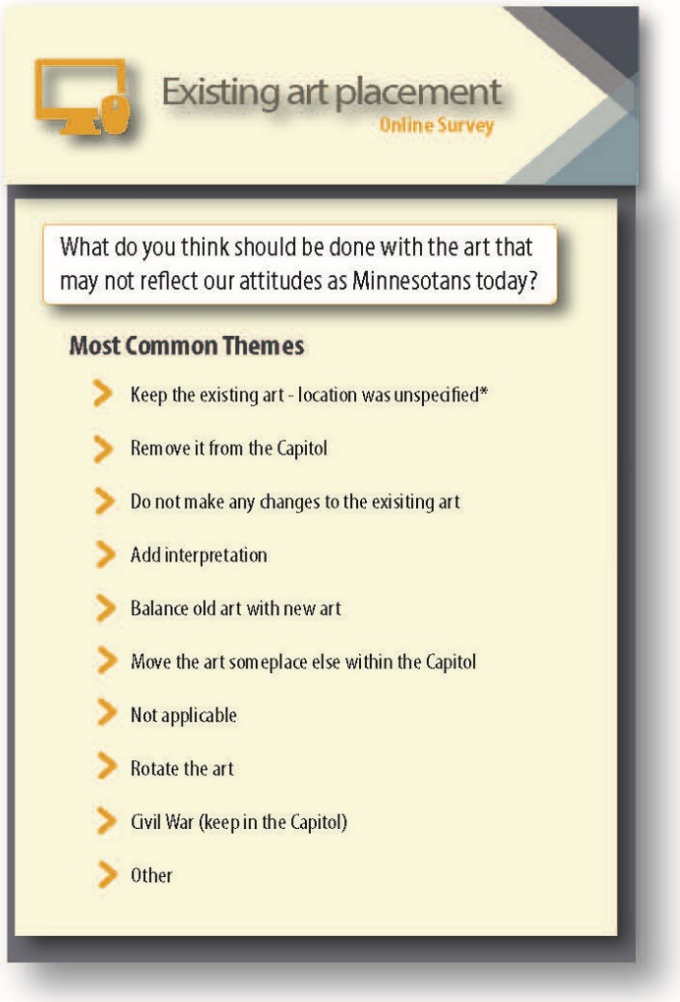
The most common comment was to "keep the art in the Capitol." It was not possible to determine whether respondents meant "keep the art where it is," "keep it, but don't have a preference where," or "do not destroy the art."

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."

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 of art. In reality, that approach to art in the Capitol was never an option discussed in any subcommittee meeting. This misunderstanding may explain some of the general "keep it" statements.

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

Despite these ambiguities, the responses reflected a consensus that the overwhelming majority of survey respondents believed some change was needed, that new art presents a wonderful opportunity to tell a wider variety of Minnesota stories, and that more meaningful interpretation was needed.



For more information see Appendix, Public Input on Art in the Capitol, page 54

4. **Major General Rick Nash Comments on Military Art**

   Major General Rick Nash**,** Adjutant General of the Minnesota National Guard, presented comments to 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. See comments from Major General Rick Nash.

5. **Catholic Conference Comments 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 hear their comments, gain insight, and gather ideas for recommendations. Of particular interest was the painting "Father Hennepin at the Falls of St. Anthony." An oral summary of the meeting was shared with the Subcommittee. See letter from the Catholic Conference.

Subcommittee Deliberations and Recommendations

The topic of art in the State Capitol has without question elicited many thoughtful and oftentimes 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 of respondents agree strongly that the Capitol should be a place where young people can visit to learn more about Minnesota's story.

There is also the common sentiment that the Capitol is the "people's house," and that art should create opportunities for many groups to observe and participate in the telling of Minnesota's story in diverse, inclusive, and meaningful ways.

The Vision Statement on the purpose for Capitol Art, adopted by the full Capitol Preservation Commission at its February 23, 2016, meeting was shaped with the input of more than 3,500 Minnesotans. It calls for a more expansive program of art that incorporates stories of Minnesota history post 1905; art that connects people to their government; art that better reflects Minnesota's women and its diverse population; and art that shares with visitors the varied landscapes of Minnesota.

With the new public space available in the Capitol after its restoration, this vision can be accommodated in a variety of ways and places.

The Art Subcommittee's recommendations call for more robust and engaging interpretation and active programming to attract more visitors to the Capitol year round. Guidelines for assuring quality will best be met through active curation. These recommendations necessitate new responsibilities and demands for implementation. In addition, maintaining the art over time should help avoid major outlays for future art restoration.

Currently, at least five bodies, in addition to the Governor, House of Representatives, Senate, and Supreme Court, have some responsibility for the management of art in the Capitol: the Minnesota Department of Administration, the Capitol Preservation Commission, the Minnesota Historical Society, the Capitol Area Architecture and Planning Board, and the Minnesota State Arts Board. (See Appendix: Governance Structure, page 51).

While there may be some questions of overlap and ambiguity regarding their respective roles, the current system has worked in the past due to the cooperative efforts of the players involved and the addition of little art within the Capitol building in the recent past. The timeframe of the Capitol's Grand Re-Opening in fall 2017 requires the current structure to take leadership in implementing the adopted vision for that event.

While the Subcommittee reviewed models in other states, there was not time to explore implementation structure issues in depth. Nor was there time to decide if the current partnership model is the best model for the future or if changes or augmentation would be the best approach.

The Subcommittee suggests that all Capitol art programs and related management structures associated with executing these programs be periodically monitored by the Capitol Preservation Commission to ensure that the adopted Vision Statement and the adopted Subcommittee recommendations are being implemented. This monitoring should include the management structures to assure that all responsibilities are covered in an effective and efficient way and that they are adequately resourced to achieve and assess the expected outcomes.

Implementing the Vision Statement and other adopted recommendations will require additional resources be allocated to the State Capitol for interpretation and curation of existing and new art. The State should explore means and creative, long-term solutions to ensure these resources are available. This will help cover active curation, better interpreting Minnesota history in new ways (for example providing context for the times Governors served and the issues of the day alongside the Governors' Portraits), developing new programs for the public, and beginning the process of acquiring or borrowing new art to fill gaps in the current collection and make new spaces welcoming and engaging.

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.

Subcommittee Consensus Building on the Purpose for Art in the Capitol

The Subcommittee considered first the various users of the Capitol as it began its work. 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. The Subcommittee pondered what those diverse users would like to learn about and experience during their visit.

The questions pondered by the Subcommittee included: 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 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.

After soliciting public input, and assessing public attitudes and support through its 11 statewide public input meetings and the online public survey, the following Vision Statement was adopted and recommended by the Subcommittee, and then adopted by the full Capitol Preservation Commission:

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

- *To reflect Minnesota history*
- *To understand Minnesota government*
- *To recognize the contributions of Minnesota's diverse peoples*
- *To inspire citizen engagement*
- *To appreciate the varied landscapes of Minnesota*

Implementing the Vision Statement and other adopted recommendations will require the State to be creative as it explores means for long-term support for the interpretation, creation, display and preservation of existing and future art.

2. **Recommendations – View in Executive Summary**

- Vision Statement on Capitol Art - Part I, page 8
- General Art Recommendations - Part II, page 8
- Implementing the themes of the Vision Statement - Part III, page 10
- Recommendations about Space and Location – Part IV, page 12
- Governors' Portraits – Part V, page 15
- Civil War Flags - Part VI, page 17
- Definition of Art Types – Part VII, page 17
- Recommendations on Responsibilities and Resources for Implementation, page 18

B. Implementing the themes of the Vision Statement

1. **To Reflect Minnesota History**

The art that has traditionally been displayed in the Capitol portrays an incomplete picture of Minnesota's history, as no art depicts Minnesota before 1680 or later than 1905, with the exception of the Governors' Portraits, plaques, and memorials.

A significant number of busts and portraits of non-governors are in the current Capitol art collection and some of Minnesota legislators, while other busts and portraits are of non-elected officials or persons tied more to national events than to Minnesota's history. These displays have little or no interpretation and thus convey little about the person's contribution or connection to Minnesota. The Subcommittee has recommended that the Governors' Portraits be interpreted in a way that conveys the context of the times in which they served.

2. **To Understand Minnesota Government**

Allegorical art, as seen in the large murals in the Rotunda, East and West Grand Stairs and Chambers, features symbolic figures, actions, imagery, and/or events, which together speak to the values and aspirations of our state and democracy. But these representations generally need interpretation to be understood. Quotations painted on main corridors walls introduce literary art and serve to guide and inspire decision making more than to explain our government.

Neither the role of citizens in elections and in inspiring actions and priorities, nor the interactions of the legislative bodies and the role of the governor and other constitutional officers and their partnership in making change happen, are portrayed via art.

Allegorical art in the Capitol uses symbols and imagery to convey meaning.

3. **To Recognize the Contributions of Minnesota's Diverse Peoples**

The current collection of art does not reflect Minnesota's diversity in race, ethnicity, disability status, age, etc. Art in the Capitol inadequately honors the American Indians here for millennia before initial white contact in the late 17th century. There are only three women by name who lived in Minnesota featured in Capitol art, two on plaques and one in a painting. One American Indian, Wabasha and one black, Rev. Dr. Martin Luther King, Jr., are portrayed in busts. German immigrants are portrayed in a statue and the decorative art in the Rathskeller reflects German ethnicity. The waves of other European nationalities, followed by other immigrant groups, including African Americans, Hispanic/Latino, Asian, and African Immigrants within the past 200 years is not reflected.

4. **To Inspire Citizen Engagement**

While often referred to as "the people's house" and accessible the public, none of the art demonstrates the role of citizens in electing the people who serve there or how citizens' input and actions inspire law making and priority setting.

5. **To Appreciate the Varied Landscapes of Minnesota**

Landscape views of Minnesota are scarce. They are incidentally provided in some murals and paintings. Some buildings in Minnesota are portrayed in art in non-public corridors. Landscape decorative art surrounds the House Retiring Room, and landscape murals are in the Governors and Justices Dining Rooms.

Landscapes of Minnesota's diverse regions and its more than 11,000 lakes are not featured in public areas. Symbols of natural components of our state are featured in railings, woodwork, and decorative art such as gophers, eagles, maple and oak leaves, corn, and the state flower.

6. **Recommendations – View in Executive Summary**

- Implementing the themes of the Vision Statement - Part III, page 10

C. Subcommittee's Support of Fine Art Conservation in tandem with Capitol Restoration

1. **Overview**

Extensive scaffolding erected throughout the Capitol building as part of the restoration process has provided an unprecedented opportunity for conservators to assess the condition of the murals located high in the Rotunda, Chambers and other locations. The ability to conduct fine art conservation work during the physical restoration of the Capitol building was viewed as a way of saving significant funds as scaffolding is very expensive to rent and erect.

The Subcommittee supported funding for fine art conservation during the Capitol Restoration Project, saving the State significant money

In December 2015, the Art Subcommittee unanimously recommended that the Capitol Preservation Commission seek $3.25 million for fine art conservation work 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 done by the Minnesota Historical Society without the benefit of a full assessment. Conservation work is now in process and will continue.

In January 2016, 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 in the Capitol.

D. Governors' Portraits

1. Overview

Prior to the restoration project, Governors' Portraits lined the corridors of the Ground and First floors of the Capitol.

Governors' Portraits currently are displayed along the main corridors of the Ground and 1st floors of the State Capitol 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 Capitol building and have visibly altered the character of the architectural space designed by Cass Gilbert.

The Subcommittee examined the role of Governors' Portraits in the 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 practice of featuring Governors' Portraits in the corridors began. The portraits of the first 25 Governors were all painted by artists prior

to 1944. In fact, many date to the late 1800s, making them the oldest works of art in the Capitol building. Since 1944, every successive Governor has had a portrait painted near 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. **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 states maintain a collection of Governors' Portraits in their Capitols. 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 were housed in State museums. Some Capitols are largely devoid of any 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:

- All portraits displayed around the Capitol (FL, OH, KY, NH, AL, RI)
- All portraits placed into a historical context as part of a museum -type display (WV, MO, NY)
- All portraits concentrated in a Governor's Hall (PA, IL, WI, TX)
- Limited display in the Capitol, including the sitting Governor, with some portraits returned to family (CO)
- Portraits all located off site (except the sitting Governor), primarily in a historical center (CT, KS, KY).

3. **Subcommittee Consensus Building on Governors' Portraits**

a. Options for Consideration

As a result of its research and discussion, the Subcommittee identified and has considered 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); and display a constant number correlating to the age and interests of visitor demographics.
3. *Display in One Area:* Display all Governor's Portraits but do so in one area rather than throughout the Capitol. 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 a hall outside the Governor's office, but establish a "virtual portrait gallery" in electronic format for viewing the remaining portraits and better understanding Minnesota's history and issues.
6. *Eliminate Display:* Archive all Governors' Portraits in the Minnesota State Historical Society and display none in Capitol.

b. 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 of the issues and challenges of the time in which they served; and how the public, the Governor, Legislature, Supreme Court, and other public and private entities worked together to shape the course of history.
- For the immediate future, portraits of all Governors should remain in the Capitol.

c. 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."

4. **Recommendations – View in Executive Summary**

- Part V: Governor's Portraits, page 15

E. Art and its Placement

1. **Overview**

The Minnesota State Capitol building serves several different functions. While it is a quintessential public building, it is also a working building that is the workplace for many tenants. Certain spaces classified as work spaces for tenants are, at the same time, also classified as public spaces. Three examples are the House Chamber, the Senate Chamber and the Supreme Court Courtroom. All three of these spaces contain art.

Of the 148 pieces of art in the State Capitol, a small number have gained attention regarding their placement within the Capitol due to their subject matter. The Subcommittee discussed and adopted a

concept framed by a Public Input Meeting participant – "Privilege of Placement." In general, the Subcommittee concluded the privilege of placement should be given, as much as possible, to art that has unifying messages and will inspire and educate all people about the attributes of Minnesota and its accomplishments.

Two paintings, whose subject matter has garnered the most discussion and 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 that many Dakota and others find inaccurate, hurtful, and offensive. Many people would like to have these paintings removed from the Capitol. Some historians and others believe that the paintings represent a historical event as interpreted by the artists and that they should remain in the Capitol**.**

The Subcommittee also acknowledges:

- Some public interest in featuring art in the Governor's Reception Room that more broadly reflects Minnesota.
- Some public interest to relocate the paintings depicting Civil War battles to another location in the Capitol where the environment would offer opportunities for better interpretation
- Some public interest in keeping the Civil War paintings as is in the Governor's Reception Room.
- It was important to some that all Minnesota Civil War regiments are depicted in the Governors' rooms, while others did not believe it was necessary.

Because of the strong opinions related to "Father Hennepin at the Falls of St. Anthony" and "The Treaty of Traverse des Sioux," the Subcommittee has provided 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 all aspects of 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 of art 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 that 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 used by the Subcommittee to make its recommendations.

2. 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 of art were installed in the Capitol by 1915, with most of those in place by 1906, a year after the building opened.

Immovable: 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 Supreme Court Courtroom, the Dome, the Rotunda, and on ceilings.

Movable: Ten large paintings are movable works of art. They are painted on canvas, stretched over a wooden support structure and either framed or inserted into decorative moldings. Prior to the restoration project, six of these paintings were installed in the Governor's Reception Room, two were hung in the Governor's Anteroom, and two have hung in various public locations in the building over time.

Chronology of art additions by type

- 1904-1907: Original art, commissioned as part of the Capitol construction, 55 murals adhered to the walls, 6 paintings, 7 statues and 3 plaques
- 1908 to 1915: 3 paintings, 1 portrait, 4 statues, 2 busts, 2 plaques
- 1916 to 1943: 2 murals, 1 painting, 1 statue, 2 portraits, 2 busts, 7 plaques
- 1944: The practice of hanging Governors' Portrait in the main corridors starts. There are currently 38 Governors' Portraits displayed.
- 1945 to 1970: 1 statue, 1 portrait, 2 plaques
- 1971: Language put into law regarding responsibilities for Capitol art
- 1971 to 2000: 2 portraits, 10 busts (some of the busts were added, in part, as the result of an effort to fill many of the recessed spaces in the Capitol with busts, some of which were from the collection of the MN Historical Society)
- 2000 to 2016: 1 plaque

- Unknown dates: 2 busts in the Senate Chamber and one in the south Rotunda corridor area.

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

3. **Some art has been relocated or altered over time**

The majority of existing Capitol art has been in the same location since it was installed. However, a small number of pieces have been relocated at various times. Still, other pieces have been altered since the original work was completed. For example:

- The painting “The Treaty of Traverse des Sioux” was commissioned for the west wall in the Governor's Reception Room. However, it was first placed on the east wall. Then six months later, in November 1905, it was moved to the west wall.
- 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 to accommodate the relocation of “The Treaty of Traverse des Sioux” painting. Note: This painting was first titled "Father Hennepin Discovering the Falls of St. Anthony."
- 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 desk of the President of the Senate 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 of art in the Capitol.
- In 1938, the visitor gallery behind the Speaker’s rostrum in the House Chamber was walled off to create additional work space for House staff. A statuary group called the "Spirit of Government" was installed on the new wall behind the Speaker’s rostrum. Below the statuary group is the quotation: “The trail of the pioneers bore the footprints of liberty.” The quotation has raised concerns as the definition of liberty is “the state of being free within society from oppressive restrictions imposed by authority on one’s way of life, behavior or political views.” Clearly, the American Indian way of life in Minnesota was changed by the events of history. Staff at the Minnesota Historical Society was not able to find any information on the source of that statement or how it was chosen.

The criteria and process for acquiring and placing art in the Capitol lacked consistency prior to 1971. Since then statutory responsibility for Capitol art has been assigned to and assumed by the Minnesota Historical Society, and the Capitol Area Art and Architectural Board. In the 1980s and 1990s, the “Policy for Works of Art in the Capitol” document was developed. However, most commemorative art in recent times has been added primarily through legislative action.

Artwork not original to the Capitol, primarily portraits and busts, has 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 by the public as a whole. The rationale for why some pieces were added is not clear.

4. **Subcommittee Consensus Building on Placement of Existing Art**

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

a. Shared Objectives on the Placement of Existing Art

The shared objectives that emerged from Subcommittee discussions about existing art were grouped under the following two themes. A key challenge and opportunity faced by the Subcommittee was how to integrate these themes.

- Art in the Capitol should be unifying and affirming, and incorporate the following concepts:
  - All Minnesotans should be able to 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 perspectives.
  - Include evolution in thinking (regarding history and the treatment of American Indians) for educational purposes.

Subcommittee members agree that much of the art should include more robust interpretation. In addition, future artwork and art programs should incorporate a greater diversity of perspectives, experiences, and peoples. There is 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 may not represent a positive, inclusive message about our state. The ornate design of the room makes robust interpretation difficult.

5. **Recommendations – View in Executive Summary**

- Recommendations about Space and Location – Part IV, page 12
- Governors' Portraits – Part V, page 15

F. 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's democratic processes, the State

Capitol receives nearly 300,000 visitors each year. In addition, Minnesota's growing population has expanded the demand for public access to the Capitol and to State decision makers. When the Capitol reopens in 2017 it will have nearly twice as much public space to accommodate visitors than prior to restoration.

Before restoration, the Capitol served as an office building for State's Senators of the majority party 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, in concert with the construction of the Minnesota Senate Building, preserves and restores essential design elements of both the interior and exterior of the Capitol. 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 36,000 square feet.

This 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 displayed in the Capitol.
- It provides an opportunity for the 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 and need to establish robust guidelines for future art acquisition, installation and placement of temporary or rotating exhibits or possible permanent acquisitions.

2. **Additional Research**

The Subcommittee agreed to defined areas of opportunity for art within the Capitol – see the comprehensive Summary of Art Areas at the Minnesota Capitol)

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 the floor space study lists possible spaces on all five floors of the Capitol**,** fewer than half of the spaces identified will be used as sites for art.

All five floors have master plans identifying four levels of art zones from most historic with existing art to new space to help the Subcommittee assess potential spaces for new art.

3. **Subcommittee "Consensus Building" Findings**

   There is work left to do in this area, but the wall elevations of proposed spaces capable of receiving new art have been developed and they should prove invaluable when making decisions about where and how to display art.

4. **Recommendations – View in Executive Summary**

   - Recommendations about Space and Location – Part IV, page 12
   - Governors' Portraits – Part V, page 15
   - Civil War Flags - Part VI, page 16

G. 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 mandate to coordinate the Capitol restoration, renovation and repair, which includes art in the Capitol. The Subcommittee learned that current laws related to governance of art in the State Capitol are complex and which state entity has the authority to do what is sometimes ambiguous and even overlapping. The Subcommittee has identified the governing entities for art in the Capitol and the primary source of their respective authority (see appendix 1a and 1b). The Subcommittee recommends that the Commission address the sometimes ambiguous and overlapping language with respect to authority for managing art in the State Capitol and make recommendations on how the State of Minnesota should manage art in the Capitol in the future.

   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
   This statute contains a specific definition of what pace in the State Capitol is viewed as public space.

Minnesota Statutes 138.70: Capitol Building Powers and Duties
This statute defines the powers and duties of the Minnesota Historical Society in regards to the State Capitol.

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.

Space Agreement
This is an agreement between the Governor, House of Representatives and Senate as to what space in the Capitol is assigned to each body.

2. **Recommendations – View in Executive Summary**

- General Art Recommendations - Part II, page 8
- Implementing the themes of the Vision Statement - Part III, page 10

Summary

The Subcommittee has adopted and refined a series of recommendations to the Commission, which are listed in the Executive Summary.

The Subcommittee has reaffirmed the two definitive recommendations it made to the Commission in the Preliminary Report: (1) that the Commission adopt the Vision Statement, and (2) that 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 remaining tentative recommendations in the Preliminary Report have been either reaffirmed or refined.

The Vision Statement had a broad consensus of support at the 11 statewide public input meetings on art in the Capitol. It helped guide the Subcommittee as it completed its work developing recommendations for the use of various spaces for art placement, and on concepts for art programming in the new public spaces.

Adequate resources will help cover active curation, better interpreting Minnesota history in new ways (i.e. providing context for the times Governors served and the issues of the day alongside the Governors' Portraits), developing new art programs for the public, and beginning the process of acquiring or borrowing new art to fill gaps in the current collection and make the new public spaces welcoming and engaging.

The Subcommittee thanks the Commission and the supporting State agencies for their support and assistance. With the submission of this Final Report, the Subcommittee has completed its assigned tasks, however the Subcommittee members look forward to providing any additional support needed as the Commission fulfills its assigned role with respect to the placement, interpretation, and policies for art in the Capitol. It is hoped that these proposals for art in the Capitol 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.

Acknowledgements

The work of the Art Subcommittee would not have been possible without the help of the people and organizations listed below.

- The following organizations for hosting the Public Input Meetings:
    - Bemidji: American Indian Resource Center, Bemidji State University
    - Bloomington: Bloomington Center for the Arts
    - Duluth: Saint Louis County Heritage and Arts Center (The Depot)
    - Hutchinson: McLeod County Historical Society
    - Mankato: Minnesota State University
    - Minnetonka: Minnetonka Community Center
    - North Minneapolis: Minneapolis Park Administration
    - Rochester: Rochester Area Foundation
    - South Minneapolis: Augsburg College
    - St. Paul: Hamline University
    - Willmar: Ridgewater College
- The following organizations for providing volunteer note takers at the Public Input Meetings:
    - The Dispute Resolution Center
    - Conflict Resolution Center
    - Community Mediation and Restorative Services
    - Mediation Services of Anoka County
- The Department of Administration for providing support staff, conference rooms and office supplies.
- The Minnesota Historical Society and in particular Brian Szott, Curator of Art, and Brian Pease, Minnesota State Capitol Historic Site Manager of the Minnesota Historical Society for their help researching issues and sharing their expertise with the Subcommittee.
- Mariah Levison, Minnesota State Office for Collaboration and Dispute Resolution, and Prof. Sharon Press, Director, Dispute Resolution Institute, Mitchell Hamline School of Law for donating their time and talents mediating tough and sensitive subcommittee deliberations and facilitating 11 public input meetings.
- The Minnesota Supreme Court and its staff for scheduling and providing the use of Minnesota Judicial Center conference rooms and providing technical support for Subcommittee meetings.
- Cathy Klima, Communications Officer, Capitol Restoration Project, Department of Administration. The Subcommittee extends a special thank you to Ms. Klima. Her countless hours of dedication, hard work, expertise and skills proved to be invaluable to the Subcommittee as it worked through its assigned duties and prepared this report. It would have been very difficult, if not impossible, to do our job well without her assistance.

Finally, a thank you to the many unnamed individuals who made valuable contributions and suggestions for this project. Their talents and assistance are sincerely appreciated.

III. Appendix

A. Governance Structure

1. Governing Bodies and Primary Source of Authority

- Governor
    - The primary duties of the governor are to oversee all operations of state government and to take the lead in shaping public policy through legislative proposals and agency initiatives. The operation of government is carried out through more than 23 major departments whose heads are appointed by the governor.
- Legislature
    - The principal legal task of the Legislature is to pass laws and to adopt a state budget, both of which affect a wide range of state programs and resources.
    - The Legislature also proposes amendments to the state constitution to be placed on the ballot for approval by the voters, elects regents of the University of Minnesota, and performs legislative oversight or review. The Senate has additional authority to confirm certain gubernatorial appointments.
    - The Legislature possesses a judicial function. It judges the election and qualifications of its members, may punish or expel members for contempt or disorderly behavior, and may impeach or remove members of the executive and judicial branches from office.
    - Each legislative body has a rules committee that directs the operating procedures of that body. The Legislature conducts business under the guidelines provided by the rules of that house, rules adopted jointly, state statutes, the state constitution, and Mason's Manual of Legislative Procedure.
- Supreme Court
    - The Minnesota Constitution provides that the Supreme Court shall have original jurisdiction in such remedial cases as are prescribed by law, and appellate jurisdiction in all cases, but there shall be no trial by jury in the Supreme Court.
    - The chief justice of the Supreme Court is the administrative head of the judicial branch, supervises the work of all courts, and chairs the Minnesota Judicial Council, which is the single administrative policy-making body for the judicial branch. A state court administrator is appointed by the chief justice and the Judicial Council. The Supreme Court commissioner, Supreme Court administrator, clerk of the appellate courts and state law librarian are appointed by the court. The court is responsible for the regulation of the practice of law, including the promulgation of rules of procedure and practice before all courts within the state.

- Minnesota State Capitol Preservation Commission
  - Law provides: The commission coordinates ongoing restoration, protection, risk management and preservation of the Capitol building, and may solicit gifts, grants or donations of any kind from any private or public source to carry out the purposes of their duties. (Minnesota Statutes 15B.32)

- Department of Administration
  - Law provides: The department manages and administers centralized operations of state agencies, including procurement of goods and services, travel and fleet services, building construction and maintenance, real estate leasing and management, and facilities and maintenance services. (Minnesota Statutes, 16B, 16C)
  - Function: The Department of Administration (Admin) provides a broad range of business management, administrative and professional services and resources to state agencies, local governments and the public. The department on an annual basis purchases more than $2.1 billion in goods and services, manages more than 400 construction projects and 700 property leases, maintains 22 state-owned buildings, including the State Capitol, leases vehicles, sells surplus property and coordinates the state's Enterprise Lean business process improvement program

- Minnesota Historical Society
  - Law provides: The society is an agency chartered by the first territorial Legislature in 1849. Today, MNHS carries out specific duties assigned in Minnesota Statutes, many of which are in Chapter 138. The society collects and preserves items, records and publishes materials that document the human experience in Minnesota. The organization interprets the state's cultural heritage through publications, educational programs, exhibitions, and a statewide network of historic sites. The society operates a free public research library, oversees the preservation of the Minnesota State Capitol, and administers the state's historic preservation, public records, and archaeology programs. (Minnesota Statutes, Chapter 138)

- Capitol Area Architectural and Planning Board
  - Law provides: To preserve the historical and architectural integrity of the capitol area, the board oversees architectural, urban design and comprehensive planning, and administers zoning and design rules for the 60-block area in and around the Capitol. (Minnesota Statutes 15B.03)

- Minnesota State Arts Board
  - Law provides: The board reviews and makes grants to individual artists, schools and nonprofit arts organizations in support of arts activities. (Minnesota Statutes 129D.02 – 129D.05)

2. Existing Minnesota Statutes relating to Capitol Art

   Minnesota State Capitol Preservation Commission
   Minnesota Statutes 15B.32

   Commissioner of Administration
   Minnesota Statutes 16B.24 General Authority

Minnesota Historical Society
Minnesota Statutes 138.67: Definitions
Minnesota Statutes 138.68: Supervision of Preservation
Minnesota Statutes 138.69: Public Areas of the Capitol
Minnesota Statutes 138.70: Capitol Building Powers and Duties

Capitol Area Architectural and Planning Board
Minnesota Statutes 15B.03

Minnesota State Arts Board
Minnesota Statutes 129D.02 – 129D.05

Other Documents

Capitol Public Space Advisory Committee
Report from the Capitol Public Space Advisory Committee

Space Allocation Agreement for the State Capitol
Between Minnesota State Senate, Minnesota House of Representatives and the Governor of Minnesota, Jan 22, 2015

3. Existing Minnesota Policies on Capitol Art

   Policy for Works of Art in the Capitol

B. Overview of Public Space

Aug 15, 2016 – Summary of Art Opportunity Areas at the Minnesota Capitol
Jun 17, 2016 – Room data for possible art locations
Jun 17, 2016 – Floor maps of possible key areas for art

May 6, 2016 - Photos of Basement, 3-D Architectural Model (PDF)
May 6, 2016 - Photos of Third Floor, East Wing, 3-D Architectural Model (PDF)

C. Elevation Report

1. Elevation Report, Appendix to Elevation Report

2. The Elevation Report Cost:
   - The estimated total cost for HGA's work to develop the Elevations Report is $15,000. HGA is the architectural firm for the Capitol Restoration Project.
   - The contract amount for MultiVista is $13,551. MultiVista is the world's leading visual construction documentation provider, offering photo, video and webcam services to construction professionals throughout North America. It will complete the elevations documentation after the applicable spaces are finished.

D. 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

E. Public Input on Art in the Capitol

1. 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

2. Military Art - Comments from General Nash

Dec 7, 2015

- Major General Rick Nash comments
- Provides Major General Nash's National Guard 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

3. Catholic Conference Comments on Capitol Art

    - Letter from the Catholic Conference

F. Art in the Capitol

1. Inventory of Existing Art and Chronology of Placement

   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, chronology of date placed, location, notes.
   - Author: Minnesota Historical Society

   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

2. Preservation Zones - Hierarchy for Repairs and Restoration

   - Four zones were designated to give hierarchy to the spaces within the Capitol Building to guide the level repairs and restoration throughout the building.

G. Governors' Portraits Research

1. 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 http://collections.mnhs.org/governors

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

2. Governing and management practices from other states

Jun 3, 2016

- Capitol Arts Management in other States (PDF)

H. Subcommittee Final Recommendations Development

Jun 17, 2016 – Recommendations for Implementing the Vision Statement and Recommendations
Jun 17, 2016 – Leftover Recommendations from June 3 meeting
Jun 17, 2016 – Refined Recommendations from June 3 meeting
Jun 17, 2016 – Additional Space Recommendations to Consider

Jun 3, 2016 - Results of Member Survey on Possible Recommendations (PDF)
May 6, 2016 - Broad General Policies for New Art Discussion (PDF)
May 6, 2016 - Input from Capitol Art Work Group - Overview (PDF)
May 6, 2016 - Assessment of Current Visual Art in the Capitol (PDF)
Apr 1, 2016 - Building Consensus for Next Set of Recommendations (PDF)

I. Additional Comments from Subcommittee Members

Justice Paul H. Anderson
Peter Hilger
Rep. Diane Loeffler
Ted Lentz
Anton Treuer
Rep. Dean Urdahl
Prof. Gwen Westerman

J. Agendas and Meeting Summaries

June 17, 2016 - Art Subcommittee Meeting

- Draft Agenda (PDF)
- Room data for possible art locations (PDF)
- Floor maps of possible key areas for art (PDF)
- Leftover recommendations from the June 3 meeting (PDF)
- Refined recommendations from the June 3 meeting (PDF)
- Additional space recommendations to consider(PDF)
- Elevations Report (PDF)
- Meeting Summary - pending

June 3, 2016 - Art Subcommittee Meeting

- Agenda (PDF)
- Capitol Arts Management in other States (PDF)
- Proposed Appendix for Final Report (PDF)
- Results of Member Survey on Possible Recommendations (PDF)
- Meeting Summary (PDF)

May 6, 2016 - Art Subcommittee Meeting

- Agenda (PDF)
- Photos of Basement, 3-D Architectural Model (PDF)
- Photos of Third Floor, East Wing, 3-D Architectural Model (PDF)
- Broad General Policies for New Art Discussion (PDF)
- Input from Capitol Art Work Group - Overview (PDF)
- Assessment of Current Visual Art in the Capitol (PDF)
- Capitol Art WorkGroup Draft Notes (PDF, 12 pages)
- Meeting Summary (PDF)

Apr 1, 2016 - Art Subcommittee Meeting

- Agenda (PDF)
- National Register of Historic Places (PDF, 10 pages) - Minnesota Historical Society
- Building Consensus for Next Set of Recommendations (PDF)
- Meeting Summary (PDF)

Mar 4, 2016 - Art Subcommittee Meeting

- Agenda (PDF)
- Meeting Summary (PDF)

Feb 5, 2016 - Art Subcommittee Meeting

- Meeting Agenda (PDF)
- Proposed Meeting Schedule, Feb-Aug 2016 (PDF)
- Draft-Facilitator Findings Report Updated (PDF, 6 pages)
- Preliminary Report of the Subcommittee on Capitol Art (PDF, 45 pages)
- Meeting Summary (PDF)

Jan 11, 2016 - Art Subcommittee Meeting

- Meeting Agenda (PDF)
- Meeting Summary - pending

Jan 4, 2016 - Art Subcommittee Meeting

- Meeting Agenda (PDF)
- Proposed Appendix for Preliminary Report (PDF)
- Facilitator Findings for Preliminary Report (PDF, 4 pages), Mariah Levison, Bureau of Mediation Services
- 'Art in the Capitol' Online Survey - Questions 1 through 5 Results (PDF)
- Meeting Summary - pending

Dec 7, 2015 - Art Subcommittee Meeting

- Meeting Agenda (PDF)
- Consensus Building Update (PDF 38 pages) Mariah Levison, Bureau of Mediation Services
- Policy for Works of Art in the Capitol (PDF, 10 pages), Capitol Area and Architectural Planning Board
- Major General Rick Nash comments on Military Art in the Capitol (PDF, 27 pages)
- Meeting Summary (PDF, 6 pages)

Nov 2, 2015 - Art Subcommittee Meeting

- Meeting Agenda (PDF)
- Options for Governors' Portraits Pros/Cons (PDF, 13 pages) Peter Hilger
- Meeting Summary (PDF)

Oct 12, 2015 - Art Subcommittee Meeting

- Meeting Agenda (PDF)
- Public Engagement Process Design (PDF) Mariah Levison, Bureau of Mediation Services
- Draft - 'Art in the Capitol' Online Survey (PDF)

- Meeting Summary (PDF, 4 pages)

Sep 14, 2015 - Art Subcommittee Meeting

- Meeting Agenda (PDF)
- Artists' Search for Historical Accuracy (PDF) - Minnesota Historical Society
- Art Zone Study by Floor (PDF)
- Room Data for Possible Art Locations (PDF)
- Governors' Portraits in other State Capitols (PDF)
- Meeting Summary (PDF, 4 pages)

Aug 3, 2015 - Art Subcommittee Meeting

- Meeting Agenda (PDF)
- Potential Art Zones by Floor (PDF) Ted Lentz
- Presentation for Art Zone Planning and Discussion (PDF, 58 pages) Ted Lentz
- Meeting Summary (PDF, 6 pages)

Jul 6, 2015 - Art Subcommittee Meeting

- Meeting Agenda (PDF)
- Proposed Meeting Schedule July 2015 - January 2016
- Meeting Summary (PDF, 5 pages)

Apr 6, 2015 - Art Subcommittee Meeting

- Meeting Agenda (PDF)
- Overview of Minnesota Demographic Changes (State Demographic Center) (PDF, 31 pages)
- Meeting Summary (PDF, 4 pages)

Mar 23, 2015 - Art Subcommittee Meeting

- Meeting Agenda (PDF)
- Overview of Fine Art in the Capitol (PDF, 58 pages) - Minnesota Historical Society

K. Art Work Group Report

May 3, 2016 – Implementing the Subcommittee's Vision, Draft

L. Related internet-based information about the Capitol Restoration Project

Website - Minnesota State Capitol Restoration Project website
Website – Art Subcommittee
Website – Capitol Preservation Commission

Facebook – Minnesota State Capitol Restoration Project

- The Project's Facebook page has over 1,000 followers.
- Facebook is a popular online social networking website.
- The Capitol Restoration Project Facebook page increases the visibility of the project and engages people from around the world who are interested in following the progress of the project by seeing regular updates, photos and videos.

Flickr – Minnesota State Capitol Restoration Project

- There are over 350 photos searchable by key words and by topics via "Albums".
- Flickr is a popular photo-sharing website.
- The Capitol Restoration Project Flickr page increases the visibility of the project and engages people from around the world to explore photos showing the progress of the project.

Pinterest – Minnesota State Capitol Restoration Project

- Pinterest is a content sharing website that allows members to "pin" images, videos and other objects to their pinboard.
- It helps to increases the visibility of the Capitol Restoration Project.

M. National Register of Historic Places Information

- MNHS Heritage Preservation: National Register of Historic Places (10 pages)

N. Media Coverage

- Media Coverage from Major News Outlets (5 pages)
- Statewide coverage from newspapers, TV, radio.
- Twin Cities, Bemidji, Hutchinson, Mankato, New Ulm, Rochester, Willmar

O. Status 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

- Capitol Artwork Presentation - Minnesota Historical Society (PDF, 31 pages)

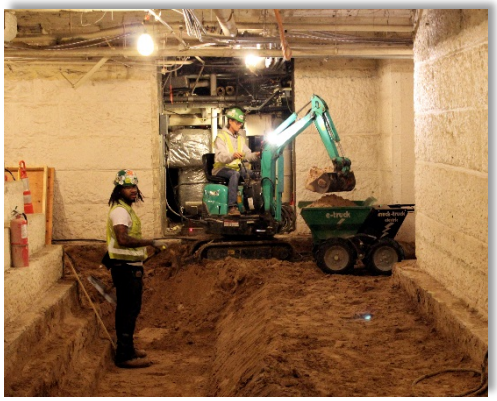
P. Preliminary Report, Executive Summary, February 2016

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.

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).

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

- 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.

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.

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. **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.

2. **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.

3. **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.

4. **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.

"Father Hennepin at the Falls of St. Anthony"

"The Treaty of Traverse des Sioux"

5. 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.

6. 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)

7. 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. [1]

   - 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.

Q. Full Preliminary Report to the Preservation Commission

Feb 23, 2016 - Preliminary Report of the Subcommittee on Capitol Art (PDF, 45 pages)

R. Appropriations Sought by Subcommittee – Approved

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

S. Other Resources

- "The Minnesota Capitol – Official Guide and History," Julie C. Gauthier, 1907.
  - Legislative, Executive and Judicial Chambers Interiors & Art, pages 29-53
  - Public Areas Interiors &Art, pages 10-27

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