75 YEARS
THE MINT MUSEUM ANNUAL REPORT
2011–2012
The Mint Museum is a leading, innovative museum of international art and design committed to engaging and inspiring all members of our global community.

Those are the values outlined in the new mission statement adopted by The Mint Museum’s Board of Trustees during this landmark 75th year in our museum’s history. They recognize both the significant foundation laid by the museum’s original visionaries and the ambitious course we have charted for ourselves looking forward.

This decade, the Charlotte region provided an extraordinary new uptown facility to The Mint Museum, and we must deliver excellence in return. And so, during this fiscal year, our board adopted a five-year strategic plan that will serve as our road map for the future.

The goals are aggressive, including doubling both our in-person and virtual visitors; launching an initiative to acquire significant works of art; tripling museum membership; and achieving many other benchmarks, all by 2016. But together with the support of our community, our dedicated volunteers, and our staff, we are up to the challenge.

For proof, one need only look at how far we’ve come since our beginnings. A small group of passionate citizens saved a beloved local landmark building – the first branch of the United States Mint – from destruction and founded the state’s first art museum without a single work of art to claim as its own. And now, with approximately 34,000 objects, it has one of the largest collections of any art museum in the Southeastern United States.

Many of the Mint’s accomplishments are outlined in the pages to follow, notably in internationally-recognized exhibitions, including *Romare Bearden: Southern Recollections*, celebrating the centennial of the Charlotte-born artist’s birth; and *Surrealism and Beyond*, the largest examination of Surrealism ever presented in the Southeast.
As we took the time to celebrate our milestone this year, we also bade a bittersweet farewell to some long-serving staff members, including Martha Mayberry, who retired as Chief Registrar after thirty-six years; Kurt Warnke, who spent nearly twenty-nine years heading Design and Installation efforts for the museum; and John West, who departed after twenty years spent in public relations and later overseeing the museum’s Information Technology. They will be missed, but their legacy will live on as the museum’s work continues.

As I step down this year as chair of The Mint Museum Board of Trustees, I invite this community to join the museum as we look ahead to an increasingly vital role in the creative economy of our region. The museum has an essential part to play in our economic development and quality of life. Join us as we continue to engage and inspire all members of our global community.

Richard T. "Stick" Williams

As North Carolina’s first arts institution, The Mint Museum celebrated the 75th anniversary of its founding during the most recent fiscal year. On behalf of our entire staff and Board of Trustees, I want to thank the community for seventy-five years of unwavering support and passionate engagement.

There has never been a more exciting time to connect with The Mint Museum. The highly anticipated exhibition Romare Bearden: Southern Recollections opened on the centennial of Bearden’s birth, 2 September 2011, and examined how the South served as an inspiration throughout his career. In October, we premiered a fifty-year retrospective of work by Sheila Hicks, one of the most important and influential artists working today. WInter and spring brought a groundbreaking lineup, including Surrealism and Beyond, the largest presentation of Surrealism and Surrealist-inspired art ever shown in the Southeast; Fairytales, Fantasy, & Fear; Matthew Weinstein; and Colorbind: The Emily and Zach Smith Collection.

Mint Museum Randolph opened significant exhibitions, including Aesthetic Ambitions: Edward Lycett and Brooklyn’s Faience Manufacturing Company; A Thriving Tradition: 75 Years of Collecting North Carolina Pottery; Sophisticated Surfaces: The Pottery of Herb Cohen; and the fashion exhibition And the Bead Goes On. In addition, the museum celebrated the installation of a Heritage Gallery centrally located outside the Van Every Auditorium, featuring a timeline tracing many of the significant events since our founding. I also wish to extend my personal thanks to the Mint’s hardworking staff, whose incredible dedication has made all of these accomplishments possible. In particular, I join with our board chair in saluting the long tenures of departing employees Martha Mayberry, Kurt Warnke, and John West.

At its core, The Mint Museum is a gathering place for all people to experience art that inspires, illuminates, educates, and informs. The institution celebrated its 75th year with an unbridled enthusiasm for
the future, and a commitment to excellence that will enhance our image and reputation as one of the most admired and innovative museums in the country.

This year also brought the adoption of an ambitious five-year strategic plan that will position the institution to grow its scope of influence and impact on our region. Over the course of the past year, museum staff, volunteers, and community leaders worked together, in consultation with the Center for Intentional Leadership, to outline four strategic pillars to undergird the plan: amplifying the museum’s community relevance; strengthening the museum’s permanent collections and exhibitions; increasing learning and engagement opportunities throughout the region; and focusing on long-term sustainability. In addition, three overarching goals of improved technology, communication, and service are woven throughout the plan.

All of this means that your support has never been more important. I encourage you to explore all of the opportunities the museum offers to deepen your engagement with the visual arts, awaken your passions, and become an ambassador during this historic time. Your continued interest and involvement will enable our museum to shine brightly for seventy-five more years – and beyond.

Dr. Kathleen V. Jameson


Oscar de la Renta. Dominican-American, 1922-
Evening Gown with Bolero: spring 2011
Gown: Silk faille with embroidery and attached printed silk carnations; Bolero: Silk faille
Gift of the Mint Museum Auxiliary. 2011.43A-B
Photo: David Ramsey.

Dario Robleto. American, 1972-
Defiant Gardens 2009-2010
Cut paper, homemade paper (pulp made from soldiers’ letters sent home and wife/sweetheart letters sent to soldiers from various wars, cotton), carrier pigeon skeletons, World War II-era pigeon message capsules, dried flowers from various battlefields, hair flowers braided by war widows, mourning dress fabric, excavated shrapnel and bullet lead from various battlefields, various seeds, various seashells, cartes de visite, gold leaf, silk, ribbon, wood, glass, foam core, glue
Museum Purchase, with Funds provided by the Mint Museum Auxiliary.
Photography by Robert Wedemeyer. 2012.6
Alber Elbaz (designer), Moroccan, 1961-  
Lanvin, Paris, France, 1909-  
Dress, Look #41 Spring/Summer 2012  
Silk, beads  
2012.23  
Photo: Mitchell Kearney.

Matthew Jones. American, 1971-  
“The Rooster Refutes Envy” Jug 2011  
Stoneware  
Gift of Daisy Wade Bridges, Carol and Shelton Gorelick, Barbara Stone Perry, Jane M. Conlan, Carol H. Pham, Dorothea F. West, Eric and Julia Van Huss, Alon and Bernette Bowen, Herb Cohen and José Fumero, Caroline T. Gray, Jane M. Hoyle, and Amy and Brian Sanders.  
2012.8  
Photo: Mitchell Kearney.

Romare Bearden. American, 1911-1988  
Blues Man From Up-Country 1985  
Collage on board  
Gift of Charles B. Green. 2011.83  
Art © Romare Bearden Foundation/Licensed by VAGA, New York, NY  
Photo: Mitchell Kearney.
Hand-built earthenware, glaze
Gift of Diane and Marc Grainer. 2011.36.1
Photo: Lee Ewing.

Kurt Seligmann. American, born Swiss, 1900-1962
Acteon 1947
Etching
Gift of the family of Frederick Robeson Miller. 2012.18
Photo: Mitchell Kearney.

Carol Gentithes. American (works in Seagrove, North Carolina), active 1989-
Alice Goes to Washington 2010
Porcelain
Gift of Daisy Wade Bridges. 2011.59.1
Photo: Mitchell Kearney.
DONATIONS AND BEQUESTS TO THE COLLECTION

Generous donors gave 638 works of art to the Mint’s permanent collection in fiscal year 2012—over 250 works more than the previous fiscal year. Together with purchases, the collection grew by 644 works.

American Art
Family of Frederick Robeson Miller
Art of the Ancient Americas
Dorothy D. Hodges, from the Maud Gatewood Collection
Contemporary Craft
Diane and Marc Grainer
Target Corporation
Founders’ Circle, Ltd. in loving memory of Edward Kindall Jones
Judith Bettelheim in honor of her mother, Mildred Constantine
Patty and Bill Gorelick
Shinji Yonehara

Decorative Arts
Emma and Jay Lewis
Bob and Jo Raguso
Delhom Service League: 2011 Potters Market Invitational
Daisy Wade Bridges
Friends and colleagues in memory of Bee Jensen
Martha Tonissen Mayberry
Tirzah (Tat) Hicks in memory of Jimmie Finklea
Kathryn Reents Foster

Daisy Wade Bridges, Carol and Shelton Gorelick, Barbara Stone Perry, Jane M. Conlan, Carol H. Pharr, Dorothea F. West, Eric and Julia Van Huss, Alan and Bernette Bowen, Herb Cohen and José Fumero, Caroline T. Gray, Jane M. Hoyle, and Amy and Brian Sanders
Charles Thomas

Design
Fleur Bresler in memory of Charles Bresler
Cristina Grajales Gallery and Sebastian Errazuriz
Koziol >> ideas for friends GmbH
mono – a brand of Seibel Designpartner, Germany
Alessi
Emily and Jeff Walker
Kuhn Rikon Corporation
Normann Copenhagen
Founders’ Circle, Ltd.

Fashion
Anonymous
Linda Bell Helms
Kathleen Gourdin in memory of Hugh Gourdin
Mint Museum Auxiliary
Sue Bradford Taylor
Una McBane Jeffries
Karen Rohlin Schulman
Mrs. John Dabbs

Daisy Lane. American (lives in England), 1955–
Etruscan Chair 1988
Float glass, mild steel
Gift of Fleur Bresler in memory of Charles Bresler. 2011.34
Native American Art
Gretchen and Nelson Grice

**PURCHASES**

**Contemporary Craft**
Founder’s Circle 2011 Annual Cause with additional funds provided by Suzu and David Neithcut, Libba and Mike Gaither, and Carol and Shelton Gorelick

**Decorative Arts**
Delhom Service League Fund and exchange funds from the gift of Mrs. James G. Cannon

**Fashion**
Mint Museum Auxiliary Fashion Fund

**Modern & Contemporary Art**
Mint Museum Auxiliary

**LONG-TERM LOANS AND PROMISED GIFTS**

**American Art**
Private collection of Tia Charlotte and Philip Hanes Max Onslow Ford Rouslin and Marilyn M. Covington-Rouslin

**Art of the Ancient Americas**
Francis and Lilly Robicsek Collection

Mrs. Charles Wrightsman
Martha Tonissen Mayberry
Lois Donald
Jeanne J. Thomas
Mrs. Agnes Home Smith
Hope V. Panas Trust
Bryan Allison Morris
Samuel and Nancy Lamb
Mrs. William McCormick Blair, Jr.
Ann F. Stewman
Michael A. Gallis
Stacy Sumner Jesso
Judith Leiber
Rosita Yu-fan Cheng
Elizabeth Wilder
“Pepper” Dowd (Mrs. Roddey Dowd, Sr.)
Eliana W. Roberts

**Latin American Art**
Gretchen and Nelson Grice

**Modern & Contemporary Art**
Kristina Rogers
Debra Loasada
The Heather and Tony Podesta Collection
Ann F. Stewman
Charles B. Green
Chris Jensen
Stanley Asrael in loving memory of his wife, Evelyn

**Modern & Contemporary Art**
Anonymous, courtesy of Jerald Melberg Gallery, Inc.
The Broad Art Foundation
James Croak
Richard Howard Hunt
Collection of Chris and Kathy Cope
Collection of Adrián R. Halpern
Bank of America Collection
Private Collection

**Red-skinned Moor (Moor) Mask**
20th century
Huejotzingo area, Puebla
Wood, paint, metal wire
Gift and Gretchen and Nelson Grice. 2011.62.7
Photo: David Ramsey.

**Tonita Hamilton Nampeyo**
Hopi, 1934-
Early 20th century
Earthware with slip paint
Gift of Gretchen and Nelson Grice. 2011.62.8
Photo: David Ramsey.

**Elizabeth Brim**
American, 1951-
A Dark Tale, 2011
Forged, fabricated, and flocked steel, fibers, glass
Gift of Founders’ Circle, Ltd. in loving memory of Edward Kindall Jones. 2011.47A-B
Photo: Mitchell Kearney.
Kristina Rogers, American, 1945-2011

Untitled 10/1/2010 2010
Gelatin Silver Print
Gift of the artist. 2011.41.21
Photo: Mitchell Kearney.

Maja Godlewska, Polish, 1965-
Small Layered Cloud #2 2008
Mixed media
Gift of Chris Jensen. 2012.7

Wendy McAllister, American, 1950-
Grand Boix 2009
Porcelain enamel, copper, sterling silver
1 The Mint Museum opened in October 1936 as North Carolina’s first art museum, and in October 2011, the Mint embarked on a year-long celebration of the museum’s 75th anniversary. The building was constructed in 1837 as the first branch of the U.S. Mint. In 1932, a small group of passionate citizens led by Mary Myers Dwelle saved the historic building from demolition and moved it to its current site on Randolph Road.

2 The museum’s story truly begins in 1799 with the discovery of gold in Cabarrus County. This discovery marked the beginning of the Carolina Gold Rush and the first gold rush in the country. In the first decades of the nineteenth century, Charlotte and the surrounding areas became a magnet for gold miners. North Carolina quickly became the largest gold-producing state in the country.

3 Strong boxes were used to transport gold from mines in North Carolina to the U.S. Mint in Philadelphia. The threat of robbery, coupled with poor roads and unfavorable weather, made it too dangerous to continue transporting gold to Philadelphia. In 1835, the U.S. Congress approved the establishment of the first U.S. Mint branch in Charlotte, an important precursor to the modern banking industry which has been central to the growth and identity of the city.

4 William A. Strickland, prominent Philadelphia architect and designer of the original Philadelphia Mint, was awarded this important government commission. The cornerstone was laid in January 1836; the building was recognized from the beginning as an important landmark and point of civic pride.

Mary T. Brooks, director of the U.S. Mint from 1969 to 1977, one of the first women to hold this position, presented this wooden strong box on loan to The Mint Museum, 1974. Courtesy of The Charlotte Observer.

John Neagle. American, 1796–1865
William Strickland (1787–1854) 1829
Oil on canvas, 76 x 63 ½ inches
Yale University Art Gallery, Mabel Brady Garvan Collection.
Mary Myers Dwelle, chairwoman of the Charlotte Woman’s Club art department, led the cause to save the Mint and turn it into an art museum. After tirelessly campaigning, Dwelle successfully earned permission to rebuild this historic structure, if she could finance the removal and transportation. After securing the building materials, an architect to oversee the reconstruction, and a site for the future museum from land donor E.C. Griffith, Sr., Dwelle and her followers were then tasked with raising the money to finally begin the work in the midst of the Great Depression, but managed to rally the necessary community support. The Mint Museum’s inaugural exhibition drew 26,000 visitors.

The first work of art to enter the permanent collection of The Mint Museum was Queen Charlotte (1762) by Allan Ramsay. Large ceramic vases by master potter Benjamin Wade Owen were also donated to the museum as a gift from Dwelle. The aftermath of the Great Depression followed by the outbreak of World War II made the first decades a challenge for Dwelle, along with such other early leaders as Leila Mechin, continued to make strides in connecting with regional and national collectors and art institutions to bring significant loans and exhibitions to Charlotte.

In 1953, the first Tour of Charlotte Homes was held to benefit The Mint Museum (the tradition continues today); the 1950s witnessed a renewed garnering of community support, including the establishment of Charlotte Garden Club, Woman’s Auxiliary (today, the Mint Museum Auxiliary), and the Docents of The Mint Museum. Other affiliates would follow, including Friends of the Mint (1965), Delhom Service League (1975), Young Affiliates of the Mint (1990), the Founders’ Circle (1998), and the Romare Bearden Society (2009).
Both Walter and Dorothy Cole Auman came from a long line of potters rooted in the North Carolina tradition. Together, they amassed a comprehensive collection that traces the region’s history from its 18th-century origins up to the late 20th century. In 1983, the museum purchased the Aumans’ rare 1,100-piece collection, making the Mint the largest public repository of North Carolina pottery.

In 1983, the Mint began construction of the 46,600 square-foot Dalton Wing, named for Mary and Harry Dalton, which tripled the size of the museum and featured a new entrance oriented towards Randolph Road.

In 1968, the museum underwent major renovations to house the newly purchased Delhom Collection. This acquisition included the 2,000-piece ceramics collection and research library of M. Mellanay Delhom. This new collection, and the expansion it necessitated, instantly put The Mint Museum on the art world map. Daisy Wade Bridges, collector and Mint member, was familiar with Delhom’s extensive ceramics collection and was instrumental in bringing it to the Mint.

The museum’s Fashion Collection was established in 1972. The Woman’s Auxiliary and the Fashion Group of Charlotte presented the inaugural exhibition: Fashions: 1840–1940.

16 In 1988-89, *Ramesses the Great: The Pharaoh and His Times* attracted over 600,000 visitors and was the impetus for a citywide celebration.

17 Lilly and Francis Robicsek made their first donation to the museum in 1969, marking the beginning of what would become one of the world’s finest and most comprehensive Art of the Ancient Americas collections. The collection comprises 2,500 works of art from Mexico, Central America, and South America. The Robicseys’ gift of 149 ancient Andean works of art in 1994 formed the core of the special exhibition *Kingdoms of the Sun: Masterworks of Ancient Andean and Spanish Colonial Art.*

18 In 1997, NationsBank (now Bank of America) announced the gift of the historic Montaldo’s department store at 220 North Tryon Street to the Mint. Through the contributions of Hugh S. McColl and NationsBank, Rodgers Builders, the Founders’ Circle, and other supporters, this 82,000-square-foot building was renovated to house the new Mint Museum of Craft + Design, one of only a small number of museums of its kind in the world.

19 In 2002, contemporary art collectors Heather and Tony Podesta made their first donation of art to the museum. Since then, the Podestas have donated more than 200 objects to the Mint’s Modern & Contemporary Art collection.

20 Opened in October 2010, Mint Museum Uptown houses the Mint’s outstanding collections of American and Modern & Contemporary Art, as well as the internationally-renowned Craft + Design Collection. Designed by Machado and Silvetti Associates of Boston, the five-story, 145,000-square-foot building is an integral part of Levine Center for the Arts; the cultural campus also includes the Harvey B. Gantt Center for African-American Arts + Culture, the Bechtler Museum of Modern Art, and the Knight Theater. The Campaign for Cultural Facilities, convened by the Arts & Science Council of Charlotte-Mecklenburg and in partnership with The Greater Charlotte Cultural Trust, raised more than $83 million to develop the nationally-recognized Levine Center for the Arts. The Campaign was made possible by support from numerous philanthropists, foundations, and corporations across the region, particularly Sandra and Leon Levine, The Wells Fargo Foundation, and Bank of America Charitable Foundation.

21 In 2011, the museum acquired Sheila Hicks’ monumental work *Mega Footprint Near the Hutch (May I Have this Dance?)*, through a generous gift by Target Corporation, and it has now become a signature work in Mint Museum Uptown’s Robert Haywood Morrison Atrium.
Beyond the Wall: Mint Unveils Refreshed Brand and New Website to Much Acclaim

When the Mint unveiled its refreshed brand and updated website in May 2012, it generated international buzz by incorporating aspects of the most popular social media features into a one-of-a-kind tool.

Visitors to the updated mintmuseum.org noticed a colorful new icon labeled “Inspiring” in the top right-hand corner of the page. Resembling the “like” button on Facebook, it allows users to identify anything on the website they find inspiring by clicking it – a piece of art, a bit of news, or an upcoming exhibition, lecture, film screening, or children’s program. The information is saved to each user’s own unique “MyMint” page – much like the popular site Pinterest, leading some Mint staffers to affectionately call the feature “Minterest.” And more importantly, users can continually check to see what other users are finding inspiring, stumbling across things they might not have seen otherwise. A page on the site visually ranks items based on the number of Inspiring clicks they’ve gotten – resembling the way Twitter tallies its trending topics.

The Mint is extremely grateful for the generous support from the John S. and James L. Knight Foundation which made this project possible. The Mint worked with nationally acclaimed agency BooneOakley on its new branding, featuring a refreshed and updated museum logo and design for museum publications, and with local web-design firm BigNoise (now re-named Worthwhile) to execute the site.

“We were excited to launch it not only because the site itself is inspiring, but also because the people who visit it are inspiring; that’s what makes it so special,” said James Martin, the Mint’s digital communications manager. “Too often, users visit sites, find what they’re looking for, and simply go on their way. Now that we’ve helped them realize their own inspirations, and even save them to their own MyMint page, their visit becomes an epiphany – a moment in which they suddenly learn something new about the art and themselves.”

In the months following the website’s launch, visitors to the site increased by one-third over the same time period the previous year, and visitors hailed from 166 countries around the globe. The site was named a CSS Design Award Winner, was featured on the homepage of top referral site TheBestDesigns.com, and was named one of “21 Beautiful Examples of Color Usage in Web Design” on WebDesignLedger.com.

“The Mint Museum is an inspiring and transformative place for everyone in the community to engage and awaken their senses through the experience of art,” said Hillary Cooper, director of communications and media relations for the Mint. “This launch of our innovative new website and refreshed brand enables us to share inspiration beyond our walls and introduce the world to our museum in compelling and exciting ways.”
Romare Bearden: Southern Recollections
2 September 2011 – 8 January 2012
Opening on the centennial of Charlotte-born artist Romare Bearden’s birth, this blockbuster exhibition examined how the South served as a source of inspiration throughout his career. The exhibition included many works that refer to Bearden’s childhood home in Mecklenburg County. Romare Bearden: Southern Recollections was organized by The Mint Museum and made possible with generous support from Duke Energy and Wells Fargo. This exhibition was made possible by the National Endowment for the Arts as part of American Masterpieces: Three Centuries of Artistic Genius.

Romare Bearden, American, 1911-1988
Back Porch Serenade 1977

Sheila Hicks: 50 Years
1 October 2011 – 29 January 2012
This exhibition addressed the artist’s conceptual, procedural, and material concerns via five intimately related fields of inquiry: bas reliefs and sculptures; small weavings and drawings; site commissions for public spaces; production textiles; and process works made of recuperated textiles, clothing, and other found objects. Organized by the Addison Gallery of American Art, Sheila Hicks: 50 Years was made possible by the J. Mark Rudkin Charitable Foundation, The Coby Foundation, Ltd., Saundra B. Lane, The Poss Family Foundation, Nancy B. Tieken, Able Trust, Target Corporation, Friends of Fiber Art International, Dirck and Lee Born, and several anonymous donors.

Sheila Hicks (b. 1934)
Fenêtre II, 2009
Cotton, bamboo, linen, and silk
10 3/4 x 10 1/4 in. (27.3 x 26.0 cm)
Private collection
Photograph by: © Bastiaan van den Berg.

MINT MUSEUM UPTOWN

Opening of Hard Truths: The Art of Thornton Dial.
Photo: Daniel Coston.

Artist Kako Ueda and Annie Carlano, Director of Craft + Design, at the opening of Fairytales, Fantasy, & Fear. Photo: John Simmons / The Charlotte Observer.

© Sheila Hicks (b. 1934)
Fenêtre II, 2009
Cotton, bamboo, linen, and silk
10 3/4 x 10 1/4 in. (27.3 x 26.0 cm)
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Romare Bearden: Southern Recollections
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Romare Bearden, American, 1911-1988
Back Porch Serenade 1977
Jun Kaneko: In the Round
10 December 2011 – 28 April 2012
This spotlight exhibition, in collaboration with Jun Kaneko Studio in Omaha, Nebraska, highlighted a selection of Kaneko’s signature Dango sculptures and framed drawings of costume designs for Puccini’s Madame Butterfly; the Mint co-hosted a special event in conjunction with Opera Carolina’s production of Madame Butterfly, featuring Kaneko’s costume and set designs. The Jun Kaneko: In The Round exhibition was made possible with generous support from Wells Fargo.

SURREALISM AND BEYOND
11 February 2012 – 13 May 2012
This project brought together three groundbreaking exhibitions, becoming the most significant examination of Surrealism ever presented in the region.

Double Solitaire: The Surreal Worlds of Kay Sage and Yves Tanguy
11 February 2012 – 13 May 2012
This exhibition explored the exchange of ideas that informed the work of the important Surrealist artists Kay Sage and Yves Tanguy during their fifteen-year relationship. It was organized by The Mint Museum and Katonah Museum of Art, and made possible through support from the Mint Museum Auxiliary and awards from the National Endowment for the Arts and the Pierre and Tana Matisse Foundation.

Seeing the World Within: Charles Seliger in the 1940s
11 February 2012 – 13 May 2012
This exhibition focused on the astonishing paintings and drawings created by the American artist Charles Seliger during the first decade of his career. It was made possible through support from the Mint Museum Auxiliary and awards from the Terra Foundation for American Art and The Dedalus Foundation, Inc.

Gordon Onslow Ford: Voyager and Visionary
11 February 2012 – 13 May 2012
This was the first retrospective of the British-American Surrealist painter’s work organized by an American museum in more than thirty years. Exhibition organized by The Mint Museum and made possible through support from the Mint Museum Auxiliary.

Fairytales, Fantasy, & Fear
3 March 2012 – 8 July 2012
Fairytales, Fantasy, & Fear brought together the work of several internationally acclaimed artists, including Mattia Biagi, Mark Newport, Kako Ueda, Tom Price, and Kate Malone. Exhibition organized by The Mint Museum and made possible through support from the Mint Museum Auxiliary.

Matthew Weinstein
28 April 2012 – 19 August 2012
Matthew Weinstein has achieved notoriety in the art world as the first artist to focus exclusively on 3D animation. The Charlotte Symphony Orchestra commissioned Weinstein to create a digital accompaniment to debut with their performance of Maurice Ravel’s Bolero. The Mint Museum organized a spotlight exhibition of Weinstein’s art, including four paintings and a video, and co-hosted a special event around the Symphony’s performance. Organized by The Mint Museum.

Colorbind: The Emily and Zach Smith Collection
28 April 2012 – 12 August 2012
For over three decades, Charlotte and surrounding communities have benefited from Emily and Zach Smith’s tireless dedication to improving the cultural infrastructure of our region. This intimate display of works illuminated a decidedly more personal side of the couple’s relationship to art — one that has enriched and informed their life together. Organized by The Mint Museum.

Hard Truths: The Art of Thornton Dial
30 June 2012 – 30 September 2012
This exhibition presented a major survey of Dial’s work, an epic gathering of over thirty large-scale paintings, sculptures, and wall assemblages that address the most compelling issues of our time. To create his art, Dial employs a vast universe of symbolically charged materials — from plastic grave flowers, child’s toys, bed springs, and carpet scraps to cow skulls and goat carcasses. Salvaged from garbage cans and trash heaps, these items reappear in dense accumulations amidst the artist’s fields of dripped paint and expressionistic brushworks. Brought to the community with generous support from Wells Fargo, and additional support provided by Duke Energy. Organized by the Indianapolis Museum of Art.
Read My Pins: The Madeleine Albright Collection
30 June 2012 – 23 September 2012

During her career in public service, former U.S. Secretary of State Madeleine Albright famously used her jewelry to communicate diplomatic messages. This exhibition revealed an intriguing story of American history and foreign policy as told through Secretary Albright’s jeweled pins. Brought to The Mint Museum through the support of Perry’s at SouthPark. Exhibition organized by the Museum of Arts and Design. Generous support for this exhibition was provided by Bren Simon and for the exhibition catalogue by St. John Knits.

Threads of Identity: Contemporary Maya Textiles
2 January 2010 – Ongoing

Maya peoples of Guatemala and southeastern Mexico are renowned for their time-honored tradition of magnificent attire. Among the Maya, dress is an outward expression of cultural pride. Dress also conveys one’s place in the world, signaling social identity and geographic origin or current community. This exhibition features fashions of the Kaqchikel, Ixil, K’iche’, Mam, Tz’utujil, Chuj, Awakatek, Jakaltek, and Poqomchi’ from Guatemala, and Tzotzil and Tzeltal from Chiapas, Mexico. Organized by The Mint Museum.

The Shape of Life: Contemporary Native American Ceramics
3 March 2010 – 30 June 2012

Contemporary Native American ceramics constitute an ongoing dialogue concerning the past, present, and future, embracing personal expression and cultural essence. The compassion, vision, and spiritual energies embedded within the creations, made of Clay Mother, speak also to the world at large, conveying delight, inspiration and introspection. Organized by The Mint Museum.

Fashionable Silhouettes
12 April 2011 – Ongoing

Mint Museum Randolph celebrated its acclaimed Fashion Collection with reinstalled galleries featuring garments and accessories spanning three centuries of fashion history. The items on view illustrate not only fashion trends and social history, but also design elements, fabric selection, and construction techniques. The collection presents unique statements of creativity that speak to the human passion for beauty, adornment, and identity. Organized by The Mint Museum.

Celebrating Queen Charlotte’s Coronation
9 August 2011 – 28 October 2012

Celebrating Queen Charlotte’s Coronation combined works of art from the museum’s permanent collection, including paintings, works on paper, and decorative arts, with loans from private collections to highlight the Queen’s accomplishments as a devoted mother, a notable patron of the arts, and a loyal consort to the King. Royal portraits by Allan Ramsay, Sir Joshua Reynolds, and Sir William Beechey were featured along with representative examples of works from the English manufactories—Wedgwood, Chelsea, Worcester, and others—patronized by the Queen. Organized by The Mint Museum.

Aesthetic Ambitions: Edward Lycett and Brooklyn’s Faience Manufacturing Company
13 September 2011 – 26 February 2012

During the 1880s, the Faience Manufacturing Company (1881-1892), of Greenpoint, Brooklyn, earned critical acclaim for producing ornamental wares that introduced a new standard of excellence in American ceramics. The firm owed its artistic and commercial success to Edward Lycett (1833-1910), an English china painter who became its artistic director in 1884. Lycett and his team of decorators produced pieces that were sold in the foremost jewelry and china shops throughout the United States, such as Tiffany & Company in New York and Bailey, Banks and Biddle in Philadelphia. Nearly forty superb objects drawn from public and private collections were on display, including vases, ewers, plates, and other decorative wares. Organized and circulated by the University of Richmond Museums, Virginia.
Sophisticated Surfaces: The Pottery of Herb Cohen
7 April 2012 – 17 March 2013
Organized as part of the Mint’s celebration of its 75th anniversary, this exhibition focused on the ceramic creations of Herb Cohen, a master potter and seminal figure in the museum’s own history. It brought together approximately sixty works, including selections from the Mint’s permanent collection and loans from numerous private collections.

The American Art Tile, 1880-1940
7 April 2012 – Ongoing
The decades surrounding 1900 were the golden age of the American art tile. Whether glazed or unglazed, molded in relief, or smooth-surfaced, decorative tiles were a popular medium among many affluent consumers wishing to furnish their homes and businesses in the latest fashions.

Heritage Gallery
31 May 2012 – Ongoing
From its inception as the first art museum in North Carolina in 1936, The Mint Museum has been an innovator and leader, a theme illustrated in the installation of the Heritage Gallery at Mint Museum Randolph. It features works of art, archival documents, and photographs documenting the growth and evolution of the museum, from its beginnings as the original branch of the U.S. Mint to its founding as an art museum to the present and beyond.

And the Bead Goes On
31 May 2012 – 31 March 2013
And the Bead Goes On featured twentieth and twenty-first century women’s fashions which display inventive beadwork embroidery from the Mint’s Fashion Collection, complemented by works on loan from contemporary designers. Glass beads, metallic sequins, metal filigree beads, faux pearls, and faceted crystal rhinestones hand-sewn onto the cloth impart beauty, opulence, and artful originality. Organized by The Mint Museum.

Drawings by Thornton Dial
30 June 2012 – 30 September 2012
Filled with rich allegories, Dial’s work invites us to discover many layers of meaning in its writhing forms, curious juxtapositions, and powerful imagery. Presented in conjunction with Hard Truths: The Art of Thornton Dial at Mint Museum Uptown. Organized by the Indianapolis Museum of Art.
Amid a year filled with abundant opportunities for people of all ages to engage with the museum and learn, explore, and create, the blockbuster exhibition Romare Bearden: Southern Recollections was a major highlight. School students were a special focus because of the Charlotte-born artist’s significance in the history of art and in the city’s history. From September 2011 through January 2012, a total of 10,479 fifth grade students from ninety-six Charlotte Mecklenburg Schools received guided tours of Bearden’s powerful works from Mint docents and education staff. Museum admission for kindergarten through college students has always been free. This year, the bus transportation for the fifth-graders was underwritten by a generous grant from the Arts & Science Council.

All 150 Charlotte-Mecklenburg Schools art teachers attended a professional development workshop to study the artist’s work, and developed strategies for integrating art and literacy. Bearden-themed artists’ residencies took place at First Ward Creative Arts Academy and Northwest School of the Arts. First Ward’s elementary grade program was supported by a grant from the North Carolina Arts Council, and Northwest’s middle school activity was supported by the Arts & Science Council. An online Teacher Guide and a free Bearden Traveling Trunk provided lesson ideas and resources for the classroom.
Mega Footprint Near the Hutch sculpture by Hicks, from Target Corporation of the monumental wall was particularly special because of the timely gift large-scale architectural sculpture, her appearance a child-sized fiberglass version of Cinderella's moved to Los Angeles, creating for the exhibition found inspiration in the La Brea Tar Pits when he the magical forest visitors walked through at the common material of polypropylene to create discussion. Tom Price of London described using together for the first time in Charlotte for a panel married serious art with playful wit and a bit of Fairytales, Fantasy, & Fear The exhibition Hicks: 50 Years featured Craig Dykers of the architectural firm Sfnhetta; Walter Hood, professor of landscape architecture and environmental planning at UC Berkeley; book designer Irma Boom; and graphic designer Stefan Sagmeister. ArtFusion – When Art Encounters the Arts offered a program blend that combined music, spoken word, gallery talks, fashion shows, and artists’ demonstrations. Topics ranged from North Carolina pottery to Surrealism, traditional Japanese art to a 75th anniversary celebration of music and song. In 2011-2012, The Mint Museum partnered with more community, cultural, and educational organizations than ever. Highlights include: a thirteen-week seminar with the Charlotte Teacher Institute; a Charlotte Mecklenburg Schools’ principals’ retreat; hands-on workshops and free weekend admission for attendees to the North Carolina Art Education Association’s annual conference; events with Citizen Schools, Parent University, ArtSi, and the Latin American Women’s Association, among others; a styling competition and a Surrealist fashion show with The Art Institute of Charlotte; and collaborative performances with Davidson College, UNC Charlotte, and Johnson C. Smith University. With additional colleges and universities, students served as interns in various museum departments, conducted research on the collections, and presented papers at the 22nd Annual Regional Collegiate Art History Symposium. Other partnerships paired the Mint with Opera Carolina, Charlotte Symphony Orchestra, North Carolina Dance Theatre, and local dance troupe Kinetic Works. In January, artist Jun Kaneko, subject of a spotlight exhibition at Mint Museum Uptown, discussed his sculptural work in ceramics, and his dramatic set and costume design for Madama Butterfly, which was performed that month by Opera Carolina. In conjunction with the Charlotte Symphony’s production of Bolero Comes Alive in May, digital artist Matthew Weinstein spoke during a dialogue at the Mint with author Robert Goolrick. And with the Bechtler Museum of Modern Art and the Mint, Kinetic Works produced four original performances of “Danstellations,” an interpretation of paintings and sculpture through movement.

Artist Visits

Public presentations at the Mint by leading national and international artists were milestones on the Charlotte contemporary art calendar. Sheila Hicks discussed her extraordinary career during the opening weekend of her retrospective Sheila Hicks: 50 Years. Internationally recognized for her large-scale architectural sculpture, her appearance was particularly special because of the timely gift from Target Corporation of the monumental wall sculpture by Hicks, Mega Footprint Near the Hutch (May I Have This Dance?).

The exhibition Fairytale, Fantasy, & Fear married serious art with playful wit and a bit of the macabre. Four of the featured artists came together for the first time in Charlotte for a panel discussion. Tom Price of London described using the common material of polypropylene to create the magical forest visitors walked through at the exhibition entrance. Italian artist Mattia Biagi found inspiration in the La Brea Tar Pits when he moved to Los Angeles, creating for the exhibition a child-sized fiberglass version of Cinderella’s carriage covered with tar, Before Midnight, which would go on to become a candidate for addition to the Mint’s permanent collection as part of the museum’s “Vote for Art” project. Japanese artist Kako Ueda cut paper into complex imagery celebrating life and death. American Mark Newport discussed his role as a parent after 9/11, and the desire to become a superhero to protect his children, which informed his large knitted and superhero costumes.

The museum acquired a work by contemporary artist Dario Robleto through a generous gift by the Mint Museum Auxiliary. The artist came to Charlotte and discussed the Mint’s piece from his “Defiant Gardens” series – works that grew out of the history of soldiers, prisoners of war, and civilians creating gardens during wartime. Tradition and contemporary practices are married in the work of Jim McDowell, also known as The Black Potter. McDowell discussed the history of Black face jugs, and gave a pottery demonstration at Mint Museum Randolph in a program presented in collaboration with the Delhom Service League.

New Initiatives, New Partnerships

Innovative programs attracted new audiences to discussions on contemporary art, architecture, and design. The Contemporary Architecture + Design (CAD) series featured internationally renowned architects, landscape architects, and designers who shared distinctive perspectives and insightful stories from their fields. The CAD series debuted in January with a conversation between Mint Museum Uptown’s architect Rodolfo Machado and artist Sheila Hicks. The series also featured Craig Dykers of the architectural firm Snfhetta; Walter Hood, professor of landscape architecture and environmental planning at UC Berkeley; book designer Irma Boom; and graphic designer Stefan Sagmeister.

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Family Programs: Opportunities to Make and Create

Sunday Fun Days at Mint Museum Uptown and Saturday Art Sessions at Mint Museum Randolph attracted hundreds of families for drop-in activities and explorations in the galleries. With generous support from an Arts Education in American Communities grant from the National Endowment for the Arts, and corporate sponsorship from Carolinas Medical Center, Sunday Fun Days were free to children, and non-member adults received half-price admission. These accessible and inclusive events drew families who reflected the diversity of Charlotte’s population. The monthly themed programs also featured presentations from sister cultural groups including Discovery Place, North Carolina Dance Theatre, Opera Carolina, and the Charlotte Mecklenburg Library. Toddler Time and Summer Craft Sessions also kept the Lewis Family Gallery a beehive of creative activity throughout the year.

Sixteen summer art camps offered fun and immersive experiences for children of all ages and abilities. Children explored painting, sculpture, portraiture, drawing, print making, comic-book creation, ceramics, fashion design, and jewelry. From fall through spring, children, teens and adults found many creative outlets at the museum. Mini-master workshops allowed young children to investigate art in the galleries and make something to take home. Teens working on AP and IB portfolio requirements advanced their skills at sequential Saturday workshops, and adults worked in clay, drawing, life drawing, painting, jewelry, and metal with master artists. The menu of classes and workshops offered something to stimulate everyone’s talents.

Student Artist STARS

The Harris Teeter STAR (Student Artist) Gallery at Mint Museum Randolph is a unique space devoted to showcasing the work of pre-K-12 students.

Mint Summer Camp Invitational
9 August – 12 September 2011

Charlotte United Christian Academy
13 September – 16 October 2011

Piedmont Community Charter School
25 October – 28 November 2011

Weddington Elementary, Middle, and High School
6 December 2011 – 3 January 2012

Northwest School of the Arts
7 January – 26 February 2012

Charlotte Christian School
10 January – 19 February 2012

Mid-Carolina Region Scholastic Art Awards
28 February – 1 April 2012

Charlotte Latin School
10 April – 27 May 2012

Gaston County Schools
12 June – 29 July 2012
Another Groundbreaking Year
The fiscal year kicked off with a new greeting – *Dobro pozhalovat’!* – as the Library welcomed eight Russian library directors to tour and to learn about The Mint Museum Library. The library directors, along with two translators, visited as part of the U.S. State Department Bureau of Educational and Cultural Affairs International Visitor Leadership Program in order to learn about American libraries’ administration, fund raising, technology, and best practices. The Library was honored to have been chosen as one of the few American libraries visited by the group.

An important visitor later in the year was Dr. Hal Keiner, Traveling Archivist for the State of North Carolina. Dr. Keiner was invited to conduct an initial survey of The Mint Museum’s archival holdings and report on his findings. His report was used as part of the museum’s successful submission of a Documenting Democracy grant to the National Historic Records and Publications Commission (the funding arm of the National Archives) for the creation of a museum archives. Under the direction of the librarian, the grant award of more than $45,000 enables the hire of a professional archivist, and the creation of an archives space within the museum, and means that the institutional history of the first art museum in North Carolina will be preserved and made accessible. The archives will be a significant addition to the museum and to the community as a whole.

In the spring, Librarian Joyce Weaver received the 2012 Howard and Beverly Joy Karno Award from the Art Libraries Society of North America; a $1,000 travel award for attendance to the organization’s annual conference in Toronto.

The Library was fortunate to have received a number of substantial gifts this fiscal year. Donations included eighty-one books on photography and fashion from Mr. Peter G. Scotese of New York, many of the editions being one-of-a-kind, inscribed leather-bound exhibition catalogues; a 1986 JazzCharlotte poster featuring Romare Bearden’s Guitar Magic, signed by Bearden, from the Jerald Melberg Gallery; Mieke Chalmers’ collection of books on textiles; fifty titles on decorative arts from Caroline Gray; Nelson Grice’s selection of eighty titles on Native American and Ancient American art; and over 100 North Carolina artist files from the North Carolina Arts Council. Artists such as Ayala Serfaty and Silas Kopf presented monographs of their work to the library and financial assistance for book purchases was provided by the Delhom Service League, Mrs. Anne Chaplin, Sandy Fisher, and the Friends of the Mint.

Over 370 members of the public made use of the Library this year and online visitors to the library’s online catalog MARCO (http://marco.mintmuseum.org) and its exhibition resource site Mintwiki (http://mintwiki.pbworks.com) numbered over 27,000 from around the world. Over 500 items in the Library circulated to staff and over 750 titles were added to the catalog. New services in the Library include free wi-fi and the electronic databases artnet.com, Berg Fashion Library, Grove Art Online, and JSTOR available to staff and visitors on-site.

Exhibition catalogue from the National Gallery of Art, one of eighty-one titles on photography and fashion donated to the library during the fiscal year by Peter G. Scotese.

Donors to The Mint Museum Library
Geoffrey Biddle
Beverly Brosius
Julie Cassen
Mieke Chalmers
Mrs. Anne M. Chaplin
Cristina Grajales Gallery
Delhom Service League
Jan Durr
Rebecca Elliot
Sandy Fisher
Donald Freund
Frick Art Reference Library
Friends of the Mint
Michael A. Gallis
Lorenzo Giolino
Caroline Gray
Nelson Grice
Rosey Guthrie/Night Fire Films
Silas Kopf
John Littleton
Pallas Lombardi
Jerald Melberg Gallery
B.E. Noel
North Carolina Arts Council
Cheryl Palmer
R 20th Century Gallery
Dr. Dorie Reents-Budet
Mr. Peter G. Scotese
Ayala Serfaty
Shaw Smith
Deborah Stevenson
Judith Toman
Dottie West
Growth Continues

The Mint Museum Shops celebrated a successful year. The Mint Museum Uptown Shop continues to enhance the retail landscape of center city Charlotte, attracting local shoppers and visitors to the Queen City. The popularity of Romare Bearden: Southern Recollections was evident in the increased sales of merchandise relating to the artist and his work. The Mint Museum Randolph Shop saw its best sales in ten years, due in part to the interest in Chanel: Designs for the Modern Woman which opened during fiscal 2011 and remained on view through February 2012. Books on fashion and Coco Chanel were top sellers. Other popular items at both locations were North Carolina crafts and unique jewelry. The shops continue to offer a discount to members on their purchases – yet another great reason to be a member of The Mint Museum.

A Successful Year of Outreach

Community relations and outreach programming brought thousands to celebrate the late Charlotte-born artist Romare Bearden’s 100th birthday. Occasions ranged from theatrical interpretations to special events, with corporate resource groups, service and community organizations, and special events. Such as the Charlotte 100 Black Men, The Charlotte Links, Inc., The Sigma Pi Phi Boule Fraternity, and Congressional Black Caucus Institute, Pride Sunset Jazz Festival invitees, Uptown Catalyst Award recipients and guests, and over 200 leaders from over twenty Charlotte Chamber businesses. Robust special collaborations included Conversation on the Art of Romare Bearden, a discussion with Ruth Fine, Curator of Special Projects in Modern Art, and Herb Jackson, painter and Professor Emeritus, Davidson College, sponsored by Wells Fargo, co-sponsored by the Romare Bearden Society and Friends of Davidson College; Lecture: Bearden, The Spiral Group and Africobra, Kyle Coleman, Education Outreach Assistant, Columbia Museum of Art, which explored the parallels between two 1960s-era artists’ groups who began to define a unique black aesthetic; Bearden’s Gospel Train with Winthrop University’s Praise Gospel Choir and JCSU’s Dance Program: The Dramatic Vision of Romare Bearden and August Wilson: Celebrating Art, Drama, and Jazz with Dr. Corlis Hayes, professor of English, Central Piedmont Community College, directing selected excerpts from Bearden-inspired plays by the late Broadway playwright August Wilson; and All Aboard the Giving Train: Giving Back with Student Memberships and Donations to Toys for Tots in which over forty toys and twenty Mint-Bearden Society student memberships were given. The program culmination was held in the Bearden exhibition gallery in which hundreds witnessed a “A Farewell to Romy” by producer and poet Quentin “Q” Talley.

Innovative programming continues with the Mint’s newest electrifying multicultural event, Mint to Move Cultural Dance Night. The event is inspired by Sheila Hicks’ Mega Footprint Near the Hutch (May I Have This Dance?) and features the art of music and dance with a backdrop of Spanish, Latin American, and African art images from the permanent collection.

Movie and a Mint is a monthly movie viewing offered to members and guests on free Tuesdays at Mint Museum Uptown. The lineup includes both features and documentaries related to the permanent collection and special exhibitions.

African-American Slave Dave the Potter allowed JCSU creative writing students to study the history of pottery, create poetry, and recite it in Poetry and Perspective, featuring Dr. Kirsten Hemmy, poet and author of The Atrocity of Water. Embracing Similarities and Differences, a mother-daughter/mentor-mentee program, annually brings together females of diverse cultures and backgrounds to experience art as one. Hunger by artist/designer Joyce Scott, a necklace featuring images of hunger in intricate beadwork, was the jumping-off point for a discussion that lured over fifty participants to bring non-perishable food donations and discuss how they could give back to make Charlotte a better city.

Several programs featured direct tie-ins to special exhibitions. Inspired by Japanese artist Jun Kaneko’s Madama Butterfly, special needs students of Randolph Middle School presented enlarged handcrafted fluttering butterflies at Parent University Day. Fairytales, Fantasy, & Fear allowed local artists John Hairston, Jr. and Antoine Williams to answer the question “What are you afraid of?” by painting live two large canvas works that address fear.

The economic impact of the arts and cultural community was also in the spotlight. The 12th Congressional High School Art Competition inspired a panel discussion of Charlotte art leaders to discuss the economic impact of the Levine Center for the Arts on the region. The Charlotte Chamber held Small Business Breakfasts at Mint Museum Uptown, spotlighting the art of creative business concepts to contribute to the regrowth of Charlotte’s landscape.
Established in 1924, the Charlotte Garden Club was organized to further knowledge of horticulture through programs and projects under the guidance of experts in the field. Members meet one evening a month from September through May for educational lectures and entertainment by authorities in landscape design, horticulture, and other topics of interest to people who enjoy gardens and gardening. An affiliate since 1954, the Charlotte Garden Club contributes to projects designed to beautify the museum and its grounds, as well as projects that add to the beauty of Charlotte.

In April 2012, the club held its 59th annual Mint Museum Garden Tour, “Art in the Garden.” The event featured six area gardens and artists painting en plein air. Inspired by spring blooms, artists set up easels to capture on canvas the serene beauty of the Southern garden. The event capped with a celebratory party and art display on the grounds of Mint Museum Randolph.

The Mint received two awards: ArtSi Community Organization Award and the Enlace Latin American Council’s Certificate of Recognition for hosting its monthly health-services information gatherings. In addition, Cheryl Palmer, Director of Learning & Engagement for the Mint, received the Individual Community Supporter award from ArtSi.

Now in its ninth year, the Grier Heights Arts Project uses art to help thirty school-aged students build self-esteem and confidence, avoid negative peer pressure, and make wise choices in a community outreach nine-month art, nutrition, and health program. Participants learn about various art forms, and visit The Mint Museum and other art venues to learn more about art and artists. They also collage, paint, quilt, draw, journal, debate, dialogue, and create poetry. Mecklenburg County Teen Health Connection, volunteers, and artists from the “god city art collective” serve to help instruct and guide students.

The ICOM (International Children’s Outreach Ministry) Honors Chorus of South Africa performed at Mint Museum Randolph in March as a part of the 2012 Hlanganani (Unity) United States Tour. The tour was organized by ICOM, Inc., a non-profit group founded by Friendship Missionary Baptist Church in Charlotte, which hosts the chorus biannually. The chorus comprises twenty-four musically and academically-gifted students from nine high schools in different townships.

The final program of the year was “Get Dial’d In,” a fund raiser for the Romare Bearden Society that served as a pre-opening reception for Hard Truths: The Art of Thornton Dial. With over 350 people in attendance, including Mr. Dial and members of his family, attendees witnessed a memorable concert by Grammy-winning band the Carolina Chocolate Drops.
**Docents of The Mint**

As the volunteer affiliate conducting tours for both adult and school children visitors to the Mint, docents have had an extraordinary year.

There are 156 docents, comprising 106 active (those giving tours) and fifty associates. Each docent averaged thirty-three hours of service during the year, with a total of 5,184 volunteer hours which included giving tours and attending training.

For the fiscal year, the highlight was the *Romare Bearden: Southern Recollections* exhibition from September 2011 through January 2012. During that period, docents conducted 139 tours for ninety-six schools. The total tours for the year, which included our highlights, Art Basics, and Craft + Design tours at Mint Museum Randolph and Mint Museum Uptown, totaled 643, for more than 10,000 visitors.

We continue to look for better ways to engage our visitors through our Docent to Docent program as well as working closely with the Learning & Engagement Department to develop new tour themes.

**Verna Witt**  
President

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**Delhom Service League**

The Delhom Service League was organized in 1972 following the arrival of M. Mellanay Delhom and her outstanding collection of historical pottery and porcelain to The Mint Museum. The mission of the Delhom Service League is to create and develop interest in ceramics by studying the world of potters and their cultures, from ancient China to contemporary America. The most recent fiscal year began with the seventh annual Potters Market Invitational, chaired by Caroline Gray. Forty talented potters participated, and the Delhom Service League acquired for the museum two very impressive pieces: a stoneware vessel by Hiroshi Sueyoshi and a stoneware jar by Michel Bayne.

In September, the league contributed $10,000 toward the purchase of a lusterware vase by Clement Massier, made in France circa 1899. Brian Gallagher, Decorative Arts Curator, located this important addition to the museum’s collection. The league’s Acquisitions Co-Chairs, Eva Downs and Barbara Perry, also provided guidance in this acquisition. Additionally, the league contributed $1,000 toward the purchase of books for the Delhom-Gambrell Library.

The year was also filled with a superb slate of programming. Vice Presidents Marianne Jenkins and Richard McHenry assembled a slate of speakers that included Barbara Veith, Organizing Curator of the *Aesthetic Ambitions* exhibition; Ronald W. Fuchs II, Curator of the Reeves Collection of Ceramics at Washington and Lee University; Patricia Halfpenny, independent scholar and former Director of Collections at Winterthur; Jim McDowell, “The Black Potter;” and the Delhom’s own Herb Cohen, whose work was the focus of *Sophisticated Surfaces: The Pottery of Herb Cohen* on display at Mint Museum Randolph. We were also regaled with stories of collecting North Carolina pottery by Daisy Wade Bridges, Terry Zug, Allen Huffman, and Bill Ivey during an evening with over eighty guests in the Van Every Auditorium. And more groundbreaking events are continuing in the year to come.

**Jane W. Browne**  
President

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John Motley Morehead STEM Academy students on a tour.  
Photo: James Martin.
The Founders’ Circle

As the national affiliate group for the Mint Museum of Craft + Design, the Founders’ Circle is committed to promoting the appreciation of craft and design in partnership with the Mint. The group offers its membership unique and personal artistic experiences, such as artist talks, curated gallery tours, and receptions in collectors’ homes, in order to educate, inspire, and entertain its members.

This year provided more opportunities than ever to experience both craft and design. It included a delightful visit to the home of Shelton and Carol Gorelick in Blowing Rock to see their fabulous pottery collection. The Fall Celebration Party honored the iconic artist Sheila Hicks, and our Event Chair, Wesley Mancini, ensured that we enjoyed a fun, creative party filled with dancing. Annie Carlano, Director of Craft + Design, led a tour of the exhibition *Fairytales, Fantasy, & Fear* after a delicious cocktail reception. In February 2012, the Founders’ Circle had a wonderful opportunity to mingle with artists at Red Sky Gallery, followed by a dinner at Carpe Diem, which allowed even more personal interaction. Many members enjoyed creating an encaustic painting at the McColl Center for Visual Art, inspired by *Fairytales, Fantasy, & Fear*. The group had a personal tour of the exhibition *Violins of Hope* at the UNC Charlotte Center City building, followed by a tour of the innovative building itself. In June, the group enjoyed a fabulous reception at the beautiful art-filled home of Mattye and Marc Silverman.

In addition to educating and inspiring the group’s membership, the year included significant fund raising for Craft + Design. The group provided full sponsorship for a recent acquisition of a work by Ayala Serfaty as part of the Project Ten Ten Ten (ten works of art commissioned to celebrate the opening of Mint Museum Uptown in October 2010). We hope to continue the tradition of supporting the museum in this way. We are attracting a more diverse membership than ever and look forward to more growth in the future. With the efforts and passion of our membership, we will continue to promote the appreciation of art, craft, and design.

Victoria Howell
President

Friends of the Mint

Friends of the Mint offers programs addressing a variety of interests, from fine art and architecture, contemporary craft, and history to special exhibitions and the Mint’s collections. Meetings are held September through May. They are usually scheduled for the third Friday of the month and begin at 10:30 a.m., with coffee at 10. They are free to members and to the public with museum admission. Membership in the Mint is required to join the organization, and members pay Friends dues which support the programs and often provide a gift to the museum.

In the museum’s 75th anniversary year, the Friends provided funds supporting the printing of the Program Guides for the Romare Bearden: *Southern Recollections* exhibition’s Community Homecoming weekend. The group also continued offering rides to members from Mint Museum Randolph to Mint Museum Uptown.

The second program was held at Mint Museum Uptown and featured Ruth Fine on “The Art of Romare Bearden: An Insider’s Look at Creating an Exhibition.” The year continued with a morning at Randolph featuring the talented young North Carolina potter Eric Knoche, and then back to Uptown for December’s program, “Sheila Hicks: Celebrating Fifty Years of Textile Design and Art.” In January, architect Victor A. Jones Jr., partner at Jenkins-Peer Architects, took the Friends on a virtual tour of the beautiful renovation of the former Mint Museum of Craft+Design into the home of Foundation For The Carolinas. “The Surrealist Muse” was February’s program, and in March, Kellie Scott of Red Sky Gallery in Charlotte gave a special presentation on “Living Artfully.” Emily Kass, Director of the Ackland Art Museum at UNC Chapel Hill, was our guest in April. The year concluded in May with a presentation on “Forecasting Fashion Trends” by Arlene Goldstein, Vice President of Trend Merchandising and Fashion Director at Belk, closing out in high style a most successful year for the Friends.

Gwen Bland
President

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Gwen Bland
President
Romare Bearden Society

The Romare Bearden Society began in 2009 with those in the community who wanted to be involved with activities, programming, support, and fund raising to support the Mint’s acquisition of works by African American artists including Charlotte-born Romare Bearden.

The organization celebrated Bearden’s 100th birthday on 2 September 2011 with the unveiling of a Bearden collage entitled Back Porch Serenade, the group’s first gift to the Mint, which became a part of the landmark Romare Bearden: Southern Recollections exhibition. The inaugural celebration included nearly 300 active members.

The year was filled with other significant events and celebrations. Dr. Corlis Hayes, Professor of English at Central Piedmont Community College, directed a cast of Charlotte actors in selected excerpts from Bearden-inspired plays by the prestigious Broadway playwright August Wilson. The group distributed church fans to visitors entering the Mint’s galleries during a weekend-long celebration. Quentin “Q” Talley, local award-winning poet, director, producer, and actor, demonstrated his talent by presenting his work “Farewell to Romy” to those in attendance.

As part of “Bearden’s Gospel Train,” Winthrop University, Vision of Prayze Gospel Choir, and Charlotte’s own Jazz Arts Initiative demonstrated how gospel music has influenced other art forms, including blues, jazz and other genres. With “Bearden, The Spiral Group and Africobra,” Kyle Coleman, education outreach assistant with The Columbia Museum of Art, explored the parallels between two 1960s-era artist groups who began to define a unique black aesthetic. And for a “Conversation on the Art of Romare Bearden,” Ruth Fine, curator of special projects in modern art at the National Gallery of Art, and Herb Jackson, artist and retired Davidson College Professor, held a panel discussion with the Friends of Davidson College.

To cap off the year, the Romare Bearden Society celebrated the opening of the exhibition Hard Truths: The Art of Thornton Dial. The Carolina Chocolate Drops performed during the special pre-opening celebration for the exhibition. An intimate conversation with the artist also took place with society members.

The Romare Bearden Society continues to engage and become involved in special projects, educational programs, exhibitions, and support of emerging artists within the community.

Kim Blanding 
Chair

Mint Museum Auxiliary

This year, the Auxiliary continued the tradition of amazing fund raising events and a spring full of color, philanthropy, and festivity.

The fall began with the first annual Fall EnrichMINT Forum, launching the one-of-a-kind coffee table book Oscar de La Renta: Fashion & Design at The Mint Museum, which was based on de la Renta’s spring visit to the museum as part of the 2011 Room To Bloom Celebration.

In April 2012, Room to Bloom kicked off in the colorful spirit of Palm Beach, and it generated an impressive $190,000 for The Mint Museum and the Endowment for Mint Museum Acquisitions (EMMA) Fund.

The Auxiliary hosted Palm Beach native Celerie Kemble for the Decorative Arts Symposium at Charlotte Country Club. And more than 250 guests gathered for An Evening Under The Palms to celebrate all things Palm Beach sponsored by Belk, Inc. and Lilly Pulitzer.

The Auxiliary was also proud to support museum acquisitions and exhibition sponsorships this year. The acquisition of Dario Robleto’s piece Defiant Gardens was a point of pride for the museum. Robleto’s poetic work of art incorporates paper pulp made from American soldier’s letters, Victorian hair flowers braided by war widows, and even tiny carrier-pigeon message capsules.

Sponsorship of the new Contemporary Architecture + Design (CAD) Series was an inspiring and relevant highlight for our organization. The Auxiliary also sponsored the groundbreaking Mint-organized Surrealism & Beyond, and the innovative and imaginative Fairytales, Fantasy, & Fear, a thematic exhibition of magic and mystery. Local weekly newspaper Creative Loafing named it the Best Art Exhibit (Group) in its annual Best of Charlotte issue. And finally, the Auxiliary was able to provide important financial support for the preservation of the Mint Museum Archives.

The Auxiliary has grown from a small group of sixty women to over 600 members spanning several generations. To date, the Auxiliary has donated over twelve million dollars to The Mint Museum. The six-decade partnership between the Mint and the Auxiliary has been rich, strong, and beneficial to both the museum and the city of Charlotte.

Katie H. Charlebois 
President

Dear Mint Museum family,

In the first full year of operation for both Mint Museum Randolph and Mint Museum Uptown, now a part of the nationally recognized Levine Center for the Arts, the museum celebrated the momentous occasion of its 75th anniversary. The generous support of our community, individuals, foundations, and businesses allowed the Mint to present a number of world renowned artists and innovative exhibitions in 2012.

We were privileged to receive several major grant awards during the year. The Knight Foundation allowed for the transformation of the Mint’s website to a more accessible, interactive site representative of the museum’s growth. This project included a digital library for the museum’s collections as well as a microsite on North Carolina Pottery which offered online access to the collections for the first time in the Mint’s history. A significant Museums for America grant award from the Institute of Museum and Library Services supported Memory Train, the museum’s first video talkback project, designed to encourage, gather, document, and make accessible responses from the diverse Charlotte community. The hugely popular project was created and viewed during the Community Homecoming weekend for the Romare Bearden: Southern Recollections exhibition, which welcomed over 5,200 guests in January 2012.

Incredible growth was seen within the Mint’s annual leadership giving initiative, The Crown Society, which recognizes individuals who support the museum’s annual fund with gifts of $1,200 and more. The annual fund makes possible our most critical programs including outreach, learning & engagement, personnel, scholarship, and exhibitions. This annual investment ensures the continued evolution of The Mint Museum into one of the nation’s most significant and relevant art museums delivering original and inspiring visual arts.

The Mint Museum, through its diverse collection of international art and design, will champion its mission to engage and inspire all members of our global community by upholding a strong culture of service, stewardship, and investment. In doing so, the Mint will serve
as a model for building relationships that are lifelong, committed, meaningful, reciprocal, and mutually beneficial.

Thank you for your commitment to the Mint’s mission and vision, and for upholding the strength of philanthropy within our beloved Charlotte community. As we remember our past with the opening of the Heritage Gallery at Mint Museum Randolph and celebrate the history and unique role the Mint has played in the community and region for the past seventy-five years, we remain grateful for your participation and hard work to ensure the museum’s bright future.

Nelia Verano

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Elizabeth and Alfred Brand
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Photo: The Charlotte Observer.
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$1,000 - $2,499
Ms. Carol McPhee
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Mrs. Suzanne C. Botts
Amy and Philip Blumenthal
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Tiffany Lee
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Laura Vinroot Poole and Perry Poole
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Armin’s Catering  
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Delectables by Holly  
Dean & Deluca Catering  
FS Food Group/Plate Perfect Catering  
La-tea-da’s Catering & Events  
Love’s Home Improvement  
Media Arts Collective  
One Catering  
Porcupine Provisions  
Something Classic Catering  
Uptown Media Group

CORPORATE, GOVERNMENT, AND FOUNDATION DONORS

$1 Million +  
Arts & Science Council  
Foundation for the Carolinas

$100,000 - $999,999

Duke Energy  
Knight Foundation  
Mint Museum Auxiliary  
North Carolina Arts Council  
Robert Haywood Morrison Foundation  
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$50,000 - $99,999

CarolinaHealthCare System  
Institute of Museum and Library Services  
National Endowment for the Arts  
Terra Foundation for American Art

$25,000 - $49,999

Belk Inc.  
Founders’ Circle Ltd.  
National Historic Records and Publications Commission

$10,000 - $24,999

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Bank of America  
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Moore & Van Allen, PLLC  
U.S. Bancorp  
Young Affiliates of the Mint

$5,000 - $9,999

Charlotte Debutante Club  
Edifice, Inc.  
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Target Corporation  
Goodrich Corporation

$2,500 - $4,999

The Bosell Companies  
Charlotte Mecklenburg Community Foundation  
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Philip L. Van Every Foundation  
Piedmont Natural Gas  
Regions Bank  
Showalter Construction Company  
Sprint Foundation  
SteelFab, Inc.

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Aetna Foundation, Inc.  
Association for Corporate Growth Carolina Chapter  
Davis Steel & Iron  
Eloquent Creations Catering & Design Services, LLC  
Schwab Charitable Foundation  
The Dickson Foundation, Inc.  
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Ann Ruff  
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Mr. John G. Schroeder  
Mr. and Mrs. Kevin Shea  
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Mr. and Mrs. Wesley Sturges  
Mr. and Mrs. Gary Toman  
Julie Tuggle  
Dr. Karen B. Washington  
and Mr. Harry Washington  
Mr. David C. Watkins  
Dr. and Mrs. Hadley Wilson  
Mr. and Mrs. Landon Wyatt


Steve Crump and Herb Jackson. Photo: Daniel Coston.

Vi and John Lyles, Sterling and Beverly Spainhour. Photo: Daniel Coston.
### The Mint Museum Board of Trustees

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Richard T. “Stick” Williams</td>
<td>Chair</td>
</tr>
<tr>
<td>Samuel B. Bowles</td>
<td></td>
</tr>
<tr>
<td>R. Alfred Brand</td>
<td></td>
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<tr>
<td>Ronald L. Carter</td>
<td></td>
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<tr>
<td>Susan Cole</td>
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<tr>
<td>Jesse Cureton</td>
<td></td>
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<tr>
<td>Walter Dolhare</td>
<td></td>
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<tr>
<td>John Gray Blount Ellison</td>
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<tr>
<td>Jay Everette</td>
<td></td>
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<tr>
<td>W. Clay Grubb</td>
<td></td>
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<tr>
<td>Beverly S. Hance</td>
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<tr>
<td>Robert E. James, Jr.</td>
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<tr>
<td>Janet LeClair</td>
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<td>Jo Ann Pear</td>
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<tr>
<td>Mona Radiloff</td>
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<tr>
<td>M.A. Rogers</td>
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<tr>
<td>John A. Switzer</td>
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<tr>
<td>Sandi O. Thomman</td>
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<tr>
<td>Patricia Tracey</td>
<td></td>
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<tr>
<td>Laura Vinroot Poole</td>
<td></td>
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<tr>
<td>Keva L. Walton</td>
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### Mint Museum of Art Board of Directors

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Walter Dolhare, Chair</td>
<td></td>
</tr>
<tr>
<td>Kathy Bufano</td>
<td></td>
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<tr>
<td>Siu Challons-Lipton</td>
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<tr>
<td>Laura Gerhardt</td>
<td></td>
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<tr>
<td>Amy Hyland-Jones</td>
<td></td>
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<tr>
<td>Tom Kanes</td>
<td></td>
</tr>
<tr>
<td>Janet LeClair</td>
<td></td>
</tr>
<tr>
<td>Amy Liz Pritsenger</td>
<td></td>
</tr>
<tr>
<td>Jon Simon</td>
<td></td>
</tr>
<tr>
<td>A. Zachary Smith</td>
<td></td>
</tr>
</tbody>
</table>

### Mint Museum of Craft + Design Board of Directors

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>W. Clay Grubb, Chair</td>
<td></td>
</tr>
<tr>
<td>Kim Blanding</td>
<td></td>
</tr>
<tr>
<td>Alfred Dawson</td>
<td></td>
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<tr>
<td>J. Michael Gaither</td>
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<tr>
<td>William Gorelick</td>
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<tr>
<td>Laura Grace</td>
<td></td>
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<tr>
<td>Hall Johnston</td>
<td></td>
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<tr>
<td>Susan McKeithen</td>
<td></td>
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<tr>
<td>Aida Saul</td>
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<tr>
<td>Missy Luczak Smith</td>
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<tr>
<td>A. Zachary Smith</td>
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<tr>
<td>Patricia Tracey</td>
<td></td>
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<tr>
<td>Robert Wilhelm</td>
<td></td>
</tr>
<tr>
<td>Betsy Wilhelm</td>
<td></td>
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</table>

### Consolidated Statements of Financial Position

**YEARS ENDED JUNE 30, 2012 AND JUNE 30, 2011**

#### ASSETS

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>$2,271,408</td>
<td>$2,032,168</td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>288,571</td>
<td>123,501</td>
</tr>
<tr>
<td>Pledges receivable, net</td>
<td>1,097,760</td>
<td>808,522</td>
</tr>
<tr>
<td>Inventory</td>
<td>262,318</td>
<td>217,341</td>
</tr>
<tr>
<td>Deposits for future exhibitions, prepaid expenses and other assets</td>
<td>115,025</td>
<td>267,904</td>
</tr>
<tr>
<td>Investments:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Endowment of Foundation for The Mint Museum</td>
<td>13,503,232</td>
<td>14,384,264</td>
</tr>
<tr>
<td>Other investments</td>
<td>2,988,074</td>
<td>2,865,133</td>
</tr>
<tr>
<td>Beneficial interests in trusts:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Endowment</td>
<td>16,189,499</td>
<td>17,975,523</td>
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<tr>
<td>Pledges receivable, net</td>
<td>5,938,061</td>
<td>6,350,918</td>
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<tr>
<td>Other</td>
<td>2,349,032</td>
<td>2,459,833</td>
</tr>
<tr>
<td>Property and equipment, net</td>
<td>59,110,830</td>
<td>61,080,746</td>
</tr>
<tr>
<td>Land use rights, net</td>
<td>3,284,158</td>
<td>3,325,958</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td><strong>$107,372,868</strong></td>
<td><strong>$111,891,811</strong></td>
</tr>
</tbody>
</table>

#### LIABILITIES AND NET ASSETS

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Liabilities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts payable and accrued liabilities</td>
<td>562,983</td>
<td>$614,542</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>98,000</td>
<td>123,473</td>
</tr>
<tr>
<td>Total liabilities</td>
<td>660,983</td>
<td>738,015</td>
</tr>
<tr>
<td>Net assets:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unrestricted</td>
<td>7,462,320</td>
<td>7,777,860</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>62,791,408</td>
<td>66,846,072</td>
</tr>
<tr>
<td>Permanently restricted</td>
<td>36,498,167</td>
<td>36,429,874</td>
</tr>
<tr>
<td><strong>Total net assets</strong></td>
<td><strong>106,711,885</strong></td>
<td><strong>111,153,796</strong></td>
</tr>
<tr>
<td><strong>Total liabilities and net assets</strong></td>
<td><strong>$107,372,868</strong></td>
<td><strong>$111,891,811</strong></td>
</tr>
</tbody>
</table>

Financial statements for the fiscal year reflect a development agreement between the city, Wells Fargo, and the museum to construct Mint Museum Uptown, which was completed in 2010 as part of a multi-use project that includes Levine Center for the Arts. The operating support and revenue includes a contribution of the estimated value of the building of $56,841,822 and air rights valued at $2,840,000. The City of Charlotte owns both Mint Museum Uptown and the building and grounds at Mint Museum Randolph.
### Consolidated Statements of Activities

**YEAR ENDED JUNE 30, 2012**

#### Operating Support and Revenue

<table>
<thead>
<tr>
<th>Description</th>
<th>UNRESTRICTED</th>
<th>TEMPORARILY RESTRICTED</th>
<th>PERMANENTLY RESTRICTED</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Annual use of city facilities</td>
<td>$1,606,960</td>
<td>$ -</td>
<td>$ -</td>
<td>$1,606,960</td>
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<tr>
<td>Grants</td>
<td>1,532,700</td>
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<td>-</td>
<td>1,532,700</td>
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<tr>
<td>Gifts</td>
<td>498,092</td>
<td>732,403</td>
<td>110,000</td>
<td>1,341,495</td>
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<tr>
<td>Cultural Facilities Fund allocation</td>
<td>494,287</td>
<td>-</td>
<td>-</td>
<td>494,287</td>
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<tr>
<td>Memberships</td>
<td>751,143</td>
<td>-</td>
<td>-</td>
<td>751,143</td>
</tr>
<tr>
<td>Contributions from Mint Affiliates</td>
<td>142,309</td>
<td>60,401</td>
<td>-</td>
<td>202,710</td>
</tr>
<tr>
<td>Other operating revenues</td>
<td>2,286,882</td>
<td>236,210</td>
<td>-</td>
<td>2,531,092</td>
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<tr>
<td>Operating investment loss</td>
<td>(14,244)</td>
<td>-</td>
<td>-</td>
<td>(14,244)</td>
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<tr>
<td>Allocation of allowable endowment balance for spending</td>
<td>2,308,913</td>
<td>-</td>
<td>-</td>
<td>2,308,913</td>
</tr>
<tr>
<td>Net assets released from restriction</td>
<td>9,616,002</td>
<td>1,019,014</td>
<td>110,000</td>
<td>10,745,016</td>
</tr>
<tr>
<td>Total operating support and revenue</td>
<td>12,038,770</td>
<td>(1,403,754)</td>
<td>110,000</td>
<td>10,745,016</td>
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</tbody>
</table>

#### Expenses

<table>
<thead>
<tr>
<th>Description</th>
<th></th>
<th></th>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>Program</td>
<td>9,717,007</td>
<td>-</td>
<td>-</td>
<td>9,717,007</td>
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<tr>
<td>Management and general</td>
<td>1,054,606</td>
<td>-</td>
<td>-</td>
<td>1,054,606</td>
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<tr>
<td>Development</td>
<td>1,145,500</td>
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<tr>
<td>Total expenses</td>
<td>11,917,113</td>
<td>-</td>
<td>-</td>
<td>11,917,113</td>
</tr>
<tr>
<td>Change in net assets from operations</td>
<td>121,657</td>
<td>(1,403,754)</td>
<td>110,000</td>
<td>(1,172,097)</td>
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<tr>
<td>Other changes</td>
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<td></td>
<td></td>
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<tr>
<td>Change in beneficial interests</td>
<td>-</td>
<td>(532,487)</td>
<td>(41,177)</td>
<td>(574,204)</td>
</tr>
<tr>
<td>Endowment investment return</td>
<td>(437,187)</td>
<td>50,480</td>
<td>-</td>
<td>(386,697)</td>
</tr>
<tr>
<td>Allocation of allowable endowment balance for spending</td>
<td>(2,308,913)</td>
<td>-</td>
<td>-</td>
<td>(2,308,913)</td>
</tr>
<tr>
<td>Change in net assets</td>
<td>(315,530)</td>
<td>(4,194,664)</td>
<td>68,283</td>
<td>(4,441,911)</td>
</tr>
<tr>
<td>Net assets</td>
<td>7,777,850</td>
<td>66,946,072</td>
<td>36,429,874</td>
<td>111,153,796</td>
</tr>
</tbody>
</table>

**YEAR ENDED JUNE 30, 2011**

#### Operating Support and Revenue

<table>
<thead>
<tr>
<th>Description</th>
<th>UNRESTRICTED</th>
<th>TEMPORARILY RESTRICTED</th>
<th>PERMANENTLY RESTRICTED</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Annual use of city facilities</td>
<td>$1,826,683</td>
<td>$ -</td>
<td>$ -</td>
<td>$1,826,683</td>
</tr>
<tr>
<td>Grants</td>
<td>1,462,661</td>
<td>-</td>
<td>-</td>
<td>1,462,661</td>
</tr>
<tr>
<td>Gifts</td>
<td>903,773</td>
<td>991,316</td>
<td>-</td>
<td>1,895,089</td>
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<tr>
<td>Cultural Facilities Fund allocation</td>
<td>935,000</td>
<td>-</td>
<td>-</td>
<td>935,000</td>
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<tr>
<td>Memberships</td>
<td>570,128</td>
<td>-</td>
<td>-</td>
<td>570,128</td>
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<tr>
<td>Contribution, long-term use of facilities</td>
<td>-</td>
<td>66,841,822</td>
<td>-</td>
<td>66,841,822</td>
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<tr>
<td>Contribution, long-term use of air rights</td>
<td>-</td>
<td>2,840,000</td>
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<td>2,840,000</td>
</tr>
<tr>
<td>Contributions from Mint Affiliates</td>
<td>165,750</td>
<td>57,196</td>
<td>-</td>
<td>222,946</td>
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<tr>
<td>Other operating revenues</td>
<td>2,021,867</td>
<td>174,471</td>
<td>-</td>
<td>2,196,338</td>
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<tr>
<td>Operating investment return</td>
<td>177,218</td>
<td>-</td>
<td>-</td>
<td>177,218</td>
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<tr>
<td>Allocation of allowable endowment balance for spending</td>
<td>666,405</td>
<td>-</td>
<td>-</td>
<td>666,405</td>
</tr>
<tr>
<td>Net assets released from restriction</td>
<td>8,729,485</td>
<td>60,904,805</td>
<td>-</td>
<td>69,634,290</td>
</tr>
<tr>
<td>Total operating support and revenue</td>
<td>17,153,958</td>
<td>52,480,332</td>
<td>-</td>
<td>69,634,290</td>
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#### Expenses

<table>
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<th>Description</th>
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</thead>
<tbody>
<tr>
<td>Program</td>
<td>8,272,325</td>
<td>-</td>
<td>-</td>
<td>8,272,325</td>
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<tr>
<td>Management and general</td>
<td>1,442,101</td>
<td>-</td>
<td>-</td>
<td>1,442,101</td>
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<tr>
<td>Development</td>
<td>528,638</td>
<td>-</td>
<td>-</td>
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<tr>
<td>Total expenses</td>
<td>10,243,064</td>
<td>-</td>
<td>-</td>
<td>10,243,064</td>
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<tr>
<td>Change in net assets from operations</td>
<td>6,910,894</td>
<td>52,480,332</td>
<td>-</td>
<td>59,391,226</td>
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<tr>
<td>Other changes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Loss on reconveyance of building and land</td>
<td>(7,376,799)</td>
<td>-</td>
<td>-</td>
<td>(7,376,799)</td>
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<tr>
<td>Change in beneficial interests</td>
<td>-</td>
<td>3,492,963</td>
<td>4,119,931</td>
<td>7,612,994</td>
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<tr>
<td>Endowment investment return</td>
<td>1,993,532</td>
<td>616,526</td>
<td>-</td>
<td>2,610,057</td>
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<tr>
<td>Allocation of allowable endowment balance for spending</td>
<td>(666,405)</td>
<td>-</td>
<td>-</td>
<td>(666,405)</td>
</tr>
<tr>
<td>Change in net assets</td>
<td>1,527,627</td>
<td>55,923,415</td>
<td>4,119,931</td>
<td>61,570,973</td>
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<td>Net assets</td>
<td>6,250,223</td>
<td>11,022,657</td>
<td>32,309,943</td>
<td>49,582,823</td>
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<tr>
<td>Beginning of year</td>
<td>7,777,850</td>
<td>66,946,072</td>
<td>36,429,874</td>
<td>111,153,796</td>
</tr>
</tbody>
</table>
The Mint Museum
2011 - 2012 Annual Report

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Designer: Emily Walker
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