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Hard Truths: The Art of Thornton Dial
Thornton Dial. American, 1928–
Don’t Matter How Raggly the Flag, It Still Got To Tie Us Together 2003
Mattress coils, chicken wire, clothing, can lids, found metal, plastic twine, wire, Splash Zone compound, enamel, and spray paint on canvas on wood
Photo by Stephen Pitkin, Pitkin Studio

Read My Pins: The Madeleine Albright Collection
Ann Hand. American
American Flag 1996
Yellow gold and rhodium-plated base metal, rhinestones
Photo by John Bigelow Taylor
THE MINT MUSEUM IS
A LEADING, INNOVATIVE MUSEUM
OF INTERNATIONAL ART AND DESIGN
COMMITTED TO ENGAGING
AND INSPIRING ALL MEMBERS
OF OUR GLOBAL COMMUNITY.
In the history of The Mint Museum, now topping three-quarters of a century, fiscal 2012–2013 will be recorded as the year in which the Mint truly inspired the nation. Early in the year, the city played host to the Democratic National Convention (DNC), and the Mint proved to be the most coveted venue in town, selected from a competitive list to host delegations from five states for a welcoming party. Ultimately the museum hosted more than 11,000 people from around the world at many public and private events during that memorable week. But even without the DNC and the groundswell of positive media coverage, visiting dignitaries, and new tourist experiences it garnered for the Mint, the museum was raising its profile on both the national and international scene and drawing new audiences with groundbreaking exhibitions touching on some of the deepest themes facing our nation and the world: *Hard Truths: The Art of Thornton Dial; VantagePoint X–Vik Muniz: Garbage Matters;* and *Read My Pins: The Madeleine Albright Collection*. After the convention, the public was invited to help select some of the major new works to enter the Mint’s collection via the democratic process with the museum’s innovative Vote for Art project.

And that was only the first half of the year. In 2013, the Mint continued to explore new types of exhibitions and scholarship, organizing the innovative (and delicious) bilingual exhibition *F.O.O.D. (Food, Objects, Objectives, Design)* with partners from Barcelona, Spain, as well as hosting two unique forms of installation art in the Morrison Atrium at Mint Museum Uptown: A beautiful, intricate saltwork by Japanese artist Motoi Yamamoto as part of his *Return to the Sea* project, and an interactive, multimedia piece by Charlotte-based performance artist John W. Love Jr.

It was an unparalleled year, yet it was only the start of great things to come. A new and even larger slate of art, scholarship, and programming is on its way for Charlotte and the world in the years ahead. So if you haven’t already, join us as we contribute to this region’s economic health by being an employer, a tourist attraction, a driver of economic development, a provider of educational experiences for all ages, and a repository of cultural treasures that belong to us all. Join the Mint – as a visitor, as a member, as a patron, and supporter of our mission to inspire and engage the larger community.

*Jay Everette*
Chair, The Mint Museum Board of Trustees
Not content to rest on our laurels as one of the most in-demand venues during one of the country’s highest-profile national events, The Mint Museum set before itself one of the most challenging, groundbreaking – and jam-packed – exhibition schedules in its history during this fiscal year.

Our exhibition schedule presented a number of world-renowned artists and a diversity of styles. Highlights included *Hard Truths: The Art of Thornton Dial*, a major survey of Dial’s work and epic gathering of over thirty large-scale paintings, sculptures, and wall assemblages that address the most compelling issues of our time; *Read My Pins: The Madeleine Albright Collection*, an intriguing story of American history and foreign policy as told through more than 200 pieces of Secretary Madeleine Albright’s jeweled pins; *Vantage Point X–Vik Muniz: Garbage Matters*, bringing together seven monumental works by this internationally-renowned Brazilian photographer; *Against the Grain: Wood in Contemporary Art, Craft, and Design*, an innovative exhibition including vessels, furniture, sculptures, paintings, installations, and works created since 2000 by an international roster of artists, craftspersons, and designers engaged with the medium of wood; *The Weir Family, 1820-1920: Expanding the Traditions of American Art*, an exhibition that traced the trajectory of American art across the 19th century and into the 20th; *Reflections: Portraits by Beverly McIver*, celebrating the last decade of work by this North Carolina native renowned for her expression-filled, emotive canvases; *Sociales: Débora Arango Arrives Today*, featuring the work of this Medellín-born painter who was one of the pioneers of modern Colombian art; *Return to the Sea: Saltworks by Motoi Yamamoto*, an exhibition and installation by this internationally renowned Japanese artist; and *F.O.O.D. (Food, Objects, Objectives, Design)*, in which we provided a thematic look at inventive modern and contemporary objects made to prepare, to cook, or to present food.

Mint-organized exhibitions demonstrated the museum’s stature as a regional, national, and international institution. Following its debut at the Mint, *Seeing the World Within: Charles Seliger in the 1940s* traveled to the Peggy Guggenheim Collection, Venice, Italy, and the Munson-Williams Proctor Art Institute, Utica, New York. *Vik Muniz: Garbage Matters* traveled to the Frist Center for Visual Arts in Nashville, Tennessee.

Building its accessions is a top priority for the Mint in maintaining its excellence and relevance in the field. In one innovative election-year strategy, we set six top-tier works of art before the public and allowed them to vote for their top three picks, which entered our collection – the winners of the *Vote for Art* project are profiled beginning on
Other significant acquisitions during the year included our Project Ten Ten Ten commissions by Cristina Córdova, Preludios y Partidas, 2012; Ayala Serfaty, Joy of Transition, 2012; and Susan Point, Salmon Spawning Run, 2012 (the project is named for ten commissions announced during the opening month and year of Mint Museum Uptown in October 2010). Other pieces of note included Bob Trotman, Martin, 2008; Charles W. Hawthorne, Girl in Red, 1910-1914; Grace Hartigan, Scotland, 1960; Gordon Onslow Ford, The Love Knot, October, 1945; Chelsea porcelain factory, Potpourri Vase, circa 1760; Akira Satake, Large Plate, 2012; House of Dior, Cocktail Dress Fall/Winter, 1968; Sonia Handelman Meyer, Beautiful Boy, Sydenham Hospital, circa 1947 (soon to become a centerpiece of a Mint-organized exhibition in fiscal 2014); and Jennifer Steinkamp, Orbit 12, 2012.

The Mint focused efforts on offering critical scholarship to the field, including One Work: Sheila Hicks at the Mint, a full-color catalogue designed by renowned book designer Irma Boom and published by Yale University Press. This historic publication was devoted to a signature work in the Mint’s collection by master textile artist Sheila Hicks, the site-specific atrium installation Mega Footprint Near the Hutch (May I Have This Dance). The Mint produced two gallery guides to accompany special exhibitions. Sophisticated Surfaces: The Pottery of Herb Cohen offered new scholarship on the ceramic work of this important regional artist whose work was on view at Mint Museum Randolph from April 2012 through March 2013. VantagePoint X – Vik Muniz: Garbage Matters accompanied this traveling exhibition organized by the Mint, and provided a fresh analysis of this internationally renowned artist’s work.

All this effort has invigorated us and motivated us to continue to top ourselves each year moving forward. From the bottom of our hearts, we in the Mint family thank every member of the community who contributed toward our success in countless ways. Please continue to engage with us as we vault our stature to ever-higher levels, and let us inspire you.

Dr. Kathleen V. Jameson
President & CEO, The Mint Museum
ACCESSION HIGHLIGHTS

Stanton MacDonald-Wright. American, 1890–1973
Trumpet Flowers 1919
Oil on canvas
Museum Purchase: Funds provided by the Katherine and Thomas Belk Foundation in honor of Katherine and Thomas Belk. 2013.25

Ayala Serfaty. Israeli, 1962–
Joy of Transition 2012
Glass and polymer.
Image © Mint Museum of Art, Inc.
R.E.O. Speedwagon 2011
Stoneware
Gift of Daisy Wade Bridges. 2012.75.2
Little Richard 2013
Stoneware
Gift of Carol Pharr. 2013.17
Mother’s Finest 2012
Stoneware
Gift of Billy Lackey. 2013.19
Images © Mint Museum of Art, Inc.

Scotland 1960
Oil on canvas
Gift of the Mint Museum Auxiliary, 2013.33
DONATIONS AND BEQUESTS TO THE COLLECTION

Generous donors gave 306 works of art to the Mint’s permanent collection in fiscal year 2012–2013. Together with the museum’s purchases, the collection grew by 322 works, with another 48 promised gifts and loans.

AMERICAN ART
- Patricia H. and Welborn E. Alexander in honor of Jonathan D. Stuhlman
- Charlotte Museum of History
- Jerald Melberg and Jerald Melberg Gallery
- Jean and Carl Johnson
- John A. Zeigler

CONTEMPORARY CRAFT
- Anonymous
- Charlotte Museum of History
- CME in honor of Kellie and Jeff Scott
- Dana Martin Davis and Rick Davis
- Martha Donovan Opdahl
- Elizabeth Wilder

DECORATIVE ARTS
- Charlotte Museum of History
- Daisy Wade Bridges
- Delhom Service League
- Jay Everette in honor of Nelia and Michael Verano
- Mary Lou and Donald Freund
- Billy Lackey
- Carol Pharr
- Dottie West

DESIGN
- Jason Amendolara
- Black + Blum

Branch Projects, Inc.
- COMPEIXALAIGUA DESIGNSTUDIO
- Creative Danes/Menu
- Le Creuset
- Cuisinart
- Brenda and Loyd Dillon
- The Dreamfarm Pty Ltd
- EVA SOLO A/S
- Fusionbrands Inc.
- Michael Gallis in honor of Britta and Michael Gallis
- Patti Tracey and Chris Hudson
- IMM Living Inc.
- Invotis Orange/Chris Kabel
- Georg Jensen, Inc.
- JME (JME is a Jamie Oliver Company)
- Joseph Joseph
- Kozio: ideas for friends GmbH
- Lodge Cast Iron
- Mastrad
- OXO Good Grips
- Jo Ann and Joddy Peer
- Qubus Design Studio
- Rina Menardi
- Revol Porcelain USA
- Bennett Cave Rich in memory of Sarah Cave
- Royal VKB
- Sake Bomb by Alexander Purcell Rodrigues
- Sheltens & Abbenes
- Silicone Zone, Inc.
- Le Souk Ceramique
- Stelton A/S
- Emily and Jeff Walker
- Zojirushi American

EUROPEAN ART
- In memory of Frances and Norman Rolland

FASHION
- Patricia Cowden Boyd
- Charlotte Museum of History
Latin American Art
Gretchen and Nelson Grice

Modern & Contemporary Art
Marilyn and David Furman
Cheryl Walker and Jeff Huberman
Ginger Kemp
Riva Margalit
Mint Museum Auxiliary
Linda Foard Roberts for Jacqueline Falcon
Marllyn M. Covington-Rouslin and Max Onslow Ford Rouslin
Ruth Ava Lyons and J. Paul Sires
Wells Fargo

Native American Art
Gretchen and Nelson Grice

Purchases
American Art
Katherine and Thomas Belk Foundation in honor of Katherine and Thomas Belk

Contemporary Craft
Charles W. Beam Accessions Endowment
Project Ten Ten Ten: Fleur Bresler, Libba and Mike Gaither, Laura and Mike Grace, Betsy and Brian Wilder, Amy and Alfred Dawson, Aida and Greg Saul, Missy Luczk Smith and Doug Smith, Beth and Drew Quartapella

Decorative Arts
Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors
Margaret and Price Zimmermann in honor of Sarah Belk Gambrell

Design
Charles W. Beam Accessions Endowment
Project Ten Ten Ten: Founders’ Circle 2011 Annual Cause. DVD produced with additional funds from The Association of Israel’s Decorative Arts (AIDA).
Missy Luczk Smith and Doug Smith Beth Quartapella and Patti Tracey

Modern & Contemporary Art
Charles W. Beam Accessions Endowment
Jay Everette, Marc Oken, and John and Stacy Jesso and Sonia Handelman Meyer

Loans and Promised Gifts
American Art
McColl Fine Art
Patricia H. and Welborn E. Alexander

Art of the Ancient Americas
Michael Gallis in memory of Britta and Michael Gallis

Decorative Arts
Marjorie and Robert McDorman

Modern & Contemporary Art
Chuck Close
Jay Everette
Emily and Zach Smith
The eyes of the nation – and the world – turned to the Mint in ways they never had before during the 2012–2013 fiscal year. With Charlotte hosting the Democratic National Convention in September 2012, the Mint seized the moment as it orchestrated a series of projects, exhibitions, and programming in the months before and after the convention, succeeding in maximizing the attention brought to both the city and to the museum as a coveted cultural venue.

Topping the list was the innovative Vote for Art project, which educated thousands of participants of all ages on both the electoral process and the process of building upon an exemplary international art and design collection. A committee consisting of curators and representatives of three of the Mint’s affiliate groups – The Founders’ Circle, the Mint Museum Auxiliary, and Young Affiliates of the Mint – selected six works of art representing some of the world’s best contemporary artists, with a particular focus on the areas of craft + design. The museum then displayed the works for the public, who cast ballots for their top three selections beginning with the Democratic National Convention and extending through Election Day. After announcing the winning works at the Ballot Ball on November 9, the Mint immediately proceeded to add the top three vote-getters to its permanent collection – although all six works were declared favorites among various constituencies.
Leading the field was *The Birth of Venus, After Botticelli (Pictures of Junk)*, 2008, by Brazilian artist Vik Muniz. With the help of local residents who made their living recovering trash from the world’s largest landfill, Muniz painstakingly gathered discarded objects such as tires, bolts, coils of wire, broken appliances, and soda cans, arranging them on a warehouse floor in piles and layers to create a representation of this iconic painting. Muniz then photographed the massive creation from a balcony above, creating a monumental triptych photographic print. The Mint followed up the *Vote for Art* victory with a public screening of the documentary film *Waste Land* and with a personal visit by Muniz in January 2013, which filled the museum with a standing-room-only crowd.
Other top vote-getters were *Before Midnight* by Italian artist Mattia Biagi, a tar-covered representation of Cinderella’s carriage; and *Slice Paper Chair* by Danish artist Matthias Bengtsson, made entirely of paper glued together in layers. *Dora’s Dance*, by North Carolina artist Beverly McIver, also proved so popular that it was later added to the Mint’s permanent collection with the help of generous donors. *Wood Branches*, by Spanish artist Nacho Carbonell, remained on view in the Mint’s Craft + Design galleries courtesy of Rossana Orlandi Gallery. *Porcupine Cabinet* by Chilean artist Sebastian Errazuriz traveled on as part of the exhibition *Against the Grain: Wood in Contemporary Art, Craft, and Design*, organized by the Museum of Art and Design in New York.

Mattia Biagi. Italian, 1974–
*Before Midnight* 2012
Mixed media, tar
Museum Purchase: Funds raised by the 2012 Vote for Art Gala. 2013.55

Matthias Bengtsson. Danish, 1971–
*Slice Paper Chair* 2011
Paper and glue
Museum Purchase: Funds raised by the 2012 Vote for Art Gala. 2013.5

Beverly McIver. American, 1962–
*Dora’s Dance* 2002
Oil on canvas
Museum Purchase: Funds provided by Jay Everette, Ronald Carter, Cheryl Palmer and Frank Tucker, Andy Dews and Tom Warshauer, Dee Dixon, Patty and Alex Funderburg, Michael J. Teaford and R.K. Benites, Sharon and Rob Harrington, June and Ken Lambla, Mike Davis, Judy and Patrick Diamond, Anonymous Donor in honor of Amber Smith, Anonymous Donor. 2013.52

Nacho Carbonell. Spanish, 1980–
*Wood Branches*, Diversity n.17 2012
Metal armature, wood, branches, papier-mâché
On loan from Spazio Rossana Orlandi, Milan, Italy.

Sebastian Errazuriz. Chilean, 1977–
*Porcupine Cabinet* 2011
Lacquered wood, steel, and glass
Courtesy of Cristina Grajales Gallery, New York.
In all, the Democratic National Convention brought more than 11,000 visitors to the museum in a one-week period – including governors, members of Congress, Cabinet secretaries, ambassadors, and celebrities including actress Jessica Alba, singer Khalil, television personality Ty Pennington, and even “Queen Charlotte” herself. Media ranging from The New Yorker to the Chinese Daily News visited to write about the museum or events it hosted. A particular headline-grabber was former U.S. Secretary of State Madeleine Albright, who paid multiple visits to the museum over several months in conjunction with the exhibition Read My Pins: The Madeleine Albright Collection. Secretary Albright famously used her jewelry to convey diplomatic messages, and the show assembled a range of examples to tell a story of American history and foreign policy from her tenure.

For the Mint, the momentum continued well past that memorable election season. In 2013, the museum continued to elevate its profile in the community, region, and world with leading artists and partners from as far as Barcelona, Colombia, and Japan – and as close as Charlotte. It was a trend that was to continue in 2014 and beyond.
BALLOT BALL

Simone McDowell, Laura Philipson, Susan Cole

Eulada and Congressman Mel Watt
Tetsunori Kawana. Japanese, 1945–
Passage: Waterway 2011–2012
Straight and split Madake bamboo, annealed metal wire
Project Ten Ten Ten commission. Installation funded by
the Young Affiliates of the Mint; special thanks to Sterling
Magnolia Apartments, Peg Sullivan, Patrick George of
Heartwood Tree Service, UNITS Portable Storage, and
Ray Peavy of The Big Bamboo Company.
Photos by James Martin
Floating Garden  2013
Salt
Produced as part of Return to the Sea: Saltworks by Motoi Yamamoto,
which was presented to the community with generous support from
Sapporo USA Inc. and Tryon distributing. Organized by the Halsey
Institute of Contemporary Art, College of Charleston School of the Arts.
Photos by James Martin.
John W. Love, Jr. American
Path of Yes (installation)
The Diaries of Neequa or She Who Would Be King
(performance) May 17, 2013
Photos by James Martin
EXHIBITIONS AND ARTISTS-IN-RESIDENCE

MINT MUSEUM UPTOWN

Read My Pins: The Madeleine Albright Collection
30 June – 23 September 2012

This exhibition featured more than 200 pins, many of which Secretary Albright wore to communicate a message or a mood during her diplomatic tenure. The exhibition examined the collection for its historic significance as well as the expressive power of jewelry and its ability to communicate through a style and language of its own.

Brought to The Mint Museum through the support of Perry’s at SouthPark. Exhibition organized by the Museum of Arts and Design. Generous support was provided by Bren Simon and for the exhibition catalogue by St. John Knits.

Hard Truths: The Art of Thornton Dial
30 June – 30 September 2012

Thornton Dial is a keen observer of the human spectacle and its narratives of corruption and moral strength, folly, and triumph. As an artist, he has spent the last two decades exploring the truth of American history and culture in all its complexities and contradictions. This exhibition presented a major survey of Dial’s work, an epic gathering of over fifty large-scale paintings, sculptures, and wall assemblages that addressed the most compelling issues of our time. Companion exhibition Drawings by Thornton Dial was on view concurrently at Mint Museum Randolph.

Brought to the community with generous support from Wells Fargo, and additional support provided by Duke Energy. Organized by the Indianapolis Museum of Art.
VantagePoint X – Vik Muniz: Garbage Matters  
25 August 2012 – 28 April 2013
Vik Muniz’s re-creations of famous paintings are notable for their uncanny attention to detail and the non-traditional nature of the media he chooses. For the Pictures of Junk series, Muniz painstakingly gathered discarded objects such as tires, bolts, coils of wire, broken appliances, and soda cans, arranging them on a warehouse floor in piles and layers to create representations of iconic paintings by historical artists. After this labor-intensive process was complete, Muniz photographed the massive creation from a balcony above, thereby preserving the final appearance before the image was disassembled.

Organized by The Mint Museum. Exhibition and accompanying brochure were generously sponsored by the Goodrich Foundation.

Against the Grain: Wood in Contemporary Art, Craft, and Design  
1 September 2012 – 27 January 2013
This exhibition examined woodworking in contemporary art across a broad spectrum of practices and concepts. It engaged aspects of

Reflections: Portraits by Beverly McIver  
20 October 2012 – 20 January 2013
McIver, a native of North Carolina, is renowned for her expression-filled, emotive canvases that commemorate her life and the lives of those closest to her—in particular, her mother, Ethel, who passed away in 2004, and her sister, Renee, who is mentally disabled. The exhibition highlighted these two subjects in McIver’s work, focusing solely on her self-portraits and on portraits of Renee and other family members.

The Weir Family, 1820–1920: Expanding the Traditions of American Art
20 October 2012 – 20 January 2013
This was the first major exhibition to examine collectively the paintings of the American artists Robert Walter Weir (1803-1889) and his two sons, John Ferguson Weir (1841-1926) and Julian Alden Weir (1851-1919). In so doing, it traced the trajectory of American art across the nineteenth century and into the twentieth, exploring the wide range of styles in which Robert and his sons worked, as well as the way in which their transatlantic encounters helped to shape their art.
Organized by Brigham Young University Museum of Art and made possible through the generous support of the National Endowment for the Arts and foundation sponsor, the Henry Luce Foundation. Additional assistance provided by Jack and Mary Lois Wheatley and the Milton A. and Gloria G. Barlow Foundation. Presentation in Charlotte made possible by McColl Brothers Lockwood and McColl Partners, and the Mint Museum Auxiliary.

Cameron Keith Gainer
22 September 2012 – 31 March 2013
In 2011, Minneapolis-based artist Cameron Keith Gainer traveled with a film crew to a bay off the shore of Vieques Island, Puerto Rico, which is home to a type of marine plankton that emits a faint, blue light when agitated. Using highly specialized equipment designed to observe the dim recesses of outer space, Gainer gathered his crew on a moonless night to document a performance by Olympic synchronized swimmer Luna del Mar Aguilu and millions of bioluminescent microbes. The resulting film—played in slow motion—is a poetic expression of the interdependent and essential relationship between human and microscopic forces. The accompanying soundtrack, composed and performed by New York-based musician Alex Waterman, provides the auditory undercurrent for the film. Waterman collected ambient sounds from around Vieques Island and then mixed them with a solo cello to reinforce the subjects’ symbiosis as transmitted through their pulsating choreography.
Organized by The Mint Museum.

Sociales: Débora Arango Arrives Today
23 February – 16 June 2013
The Medellín-born painter Débora Arango, who died in 2005 at the age of 98, was one of the pioneers of modern Colombian art. She had to fight against the conservative elite’s negligence and prejudice during her whole life. This was mainly due to the political and social context of her paintings, about the non-official civil war of the 1940s and 1950s. However, now these paintings constitute an important site of collective memory. The life and work of Débora...
Arango converge in a series of elements that make her fascinating. She presented any political event in Latin America as if they were sociales (society columns). Her work does not make use of “political correctness” as a strategy of dissemination and permanence, which makes her belong to contemporary thought like no other Colombian artist of her time.

Organized by Museo de Arte de Medellín, Colombia, and Museum of Latin American Art, Long Beach, California, and made possible through generous support from Polymer Group Inc. Exhibition tour made possible through the generous support of Ministry of External Affairs of Colombia and the Embassy of Colombia in the United States.

Return to the Sea: Saltworks by Motoi Yamamoto
2 March – 26 May 2013
Motoi Yamamoto is an internationally renowned artist who calls his native Japan home. He is known for working with salt, often in the form of temporary, intricate, large-scale installations. Salt, a traditional symbol for purification and mourning in Japanese culture is used in funeral rituals and by sumo wrestlers before matches. It is frequently placed in small piles at the entrance to restaurants and other businesses to ward off evil spirits and to attract benevolent ones. The artist forged a connection to the element while mourning the death of his sister, at the age of twenty-four, from brain cancer and began to create art out of salt in an effort to preserve his memories of her. His art radiates an intense beauty and tranquility, but also conveys something ineffable, painful, and endless. The artist traveled to The Mint Museum in spring 2013 to create a site-specific salt installation in public spaces over two weeks, followed by a community dismantling ceremony.

Presented to the community with generous support from Sapporo USA Inc. and Tryon Distributing. Organized by the Halsey Institute of Contemporary Art, College of Charleston School of the Arts.

F.O.O.D. (Food, Objects, Objectives, Design)
2 March – 7 July 2013
This exhibition provided a thematic look at inventive modern and contemporary objects, handmade and mass produced, that have one of three objectives: to prepare, to cook, or to present food. It included approximately 300 selections culled from the Mint’s permanent collection and loaned works, and was the first fully bilingual Mint-organized exhibition.

Made possible through major support from PNC with additional support from Piedmont Natural Gas. Acquisition support provided by the Design Committee of The Mint Museum. Organized by The Mint Museum with FoodCultura, Barcelona. The bilingual initiatives related to F.O.O.D. were generously funded by Duke Energy.

FECUND: John W. Love, Jr.
6 May – 20 May 2013
A visual artist, playwright, poet, stage / video director, and actor, John W. Love, Jr. is a literary and performance artist whose work can be described as complex, circuitous, textural, and contextual. Love was the first individual artist to receive the 2011 Arts & Science Council McColl Award in support of the creation of his interdisciplinary work FECUND. Love was in residency at Mint Museum Uptown activating the Morrison Atrium with an experiential installation entitled FECUND’s Path of Yes that invited visitors to contemplate notions of “yes” through mixed media works and sound. Love’s residency and the interactive components of the installation acted as precursor to his one-man, multi-media performance entitled The Diaries of Neaqua or She Who Would Be King in the Mint’s Duke Auditorium in May.

Organized by The Mint Museum.
MINT MUSEUM RANDOLPH

American Ceramics, 1825–1875
14 July 2012 – Ongoing
This installation includes over thirty-five American ceramics from The Mint Museum’s permanent collection that were made during the mid-nineteenth century. On view are examples of stoneware, earthenware, and porcelain made at notable factories primarily from the eastern United States, including Charles Cartlidge and Company, Greenpoint, Brooklyn; Tucker and Hemphill, Philadelphia; and Southern Porcelain Company, Kaolin, South Carolina.
Organized by The Mint Museum.

Classically Inspired: European Ceramics, circa 1800
14 July 2012 – Ongoing
Drawing entirely from The Mint Museum’s permanent collections, this installation includes approximately twenty-five examples of British, French, and German ceramics made in the late eighteenth or early nineteenth century and whose forms or surface decorations were inspired by classical antiquity. Also on view are several works on paper from the museum’s collection whose subject matter was similarly inspired by ancient Greece or Rome.
Organized by The Mint Museum.

European Art, 1750–1900
17 November 2012 – 13 May 2013
As Renaissance Art styles of the fifteenth century spread from Italy to the northern European countries, they adapted and changed to accommodate local artistic preferences and cultural ideals. A focused attention to detail, coupled with a sense of realism in the depiction of subjects, gave a new sense of naturalism to northern European paintings. The art of Flanders (historically an area including and surrounding present-day Belgium) also displayed a robust materialism and featured new technical achievements, with Flemish artists being among the first to use oil paints. In Holland, the seventeenth century was known as the “Golden Age of Dutch Art,” a period during which a new class of wealthy merchants supported artists such as Rembrandt van Rijn, Johannes Vermeer, and Frans Hals, whose influence was felt throughout Europe. Among the first Northern European works to enter the collection of The Mint Museum were those acquired by the Mint Museum Auxiliary in the 1960s.
Organized by The Mint Museum.

Arts of Africa
6 April 2013 – Ongoing
The arts of Africa come from fifty-two nations, many ecosystems, varied political systems from great kingdoms to small bands without chiefs, many social settings from initiations to the shrines of deities and the regalia of leaders, and dozens of value systems and religious beliefs. The exhibition features the best of the Mint’s permanent collection supplemented by generous loans from private collections, and concentrates on key forms in African art such as masks, ceramics, and utilitarian objects and themes illustrated in African art including symbols of power, religion, and mother and child.
Organized by The Mint Museum.

American Glass
6 April 2013 – Ongoing
Within the Mint’s Decorative Arts Collection, the holdings in American glass are second in size and quality only to the ceramics collection, but glass objects have seldom been on view in the galleries
Dior, Balmain, Saint Laurent: Elegance and Ease
27 April 2013 – 7 September 2014
Christian Dior (French, 1905–1957) established Paris as the center of the world of modern haute couture. In the late 1940s, Dior’s “New Look” fashions presented small, nipped-in waistlines above full skirts which emphasized the bust and hips in these silhouettes. He selected extravagant fabrics for his dresses and gowns, and his designs soon captured the attention of prominent clients from around the world. Known for the elegance and movement of his formal designs, Pierre Balmain (French, 1914–1982) created elegant, slim silhouettes for his tailored suits. Yves Saint Laurent (French, 1936–2008) is recognized as one of the greatest names in fashion history. He was among the first to present ready-to-wear designs, including his famous tuxedo suits. His formal and evening fashions as well as tailored suits carry forth his talent and ability to create impressive directions in the world of haute couture and luxury fashions. Elegance and Ease emphasizes the fashions and fashion accessories of these three top Parisian designers with selections from The Mint Museum’s Fashion Collection. Organized by The Mint Museum.

MINT ON THE ROAD
The Mint regularly organizes exhibitions that travel to other venues, including these two landmark shows during the fiscal year, both of which were accompanied by printed publications:

Seeing the World Within: Charles Seliger in the 1940s
9 June – 16 September 2012
Peggy Guggenheim Collection, Venice, Italy
20 October 2012 – 20 January 2013
The Munson-Williams-Proctor Arts Institute, Utica, New York

Vik Muniz: Garbage Matters
14 June – 15 September 2013
The Frist Center for the Visual Arts, Nashville, Tennessee

Organized by The Mint Museum.

Pierre Balmain, French, 1914–1982
House of Balmain, Paris, France, 1945–present
Evening Dress circa 1960
Labeled “Pierre Balmain”
Silk velvet, silk faille and silk brocade

Charles Seliger
Botanical Form: Glacial Fragment #15
1948
Tempera on masonite
Collection of halley k harrisburg and Michael Rosenfeld

Photo of Vik Muniz by Daniel Coston.
The Mint Museum offered compelling educational and cultural programs to more than 142,000 adults and children during the year. Students, children, teens, families, and adults enjoyed popular favorites as well as exciting new learning and engagement programs.

Many adult programs correlated with special exhibitions. Highlights include lectures by Lowery Sims, curator of *Against the Grain: Wood in Contemporary Art, Craft, and Design*, and Oscar Roldán-Alzate, curator of *Sociales: Débora Arango Arrives Today*. The Mint-organized *F.O.O.D. (Food, Objects, Objectives, Design)* was the catalyst for a day-long conference in partnership with The Center for Craft, Creativity and Design, and featured leading culinary historians Darra Goldstein and Dr. Jessica Harris, architect Ken Gaylord, chef Peter Reinhart, and artists/designers Matteo Bologna and Andrea Trimarchi and Simone Farresin of *Formafantasma*. The CAD Series (Contemporary Architecture + Design) again brought renowned architects and designers to the museum. Two highlights were the sold-out presentations by interior designers Cortney and Robert Novogratz, and a lecture by architect Michael Graves.

*ArtFusions* are cross-disciplinary, theme-based programs that involve artists’ demos, performances, tastings, and gallery experiences. Participants are trending younger, and college students represent an
increasing portion of the audience. These informal free nights are excellent introductions to art and art museums for novice audiences, and attract hundreds of people each month.

Successful Master Classes for adults included portrait painting with Gordon C. James, a former illustrator for Hallmark Cards and teacher at UNC Charlotte; figure drawing and painting with Hagit Barkai of Davidson College and Isaac Payne, an affiliate artist at the McColl Center; jewelry with Allie Farlowe; and flower photography with Jane Wiley, in collaboration with The Light Factory. A course on art and philosophy held in collaboration with Queens University was well-attended.

The fiscal year saw the launch of two new interactive, innovative microsites. The first showcased the North Carolina pottery collection, at ncpottery.mintmuseum.org. Funded by a generous Technology Integration Project grant from the Knight Foundation, the site also contains interactive components that invite visitors to learn more about the creation of art and its relevance to our state’s history and culture. Visitors can search the Mint’s collection by potter, region, or type of object, as well as find full-text versions of Mint exhibition catalogues devoted to North Carolina pottery and curriculum connections that should be of particular interest to educators.

The second microsite, seliger.mintmuseum.org, developed in conjunction with the Mint-organized exhibition Seeing the World Within: Charles Seliger in the 1940s, is a unique interactive digital catalogue aimed at younger audiences and thus dubbed a “kid-ologue.” Major funding was provided by the Terra Foundation for American Art; The Dedalus Foundation; and the Mint Museum Auxiliary. Additional support for this project was generously provided by Charlie Murray and Welborn and Patty Alexander. Both microsites are available as links from the Mint’s award-winning main site, mintmuseum.org, under “Resources.” These online resources further the museum’s effort to engage younger and more diverse audiences who seek access in other ways outside of museum visitation. The new face of the Mint and its technological applications reach new audiences, bringing key scholarship and experiences through a more interactive and socially relevant medium.
**Students, children, and families**

Curriculum-based tours, Student Artist (STAR) Gallery exhibitions, traveling kits, artists residencies in schools, and teacher professional development workshops served K–12 students and teachers from public, private, independent, and charter schools. Through a new partnership with Charlotte-Mecklenburg Schools, the Bechtler Museum of Modern Art, the Harvey B. Gantt Center for African-American Arts + Culture, and with bus transportation support from the Arts and Science Council, approximately 8,000 seventh-grade students visited the three museums. The tours linked the museums’ collections and exhibitions through the idea that “Conflict and change affect the creative energy of individuals and the culture of a community.”

Students were given a journal for reflection, and were invited with their families to a culminating Community Day in May 2013. Other school tours integrated visual art with language arts, history, and STEM. Finally, an artist residency with ninth- and tenth-grade sculpture students at Charlotte Country Day School integrated science and technology curriculum with art-making in clay and glass media, led by local teaching artist Kary Coke.

Local teachers formed a Teacher Advisory Group to focus on the Mint’s collection of North Carolina pottery and contemporary craft. Working with the Mint staff and ceramic artist Adrienne Dellinger, the team began a systematic effort to bolster instruction in ceramic history and technique, expand resources for the classroom, and advance an appreciation of and enhanced use of the Mint’s collection and microsite.

Sunday Fun Days and Saturday Art Sessions drop-in programs consistently drew large and diverse audiences each month. Sunday Fun Days at Mint Museum Uptown provide an opportunity to make art together as a family and be active through games and movement, frequently drawing more than 200 families. Saturday Art Sessions at Mint Museum Randolph also offered hands-on art experiences for the entire family. The Mint also once again offered week-long summer art camp experiences to dozens of children and teens at both museum locations throughout summers in 2012 and 2013.

The Mint’s organizational partners during the year include: ArtsI; Arts & Science Council; Bechtler Museum of Modern Art; The Bethlehem Center; Central Piedmont Community College; Charlotte Chapter of the Links, Inc.; Charlotte-Mecklenburg Schools; Charlotte Mecklenburg Library; Charlotte Symphony; The Center for Craft, Creativity, & Design; Davidson College; Discovery Place; Harvey B. Gantt Center for African-American Arts + Culture; ImaginOn; Johnson C. Smith University; Latin American Chamber of Commerce of Charlotte; Latin American Coalition; Latin American Women’s Association; Levine Museum of the New South; The Light Factory; McColl Center for Visual Art; North Carolina Dance Theatre; On Q Productions; Queens University; UNC Charlotte; Winthrop University; and WTVI.
Latino Initiative

A new Latino Initiative, funded by Duke Energy, built upon the nearly 20-year history of Mint engagement with Charlotte’s growing Latino community. Through the initiative, the Mint piloted free bilingual story times for young families with Criss Cross Mangosauce, a bilingual summer art camp with scholarships, and new translated materials and flyers. The Mint also participated in the Public Library’s Dia de los Niños, Dia de los Libros (Children’s Day, Books Day) and UNC Charlotte’s production of Mamá Goose.

With adults, the initiative added bilingual components to the popular multi-disciplinary evening ArtFusions, saw a surge in participation in the Mint to Move Cultural Dance Nights, drew more people of color to Meet the Artist events with Beverly McIver, Joseph Walsh, Vik Muniz, Joyce Scott, and Cristina Córdova.

The initiative allowed the museum to establish a new part-time position of Latino Community Education Liaison in October 2012, and this position dramatically enhanced the positive perception of the museum in a very short time. Parents are particularly interested in raising bilingual and globally-minded children. With 70 percent of the local Latino population under the age of 30, there is a widespread desire by Latino parents for their children born in the U.S. to know and cherish connections with their roots and cultures.

A new partnership this year with the grassroots art collective ArtSí illustrates another successful form of Latino audience development. As a strategic partner with them, the museum invited their members to special opportunities, such as a private tour of the bilingual F.O.O.D. (Food, Objects, Objectives, Design) exhibition with its co-curator, artist MiraMala of Barcelona, Spain. Member artists are invited to participate or perform in Mint programs, and these young artists are finding inspiration and encouragement through Mint programs and events. These programs and robust marketing and public relations efforts in the Spanish language media led by the liaison have increased Latino participation at the Mint by 20–40 percent.
The primary focus of the Library during this fiscal year was the creation and development of the museum archives. A grant award from the National Historical Publications and Records Commission to establish the archives was officially received in August 2012 and the grant period began in October 2012. The establishment of the museum archives is part of the museum’s Five-Year Strategic Plan.

A space in Mint Museum Randolph was designated for the Archives and the Librarian began the search for the Mint’s own professional archivist. After a lengthy process, Kathryn Oosterhuis was hired and began, in April 2013, the many tasks of collecting, organizing, and making accessible the institutional history of The Mint Museum. The Mint Museum Library is now The Mint Museum Library and Archives.

Other library activities included the digitization of many early out-of-print Mint exhibition catalogues on North Carolina pottery for the Mint’s new N.C. Pottery microsite.

Gifts of note were received from Nelson Grice, Stephen Pannill, Frances Parrack, Herb Cohen, Doris Anne Bradley, Carla Hanzal, and Mrs. Martin Kesler. Over the course of the fiscal year, the Library served over 14,000 online and in-house visitors combined.

The Library was fortunate to be the recipient of many wonderful donations this year.

Some significant gifts included:

- **Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings 1949–1994** from the Sam Francis Foundation

- **Fashion Designers A to Z: the Collection of the Fashion Institute of Technology** (the Etro-designed limited edition in a custom lucite box) from Peter G. Scotese

- **Meissener Porzellane mit Dekoren nach ostasiatichen Volbildern** from Jane Hoyle and Joyce Bennett in honor of Anne Marie Bertram


- **Thomas Moran** by Nancy Anderson from Mr. and Mrs. Robert Long in honor of the Mint Museum Auxiliary’s 60th Room to Bloom Celebration.
Reaching out to the community and bringing new audiences to the Mint is an ongoing goal of the Mint mission. Community relations and programming included collaborating partners such as WTVI, On Q Productions, Johnson C. Smith University (JCSU), Jack and Jill, Inc., the Davidson College Friends of Art, and ICOM (International Children’s Outreach Ministry). The department also established relationships with ArtSi, a Latin American artists’ group, Enlace’ Latin Council (for Health and Human Services), the Charlotte Puerto Rican Society, Friendship Missionary Baptist Church’s Youth Opportunity University (Y.O.U.) and Quilting Ministry, and Project L.I.F.T.

The fiscal year began with the exhibition Read My Pins: The Madeleine Albright Collection, featuring more than 200 pins of former U.S. Secretary of State Madeleine Albright. It inspired the program Pins, Peace, and Prague: A Student Chat with Former Secretary Madeleine Albright, moderated by radio personality Ramona Holloway. A panel of students and scholars from Y.O.U., Vance High School, and JCSU joined Secretary Albright in dialogue about domestic and foreign affairs, President Barack Obama’s leadership, the students’ role in today’s world, and how Albright used her pins as a form of nonverbal communication.

Students first learned about Secretary Albright in their respective community classrooms and participated in docent-led tours of the exhibition; then they developed questions to ask Albright about her life and diplomatic encounters. Questions also came from the audience, including students from Queens University, UNC Greensboro, Central Piedmont Community College, JCSU, parents, secondary schools, and members of the public. Albright was then surprised with gifts of local, community, and international friendship: a mixed media work of art depicting Albright’s life by local artists Antoine Williams and Jen Woods; a large community quilt by the Friendship Quilting Ministry; and a stirring vocal presentation by South African students, baritone Bongani Ndhlalane and tenor Thabang Masango, which moved Albright to tears.

Inspired by the powerful works in the exhibition Hard Truths: The Art of Thornton Dial, 18 performing and visual artists participated in Thornton Dial: Self-Taught & Emerging Artists Respond to the Hard Truths of Social Issues. After multiple visits to view and being moved by Dial’s works, the artists used photography, paintings, sculptures, graphic design, cinematography, quilting, and poetry to share their views on the hard truths of issues related to immigration, lesbian and gay life, racism, parental loss of a child and vice versa, crimes against youth, and religion. Following the illustrated talk, a large
crowd joined the artists in viewing the art in a meet-and-chat reception while hearing the tune “What’s Going On” by the late rhythm and blues artist Marvin Gaye, his recorded social commentary on hatred and war which paralleled with Dial’s landmark American flag-themed work Don’t Matter How Raggly the Flag, It Still Got to Tie Us Together.

During Native American History Month, Lumbee art educator and storyteller Barbara Locklear visited the museum as she presented “the first form of parliamentary procedure – the Native American talking stick.” Participants used natural and man-made items, such as sticks, feathers, fur, and beads to create a symbol of respect and order used in many American Indian tribal council and community meetings.

In early December came “All Aboard the Giving Train,” inspired by a painting included in the exhibition Reflections: Portraits by Beverly McIver, organized in conjunction with the Romare Bearden Society and sponsored in part by Coca-Cola Bottling Co. Consolidated. Participants enjoyed musical performances and donated books and gifts to benefit special-needs students. And later that month in coordination with the exhibition The Weir Family, 1820–1920: Expanding the Traditions of American Art, a unique musical night was shared based on the work of art The Christmas Bell. Hand Bells Ringing A Joyful Noise brought together a diverse montage of choral direction and presentation with hand bell choirs from Friendship Missionary Baptist church and First Presbyterian Church, Uptown. Each choir performed pieces from their seasonal repertoire celebrating joyful holiday times from the past and present.

The Movie and a Mint series presented several WTVI special documentaries as well as movies related to Mint exhibitions: “Mr. Dial Has Something to Say,” about artist Thornton Dial, and “Raising Renee,” a documentary about the life of artist of Beverly McIver and her mentally-challenged sister Renee. Also presented was “The Tuskegee Airmen.”

Mint to Move Cultural Dance Night continued to grow in attendance and visual and performing arts participants and those who want to dance salsa, merengue, cha cha, and other related dance forms. With a DJ and live music, as well as artists displaying works of art on jumbo screens, dance lessons, and commentary flow throughout the evening in the Morrison Atrium, Silverman Grand Room, and Trustees’ Terrace.

Grier Heights Community Arts Program
In its ninth year, the Grier Heights Arts Project uses art to help school-aged students from a neighborhood near Mint Museum Randolph build self-esteem and confidence, avoid negative peer pressure, and make wise choices in a 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 South happens to be where I was born, and I think the memories are indelible. There could be other places, but for me it’s Mecklenburg County.

– Romare Bearden

Celebrating its three-year anniversary as an interest group of The Mint Museum, the Romare Bearden Society continued its work to raise awareness of African-American artists.

The group was founded in fall 2009 at the South Charlotte home of John and Viola Lyles. Its purpose is to support and grow the museum’s permanent collections of African-American contemporary art through educational, outreach, and social programs, with a particular focus on the works of African-American Charlotte-born artist Romare Bearden; to enhance the visitor’s experience through face-to-face enjoyment of and dialogue about the art and craft created by African-American contemporary artists through dedicated art acquisitions via fundraising galas and educational/social events; to further engage people of color and anyone interested in supporting African-American art through both existing and new programming and exhibitions, and other creative initiatives and projects highlighting contemporary African-American art and craft; to honor Bearden’s commitment to engaged citizenship; to support local artists of varied art forms through education and art opportunities as he did through visual art, music, art criticism and poetry; to create dialogue and speak to social realities and community themes; and to collaborate with other Charlotte art and educational institutions to maximize diverse cultural opportunities for enrichment, education, and outreach in the Charlotte region and in North Carolina.

Since its inception, the Society has sponsored and co-sponsored numerous educational and social events to spotlight the contributions of African-American artists and to help introduce young emerging visual and performing artists.
MINT MUSEUM AUXILIARY

The Auxiliary celebrated many accomplishments this year including the introduction of our new website and branding, the 40th Anniversary of the Fashion Collection, and the 60th Anniversary of the Room to Bloom Celebration. In recognition of these important milestones, we honored the dedicated group of members who began our organization and created such an important legacy for The Mint Museum and Charlotte community. Inspired by their modern thinking and insightful leadership, a long roster of Auxiliary members has contributed thousands of hours to generate funds in support of The Mint Museum. To honor these visionary volunteers, our overall theme for the year was Modern MoveMINT: A Celebration of Art, Architecture, Design, and Fashion.

In addition to honoring our past leaders, our fundraising efforts produced $259,000 for The Mint Museum, Auxiliary programming, and the Endowment for Mint Museum Acquisitions (EMMA). A portion of these funds were used to underwrite a year-long art program targeting students in an economically challenged Charlotte community and to finance a grade level of Charlotte-Mecklenburg Schools students touring the museum’s blockbuster exhibition coming up in fiscal year 2014, Inventing the Modern World: Decorative Arts at the World’s Fairs, 1851–1939. Special recognition and congratulations go to our exceptional fundraising chairs who entertained over 2000 guests at this year’s events. Jodianne Johnson and Windy O’Connor spearheaded a fabulous Fall EnrichMINT Forum featuring a lecture, fashion parade, and trunk show with celebrated designer Trina Turk. Heather Gwaltney and Charla Muller organized a remarkable Room to Bloom Celebration. Their talented team executed each event beautifully from a stunning Symposium with iconic interior designer Mary McDonald to the Auxiliary’s first ever “Art Happening” to unveil the latest acquisitions.

Leslie Newsom Rascoe, Cathy Austin, Mary McDonald, Mary Bradley Thigpen, Heather Gwaltney, Kimbrel Morris. Photo by Jeff Palmer.
In honor of the 60th Anniversary of Room to Bloom, the Auxiliary donated two spectacular works of art, one honoring the past and another celebrating the future. Grace Hartigan’s seminal painting *Scotland* (1960) honors the founding members and past leaders whose vision and dedication to The Mint Museum continue to inform and invigorate its efforts. The fiercely independent artist was a key figure in the Abstract Expressionist movement and a friend and disciple of Jackson Pollock, Mark Rothko, Yves Klein, and Willem de Kooning. *Orbit 12* (2012) by Jennifer Steinkamp honors the future generations of Auxiliary members. This work was approved by the Auxiliary Board the prior May and revealed during Room to Bloom’s Modern MoveMINT party. The video installation employs computer animation and new media to create monumental projections in order to explore ideas about nature, architecture, motion, and phenomenological perception.

In addition to these acquisitions, funding from the Auxiliary supported the Contemporary Architecture + Design (CAD) Series; Sunday Fun Days; exhibition programming; Saturday Art Sessions; and a sponsorship of the exhibition *The Weir Family, 1820-1920: Expanding the Traditions of American Art*.

The Auxiliary has grown from a small group of 60 women to over 600 members spanning several generations. To date, the Auxiliary has donated over $12 million to the museum, providing support for operations, acquisitions, and educational programs. The six decade partnership between the Auxiliary and the museum has been rich, strong, and beneficial to both The Mint and the city of Charlotte. Thanks to everyone’s thoughtful consideration, creativity, and collaboration, the Auxiliary is poised to enjoy the next 60 years!

*Cathy Austin*

*President*
The Charlotte Garden Club had a very good year. We made a few improvements, such as updating our publications and our bylaws to provide a better guideline for the incoming board members.

We decided to have some very prestigious speakers in order to keep our members interested and to attract new members. We had Pearl Fryar, Tony Avent, Carol Buie Jackson, Dave Blackley of Renfow Hardware, and Linda Cobb, all of whom drew strong turnouts. Our programs are open to the public and afford everyone a chance to learn about gardening in a sustainable and ecologically sound way.

In the fall and spring, we planted two Habitat Houses and it is our plan to continue to do that every year. We donate the plants and shrubs and our members install them in the gardens. In December we decorated Mint Museum Randolph for Christmas.

In April we had a very successful garden tour with plein air artists in each garden. On Sunday afternoon at the end of the tour, we had a party at Mint Museum Randolph for all the garden owners and those who toured the gardens. It affords the artists a place to display and sell their paintings.

The Garden Club made the decision this year to engage a garden maintenance company to provide the upkeep of the gardens at Mint Museum Randolph. We also will be renovating the two pocket gardens in the coming year. We feel that it is important that we make this contribution to the Mint to ensure that the grounds are professionally cared for to look their best for all those who visit the Mint.

Barbara Speir and Susan McCreight
Co-Presidents
I am happy to say that this has been a wonderful year for the Delhom Service League and The Mint Museum, due to the Delhom membership’s generosity of time, energy, and commitment.

Our year started with the 2012 Potters Market Invitational on Saturday, September 15, chaired by Lee Abbott. Lee and her committees once again made PMI an outstanding happening. On Friday evening there was a Barbecue and Bluegrass dinner for the participating potters and sponsors in the Wallace Atrium of Mint Museum Randolph. The evening was a huge success and will be incorporated in future PMI plans. Forty outstanding North Carolina potters participated the next day along with a demonstration tent supervised by Hat Thompson and bluegrass music was heard most of the day.

The Delhom Service League generously funded three beautiful objects that were purchased at the 2012 PMI and were added to The Mint Museum’s permanent collection. Additionally, the Delhom contributed $1,000 toward the purchase of books, selected by Curator Brian Gallagher, for the Delhom-Gambrell Library.

This year’s program Vice Presidents, Marianne Jenkins and Lee Abbott, did a superb job, presenting fascinating speakers starting with “Traditional Pottery: Back to the Future,” a symposium featuring Garth Clark, Matt Jones, Mark Hewitt, and Charlotte Wainwright in October. Daniel Ackermann, curator at the Museum of Southern Decorative Arts, spoke in January and his topic was “Google It: Discovering Our Decorative Arts through Technology.” In February, Alice Cooney Frelinghuysen, Curator of the Department of American Decorative Arts from The Metropolitan Museum of Art, presented “The Robert A. Ellison Jr. Collection of American Ceramics.”

We were fascinated by Akira Satake, one of our PMI participating potters, and Emiko Nishiwaki who presented “Ceramics and the Japanese Tea Ceremony” in April. Our last program was “Uncorked! Wine, Objects, & Tradition” with Leslie B. Grigsby, Senior Curator of Ceramics & Glass at the Winterthur Museum & Country Estate. Attendance for all of these programs was more than we anticipated.

Pat Viser, our Hospitality Chair, made sure that our receptions were always beautiful and interesting. I know that our speakers and guests were always impressed by the graciousness of the Delhom members. Thank you all for your kind assistance and support. I feel honored to have served as Delhom President this year.

Mona Radiloff
President
DOCENTS OF THE MINT

A major attraction for many visitors is a guided tour led by an enthusiastic and knowledgeable docent. The Docent organization—100 active and 50 associates—is an important asset of the Mint.

Each docent continuously updates his/her knowledge of the permanent collection, special exhibitions, and touring techniques by attending various training sessions. In the fiscal 2012–13 year, the docent program offered 50 training opportunities during the daytime and evening at the Mint. A typical new docent is invited to 36 different sessions, and attends almost all of them.

During the 2012–13 year, 540 groups, totaling 17,000 people, toured the museum. A highlight was the specially designed curriculum tour for Charlotte-Mecklenburg Schools seventh-grade students. They visited all three Levine Center for the Arts museums, gaining a view of the variety and quality of art in the new arts center of our city. Eight thousand students from 36 CMS middle schools participated in docent-led tours of Mint Museum Uptown through this program.

To improve our docent organization, we conducted a benchmark survey of ten art museums across the country, including the North Carolina Museum of Art and museums in Atlanta, Seattle, Portland, and Denver. We learned that we’re doing well in most areas, but found some ideas for improvement and have taken appropriate actions, such as establishing a Facebook-based communications system where docents can share knowledge and insights, creating an informal version of a newsletter, and implementing a new dues structure.

The Docent organization is an enthusiastic supporter of the Mint. We love our work, and take pleasure in our contribution.

Ross Loeser
President
THE FOUNDERS’ CIRCLE LTD.

The Founders’ Circle, with national and regional members, is an affiliate organization of The Mint Museum to promote and support appreciation of contemporary craft and design. The Founders’ Circle offers its members unusual and personal experiences to meet artists, with studio visits, curated gallery tours at the museum, and receptions in collectors’ homes.

This past year the group offered a hands-on Create Your Own Ceramic Tea Bowl experience, with instruction and guidance from Japanese ceramic artist Tomoo Kitamura at McColl Center for Visual Art.

In February, Founders’ Circle had a charity event for CERF+ (Craft Emergency Relief Fund). Artist Brent Skidmore (a board member of CERF+) gave a most informative talk explaining the function of the organization. A lidded jar, by artist Karen Karnes, was donated by a collector and auctioned off. All proceeds were donated to CERF+ in honor of Ms. Karnes, whose home and studio were destroyed by fire. This was the largest donation given to CERF+ by an affiliate group in the country.

The Founders’ Circle’s annual meeting was held in the beautiful Center of Creativity & Craft in Hendersonville, N.C. Following that was a studio visit to artist Hoss Haley in Asheville, and a guided tour at the Asheville Museum by Andrew Glasgow to see an exhibition by Stoney Lamar and meet the artist. A wonderful dinner in artist Michael Sherrill’s studio in Hendersonville ended a full day of learning, seeing great art, and visiting with artists. A good time was had by all.

Senior Curator Annie Carlano, her staff, and Michele Leopold, Chief Registrar, treated Founders’ Circle members to an educational guided tour “Backstage at Mint Museum of Craft + Design” to view some of the storage areas for works of art when they are not on display in the galleries.

Founders’ Circle is looking forward to more growth in the future. With the passion of our members, we will continue to financially support exhibitions and be ambassadors for art, craft, + design at The Mint Museum.

Christa Faut
President
FRIENDS OF THE MINT

The Mint Museum Friends organization was established in 1965 for the purpose of stimulating interest in and support of the arts. Friends membership dues provide the funds to bring speakers for the series of lectures, and Friends members enjoy special trips to museums in the area and in other cities.

The lectures are held on the third Friday of each month from September to May and begin at 10:30 a.m., with coffee at 10. They are free to members and to the public with museum admission. In addition to the lecture series, the Friends provide funds to support the Mint’s ArtFusion program.

The Friends lecture series opened in September with an interesting discussion on the documentary film Waste Land. Curator Carla Hanzal introduced the film about the artist Vik Muniz and his work created at Jardim Gramacho, the world’s largest trash dump. This was followed by a program on “Contemporary Art on Campus,” given by Crista Cammaroto, Director of Galleries, UNC Charlotte, Center City and was held at Mint Museum Randolph. The year continued in November with husband and wife John Littleton and Kate Vogel, studio glass artists presenting an interesting topic on “What’s Between Us: Our Collaborative, Artistic and Personal Relationship.” In December the Artistic Director of Paperhand, Puppet Intervention, Donovan Zimmerman, gave an in-depth look at the art of puppetry and masks.

The Friends lecture series continued in January with a program titled “The Beaded Bridge: Stories of Passion, Fashion, and Purpose” given by Faith and Hope Rivers, owners of MoaZen Jewelry. February followed with “What Shade of Green is Your Event.” The popular environmental topic with Rebecca Stoddard taught us how to create an event that will have little impact on the environment. Friends returned to Mint Museum Uptown in March for a presentation titled “Food: The Culinary Art.” This delightful creative program was given by Timothy Cameron, Associate Professor at Johnson and Wales University, College of Culinary Arts. A virtual tour of public art in Charlotte was April’s lecture presented by Nicole Bartlett, Arts and Science Council Program Director, Public Art and Katie Stegall, CATS Art in Transit Program Administrator. Our speaker series concluded in May with Jennifer Appleby discussing creative marketing and communications. Jennifer is the President and Chief Creative Officer for Wray Ward. This completed a diverse and informative lecture series for the members of Friends of the Mint.

Rev. Barbara Miller
President
Charlotte’s young professionals join the Young Affiliates of the Mint for different reasons. Some are eager explorers of the art world; others enjoy enhancing the area’s cultural life. Some mix and mingle at our social events, while even more reserve a night on the town for our signature gala events. Some of us just really like wearing a big hat at our annual Derby Days celebration.

No matter what compels and inspires our members, Young Affiliates are always ready to serve the Mint. And in fiscal 2012–13, serve we did. The Young Affiliates collaborated with other Mint affiliate groups to launch a successful Vote for Art campaign, culminating in a Ballot Ball gala celebration. We were proud to play a role in this endeavor, which allowed the Mint to acquire five new and important works for its collection. Mint Museum Randolph’s beautiful lawn came alive once again as young professionals gathered to celebrate the “most exciting two minutes in sports” at our storied Derby Days event.

In addition to meeting our fundraising goals, fiscal 2012–13 saw an increase in personal philanthropy among members of the Young Affiliates board. For the first time, our board reached 100 percent participation in the Mint’s Annual Fund, which supports critical operating needs of the museum.

All the while, we maintained our membership base and strengthened the opportunities made available to this group of more than 250.

In addition to our philanthropic focus, members enjoyed a number of cultural and social collaborations with the Charlotte Symphony, Theatre Charlotte, and other young professionals groups. And, as it has since its beginning in 1989, the Young Affiliates serves as an important leadership and civic service pipeline. Hundreds of hours are committed annually by our bright and motivated board members and committees.

In a world and region that can only benefit from increased creativity, innovation, and collaboration, the Young Affiliates were well positioned in 2012–13 to advocate for the necessity of the arts through our support of the Mint.

Katie Rozycki
President
CROWN SOCIETY

CROWN SOCIETY FOUNDING MEMBERS

The Crown Society was organized as a new leadership giving circle to help the museum meet demands for unprecedented levels of service to the region, spurred in part by the opening of Mint Museum Uptown at Levine Center for the Arts and a growing international footprint. As one of the forces behind the museum’s recently revitalized vision to become one of the most relevant and revered art museums in the country, the Crown Society provides a foundation of critical operating funds and delivers unparalleled access to art and artists to the Mint’s most loyal patrons.

This call for support was met with an overwhelming response. Between February 2011 and December 2012, over 230 households pledged their support as founding Crown Society members. Today, these generous individuals are recognized as Founding Patrons of the Crown Society. The program now consists of a diverse and engaged cross-section of individual donors from the greater Charlotte region, and continues to grow each day. Recognizing how this giving circle plays a direct role in fostering both short- and long-term sustainability for The Mint Museum, Crown Society patrons actively play a role in building a vibrant and intelligent cultural community for today and tomorrow. The Mint Museum is grateful for this support.

THE MINT MUSEUM FOUNDING CROWN SOCIETY PATRONS 2011

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Jim and M.A. Rogers, Samara and Mayor Anthony Foxx. Photo by Daniel Coston

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Dr. and Mrs. Henry C. Landon III
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Richard I. McHenry and Cindy Caldwell
Mr. and Mrs. Mark Mealy
Mary and Jerald Melberg
Jo Ann and Joddy Peer
Perry Poole and Laura Vinroot Poole
Beth and Andrew Quartapella
Anne and Epes Robinson
Daniel Roselli and Sara Garces-Roselli
Mr. and Mrs. Gregory M. Saul
Mary and Peter Schild
Kellie and Jeff Scott
Mr. and Mrs. Robert H. Sheridan III
Doug Smith and Missy Luczak Smith

Emily and Zach Smith
Mr. and Mrs. Bill Staton
Mr. and Mrs. Michael C. Tarwater
Mrs. John A. Thompson
and Lee R. Rocamora
Sandi and Benjamin Thomman
Carolyn and Matthew Vanderberg
Mr. and Mrs. C.E. Watts IV
Mr. and Mrs. Malcolm W. West, Jr.
Mr. and Mrs. John Wickham
Betsy and Brian Wilder
Mr. and Mrs. Richard T. Williams

SILVER CIRCLE
Mr. Howard Adams and Ms. Carol McPhee
Mr. and Mrs. Richard B. Alexander
Mr. and Mrs. Welborn E. Alexander, Jr.
Judy and Jim Allison
Louise L. Alred
Kelley Anderson and Ann Caulkins
Mr. John S. Arrowood
Cathy and Ned Austin
Dianne and Brian Bailey
Caroline and Ian Banwell
Harriet and Bill Barnhardt
Mr. and Mrs. Mark Beattie
Susan and Bill Beech
Mrs. Claudia Belk
Mr. and Mrs. Thomas M. Belk, Jr.
Mr. and Mrs. William I. Belk
Barbara and Arnold Berlin
Barbara and Donald Bernstein
Gwen Bland
Amy and Philip Blumenthal
Mrs. Suzanne Botts

Ben Bourne
Mr. and Mrs. Samuel B. Bowles
Mr. and Mrs. Robert G. Bradford
Dr. Larry Brady
John Bragg and Janet LeClair
Fleur Bresler
Sandra and Joe Brewer
Mr. and Mrs. Terry Broderick
Connie and Morrison Brown
Daniel Browne and Hona Childers
Christine and Robert Brownlie
Mr. and Mrs. David M. Carroll
Mr. and Mrs. L. Lee Chambers
Mrs. Anne M. Chaplin
Katie and Wynn Charlebois
Mr. and Mrs. Chris Cicoletti
Mr. Finley Clarke and Mrs. Vani Hari
Mr. and Mrs. John Cole
Karen and Steve Coma
Mr. and Mrs. Wilton M. Connor
Kathy and Chris Cope
Mr. and Mrs. Matthew Csoka
Mr. and Mrs. John Julian Culbertson
Dana and Rick Davis
Mr. and Mrs. Robert W. Deaton
Caroline and Ben Dellinger III
Andy Dew and Tom Warshauer
Mr. and Mrs. Alan T. Dickson
Mr. and Mrs. R. Stuart Dickson
J. Porter Durham, Jr. and Victoria Durham
Liz and Lane Faison
Mr. Bill Farthing
and Mrs. Linda McFarland Farthing
Mr. and Mrs. Robert Faut
Barbara and Tom Ferguson

Gary P. Ferraro and Lorne E. Lassiter
Sandy and George Fisher
Nicoie and Ron Freeman
Mr. and Mrs. Alex Funderburg
Myra and Steve Gassman
Leigh and Bill Goodwyn
Patty and Bill Gorelick
Adrienne and Harvey Gossett
Diane and Marc Grainer
Deidre and Clay Grubb
Heidi and Joe Hall
Bernard Hargadon and Jill Dinwiddie
Jana and Dan Hartenstein
Mr. Ted Hartsock and Mrs. Marian Nisbet
Mr. and Mrs. W. A. Heath, Jr.
Dr. K. Hewitt
Mr. and Mrs. W. Todd Holleman
$250,000 +
Max Onslow Ford and Marilyn Rouslin
Mrs. Charles B. Wrightsman

$100,000 – $249,999
Mr. William F. Johnson, Jr.

$50,000 – $99,999
Mr. and Mrs. Welborn E. Alexander, Jr.
Patty and Bill Gorelick

$25,000 – $49,999
Betsy and Alfred Brand
Fleur Bresler
Dana and Rick Davis
Mr. and Mrs. Michael F. Grace
Mr. Nelson Grice
Jean and Carl Johnson
Mrs. Virginia M. Kemp
Judith Leiber
Mr. and Mrs. James E. Rogers
Mr. Douglas Smith
and Mrs. Missy Luczak Smith
Mr. and Mrs. T. C. Price Zimmermann

$10,000 – $24,999
Patricia C. and Ty Boyd
Mr. and Mrs. Henry P. Bridges
Martha Donovan
Mr. Jeffrey Huberman
and Ms. Cheryl Walker
Gary P. Ferraro and Lorne E. Lassiter
Mr. and Mrs. David F. Furman
Mr. and Mrs. James H. Hance, Jr.
Mr. Herb Jackson and Ms. Laura Grosch
Chandra and Jimmie Johnson
Ashley and Peter Larkin
Riva Margalit
Mr. and Mrs. George P. Roberts, Jr.
Pat and B.D. Rodgers
Frank Tucker and Cheryl Palmer

$5,000 – $9,999
Mr. and Mrs. W. Fairfax Cooper
Meredith and Walter Dolhare
Mr. Jay Everette
Libba and Mike Gaither
Mrs. Sayre Lineberger
Mr. and Mrs. Neill G. McBryde
Mr. and Mrs. William B. McGuire, Jr.
Mrs. Abigail A. Schoff
Mattye and Marc Silverman
Mr. and Mrs. John A. Stewman III
Betsy and Brian Wilder
Pat and Bill Williamson
$2,500–$4,999
Mary Lou and Jim Babb
Barrie and Matt Benson
Mr. and Mrs. Howard C. Bissell
Dr. Kim Blanding
Dr. Ronald Carter
Mr. and Mrs. David L. Conlan
Peggy and Bob Culbertson
Mr. and Mrs. Jesse Cureton, Jr.
Mr. and Mrs. Robert I. Dalton, Jr.
Mr. and Mrs. Alfred Dawson
Mr. and Mrs. Alvaro De Molina
Mr. Charles Foster
and Mrs. Kathryn B. Bufano
Mr. and Mrs. Alex Funderburg
Berhan and Michael Gallis
Mrs. Sarah Belk Gambrell
Carol and Shelton Gorelick
Mr. and Mrs. Rockell N. Hankin
Victoria and Chip Howell
Chris Hudson and Patti Tracey
Mr. and Mrs. Robert E. James, Jr.
Dr. Kathleen V. Jameson
and Mr. John Bryant
Mr. Thomas Ernest Kanes
and Mrs. Susan Valentine Kanes
Dr. Marie-Claire Marroum-Kardous
and Mr. Kal Kardous
Mr. William E. Keenan and Ms. Mary Barry
Toni and Alfred Kendrick
Dr. and Mrs. Henry C. Landon III
Mr. and Mrs. D. Gilbert Lee
Ms. Ruth Ava Lyons
Mary McAdams
Richard I. McHenry and Cynthia L. Caldwell
Dr. and Mrs. Hamilton W. McKay, Jr.
Mr. and Mrs. Mark Mealy
Mary and Jerry Melberg
Mr. and Mrs. Charles Murray
Estate of Judith B. Nisbet
Jo Ann and Joddy Peer
Sue and Don Phillips
Perry Poole and Laura Vinroot Poole
Beth and Andrew Quartapella
Anne and Epes Robinson
Drs. Lee R. Rocamora
and John A. Thompson
Daniel Roselli and Sara Garces-Roselli
Peter and Mary Schild
Kellie and Jeff Scott
Mr. and Mrs. Robert H. Sheridan III
Tiffani and John Silvia
Stephanie and Jon Simon
Emily and Zach Smith
Mr. and Mrs. Bill Staton
Mr. and Mrs. Michael C. Tarwater
Sandi and Benjamin Thomman
Carolyn and Matthew Vanderberg
Mr. and Mrs. C.E. Watts IV
Mr. and Mrs. Malcolm W. West, Jr.
Mr. and Mrs. John Wickham
Mr. and Mrs. Richard T. Williams

$1,000–$2,499
Mr. Howard Adams and Ms. Carol McPhee
Mr. and Mrs. Richard B. Alexander
Mr. and Mrs. Welborne E. Alexander, Jr.
Mr. and Mrs. James W. Allison
Louise L. Allred
Kelley Anderson and Ann Caulkins
Mr. John S. Arrowood
Mr. and Mrs. William E. Austin, Jr.
Dianne and Brian Bailey
Mr. and Mrs. Ian G. Banwell
Harriet and Bill Barnhardt
Susan and Bill Beech
Sarah and Thomas Belk
Mr. and Mrs. William I. Belk
Mrs. Katherine Belk-Cook
Sanford Berlin
Mrs. Gwen H. Bland
Amy and Philip Blumenthal
Mrs. Suzanne C. Botts
Ben Bourne
Crandall and Erskine Bowles
Mr. and Mrs. Samuel B. Bowles
Mr. and Mrs. Robert G. Bradford
Dr. Larry Brady
Mr. and Mrs. Terry Broderick
Anne Brady and Jeff Carlson
Mr. and Mrs. David M. Carroll
Mr. and Mrs. E. Colby Cathey
Dr. Jordan Lipton
and Dr. Siu Challons-Lipton
Mr. and Mrs. L. Lee Chambers
Mrs. Anne M. Chaplin
Mr. and Mrs. Chris Cicoletti
Mr. and Mrs. Derick Close
Herb Cohen and Jose Fumero
Susan and John Cole
Mr. and Mrs. Stephen R. Coma
Mr. and Mrs. Wilton M. Connor
$500–$999
Anonymous Donation
Mrs. Ann L. Armstrong
Mr. and Mrs. Horace L. Ball
Mr. and Mrs. Thomas M. Barnhardt III
Mr. and Mrs. Mark Beattie
Mr. and Mrs. Howard Bissell III
Mr. John V. Boehme
Mr. John Bragg and Mrs. Janet LeClair
Mr. and Mrs. Douglas Brown
Mr. and Mrs. Harold P. Brown
Mr. and Mrs. Robert Brownlie
David Childress and Carla Hanzal
Miss Jennifer Cory
Ann and Tom Cousins
Dr. and Mrs. Harry K. Daugherty
Mr. William F. Dealy and Ms. Joan M. Slep
Mr. and Mrs. Ernest Ellison II
Dr. and Mrs. Robert Farnham III
Mrs. Beth Galen
Dr. George Getz and Ms. Veronica Acut
Mr. and Mrs. Robert J. Grassi
Mr. and Mrs. Magreger Hyde
Mrs. Elizabeth H. Jackson
Eric and Shana Johnson
Mr. and Mrs. Harry Johnson
Beth Keim
Mrs. and Mr. Karen Kropp
Billy Lackey
June and Ken Lambla
Heather and Jeremy Litton
Mr. and Mrs. Ross C. Loeser
Mr. and Mrs. Edwin E. Maddrey III
Janet Matthews

Marilyn and Scott Maurer
Mr. and Mrs. William L. Maxwell
Connie Miller
Mr. and Mrs. G. Wilson Miller
Mr. and Mrs. Anthony A. Milne
Cynthia and Ruben Moreno
Mr. and Mrs. Jeffrey F. Nemecek
Ms. Eva Nove
Priscilla Pepper
Mr. and Mrs. Henry N. Pharr II
Mr. and Mrs. Brooke H. Pitts
Mr. and Mrs. Ashton Poole
Sandra and Jon Riley
Alexander Rodrigues
Mr. Bertram Scott
Mr. and Mrs. Steve Sellers
Mr. Ronald Shearin
Donna Sofsky
Heidi Sullivan
Julie Tuggle
Mr. and Mrs. Mitchell Wickham
Mr. and Mrs. Frank Witt

GOVERNMENT, CORPORATE & FOUNDATION SUPPORT

$1 MILLION +
Arts & Science Council

$100,000 – $999,999
Mint Museum Auxiliary
North Carolina Arts Council
PNC Bank
The Katherine & Thomas Belk Foundation
Wells Fargo

$50,000 – $99,999
Charlotte Museum of History
McColl Brothers Lockwood
Moore & Van Allen, PLLC
Perry’s Fine, Antique & Estate Jewelry
Shelton Gorelick Family Foundation
Triad Foundation
Windgate Charitable Foundation

$25,000 – $49,999
Belk, Inc.
Founders’ Circle Ltd.
Harris Teeter, Inc.
Novant Health
Piedmont Natural Gas

$10,000 – $24,999
Bank of America
Banking On Our Community
Clinton Hill/Allen Tran Foundation
North Carolina Bank & Trust
Philip L. Van Every Foundation
Polymer Group Inc.
Provident Benevolent Foundation
Sapporo USA Inc.
Southern Shows
The Dickson Foundation, Inc.

$5,000 – $9,999
American Tire Distributors
Bay and Paul Foundation
Blue Cross and Blue Shield of North Carolina
Charlotte Debutante Club
CME Group
Edifice, Inc.
IBM Corporation
Jerald Melberg Gallery Inc.
National Endowment for the Arts
Neiman Marcus
The Bissell Companies, Inc.
U.S. Bancorp
UBS Financial Services
UTC Aerospace Systems
$2,500 – $4,999
Buddy Taub Foundation
Charles H. Stone Trust
Charlotte Mecklenburg Community Foundation
Christie’s
Deloitte & Touche Foundation For The Carolinas
Greer Walker LLP
Hendrick Acura
K & L Gates LLP
KPMG LLP
Monaghan Group PLLC
Regions Bank
Wagner Murray Architects

$500 – $999
Aetna Foundation, Inc.
Ballantyne Hotel & Lodge
Charlotte South Rotary Charitable Foundation, Inc.
ExxonMobil Foundation
Georg Jensen Inc.
IMM Living Inc.
JLL
Le Creuset of America
Sheltens & Abbenes
Suite Charlotte
Sunstates Security, LLC

IN-KIND GIFTS
Apparo
Christie’s
CleanLiving
CTS Technology
Culture for the Kids
Deck the Walls
Delectables by Holly
Dine & Docent
Family Tradition
Fore the Golf Aficionado
Green Thumb
James, McElroy & Diehl
Life With Lilly

Livin La Vida Loca
Livin the Good Life
Metrographics
Porcupine Provisions
Robinson Bradshaw Hinson
Scott Brown Media Group
Something Classic Catering
Staycation
The Mother Earth Group
Tourist In Your Own City
Whole Foods
Workplace Dynamics
THE MINT MUSEUM BOARD OF TRUSTEES
Jay Everette, Chair
Samuel B. Bowles
R. Alfred Brand
Ronald L. Carter
Susan Cole
Jesse Cureton
Walter Dolhare
John Gray Blount Ellison III
Sara Garces-Roselli
W. Clay Grubb
Robert E. James, Jr.
Ashley Larkin
Neill McBryde
Ross C. Loeser
Jo Ann Peer
M. A. Rogers
John A. Switzer
Sandi O. Thorman
Patricia Tracey
Laura Vinroot Poole

MINT MUSEUM OF ART
BOARD OF DIRECTORS
Walter Dolhare, Chair
Selena Beaudry
Kathy Bufano
Siu Challons-Lipton
Lisa Hankin
Sean Jones
Tom Kanes
Karen Kropp
Janet LeClair
Amy Liz Pittenger
Lee Rocamora
Jon Simon
A. Zachary Smith

MINT MUSEUM OF CRAFT + DESIGN
BOARD OF DIRECTORS
W. Clay Grubb, Chair
Kim Blanding
Alfred Dawson
Christa Faut
J. Michael Gaither
William Gorelick
Laura Grace
Marc Grainer
Susan McKeithen
Beth Quartapella
Aida Saul
Missy Luczak Smith
A. Zachary Smith
Troy Tozzi
Patricia Tracey
Robert Wilhelm
Betsy Wilder

ATTENDANCE, FISCAL 2012–2013
Total Attendance: 142,057
Admissions: 55,077
Educational programs: 22,892
After-hours events: 42,410
Outreach events: 21,678
Financial statements for the fiscal year reflect a development agreement between the City of Charlotte, 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 fair value of the building of $56,841,822 and air rights valued at $2,840,000. The building is being depreciated over its estimated useful life of 40 years and the air rights are being amortized over the lease term, including renewal options.

The City of Charlotte owns both Mint Museum Uptown and the building and grounds at Mint Museum Randolph and leases them to the museum for annual rentals of $1. Through the year ended June 30, 2012, the City paid a portion of the cost of utilities for Mint Museum Randolph. Effective for the years ending June 30, 2013 and thereafter, the museum will be responsible for paying the full cost of utilities.

### Consolidated Statements of Financial Position

<table>
<thead>
<tr>
<th>ASSETS</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>$1,997,361</td>
<td>$2,271,408</td>
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<tr>
<td>Accounts receivable</td>
<td>614,818</td>
<td>288,571</td>
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<tr>
<td>Pledges receivable:</td>
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<tr>
<td>Operating pledges receivable, net</td>
<td>22,642</td>
<td>334,238</td>
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<tr>
<td>Endowment pledges receivable, net</td>
<td>717,487</td>
<td>763,522</td>
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<td>Inventories</td>
<td>230,979</td>
<td>262,318</td>
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<tr>
<td>Deposits for future exhibitions, prepaid expenses, and other assets</td>
<td>53,597</td>
<td>119,025</td>
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<tr>
<td>Investments:</td>
<td></td>
<td></td>
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<tr>
<td>Endowment of Foundation for the Mint Museums</td>
<td>14,618,946</td>
<td>13,503,232</td>
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<tr>
<td>Other investments</td>
<td>2,286,572</td>
<td>2,988,074</td>
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<tr>
<td>Beneficial interests in trusts:</td>
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<tr>
<td>Endowment</td>
<td>18,116,791</td>
<td>16,189,499</td>
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<td>Endowment pledges receivable</td>
<td>4,651,651</td>
<td>5,938,961</td>
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<tr>
<td>Non-endowment</td>
<td>2,371,880</td>
<td>2,349,032</td>
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<td>Property and equipment, net</td>
<td>57,124,373</td>
<td>59,110,830</td>
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<td>Land use rights, net</td>
<td>13,503,232</td>
<td>13,503,232</td>
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<tr>
<td><strong>Total assets</strong></td>
<td><strong>$105,989,455</strong></td>
<td><strong>$107,372,868</strong></td>
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<table>
<thead>
<tr>
<th>LIABILITIES AND NET ASSETS</th>
<th>2013</th>
<th>2012</th>
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</thead>
<tbody>
<tr>
<td>Liabilities:</td>
<td></td>
<td></td>
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<tr>
<td>Accounts payable and accrued liabilities</td>
<td>$456,537</td>
<td>$562,983</td>
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<tr>
<td>Deferred revenue</td>
<td>103,875</td>
<td>98,000</td>
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<tr>
<td><strong>Total liabilities</strong></td>
<td>560,412</td>
<td>660,983</td>
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<tr>
<td>Net assets:</td>
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<tr>
<td>Unrestricted</td>
<td>7,027,678</td>
<td>7,462,320</td>
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<td>Temporarily restricted</td>
<td>61,724,076</td>
<td>62,751,408</td>
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<tr>
<td>Permanently restricted</td>
<td>36,497,289</td>
<td>36,498,157</td>
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<tr>
<td><strong>Total net assets</strong></td>
<td>105,429,043</td>
<td>106,711,885</td>
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<tr>
<td><strong>Total liabilities and net assets</strong></td>
<td><strong>$105,989,455</strong></td>
<td><strong>$107,372,868</strong></td>
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</table>
## OPERATING SUPPORT AND REVENUE:

<table>
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<tr>
<th>Category</th>
<th>UNRESTRICTED</th>
<th>TEMPORARILY RESTRICTED</th>
<th>PERMANENTLY RESTRICTED</th>
<th>TOTAL</th>
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<tbody>
<tr>
<td>Annual use of city facilities</td>
<td>$1,657,213</td>
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<td>$1,657,213</td>
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<tr>
<td>Grants</td>
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<tr>
<td>Gifts</td>
<td>714,741</td>
<td>964,241</td>
<td>147,779</td>
<td>1,826,761</td>
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<td>Memberships</td>
<td>933,769</td>
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<td>933,769</td>
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<tr>
<td>Contributions from Mint affiliates</td>
<td>138,022</td>
<td>33,049</td>
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<td>171,071</td>
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<td>Rental income</td>
<td>1,054,665</td>
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<td>1,054,665</td>
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<td>Museum store sales</td>
<td>534,732</td>
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<td>534,732</td>
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<tr>
<td>Other operating revenues</td>
<td>497,848</td>
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<td>497,848</td>
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<tr>
<td>Operating investment income</td>
<td>155,901</td>
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<td>155,901</td>
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<tr>
<td>Allocation of allowable endowment balance for spending</td>
<td>1,681,272</td>
<td></td>
<td></td>
<td>1,681,272</td>
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<tr>
<td>Adjustment to pledges receivable value</td>
<td>8,651,893</td>
<td>997,290</td>
<td>(35,582)</td>
<td>9,796,962</td>
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<tr>
<td>Net assets released from restriction</td>
<td>1,679,161</td>
<td>(1,679,161)</td>
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<tr>
<td>Total operating support and revenue</td>
<td>10,331,054</td>
<td>(681,871)</td>
<td>112,197</td>
<td>9,761,380</td>
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## EXPENSES:

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<th>Category</th>
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<th>Amount</th>
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<td>Program</td>
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<td>Accessions</td>
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<td>Management and general</td>
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<td>Development</td>
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<td>Total expenses</td>
<td>10,549,703</td>
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## CHANGE IN NET ASSETS FROM OPERATIONS:

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
<th>Amount</th>
<th>Amount</th>
<th>Amount</th>
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<tbody>
<tr>
<td>Before depreciation and amortization</td>
<td>(218,649)</td>
<td>(681,171)</td>
<td>112,197</td>
<td>(788,323)</td>
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<tr>
<td>Depreciation and amortization</td>
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<td></td>
</tr>
<tr>
<td>Net assets released from restriction</td>
<td>1,477,846</td>
<td>1,477,846</td>
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<tr>
<td>Program</td>
<td>(2,006,868)</td>
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<tr>
<td>Management and general</td>
<td>(25,694)</td>
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</tr>
<tr>
<td>Development</td>
<td>(25,695)</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Total depreciation and amortization</td>
<td>(580,411)</td>
<td>(1,477,846)</td>
<td></td>
<td>(2,058,257)</td>
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<tr>
<td>Change in net assets from operations</td>
<td>(799,060)</td>
<td>(2,159,717)</td>
<td>112,197</td>
<td>(2,846,580)</td>
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## OTHER CHANGES:

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
<th>Amount</th>
<th>Amount</th>
<th>Amount</th>
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</thead>
<tbody>
<tr>
<td>Changes in beneficial interests in trusts</td>
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<tr>
<td>Endowment investment income</td>
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<td>890,203</td>
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<td>1,434,621</td>
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<tr>
<td>Allocation of allowable endowment balance for spending</td>
<td>(1,678,872)</td>
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<tr>
<td>Change in net assets</td>
<td>(254,642)</td>
<td>(1,027,332)</td>
<td></td>
<td>(1,282,442)</td>
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## NET ASSETS:

<table>
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<tr>
<th>Description</th>
<th>Amount</th>
<th>Amount</th>
<th>Amount</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning of year</td>
<td>7,462,320</td>
<td>62,751,408</td>
<td>36,498,157</td>
<td>106,711,885</td>
</tr>
<tr>
<td>End of year</td>
<td>$7,207,678</td>
<td>$61,724,076</td>
<td>$36,497,289</td>
<td>$105,429,043</td>
</tr>
</tbody>
</table>
## CONSOLIDATED STATEMENTS OF ACTIVITIES

**Year ended June 30, 2012**

<table>
<thead>
<tr>
<th>Operating Support and Revenue:</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>
</tr>
<tr>
<td>Grants</td>
<td>1,532,700</td>
<td></td>
<td></td>
<td>1,532,700</td>
</tr>
<tr>
<td>Gifts</td>
<td>498,052</td>
<td>723,403</td>
<td>110,000</td>
<td>1,331,455</td>
</tr>
<tr>
<td>Cultural Facilities Fund allocation</td>
<td>494,287</td>
<td></td>
<td></td>
<td>494,287</td>
</tr>
<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>Rental income</td>
<td>1,282,349</td>
<td>235,210</td>
<td></td>
<td>1,282,349</td>
</tr>
<tr>
<td>Museum store sales</td>
<td>509,819</td>
<td></td>
<td></td>
<td>509,819</td>
</tr>
<tr>
<td>Other operating revenues</td>
<td>503,714</td>
<td></td>
<td></td>
<td>738,924</td>
</tr>
<tr>
<td>Operating investment loss</td>
<td>(14,244)</td>
<td></td>
<td></td>
<td>(14,244)</td>
</tr>
<tr>
<td>Allocation of allowable endowment balance for spending</td>
<td>2,358,911</td>
<td></td>
<td></td>
<td>2,358,911</td>
</tr>
<tr>
<td>Net assets released from restriction</td>
<td>9,666,000</td>
<td>1,019,014</td>
<td>110,000</td>
<td>10,795,014</td>
</tr>
<tr>
<td>Total operating support and revenue</td>
<td>10,569,224</td>
<td>115,790</td>
<td>110,000</td>
<td>10,795,014</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Expenses</th>
<th>UNRESTRICTED</th>
<th>TEMPORARILY RESTRICTED</th>
<th>PERMANENTLY RESTRICTED</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program</td>
<td>7,585,045</td>
<td></td>
<td></td>
<td>7,585,045</td>
</tr>
<tr>
<td>Accessions</td>
<td>126,910</td>
<td></td>
<td></td>
<td>126,910</td>
</tr>
<tr>
<td>Management and general</td>
<td>1,027,552</td>
<td></td>
<td></td>
<td>1,027,552</td>
</tr>
<tr>
<td>Development</td>
<td>1,118,446</td>
<td></td>
<td></td>
<td>1,118,446</td>
</tr>
<tr>
<td>Total expenses</td>
<td>9,857,953</td>
<td></td>
<td></td>
<td>9,857,953</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Change in net assets from operations before depreciation and amortization</th>
<th>UNRESTRICTED</th>
<th>TEMPORARILY RESTRICTED</th>
<th>PERMANENTLY RESTRICTED</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Depreciation and amortization</td>
<td></td>
<td></td>
<td></td>
<td>937,061</td>
</tr>
<tr>
<td>Net assets released from restriction</td>
<td>1,469,546</td>
<td>(1,469,546)</td>
<td></td>
<td>(2,059,160)</td>
</tr>
<tr>
<td>Program</td>
<td>(2,005,052)</td>
<td></td>
<td>(2,005,052)</td>
<td></td>
</tr>
<tr>
<td>Management and general</td>
<td>(27,054)</td>
<td></td>
<td>(27,054)</td>
<td></td>
</tr>
<tr>
<td>Development</td>
<td>(27,054)</td>
<td></td>
<td>(27,054)</td>
<td></td>
</tr>
<tr>
<td>Total depreciation and amortization</td>
<td>(589,614)</td>
<td>(1,469,546)</td>
<td></td>
<td>(2,059,160)</td>
</tr>
<tr>
<td>Change in net assets from operations</td>
<td>121,657</td>
<td>(1,353,756)</td>
<td>110,000</td>
<td>(1,122,099)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Other changes</th>
<th>UNRESTRICTED</th>
<th>TEMPORARILY RESTRICTED</th>
<th>PERMANENTLY RESTRICTED</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Changes in beneficial interests in trusts</td>
<td></td>
<td></td>
<td></td>
<td>(574,204)</td>
</tr>
<tr>
<td>Endowment investment income (loss)</td>
<td></td>
<td></td>
<td>(386,697)</td>
<td></td>
</tr>
<tr>
<td>Allocation of allowable endowment balance for spending</td>
<td></td>
<td>(2,358,911)</td>
<td></td>
<td>(2,358,911)</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>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Net assets</th>
<th>UNRESTRICTED</th>
<th>TEMPORARILY RESTRICTED</th>
<th>PERMANENTLY RESTRICTED</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<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>
<tr>
<td>End of year</td>
<td>$7,462,320</td>
<td>$62,751,408</td>
<td>$36,498,157</td>
<td>$106,711,885</td>
</tr>
</tbody>
</table>
STAFF

ADVANCEMENT & COMMUNICATIONS
Jeanette Barker
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Charles Mo
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Amber Smith
Jonathan Stuhlmann
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Carolina Mensa
Alexandra Olivares

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Andrea Dean

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Marian Steidl
Catherine York
Marjorie Zimmerman

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Earth Wade

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David Klingel
Todd Murphy
Bennett Cave Rich
Ronald Stephens

Toni Freeman, Nelia Verano, Secretary Madeleine Albright, Kristen Watts, Dr. Kathleen V. Jameson. Photo © Aphrodite Photography.
The Mint Museum is funded, in part, with operating support from the Arts & Science Council of Charlotte-Mecklenburg, Inc.; the North Carolina Arts Council, a division of the Department of Cultural Resources; the City of Charlotte; and its members.

Photo by James Martin

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MINT MUSEUM RANDOLPH
2730 Randolph Road | Charlotte, North Carolina 28207

704.337.2000 | mintmuseum.org