

Internationally-renowned collections of American, contemporary, and European art

Mint Museum Uptown - Media Day Press Kit

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Mint 2010



MINT MUSEUM UPTOWN
Media Day Preview

27 September 2010

EXPANSION OVERVIEW



View of the new building from the old building. Photo by: [unreadable]



Mint Museum Uptown. Photo by: [unreadable]

Mint2010 PressKit

October 1, 2010, marks a transformative moment for The Mint Museum. The debut of the new Mint Museum Uptown on October 1 – one year prior to the museum's 75th anniversary – will do more than open the doors to a stunning new building. It will also bring together the Mint Museum of Art and the Mint Museum of Craft + Design under one roof, double the permanent collection on view, have the museum's ability to attract and register major traveling exhibitions, and allow the Mint to offer dynamic and engaging programming.

Designed by famed architectural firm Machado & Sievers of Boston, the new Mint Museum Uptown is the final museum to open in the Levine Center for the Arts, located in the heart of Charlotte's business district. In addition to the Mint, this public/private development includes the Hecker Museum of Modern Art, the Harry & Gami Center for African-American Art + Culture, and the J.P. & Janet I. Knight Theater, along with corporate, retail, and restaurant facilities. Together, these factors create a vibrant new urban gateway at the western end of uptown, and are easily accessible to the public via mass transit methods, including light rail.

The 140,000-square-foot, three-story Mint Museum Uptown includes two full floors of galleries, each totaling 12,000 square feet of permanent collection space and 4,000 square feet of changing exhibition space. A dramatic multi-story atrium, named for the late Robert Rauschenberg in honor of his foundation's generous gift to the Museum, will serve as a central hub of activity and houses a 60-by-60-foot glass curtain wall offering spectacular views of the urban landscape. The building also includes a cafe, the Lewis Family Gallery, opening and events space, classrooms, a lecture auditorium, a special events pavilion with outdoor terrace, and an expanded outdoor Museum Shop featuring crafts of the Carolina and showcasing merchandise that complements both the permanent collection and special exhibitions. These amenities and special features will provide venues for hosting public programs that reinforce the Museum's commitment to making art and education inviting and accessible to the entire community.

Expanding the Mint Museum was one of the top priorities laid out in a master Cultural Facilities Plan, which was developed by the Arts & Science Council of Charlotte-Mecklenburg County in 2005. The Mint Museum Uptown will house the internationally-renowned Mint Museum of Craft + Design, as well as American and contemporary art and select works from the European art collection. When the doors open in October, the public will have the opportunity to view never-before-seen works and to compare with the Mint's collection in new and engaging ways.

Following the opening of the Mint Museum Uptown, the Mint Museum Bankhead, located in the historic Inneswood neighborhood, will receive a strategic plan centered on the revitalization of its galleries dedicated to the art of the American Southwest, decorative arts, and historic costume, along with collections of African art, Islamic art, ceramics, coins and currency, European art, Native American art, and Spanish Colonial art.

The opening of the new facility marks a pivotal chapter in the Mint's history and in Charlotte's continued emergence as a cultural destination. Through the vision and generosity of the City of Charlotte, the Arts & Science Council, and the many corporate, foundation, and

EXECUTIVE DIRECTOR BIO Kathleen V. Jameson, Ph.D.



Kathleen V. Jameson, Ph.D.

Kathleen V. Jameson joined The Mint Museum as its Executive Director in July 2010. She is responsible for managing the day-to-day administration of museum affairs, as well as overseeing finance, human resources, curatorial, and development initiatives.

Prior to joining the Mint, Jameson served as Assistant Director, Programming, at the Museum of Fine Arts, Houston (MFAH), where she directed the curatorial search and program development for a planned expansion. She previously served as the museum's Director of Program Support from 2005 to 2008, and as Curatorial Assistant from 2001 to 2005, and 1998 to 2001, when she organized special and permanent collection exhibitions and conducted research in acquisitions, collections, and exhibitions. Prior to her work at the MFAH, Jameson served as Research Associate for the Harold Weston Foundation and the Adirondack Museum in Blue Mountain Lake, N.Y., and as Scholar in Residence at the Judds Stewart Gardner Museum in Boston.

Jameson holds a Ph.D. from the University of Delaware, a Master of Arts degree from the University of Kentucky, and a Bachelor of Arts degree from the University of Texas at Austin. She is currently completing her Master of Business Administration degree at UNC-Chapel Hill. An active member of the American Association of Museums, Jameson has led with the final planning of the Association's 2010 Annual Meeting in Houston, and has served as Governance and Nominating Committee co-chair of its Professional Review Committee on Green Museums.

Mint2010 PressKit

MINT MUSEUM OF CRAFT + DESIGN



Mint Museum of Craft + Design. Photo by: [unreadable]



Mint Museum of Craft + Design. Photo by: [unreadable]

Mint2010 PressKit

Opened in 1999, the Mint Museum of Craft + Design is internationally renowned for its superb collection of international glass, wood, jewelry, ceramics, clay, fiber art, and design. The craft museum was originally housed in the city's landmark Woodruff building located on North Tryon Street. In February 2010, the craft museum temporarily closed to park and relocate its collection to the new Mint Museum Uptown.

The Mint Museum of Craft + Design galleries are organized by medium or subject, presenting a variety of approaches to technique and perfection that demonstrate the breadth of creativity within a particular genre. Sometimes straightforward, at other times unexpected and pushing boundaries, viewers are invited to view the work through glass and ceramic, exploring multiple concepts of innovation.

Following the galleries are the initial installations of Project Ten Ten Ten, a series of commissioned works celebrating the new Mint Museum Uptown. Ten artists at the forefront of contemporary craft and design were selected to make site-specific artwork for the new building, which will open in October the north end of 2010 season. Project Ten Ten Ten. Four of these major acquisitions—curated by Henry Lane (United States), Ted Noten (The Netherlands), Joseph Walsh (Ireland), and Hideo Yamamoto (Japan)—are currently installed in the galleries, accompanied by 140 of the objects being created, and professional potters are employed to create the installed in the future. No additional works of art will soon be commissioned from Tom Juno, Cristina Gálvez (Spain), United States, Tetsuya Kawano (Japan), Ken Nakano (Japan), Susan Price (Canada), and Julia Sneyd (Ireland).

Made for use or as sculpture, most of the works in the Mint Museum of Craft + Design are usually called "studio craft," a term that refers to a work designed and made by one person, or a small group of artists, in a studio, as opposed to factory. While the so-called "craft revolution" occurred in the 1960s and '70s, its origins are traced to the English Arts and Crafts Movement of the second half of the 19th century. Reprising the unrefined patterns and shoddy production of industrial applied art, William Morris (1834-1896) sought to bring "beauty to every day" by resulting in more humane objects to everyday life. Subsequent movements of design reformers to achieve the same goals returned to the Arts and Crafts, the Bauhaus, and other modern movements. Craft artists and designers continue to add a touch of humanity to the process of creating an artwork one way or another, today this might include the use of recycled or green materials and environmentally friendly working practices.

Check the calendar of the gallery walls, two spectacular architectural glass installations are on display in the new facility. Dale Chihuly's *Round Blue Glass Chandeliers* (1996) hangs in the atrium, while Tom Price's *Special Anniversary* (1999-1999) is installed in a wall of the auditorium on the atrium and entrance levels.

These large-scale commissions and other important acquisitions were made possible in great part due to the generosity of the Founders' Circle. Established in 1998, the Founders' Circle, the initial support group of the Mint Museum of Craft + Design, has generously contributed works of art and funding in support of the museum's artistic vision.

FALL 2010 PROGRAMS

Mint Museum Handprints
Presented by Elizabeth Woodley-Lewis, Assistant Director

FREE. RSVP required to www.james@mintmuseum.org by 15 October. Co-sponsored with the Latin American Women's Association at Carolina Medical Center.

I Doctor | I Doctor
This diverse medical and cultural differences of healthcare providers and Latino patients will be explored through story and humanism in the style of Latin American soap operas. A panel of experts will answer questions at the end. The program will be in both English and Spanish.

Art Class
Pre-registration is required for all classes. Register ONLINE. Use the secure online registration form to sign up and pay for classes at mintmuseum.org. Email to the business and click on REGISTER. Complete the registration and include a payment method.

PLEASE NOTE: tuition (less 30% for pre-registered) will be refunded only if cancellations are made at least two weeks prior to the first class. Due to limited class size, space cannot be held without payment.

Friday Tuesday night: 2, 9, 16 November and 7, 14, December, 6:30-9:30pm
Tuition: \$18 member/\$30 non-member

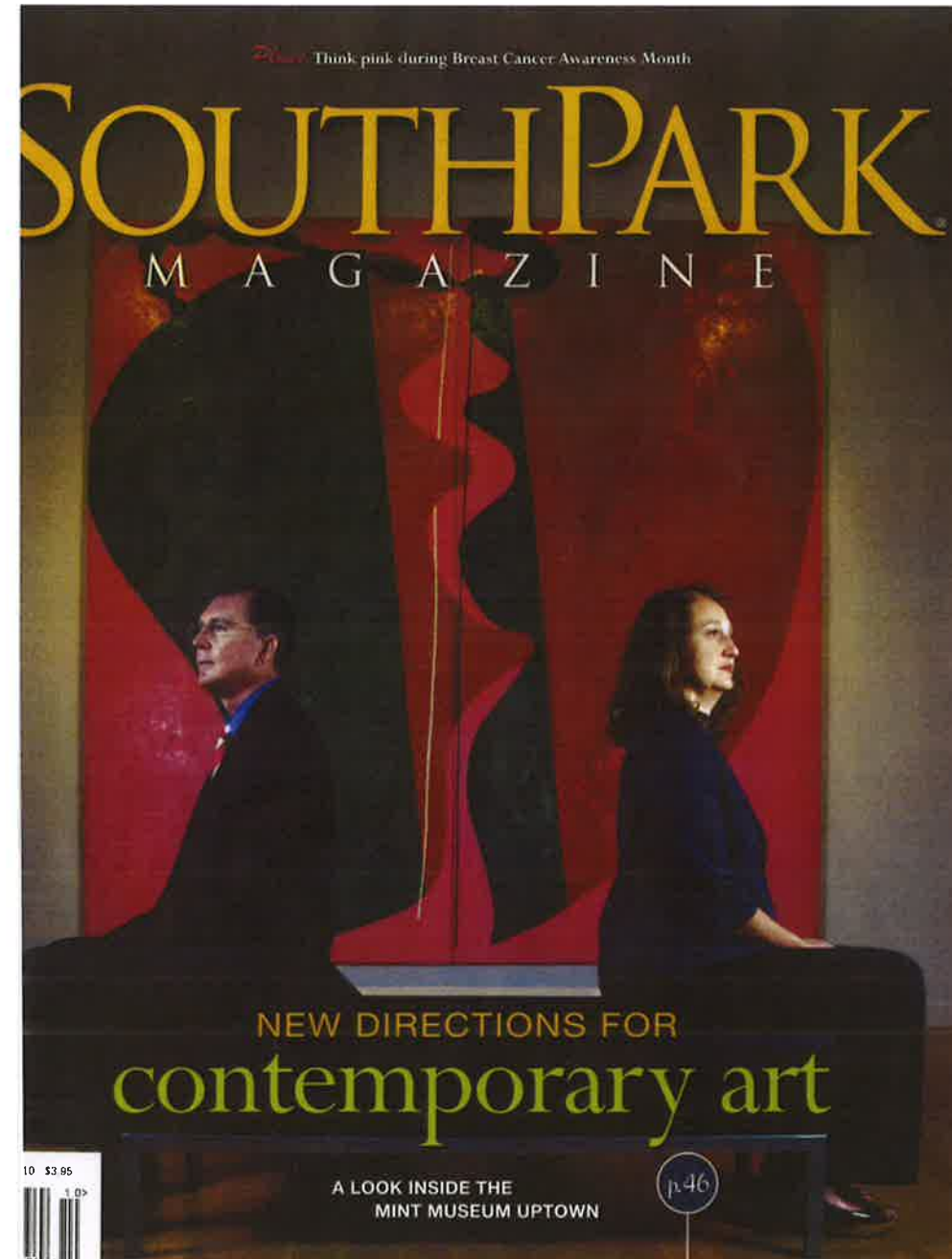
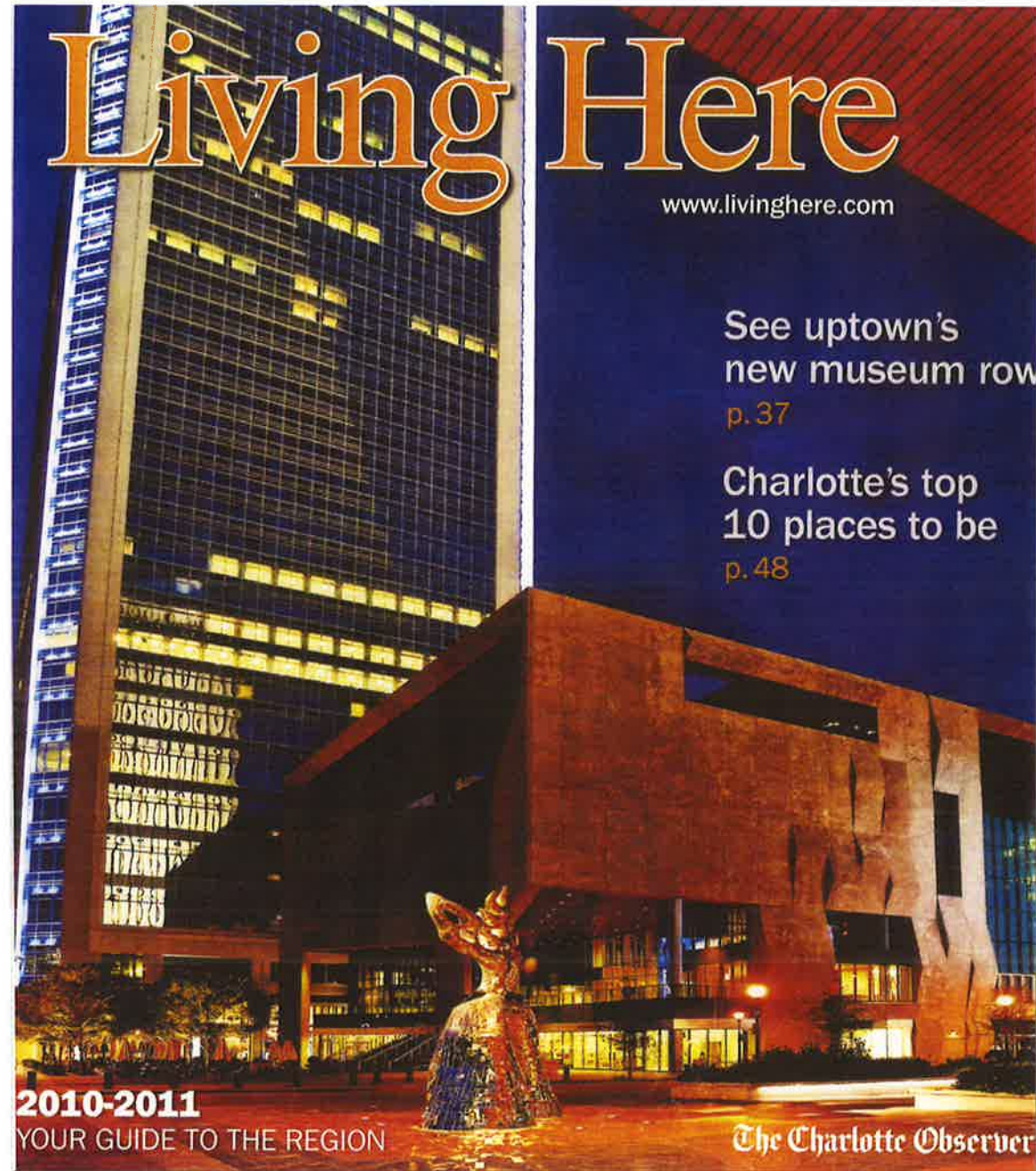
This series will focus on the expressive power of the mark in a wide variety of media. A two-dimensional or even three-dimensional approach is all welcome in this class. The first session will meet at the new Mint Museum Uptown and will consist of an exploration of the Contemporary Art collection. Remaining classes will be held at the new Mint Museum Bankhead. Artists and will work on assignments in the exploration to help them find their voice, their style, and their medium. Materials will be provided. CEU credit is available through UNC.

Monday Tuesday: 4, 11, 18 November and 2, 9 December, 3:45-5:00 pm
Tuition: \$15 member/\$30 non-member

Cracks 1-3
Children explore drawing, painting, etching, and relief techniques. Classes begin in the galleries with the exploration of images and other objects in the Asian, Mexican, and African collections.

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Q&A in Her Own Words: Museum Director Kathleen Jameson

We sat down with the director herself to discuss her thoughts on the new museum location and what it means for the Mint as a whole.

What excites you the most about having the new museum in Uptown?
I love that this building is right in the heart of everything. It gives our museum greater visibility in the community. The facility was also really well thought out in terms of classrooms, studios and the auditorium space, which allows us to accommodate such a wide range of events and



activities. Most importantly, I am excited that this new facility allows us to put our collections in an entirely new light, and bring pieces out of storage that have been out of public view for a very long time and reintroduce them to audiences old and new.

How are the two locations different in terms of what they offer the public?
The Randolph Road location is still the home base for all of our summer camps and children's art classes. It has free parking and is very accessible to the many families who don't live in uptown or stay near uptown when they visit and may not venture this way as often. Randolph also remains the home of our African art, Asian art, Native American art and the bulk



Ceramic urn by Gabrielle Koch.

of our European art collections, which allowed us to narrow the new facility's permanent collection to be more focused in terms of geography and time period. I love that our museum admission is good for two days and allows you to see both locations. It really allows you to take the time to discover the connections between all these different types of art and really experience it. That was one of our goals: to provide people with as many entry points as possible into our collection.

Now that the new museum location is open, what is next on your agenda?
While we've been so focused on the excitement surrounding the opening, there is so much to celebrate that goes well beyond our opening day. Next year is the 75th anniversary of the Mint Museum, and the 100th birthday of Romare Bearden, which is going to be celebrated citywide. We'll be doing a big exhibition of his work to coincide with that. We're also developing an exhibit with video artist Janet Biggs that will look at NASCAR, and we're doing a Chanel exhibit at the Randolph location. That's the great thing about having two locations—it gives us the ability to have something new to offer our visitors every few months.

ART & CULTURE

What's Next at the Mint Uptown

• **Through March 13, 2011**
"Contemporary British Studio Ceramics: The Granter Collection"

• **Through April 15, 2011**
"New Visions: Contemporary Masterworks from the Bank of America Collection"

• **Opening Nov. 5, 2010**
"Vantage Point IX: Janet Biggs"

• **Opening April 2, 2011**
"Attitude and Alchemy: The Metalwork of Gary Lee Noffke"

• **Opening May 7, 2011**
"From New York to Corrymore to the Queen City: Robert Henri and Ireland"

• **Opening Sept. 3, 2011**
"Romare Bearden: Southern Recollections"

• **Opening Jan. 28, 2012**
"Double Solitaire: The Surreal Worlds of Kay Sage and Yves Tanguy"

COURTESY OF THE MINT MUSEUM. "FLATTENED TAIL" FORMERLY BY GABRIELLE KOCH. "CRIT" & "OWN" BY RYAN MCGINNIS. "LARGE LEAPING HARE" BY BARRY FLANAGAN. "UNFOLDING VASE" BY TAKEUCHI YASUDA.

An enormous expanse of glass greets you at the entrance, letting natural light pour in—or, if you visit during the evening hours, setting the museum off in an ethereal glow.

Designed by architect Rick Mather of London, the wing's signature is the airy atrium, which allows for open seating areas, an expanded library and museum store—and, best of all, art from every angle. Five glass bridges span the three-story atrium, but your eye is immediately drawn to the well-placed art. Ryan McGinnis's painting, "Art History Is Not Linear" hangs in the entrance, and Barry Flanagan's gilded bronze "Large Leaping Hare" sits on a landing overlooking the adjacent neighborhood.

The sprawling glass walls allow the McGlothlin Wing to blend seamlessly with the newly designed E. Claiborne and Lora Robins Sculpture Garden, a gently sloping three-and-a-half-acre space that includes reflecting pools, sculpture and ornamental trees.

THE MINT MUSEUM IS MOVING ON UP—UPTOWN, that is. Its new five-story, 145,000-square-foot space will be unveiled Oct. 1 in conjunction with the powerhouse exhibition "Contemporary British Studio Ceramics: The Granter Collection."

This fall, there's no shortage of mouth-watering museums to visit.

Now located in the heart of Charlotte, N.C.'s business district, the new building will be part of the Levine Center for the Arts, and will house the collections from the Mint Museum



"Contemporary British Studio Ceramics: The Granter Collection" at the Mint Museum Uptown features "Tznik" by Claire Curmeen, above left, and "Unfolding Vase" by Takeuchi Yasuda.

FALL ARTS PREVIEW

ART IN SITU

If you're a fan of Impressionist and Post-Impressionist paintings, get yourself to the Barnes Foundation in Merion, Pa. Why now? The foundation is constructing new galleries for its \$25 billion collection on Benjamin Franklin Parkway in downtown Philadelphia, set to open late next year. The current Merion galleries will close to the public next July for the big move.



The west wall in gallery 13 at the Barnes Foundation in Merion, Pa.

To see the foundation's original 23 galleries, we suggest you schedule a visit now. Masterworks by Gauguin, Manet, Picasso and van Gogh hang salon style from floor to ceiling in fancifully painted rooms, amid African sculptures and Pennsylvania Dutch decorative arts. Yes, it can be overwhelming, but you can relax mid-visit by walking the foundation's 12-acre grounds, aptly named the Arboretum. The gardens include a fern collection, lilac groves, trees that date back to the 1880s, and more than 3,000 species of international woody plants.

The new galleries in Philadelphia will replicate the current galleries as closely as possible, and also provide much-needed classroom, conservation and public space. For details, visit www.barnesfoundation.org. —C.P.S.

of Craft + Design along with the American art and contemporary art collections. The Mint Museum Randolph (formerly the Mint Museum of Art) retains its current location in the Eastover neighborhood, and will undergo a complete reinstallation next year.

Our friendly neighbors to the north celebrated the January unveiling of the monolithic glass, patinated zinc and stainless steel Art Gallery of Alberta in Edmonton. Designed by Los Angeles architect Randall Stout and located prominently in the downtown arts district on Sir Winston Churchill Square, the new gallery greets you with striking, angular windows that contrast a winding steel ribbon, which references the North Saskatchewan River and Aurora Borealis. Once you're done soaking in its exterior, walk inside to experience its light-filled

Mint Museum Uptown - Cover Stories

arts



Kathleen Jameson, the Mint Museum's new executive director, rose from junior staffer to museum head in just twelve years.

What Now for the Mint?

After decades of planning and dreaming, the Mint Museum finally has a fancy new uptown location all its own. Now new leader Kathleen Jameson is challenged with building a museum to match

BY RICHARD MASCHAL

KATHLEEN JAMESON has a spectacular view from her office in the new Mint Museum. A floor-to-ceiling window reveals St. Peter's Catholic Church, the Gantt Center, and an outdoor plaza on South Tryon Street shaded by elm trees. The office itself is less exciting: off-white walls, gray carpet, dark furniture—no books, photos, or art work. In mid-July, two weeks on the job, the Mint's new executive director has yet to put a personal stamp on her workspace.

Just steps away, blank spaces are being gobbled up. With quiet efficiency, the exhibition staff fills galleries—putting paintings on walls, sculptures on stands, craft objects in plastic cases. The moving of 7,000 objects progressed through the summer in preparation for the day now at hand, October 1, when the last of the four cultural institutions comprising the Levine Center for the Arts opens to the public.

For almost two decades, Mint officials and supporters labored for this moment.

For details on the new Mint Museum, including works of art not to miss, turn to page 22.

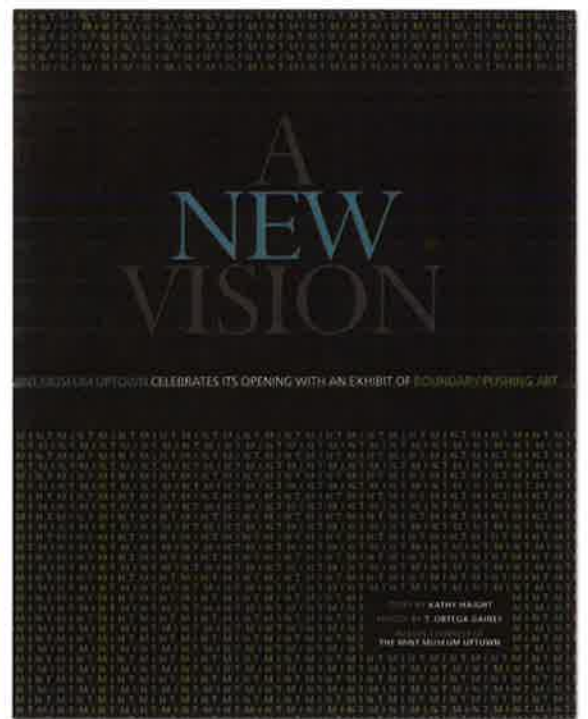
Pushing the limits of what it means to create art—this is the theme of the "New Visions" exhibit that celebrates the opening of the Mint Museum Uptown on Oct. 1. And just as some from Williams took to canvas off the frame and draped it directly on the wall, so does the Mint's new building on South Tryon Street match the intention of what the museum can offer the community.

"It allows us to take a show we had to say 'no' to in the past," says Mint Executive Director Kathleen Jameson. "It allows us the ability to bring in more variety and larger exhibitions."

"Basically," she says, "we're doubling what we can show."

The new 145,000-square-foot building will house collections of the Mint Museum of Craft + Design along with American, European and contemporary art from the Mint Museum in Randolph Road. The Randolph location will continue to showcase decorative arts and other collections.

With the opening of the new museum, the Mint's total combined square footage has grown by more than 60 percent, making room for major traveling exhibits as well as more works from the permanent collection. No longer will the museum have to turn away major exhibits because the loading dock and freight elevators are too small. The five-story, \$56 million open-air Mint was built through public and private cooperation as were the other three cultural facilities that



or details on the new Mint Museum, including works of art not to miss, turn to page 22.

Mint Museum Uptown - Cover Stories

buzz/ARTS

At Last, the Mint

With the opening of the new Mint Museum, the cultural campus is complete

WITH ALL THE HOOPLA over the Bechtler (we plead guilty as charged), Discovery Place, and that one with the cars, we don't blame you if you forgot about the grand dame of them all: the Mint Museum of Art. But come Friday, October 1, it's time to cut the ribbon, let the dignitaries speechify, and listen for the crowd's cheers. Designed by Machado and Silvetti Associates of Boston, this new home for North Carolina's first art museum puts the Mint Museum of Art and the Mint Museum of Craft + Design under the same roof for the first time and dramatically increases exhibition space. In other words, you really shouldn't delay a visit. Here's what you need to know before setting foot inside the brand-new space. —*Richard Maschal*

DESCEND FIFTEEN UP a cascade of steps (thirty-six of them) from the street to the front door or through the double doors to the right and ride the glass elevator. If you park underground, elevators will take you to the lobby.

Eight levels of parking for the cultural campus, as well as other buildings, burrow beneath the forty-eight-story Duke Energy Center. Enter off Stonewall or College streets. Museum visitors get a special rate. Bring your parking ticket to the lobby for validation.

As of Sunday, October 3, both Mint locations, uptown and Randolph Road, will have new—and the same—hours: Tuesday, 10 a.m.–9 p.m. (free 5 p.m.–9 p.m.); Wednesday–Saturday, 10 a.m.–6 p.m. (until 9 p.m. on the first Friday of the month); Sunday, 1–5 p.m. Admission is \$10 for adults, \$8 for students with an ID and seniors 65 and older, \$5 for children ages five to seven, and free for members and those four and younger. mintmuseum.org, 704-337-2000.

THE EXPANDED SHOP at street level focuses on ceramics, glass, and other crafts from the Carolinas. Reached by the stairs one floor up, the café features table service and seating indoors and out. All Marcus of Something Classic consulted on the menu, look, and name of the bistro-style café, which will debut sometime in October.

BEHIND THE SCENES is the huge Robert Haywood Morrison atrium (the glass curtain wall alone is sixty by sixty feet) with two monumental, colorful abstract paintings from the Bank of America Collection—*Helen Frankenthaler* on the west wall and *Sam Francis* on the east. Elevators rise to the galleries, but the escalators (see bottom) offer a dramatic view.

Besides an auditorium and classrooms, the entry level has a family gallery for parents and children from eighteen months to ten years. There's art, activities for kids and parents, and a mural and interactive playhouse based on the work of Charlotte-born artist Romare Bearden.



Scanning 1971
Helen Frankenthaler



Damascus Gate II 1968
Frank Stella



OUT OF SIGHT in the depths of the underground parking, but crucial to the museum's function, is a loading dock large enough to handle a tractor trailer and an art elevator seventeen feet deep—a vast improvement over Randolph Road. Without it, the museum never could have loaded in Frank Stella's fifteen-foot-long *Damascus Gate II*, which is part of the opening exhibition.

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Flattened Tail Form 1993
Gabriele Koch

TO THE MINT! one of the opening exhibits, *Contemporary British Studio Ceramics: The Grainor Collection*, fills the changing exhibit space. It includes work by about 100 artists, including classicist Lucie Rie and more cutting-edge artists Julian Stair and Kate Malone, as well as a selection of what the Brits call "honest pots"—works based on function.



THE BIG OPENING EXHIBIT *New Visions: Contemporary Masterworks* from the Bank of America Collection, is in the changing exhibition gallery to the right. Don't miss Joan Mitchell's six-zing abstract painting *Sunflower II* or Deborah Butterfield's uncannily lifelike sculpture of a horse, made out of lead.

THE MINT MUSEUM of Craft + Design takes up the third level. The permanent collection, with its distinctly international feel, is to the left. At the entrance is a blown and stacked glass sculpture by American artist Danny Lane commissioned by the Founders' Circle. Going counterclockwise, the collection starts with glass and ends with ceramics and fiber. Don't miss the reinstalled 6,600-pound glass *Libensky Wall*, created by husband and wife Czech artists Stanislav Libensky and Jaroslava Brychtova and moved from the North Tryon facility. Look from the side and become lost in a universe of bubbles.



Sunflower II 1970
Joan Mitchell



Good Harbor Beach
William Glackens

ON THE FOURTH LEVEL is the Mint Museum of Art, featuring the American art holdings. Start to the left, where the permanent collection begins with the colonial period and continues roughly chronologically. Mixed in with paintings are decorative arts, furniture, and costumes: a child's wool knit bathing suit from the early 20th century near William Glackens's seaside painting *Good Harbor Beach*. See, too, *Evening of the Gray Cat* in a gallery devoted to Romare Bearden, and Kehinde Wiley's towering portrait *Philip the Fair*.



Philip the Fair 2006
Kehinde Wiley

APING THE POPULAR event space atop the former crafts facility on North Tryon, the fifth floor has a 4,000-square-foot special-events room available for rent, with an equal-size terrace offering views of uptown. As of mid-August, thirty events were already booked, most of them wedding receptions. With this opening, the building on Randolph Road becomes the Mint Randolph. After some renovation, its collections will include African art, ceramics, and decorative arts.

Media Coverage

ARTS & ENTERTAINMENT
visual/performing arts

Museum complex comes to life along Tryon Street



JEFF SINER - jsiner@charlotteobserver.com

The Mint Museum Uptown houses important collections of American art, contemporary art and crafts.

By MARK WASHBURN
mwashburn@charlotteobserver.com

Charlotte's year of museum openings climaxes this week with the Mint Museum unveiling its new uptown digs, the last attraction for the Duke Energy Cultural Campus on South Tryon Street.

It joins the Harvey B. Gantt Center for African-American Arts + Culture and the Bechtler Museum of Modern Art, which have opened their doors over the last year, making South Tryon Street the focal point for the city's burgeoning visual arts scene.

With four stories of glass enclosing an atrium, the new Mint Museum in Center City opens with "New Visions: Contemporary Masterworks from the Bank of America Collection," with 60 paintings, sculptures and photographs by famed American artists such as Robert Rauschenberg and Deborah Butterfield.

For the Mint Museum of Craft + Design, which will be under the same roof as the fine-art side for the first time, the opening exhibit will be "Contemporary British Studio Ceramics: The Grainer Collection," featuring the work of 100 artists, the first major show of such work in either the United States or Great Britain.

Spacious galleries and meeting spaces have been designed into the new Mint, a five-story, \$60-million



TODD SUMLIN - tsumlin@charlotteobserver.com

The Royal Blue Mint Chandelier by Dale Chihuly at the Mint Museum Uptown is made up of hundreds of delicate, asymmetrical glass pieces.

tion. Galleries in the Mint's old building on Randolph Road will feature ceramics, art of the ancient Americas, and historic costume and fashionable dress collections.

Also part of the Cultural Campus is the Knight

SEE ARTS 40

ARTS & ENTERTAINMENT
arts

... other arts ...

Regional Theater

FORT MILL COMMUNITY PLAYHOUSE: 615 Banks St., Fort Mill. 803-548-8102. www.fortmillplayhouse.org.
LITTLE THEATRE OF GASTONIA: 238 S. Clay St., Gastonia. 704-865-0160. www.littletheaterofgastonia.com.
MATTHEWS PLAYHOUSE: 100 McDowell St., Matthews. 704-846-8343. www.matthewsplayhouse.com.

Museums

BECHTLER MUSEUM OF MODERN ART: 420 S. Tryon St. 704-353-9200. www.bechtler.org.
CHARLOTTE MUSEUM OF HISTORY: 3500 Shamrock Drive. 704-568-1774. www.charlottemuseum.org.
DISCOVERY PLACE: 301 N. Tryon St. 704-372-6261. www.discoveryplace.org.
HARVEY B. GANTT CENTER FOR AFRICAN-AMERICAN ARTS + CULTURE: 551 S. Tryon St. 704-547-3700. www.ganttcenter.org.
LEVINE MUSEUM OF THE NEW SOUTH: 200 E. Seventh St. 704-333-1887. www.museumofthenewsouth.org.

MINT MUSEUM OF ART: Set to open uptown Oct. 1, 500 S. Tryon St. Its longtime home at 2730 Randolph Road remains open. 704-337-2000. www.themintmuseums.org.
NASCAR HALL OF FAME: 400 E. Martin Luther King Jr. Blvd. 704-654-4400. www.nascarhall.com.

Multipurpose

BLUMENTHAL PERFORMING ARTS CENTER: 130 N. Tryon St. 704-372-1000. www.blumenthalcenter.org.
KNIGHT THEATER: South Tryon Street at First Street. www.blumenthalcenter.org.
OVENS AUDITORIUM: 2700 E. Independence Blvd. 704-372-3600. www.ovensauditorium.com.
SPIRIT SQUARE: Multi-arts site. 345 N. College St. 704-372-1000. www.carolinatix.org.

Fundraising, arts education
ARTS & SCIENCE COUNCIL: 704-333-2272. www.artsandscience.org.
MCCOLL CENTER FOR VISUAL ART: 721 N. Tryon St. 704-332-5535. www.mccollcenter.org.

ARTS

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Theater, the main venue for the N.C. Dance Theater.

With an orchestra pit that can accommodate 65 musicians, the auditorium has a stage two-thirds the size of the Belk Theater's and provides an intermediate-size venue between the 2,100-seat Belk and the 430-seat Booth Playhouse. "Dracula," a ballet with flying bats, opens Oct. 8.

This year's "Broadway Lights" series from the Blumenthal Performing Arts Center will offer "9 to 5," "Dreamgirls," "Shrek the Musical" and "Young Frankenstein" this season.

A new music director - British maestro Christopher Warren-Green - is at the helm of the Charlotte Symphony Orchestra. Pianist Natasha Paremski appears in October, taking on Rachmaninoff's "Piano Concerto No. 2" and Bernstein's "Candide Overture."

Opera Carolina will offer "Cosi Fan

Tutte," "La Traviata" and the Gilbert and Sullivan classic "H.M.S. Pinafore" this season.

Children's Theatre of Charlotte does a range of programming for audiences from 3 years old to the teen years and their families.

On this year's schedule is "If You Take A Mouse To School," based on one of Laura Numeroff's books for the young set and an adaption of William Golding's novel "Lord of the Flies" for middle and high school ages.

Actor's Theatre of Charlotte produces provocative works by contemporary playwrights. Among its upcoming comedic offerings are "Becky's New Car," about a woman in a midlife crisis, and "Every Christmas Story Ever Told (and then some)," a holiday satire.

Theatre Charlotte enters its 83rd season as the North Carolina's oldest continually producing theater. This season it is home to "Steel Magnolias," "The Glass Menagerie" and "Rent."

Mark is a columnist for the Observer.

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