



GUIDELINES FOR POSSIBLE EXHIBITORS: MINT5pace

Presently, the Mint Museum Uptown has 10,000 square feet of unused space on Level 5. In an effort to utilize all available space at both Mint Museum sites, we are offering the space for installations and curatorial projects in a program called MINT5pace.

The Mint is only offering space; we cannot offer financial support for these projects at this time. Also, these are independent projects; they are not official Mint exhibitions. Finally, the Level 5 space does not have the same climate stability or security patrols as the Mint Museum galleries and therefore, exhibitors accept a level of risk when installing in the space.

Further details are included below.

GETTING THE SPACE

- Secure a Mint Staff Liaison. If you do not know a Mint staff member, please submit your proposal to Jamila Brown, curatorial assistant, Jamila.brown@mintmuseum.org or Dr. Jen Sudul Edwards, chief curator/curator of contemporary art, jen.edwards@mintmuseum.org
- Complete a proposal
- The proposal must be selected and approved by the Exhibition Selection Committee. This committee consists of 12 Mint staff members and meetings are held quarterly.
- There are approximately three open slots per year.
- Once approved, the Mint will issue an MOU (Memo of Understanding) between Exhibitor and the Museum.

ACCESS

- Exhibitor will have use of the Level 5 Space for installation usually for about a week prior to opening, but this amount of time can vary.
- Only water is allowed in the space for consumption during installation. Any other food or drink must be consumed outside of the space and cleaned up immediately. Waste receptacles will be provided.
- Exhibitor will have access to the Museum's normal passenger elevators during the period that they are using the space.
- If the P8 Loading Dock/Freight Elevator is needed, this request must be communicated in writing to Museum staff **one week in advance of use. Food, beverage, and organic material (if approved) must be conveyed via the service elevator.**
- Exhibitor will have access to the Level 5 Space during **regular weekday museum business hours. Weekend hours can be arranged, but are an exception:**
 - Monday 9 AM – 6 PM

- Tuesday 9 AM – 6 PM
- Wednesday 9 AM – 9 PM
- Thursday 9 AM – 6 PM
- Friday 9 AM – 9 PM

TRANSPORTATION

- Exhibitor is responsible for the transportation of the Work(s) to and from the Museum.

CONSTRUCTION / PAINT / INSTALLATION

- A Checklist of objects to be included should be submitted one month prior to installation.
- Mint Staff Liaison will assist with logistics as needed but will not be available to assist with the actual physical installation, deinstallation, or restoration of the space.
- The Museum will provide a contractor familiar with the space to assist with one 7-hour day of install and deinstall.
- A walkthrough of the space prior to and post exhibition will be coordinated between the Mint and the Exhibitor to note condition of the space.
- Exhibitor cannot permanently affix, paint, carve, glue, or alter in any way the floor, walls, glass, or other surfaces.
- Drilling into cement structure and floor is not permitted.
- Exhibitor can use only pre-approved low or no VOC paints and materials. Spray paints are not approved. Organic materials and liquids must be pre-approved by Chief Registrar in consultation with the Chief Curator. Controlled substances and illegal materials are not permitted in the Museum
- Exhibitor is responsible for the touch up of walls prior to the exhibition. Exhibitor will purchase and use Benjamin Moore Ultra Spec 500 Interior Latex, Stratosphere, Eggshell paint.
- Exhibitor is responsible for providing labor, paint, brushes, rollers, cleaners and other supplies needed to paint and clean up. Dates for painting in the L5 space will be coordinated in advance with the Mint Staff Liaison.
- Exhibitor is responsible for providing all exhibition furniture such as platforms, cases, vitrines, etc. to display the Work(s) unless previously discussed with Museum Liaison. Exhibitor is responsible for providing the tools and other materials to display the Work(s).
- Exhibitor is responsible for installing all Work(s) in a secure fashion that is safe for visitors and agrees to keep the space free of obstruction and generally presentable during the time they have access to the space.
- Exhibitor must receive prior approval from Museum to suspend from the ceiling.
- On-site storage space is not available. Exhibitor must remove all items not included in the installation and packing material needed for deinstall.
- Exhibitor shall be responsible for the display and maintenance of the Work(s) on view in the Level 5 Space. The Mint Staff Liaison will notify Exhibitor if Work(s) need maintenance in the space.

GRAPHICS AND SIGNAGE

- Exhibitor will provide marketing collateral for display on the website and in the museum including: a statement, a title, or explanation of the project on view to be shared with the Museum's Visitor Services team, and to be included on the website; an printed sign for stanchions (provided by the museum); and a digital image for display on Museum monitors.

SECURITY AND SAFETY

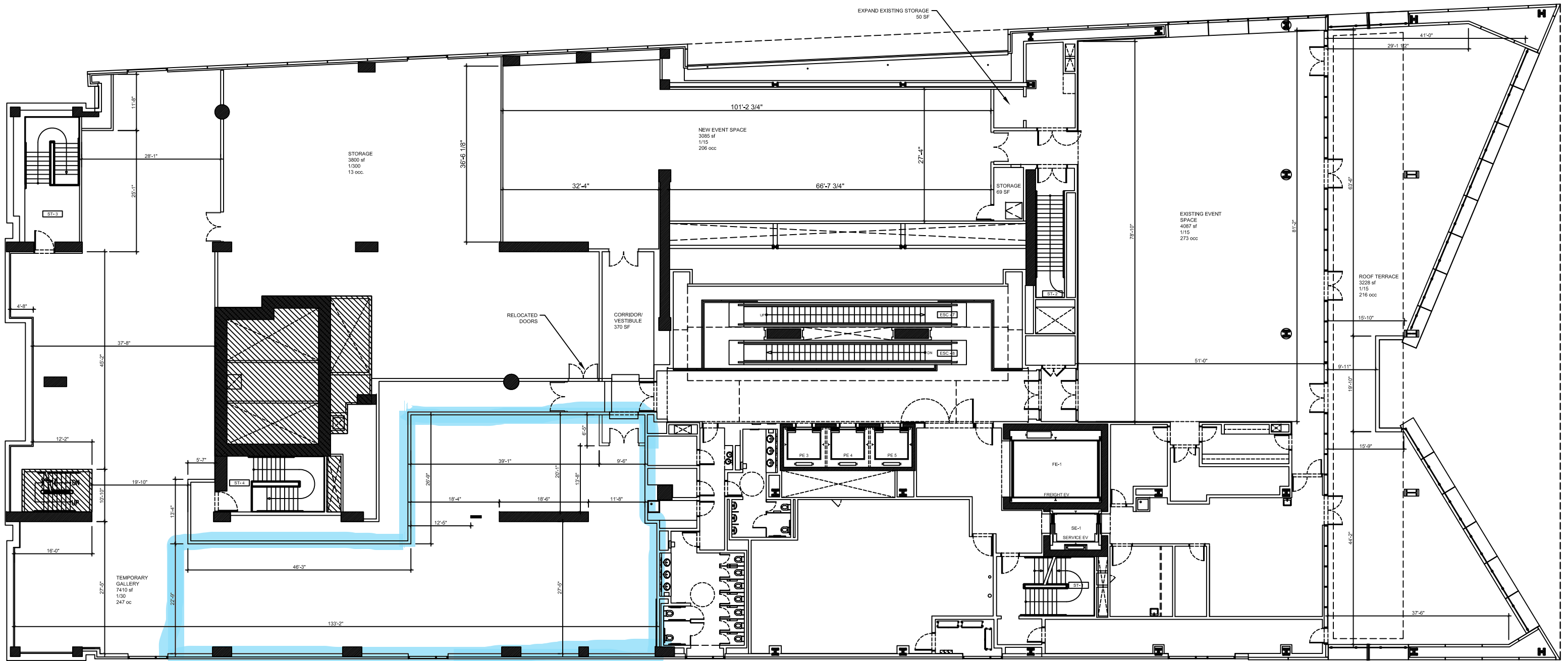
- Exhibitor and any associates will check in at the Museum Security Desk upon arrival and departure during installation and deinstallation periods.
- Exit signs, light switches, alarms, fans, closets, emergency, or other points of access may not be blocked or compromised in any way.
- The MintSpace does not have a stationary guard and the Museum cannot accept responsibility for items on view in the galleries. Exhibitor must plan to have things secured so that they will not be moved by visitors.

EVENTS

- The Museum can help support one opening or closing event for the Exhibition. Exhibitor will coordinate with Mint Staff Liaison and Mint Special Events.
- Any other any events or programming must be done in conjunction with the Museum's calendar to ensure there are no significant competing programs on the same date.
- Exhibitor will communicate any educational or programming plans with the Museum's Learning and Engagement team and the Mint Staff Liaison.
- Food and drink are not permitted in this space, unless approved in advance in writing.
- Visitors are allowed to photograph in the space.

DEINSTALLATION

- Exhibitor agrees to return the Level 5 Expansion Space to the same condition in which it was received, including removing all aspects of the exhibition (furniture, signage, etc); to repair any damage to walls and floors; and to return any modifications to exhibit casework or the space in their original state unless otherwise agreed upon in advance by **DATE**.
- Exhibitor is responsible for the touch up of walls after the exhibition. Exhibitor will purchase and use Benjamin Moore Ultra Spec 500 Interior Latex, Stratosphere, Eggshell paint.
- Exhibitor is responsible for providing labor, paint, brushes, rollers, cleaners and other supplies needed to paint and clean up. Dates for painting in the L5 space will be coordinated in advance with the Mint Staff Liaison.



highlighted area is Mint5pace exhibition space

NOTE: DIMEINSONS ARE APPROXIMATE
AND SHOULD BE FIELD VERIFIED.

PROPOSED LEVEL 5 EVENT SPACE DIMENISONS

THE MINT MUSEUM - Exhibition Proposal (example)



Exhibition Title:	The Yasuke Collection
Exhibition Category:	MINT5space
Organized By:	Gordon Holliday
Mint liaison By:	Jamila Brown and Jen Sudul Edwards
General Description of Exhibition:	10 kimonos on mannequins or hanging from ceiling; projector; framed photographs; mini sewing installation; speakers for music; holograph. <i>Please see attached.* (attach any additional proposal material)</i>
Proposed Exhibition Dates:	July 3, 2022 – August 3, 2022
Run Concurrently with:	For Mint liaison to complete
Suggested Gallery Location:	5 th floor expansion space
Number of Works:	10 kimonos; 10 photographs
Space Requirements:	Main area of 5 th floor expansion space
Statement of Purpose: (Concept/Purpose/Relevancy to Mint might include: mission, audience, timeliness, program balance, tour and attendance potential, etc)	In addition to supporting a local creative who has gained national recognition for his innovative approach to fashion design and commitment to sustainability, Gordon Holliday's practice complements both Craft in the Lab and the upcoming Fashion Reimagined exhibition. It also offers potential programming partnerships with L&E summer programs and Community Relations as Holliday plans to hold his workshops on sustainability, creativity with recyclable material, and practical skills, which he currently hosts for communities of color and youth.



Sustainable Fashion

YASUKE COLLECTION ROOLÉ F/W 21

Mint Museum Exhibition
Partnered With The Grooming
Greatness (Non-Profit) Foundation

By Gordon Holliday

*Textile
Recycling*



Overview

The value of this exhibition for the people of Charlotte to experience is a testament to legacy artists.

It's proof that local artists belong in esteemed institutions and spaces like the Mint Museum. There is often a belief that in order for one to achieve success, they will have to abandon their local cities and communities. While expansion is always beneficial, it is also vital for people to see that there is talent and value within their own city. Legacy artists possess innovative ideas to capture an audience, provoke conversation, and tell a compelling story while doing it in their own backyard.

Individuals and organizations that invest in these types of projects are sowing a seed that will continue to reap a harvest of opportunities for generations to come and continue to nurture the existing creative community. Creativity is the life force for any metropolis whether large or small. It is where we go to reconnect to the endless possibilities of explored imagination. Creativity allows us to feel, reflect, and heal. Supporting local projects opens a door for artists and innovators to bridge the gap by bringing together the greater community. Creativity transcends race, age, and socioeconomic status. Paying it forward through monetary contributions is a step toward the continuation of impactful roots in cultural history centered on sustainability to thrive.

R.O.O.L.E (Rule Over Our Lives Everyday) is a lifestyle brand that is rooted in taking charge of your own day-to-day goals & ambitions. This year R.O.O.L.E. is partnering with the Grooming Greatness Foundation - a foundation committed to educating, enriching, and empowering youth in underserved communities through exposure to the visual and performing arts. Over the course of the summer, the Grooming Greatness Foundation will be incorporating art forms of sustainable fashion design into their curriculum and will provide youth in the program with an opportunity to visit and discuss the exhibit.

The story of Yasuke is a fascinating story about the first black samurai. In understanding the history of traditional Japanese quilts, images of what Yasuke would wear in today's modern times, inspired by contemporary fashion elements, were developed. In an effort to incorporate more sustainable methods of creation, donated, reworked, and up-cycled leftover materials were used to create this exhibition. Utilizing the traditional Japanese quilting style of Sashiko and Boro, 10 modern kimonos were created to honor the intersection of African and Japanese cultures through Yasuke. The Yasuke Collection fashion exhibition will be displayed at the Mint Museum Uptown from July 5, 2022 - to September 15, 2022.

This collection has been an ever-evolving process and will prove to have a lasting impact beyond the exhibition through intentional planning around educational opportunities for youth programming, artist workshops, and panel discussions. Sponsors will receive recognition for support in this exhibition and recurring community projects to come as we continue to pave the way.



The Story of Yasuke



Almost 500 years ago, a tall African man arrived in Japan. He would go on to become the first foreign-born man to achieve the status of a samurai warrior. Known as Yasuke, the man was a warrior who reached the rank of samurai under the rule of Oda Nobunaga - a powerful 16th Century Japanese feudal lord who was the first of the three unifiers of Japan.

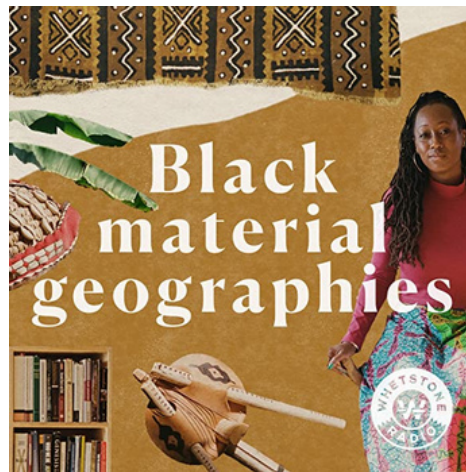
In 1579, his arrival in Kyoto, the capital at the time, caused such a sensation that people climbed over one another to get a glimpse of him with some being crushed to death.

Within a year, Yasuke had joined the upper echelons of Japan's warrior class, the samurai. Before long, he was speaking Japanese fluently and riding alongside Nobunaga in battle. Nobunaga grew fond of Yasuke and treated him like family - the African was among a very select group of people allowed to dine with him.

Nobunaga praised Yasuke's strength and stature, describing his might as that of ten men. He was also there on the fateful night one of Nobunaga's generals, Akechi Mitsuhide, turned against him and set the warlord's palace alight, trapping Nobunaga in one of the rooms. Nobunaga ended his own life by performing seppuku, a ritual suicide.

Before he killed himself, he asked Yasuke to decapitate him and take his head and sword to his son. It was a sign of great trust. The legend of Yasuke comes to an end shortly after this, in 1582. The fall of Nobunaga at the hands of a treacherous general resulted in the exile of the first black samurai, possibly back to a Jesuit mission in Kyoto.

Previous Sponsors



COUNCIL OF FASHION DESIGNERS
OF AMERICA CFDA.COM





Press/Featured Work

Waste Management Design Challenge

Waste Management Sustainability Forum 2022 featuring Gordon Holliday

Forbes: WM & Slow Factory Foundation Article Feature:

Spectrum News: "Charlotte designer uses old clothes to create new masterpieces"

PBS Charlotte: Brooklyn Collective Artist In Residence; Charlotte, NC

WUNC 91.5: From Couch To Couture: Gordon Holliday Gets Sustainable With Fashion

WFAE 90.7 Charlotte's QC GarMINT District runway show lets local designers shine

QC NERVE "The GarMINT" Fashion Showcase

SLOW FACTORY: Special Edition: WM-Tangible Solutions Lecture Class

Black Material Geographies: Colonialism's Afterlife & Up-cycling Fashion Pt. 2 | Textile Waste

CFDA: GORDON HOLLIDAY OF ROOLĒ: AN INTERVIEW WITH JACONNA JACOBS



Appendix - Historical Context



Kimono

Japanese kimono (in other words, "gofuku") derived from the garments worn in China during the Wu dynasty. From 8th to 11th century, Japanese style of layering silk robes was established. The first-layer garment that was usually worn underneath all the robes is called kosode. They became the origin of modern kimono.



Sustainability

RENEW REWORK ROOLĒ is a sustainable initiative project under the brand. The mission is to learn practical manufacturing and consumption in ethical ways for the environment. Currently, there are manufacturers who use chemical waste that is polluted, dumped, or misused in the ecosystem. Our Initiative is to solve problems with the garment life cycle and offer up-cycled or eco-friendly clothing options. In unifying our community we are making great strides to learn and grow our business model.

Appendix - Historical Context



Sashiko Quilting

Sashiko (刺し子, meaning "little pokes" or "small piercing") is a form of functional embroidery using a running stitch that originated in Japan. It first was used around the Edo era as a way for farmers & fishermen to mend their worn clothing.

Until the 18th century, cloth and thread were especially scarce and valuable. Areas of the garment that received the most wear were patched most frequently. These varied with the primary occupation of the individual. The most common fabric available to the Japanese were made from hemp or other bast-rooted plants. These fabrics were not good insulators, so many had to prepare for cold weather by donning multiple layers of clothing. Old or outgrown clothing thus came to be recycled into everyday patchwork outerwear garments that were both adorned with and held together by Sashiko stitching.

During the Edo period (1603-1868) that ended centuries of civil war, displaced soldiers turned to fire fighting as an occupation. There was certainly a need for this service in newly urbanized Japan. Fires were so common that they were called flowers of Edo. Sashiko was used to quilt layers of whole cloth coats together as protective firefighting gear. These quilted coats were drenched with water before the firefighter approached the burning structure. The more elaborately embellished side of the garment was worn inside to protect it during actual firefighting. The coat was turned to show its best side during the frequent parades to honor firefighters. The Sashiko designs that adorn these coats are often fanciful and playful. It is now popular as a decorative stitch in modern Sashiko quilts and Boro clothing.

Donations

Please Make All Checks Payable to:

Grooming Greatness Foundation

ATTN: The Yasuke Collection Mint Museum Uptown

Studio 229 on Brevard

229 S Brevard St One-Story

Charlotte, NC 28202

Or

Visit the Grooming Greatness Foundation website to make an online contribution

<http://groominggreatness.org/>

Note the contribution for: The Yasuke Collection Mint Museum Uptown

All monetary contributions will receive a donation receipt



Contact Information

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***INSTAGRAM:* <http://www.instagram.com/roole.co>**

LINKEDIN:

<https://www.linkedin.com/in/gordon-holliday-a6aa3453/>

FACEBOOK:

<https://www.facebook.com/public/Gordon-Holliday>

***TWITTER:* http://www.twitter.com/roole_123**

***WEBSITE:* WWW.ROOLE.SHOP**

**Please Submit Electronically*

THE MINT MUSEUM
Exhibition Proposal

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Exhibition Title:	
Exhibition Category:	MINT5pace
Organized By:	
Mint liaisons:	
General Description of Exhibition:	
Proposed Exhibition Dates:	
Run Concurrently with:	For Mint liaison to complete
Suggested Gallery Location:	5 th floor expansion space
Number of Works:	
Space Requirements:	
Statement of Purpose: (Concept/Purpose/Relevancy to Mint might include: mission, audience, timeliness, program balance, tour and attendance potential, etc)	

**Please Submit Electronically*