

REPORT 2016

PARRISH ART MUSEUM

METRICS

19

EXHIBITIONS

3,511

MUSEUM MEMBERS

61,967

TOTAL ATTENDANCE

3

EXHIBITION CATALOGUES

33

NEW ACQUISITIONS

90

PERMANENT COLLECTION OBJECTS ON VIEW

105

CONCERTS, LECTURES, TALKS, AND FILMS

98

FAMILY PROGRAMS + VACATION WORKSHOPS

156

DOCENT-LED FREE PUBLIC TOURS

Cover:
 Jennifer Bartlett
 (American, born 1941)
At Sands Point #16, 1985–1986
 Oil on canvas, 36 x 24 inches
 Parrish Art Museum
 Gift of Douglas Baxter,
 In Memory of Jay Rogers

Continues on p.31

LETTER TO OUR FRIENDS



Director Terrie Sultan.
 Photo: Daniel Gonzalez

Year four in our new building in Water Mill demonstrated that the Museum has the capacity to fulfill its promise and to take a leadership role not only in the region but throughout the country. It's now very clear that the Parrish has succeeded in establishing a strong community of supporters and participants, developed new initiatives to enhance our service to the community, and maintained a global recognition for our original exhibitions, scholarly publications, compelling presentations and performances, and innovations in art education. We have accomplished this by:

- Producing a program unlike that of other museums, emphasizing surveys and retrospectives of key artists who are not receiving the attention they deserve; solid thematic exhibitions addressing important themes; and creative, non-traditional outlets like **Artists Choose Artists, Platform**, and **Road Show** to address emerging artists.
- Ensuring that our educational outreach is up-to-the-minute in innovative approaches, and responds to the stated needs of the schools and the community.
- Enhancing the collection through strategic gifts and purchases that allow us to provide quality visual experiences and intellectual engagement with masterworks in all media.
- Engaging in employee development that provides our staff with opportunities to grow in their careers, contribute to the well-being of the Museum, and claim their place as stakeholders and leaders in the community.

We feel strongly that the notion of a "purpose built" Museum translates into our programmatic content, creating a holistic identity that is rarely so evident and commented upon. The Parrish of today has demonstrated, above all, that our dream is now a sustainable enterprise—an integral part of the community and the world.

We look back proudly on 2016, and gratefully acknowledge the creative partnerships we have nurtured, the trust of the many artists with whom we work, the participation of our audiences, the leadership of our trustees, the generosity of our supporters, and the dedication and expertise of our staff.

Terrie Sultan
 Director

Frederic M. Seegal
 Chair
 Board of Trustees

H. Peter Haveles, Jr.
 President
 Board of Trustees

EXHIBITIONS



In 2016, the Parrish presented the fifth annual installation of the permanent collection, eight temporary exhibitions, and two Parrish Road Show projects.

EXHIBITIONS 2016

**THE PERMANENT COLLECTION:
MATERIALITY AND PROCESS**
NOVEMBER 7, 2016 – OCTOBER 30, 2017

The fifth annual installation of the permanent collection featured significant recent acquisitions, many introducing artists new to the Museum's collection. The 90 paintings, sculptures, mixed-media, and works on paper were presented in nine thematic narratives that illuminate the many ways in which artists have embraced creative processes and materials in the service of their art. The exhibitions included: **Truth to Materials; Collective Conversation; Material Witness; American Views; Fairfield Porter: Friends and Family; Drawn in Black and White; Picturing Artists; Poets and Painters;** and a series of etchings by **Joe Zucker**.

The Permanent Collection: Materiality and Process was made possible, in part, by the generous support of Maren Otto, the Joseph and Sylvia Slifka Foundation, and the Estate of Robert T. Olson. The Museum's programs are made possible, in part, by the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature, and by the property taxpayers from the Southampton School District and the Tuckahoe Common School District.



**FAR LEFT:
UNFINISHED BUSINESS**

Installation view of **Unfinished Business: Paintings from the 1970s and 1980s by Ross Bleckner, Eric Fischl, and David Salle.** (From left to right)
Eric Fischl (American, born 1941)
A Visit To/ A Visit From/ The Island, 1983
Whitney Museum of American Art, New York
Purchase, with funds from the Louis and Bessie Adler Foundation, Inc., Seymour M. Klein, President, 83.17a-b
David Salle (American, born 1941)
The Trucks Bring Things, 1984
Collection of Larry Gagosian
Ross Bleckner (American, born 1941)
The Forest, 1981
Collection of the artist
Photo: Gary Mamay

**LEFT:
THE PERMANENT COLLECTION**

Jennifer Bartlett (American, born 1941)
At Sands Point #16, 1985-1986
Oil on canvas, 36 x 24 inches
Parrish Art Museum
Gift of Douglas Baxter, In Memory of Jay Rogers
(Cover: large detail) Photo: Gary Mamay

STUDENT EXHIBITION
JANUARY 30 – FEBRUARY 28, 2016

For over 60 years, the Parrish has presented student artwork, providing an exceptional opportunity for young artists to experience seeing their work in a professional setting. The **Student Exhibition** featured original field drawings by 400 students who participated in hands-on workshops with Artist-in-Residence Alexis Rockman, as well as work by more than 1,000 young artists from private, public, parochial, and home schools.

The *Student Exhibition* and accompanying programs are supported, in part, by property taxpayers from the Southampton School District and the Tuckahoe Common School District. The Parrish Art Museum's education program is supported, in part, by Fiona and Stanley Druckenmiller, George P. Mills, the Long Island Community Foundation, H. Peter Haveles, Jr., May and Samuel Rudin Family Foundation, The John J. McDonnell Margaret T. O'Brien Foundation, Bobbie Braun/The Neuwirth Foundation, Town of Southampton, and the Walji Family. The Museum's exhibitions and programs are made possible, in part, by the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.

PARRISH PERSPECTIVES
MARCH 13 – APRIL 24, 2016

Parrish Perspectives is a series of concentrated exhibitions that offers the Museum opportunities to respond spontaneously and directly to unique ways of thinking about art, artists, and the creative process.

CONNIE FOX: SELF AS...

In 2007, Connie Fox began a series of drawings in which she melded her own image with self-portraits of German artist Max Beckmann (1884-1950) and photographs of the French writer Colette (Sidonie-Gabrielle Colette, 1873-1954).

Connie Fox: Self As... was made possible, in part, by the generous support of Audrey Flack, Nina Yankowitz and Barry Holden, and Danese/Corey.

RADICAL SEAFARING

Swoon (American, born 1977)
Hickory, 2009
 Mixed Media, 20 x 20 x 20 feet
 Courtesy of the artist
 Photo: Jenny Gorman

**BRIAN GAMAN: VANISHING POINT**

Beginning in the mid-1970s Brian Gaman embarked on a highly personal exploration on the nature and process of seeing. Fleeting and captivating, Gaman's art implies that emotionally compelling meaning can be teased from even the simplest of visual gestures.

Brian Gaman: Vanishing Point was made possible, in part, by the generous support of Elizabeth Segerstrom, Lionel Sanders and Teddi Berger, Claudia Camozzi and Terry Kemper, Susan Dunne/Pace Gallery, Bob and Lynn Lipman, Linda and Steven Miller, Nicholas Sands, Amy Wolf and John Hatfield, Dietl International, Natalie Gliedman, Rachael Horovitz, Shoji and Tsuneko Sadao, Robert Sundheimer, Barbara Starr, Leah Sanders, and those who wish to remain anonymous.

LINDSAY MORRIS: YOU ARE YOU

Since 2007 Lindsay Morris has been documenting a summer camp for gender-nonconforming children and their families. A selection of images from that body of work, conveying the joyfulness in children allowed the freedom to be themselves, was on view.

Lindsay Morris: You Are You was made possible, in part, by the generous support of David C. Bohnett.

RADICAL SEAFARING

MAY 8 – JULY 24, 2016

Radical Seafaring featured international artists (including Bas Jan Ader, Ant Farm, Atelier Van Lieshout, Scott Bluedorn, George Brecht, Bruce High Quality Foundation, Chris Burden, The Center

for Land Use Interpretation, Steve Badgett and Chris Taylor, Michael Combs, Mark Dion, R. Buckminster Fuller, Cesar Harada, Constance Hockaday, Courtney M. Leonard, Mare Liberum, Marie Lorenz, Mary Mattingly, Vik Muniz, Dennis Oppenheim, The PLAY, Pedro Reyes, Duke Riley, Robert Smithson, Simon Starling, and Swoon) whose works illuminate a significant new direction in contemporary creative practice: artist-initiated waterborne projects—journeys on the water, speculative designs for communities at sea, field work, and performance.

Radical Seafaring and the accompanying catalogue were made possible by an Emily Hall Tremaine Exhibition Award. Generous support was also provided by The Andy Warhol Foundation for the Visual Arts, an Art Dealers Association of America (ADAA) Foundation Curatorial Award and the Association of Art Museum Curators, The European Fine Art Fair Maastricht, Molly Gochman and Michael Armilio, John and Anne Mullen, David and Jane Walentas, The Japan Foundation, New York, and Marilyn Oshman. Additional support for the catalogue was provided by the Elizabeth Firestone Graham Foundation. WSHU was the exclusive radio sponsor of *Radical Seafaring*.

The Parrish Art Museum extends additional thanks to Robby Stein, the Village of Sag Harbor, and Ship Ashore Marina for their help and generosity in facilitating the off-site installation of Mary Mattingly's **WetLand** at Long Wharf, Sag Harbor.

The Emily Hall Tremaine Exhibition Award program was founded in 1998 to honor Emily Hall Tremaine. It rewards innovation and experimentation among curators by supporting thematic exhibitions that challenge audiences and expand the boundaries of contemporary art.

**PLATFORM**

Jonah Bokaer (American, Tunisian, born 1981)
NEITHER (2016)
 Video Still of John Simon Guggenheim Memorial Fellowship in Choreography creation, 2016
 2-channel video installation (loop)
 Color, 64 minutes. Edition of 2, 1 AP
 Performance for Camera
 Performers: Jonah Bokaer, Tsvi Bokaer, Samir Bitar, James Koroni, Faris Al-Shatir
 Cinematography: Marisela La Grave
 Image: Courtesy of Jonah Bokaer Trust

PLATFORM**JONAH BOKAER: NEITHER**

JULY 9 – OCTOBER 16, 2016

Jonah Bokaer merges dance, visual art, film, sound, and artistic research. His installation, inspired by composer Morton Feldman's 1977 opera *NEITHER*, featured 122 graphite drawings of Feldman's musical notations that spanned over 350 feet of the spine; a two-channel video installation of choreography for camera; and an outdoor performance.

Platform: Jonah Bokaer was made possible, in part, by the generous support of Linda Hackett/CAL Foundation, Sandy and Stephen Perlbin, the May and Samuel Rudin Family Foundation, and Michèle and Steven Pesner. The event was part of The New York State Presenters Network Presenter-Artist Partnership Project made possible through a re-grant from the New York State Council on the Arts, a state agency with the support of Governor Andrew M. Cuomo and the New York State Legislature.

**UNFINISHED BUSINESS:
 PAINTINGS FROM THE 1970S AND
 1980S BY ROSS BLECKNER,
 ERIC FISCHL, AND DAVID SALLE
 JULY 31 – OCTOBER 16, 2016**

Unfinished Business presented 41 large-scale paintings as well as works on paper by Ross Bleckner, Eric Fischl, and David Salle who established their reputations as internationally recognized artists at a time when the relevance of painting was questioned. The exhibition raised the question of how the artists influenced one another through their commitment to the medium, shared values, and decades-long friendship that began in the 1970s at California Institute of the Arts (CalArts), matured in New York City, and continued on the East End of Long Island.

Unfinished Business: Paintings from the 1970s and 1980s by Ross Bleckner, Eric Fischl, and David Salle was made possible, in part, by the generous support of The Mr. and Mrs. Raymond J. Horowitz Fund for Publications; the Joseph and Sylvia Slifka Foundation; Jennifer Rice and Michael Forman; Helene and Ziel Feldman & HFZ Capital Group; The Muriel F. Siebert Foundation; Per Skarstedt; Lorinda Ash, Ash Fine Art; The Hilaria and Alec Baldwin Foundation; The Broad Art Foundation; Suzanne and Bob Cochran; Calvin Klein Family Foundation; Mary Boone Gallery; Ninah and Michael Lynne; and Galerie magazine. Public Funding provided by Suffolk County. WSHU was the exclusive radio sponsor of *Unfinished Business*.



Artists Choose Artists Selectees 2016, left to right: Anker, Weil, Black, Butler, Friedrich, Haynes, Waisman, Chingery, Ross, Komoski, Zigmund, Banks, Smith, Bae. Photo: Daniel Gonzalez

ARTISTS CHOOSE ARTISTS OCTOBER 30, 2016 – JANUARY 16, 2017

In this third iteration of the Parrish's juried exhibition celebrating artists of the East End and their dynamic relationships, seven distinguished artists served as jurors, making two selections each from hundreds of online submissions and subsequent studio visits. Jurors and artists included **Tina Barney** with **RJT Haynes** and **Dinah Maxwell Smith**; **Lynda Benglis** with **Garrett Chingery** and **Saskia Friedrich**; **Donald Lipski** with **Suzanne Anker** and **Ben Butler**; **Tony Oursler** with **Jackie Black** and **Marianne Weil**; **Jorge Pardo** with **Anne Bae** and **Monica Banks**; **Cindy Sherman** with **Bill Komoski** and **Toni Ross**; and **Leo Villareal** with **Karin Waisman** and **Almond Zigmund**.

Artists Choose Artists was made possible, in part, by the generous support of the Robert Lehman Foundation, Linda and Gregory Fischbach, Caroline Hirsch and Andrew Fox, Fiona and Eric Rudin, Barbara Toll, Jacqueline Brody, Ellen Cantrowitz, Fred Schmeltzer, and James and Katherine Goodman. Additional support for the *Artists Choose Artists* residency project was provided by the Robert Lehman Foundation and the William Talbott Hillman Foundation. Public Funding provided by Suffolk County. WSHU was the exclusive radio sponsor of *Artists Choose Artists*.

PARRISH ROAD SHOW BASTIENNE SCHMIDT: ARCHEOLOGY OF TIME SAG HARBOR WHALING AND HISTORICAL MUSEUM AUGUST 7 – 24, 2016

Bastienne Schmidt searched the Whaling Museum collection for functional objects that had lattices or grids, and reinterpreted them through translucent paper works that incorporated threads, fabric, and natural elements.

PARRISH ROAD SHOW TONI ROSS: PERMANENT TRANSIENCE MARDERS, BRIDGEHAMPTON AUGUST 20 – SEPTEMBER 5, 2016

Toni Ross created a juxtaposition of materials through an installation of sculptured straw bales that intersected and enveloped three massive boulders at the site.

Parrish Road Show was made possible, in part, by the generous support of Jane Wesman and Donald Savelson, Sandy and Stephen Perlbinde, and Jacqueline Brody. Hamptons ArtHub is the digital media sponsor of *Parrish Road Show*; Hamptons Magazine was the media sponsor.



ABOVE, LEFT: **RADICAL SEAFARING**

Book cover **Radical Seafaring**
Parrish Art Museum, 2016

ABOVE, RIGHT: **UNFINISHED BUSINESS**

Book cover **Unfinished Business: Paintings from the 1970s and 1980s** by **Ross Bleckner, Eric Fischl, and David Salle**
Parrish Art Museum, 2016

PUBLICATIONS

BRIAN GAMAN: VANISHING POINT

Fintan Boyle, Saul Ostrow, Jeanne Silverthorne
2016, Parrish Art Museum, 64 pages

This publication was supported, in part, by the Parrish Art Museum Leadership Committee.

RADICAL SEAFARING

Andrea Grover, Sasha Archibald, Alexander Dumbadze, Dylan Gauthier, Christopher French
2016, Parrish Art Museum and Del Monico Books · Prestel, 152 pages

This publication was supported, in part, by an Emily Hall Tremaine Exhibition Award, The Andy Warhol Foundation for the Visual Arts, Art Dealers Association of America (ADAA) Foundation Curatorial Award and the Association of Art Museum Curators, and Elizabeth Firestone Graham Foundation.

UNFINISHED BUSINESS: PAINTINGS FROM THE 1970S AND 1980S BY ROSS BLECKNER, ERIC FISCHL, AND DAVID SALLE

David Pagel, Terrie Sultan, Mary Heilmann
2016, Parrish Art Museum and DelMonico Books · Prestel, 88 pages

This publication was supported, in part, by The Mr. and Mrs. Raymond J. Horowitz Fund for Publications, the Joseph and Sylvia Slifka Foundation, The Muriel F. Siebert Foundation, and the Parrish Art Museum Leadership Committee.

TRAVELING EXHIBITIONS

CHUCK CLOSE PHOTOGRAPHS

NSU Museum of Art, Fort Lauderdale
March 20 – October 2, 2016
Henry Art Gallery, University of Washington, Seattle
October 29, 2016 – February 5, 2017

CHUCK CLOSE: PRINTS, PROCESS AND COLLABORATION

Schack Art Center, Everett, Washington
May 12 – September 5, 2016

OUTGOING LOANS

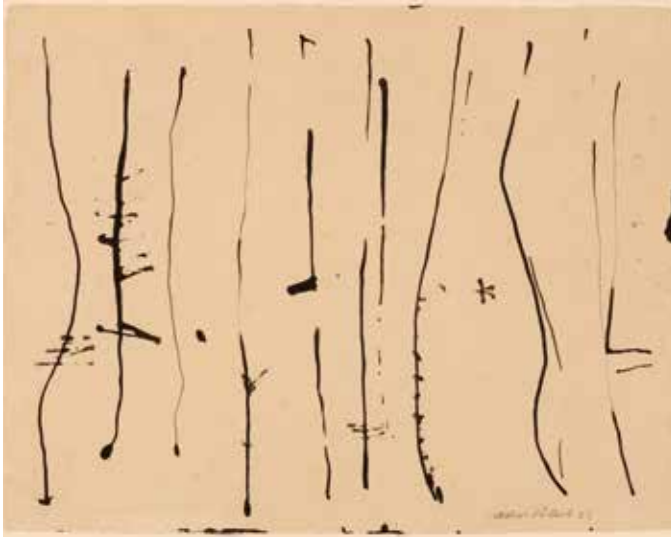
In 2016, the Parrish lent six works to seven museum venues worldwide.

AGNES MARTIN

Organized by Tate Modern
Tate Modern, London: June 3 – October 11, 2015
Kunstsammlung, Nordrhein-Westfalen, Düsseldorf:
November 7, 2015 – March 6, 2016
The Los Angeles County Museum of Art, Los Angeles:
April 24 – September 11, 2016
Solomon R. Guggenheim Museum, New York:
October 7, 2016 – January 4, 2017

Agnes Martin (American, born Canada, 1912–2004)
Rain (Study), 1958
Oil on canvas, 25 x 25 inches
Parrish Art Museum
Gift of Robert Elkron, 1979.26
Photo: Gary Mamay





Jackson Pollock, *Untitled*, 1951. Above, right: William Merritt Chase, *A Comfortable Corner (The Blue Kimono)*, ca. 1888. Photos: Gary Mamay

JACKSON POLLOCK: BLIND SPOTS

Co-organized by Tate Liverpool and
Dallas Museum of Art
Tate Liverpool: June 30 – October 18, 2015
Dallas Museum of American Art:
November 15 – March 20, 2016

Jackson Pollock (American, 1912–1956)
Untitled, 1951
Ink on Japanese paper, 17½ x 22 inches
Parrish Art Museum
Gift of Edward F. Dragon in memory of Alfonso Ossorio,
1993.3

WILLIAM MERRITT CHASE: A MODERN MASTER

Co-organized by The Phillips Collection, Museum of
Fine Arts, Boston, Fondazione Musei Civici Venezia,
and Terra Foundation for American Art, Chicago
The Phillips Collection, Washington:
June 4 – September 11, 2016
Museum of Fine Arts, Boston:
October 9, 2016 – January 16, 2017
Ca'Pesaro Galleria Internazionale d'Arte Moderna,
Venice
February 11 – May 28, 2017

William Merritt Chase (American, 1849–1916)
A Bit of Holland Meadows (A Bit of Green in Holland), 1883
Pastel on paper, 23¾ x 28¾ inches
Parrish Art Museum
Gift of Chester Dale, 1962.3.3
(Washington and Boston venues only)



William Merritt Chase
A Comfortable Corner (The Blue Kimono), ca. 1888
Oil on canvas, 57 x 44½ inches
Parrish Art Museum
Littlejohn Collection, 1961.5.21

William Merritt Chase
The Big Bayberry Bush (The Bayberry Bush) ca. 1895
Oil on canvas, 25½ x 33¾ inches
Parrish Art Museum
Littlejohn Collection, 1961.5.5

WILD SPACES, OPEN SEASONS: HUNTING AND FISHING IN AMERICAN ART

Organized by the Joslyn Art Museum, Omaha
Dixon Gallery and Gardens, Memphis:
October 23, 2016 – January 15, 2017
Joslyn Art Museum, Omaha:
February 12 – May 7, 2017
Shelburne Museum, Shelburne, Vermont:
June 4 – August 27, 2017
Amon Carter Museum of American Art, Fort Worth:
September 24 – December 17, 2017

William Merritt Chase (American, 1849–1916)
The Pot Hunter (The Road through the Fields; The Hunter),
ca. 1894
Oil on canvas, 16¼ x 24¾ inches
Parrish Art Museum
Purchase Fund and Gift of Mr. Frank Sherer, 1974.5



Audrey Flack, *Wheel of Fortune*, 1977–1978. Photo: Gary Mamay

ACQUISITIONS

In 2016, the Parrish Art Museum added 33 new acquisitions that enhance our holdings of more than 3,000 works and enrich the public's understanding and appreciation of American artists, many of whom resided or reside on the East End of Long Island.

Jennifer Bartlett (American, born 1941)
In the Garden #116, 1983
Screenprint, 29 x 37½ inches
Gift of Barbara Toll

Charles Bell (American, 1935–2005)
Kandy Kane Rainbow, 1994
Oil on canvas, 40 x 60 inches
Gift of Louis K. and Susan P. Meisel

Joe Brainard (American, 1942–1994)
Untitled, 1975
Collage on board, 9½ x 7½ inches
Gift of Jack W.C. Hagstrom, M.D.



Charles Bell, *Kandy Kane Rainbow*, 1994. Photo: Gary Mamay

Paul Cadmus (American, 1904–1999)
Male Nude, 1991
Watercolor, charcoal, and pastel on paper, 19 7/8 x 25 7/8 inches
Gift of Beverly and Steve Ehrlich and Family

Paul Cadmus
Rise and Fall, 1989
Egg tempera on wood panel
25 1/2 x 10 1/4 inches
Gift of Beverly and Steve Ehrlich and Family

Eric Dever (American, born 2015)
NSIBTW 50, 2015
Oil on canvas, 72 x 72 inches
Gift of Christine Berry

Eric Fischl (American, born 1948)
Untitled, 1984
Watercolor on paper, 16 x 12 inches
Gift of Dana and Richard Kirshenbaum

Audrey Flack (American, born 1931)
Wheel of Fortune, 1977–1978
Acrylic and oil on canvas
96 x 96 inches
Gift of Louis K. and Susan P. Meisel

Dorothy Frankel (American, born 1954)
Circle 254, 2004
Terra cotta, 14 x 10 1/2 x 9 inches
Gift of the Florence Zahn

Till Freiwald (Peruvian, born 1963)
Untitled, 2001
Watercolor on paper, 90 x 60 inches
Gift of John A. Cassese

Brian Gaman (American, 1948–2014)
Untitled, 1987
Sand-cast aluminum
58 x 85 x 62 inches overall,
Gift of Bonnie Rychlak

Brian Gaman
Untitled, 2011
Pigment print on paper, 2 sheets
99 x 88 inches
Gift of Bonnie Rychlak

Brian Gaman
Study for Untitled, 2011
Pigment print on paper
11 x 8 1/2 inches
Gift of Bonnie Rychlak

Brian Gaman
Study for Bob Goes Black, 2013
Pigment print on perforated vinyl
15 x 11 1/2 inches
Gift of Bonnie Rychlak

Brian Gaman
Study for Bob Goes Black, 2013
Pigment print on paper
17 5/8 x 13 inches
Gift of Bonnie Rychlak

Brian Gaman
Study for Bob Goes Black, 2013
Pigment print on paper
17 5/8 x 13 inches
Gift of Bonnie Rychlak

Valerie Jaudon (American, born 1945)
Untitled, 1975
Pencil on paper, 18 x 24 inches
Gift of Barbara Toll

William King (American, 1925–2015)
Railway (Portrait of Connie Fox), 1984
Watercolor and pencil on paper
10 x 9 inches
Gift of Connie Fox

Hector Leonardi (American, born 1930)
Untitled, 2014
Acrylic, glass, and paper collage
on canvas, 36 x 36 inches
Gift of the artist

Sheridan Lord (American, 1926–1994)
A Walk on the Beach, ca. 1975
Charcoal on paper
8 3/8 x 12 3/8 inches
Gift of Frances H. Kennedy in memory
of Roger G. Kennedy

Sheridan Lord
*Sagaponack Pond from Peter
Matthiessen's front yard*, ca. 1975
Pencil on paper
5 3/8 x 8 1/8 inches
Gift of Frances H. Kennedy in memory
of Roger G. Kennedy

Sheridan Lord
Untitled (Sketch of Sand Dunes),
ca. 1975
Pencil on paper, 4 3/4 x 8 inches
Gift of Frances H. Kennedy in memory
of Roger G. Kennedy

Kim MacConnel (American, born 1946)
Jingle, 1980
Acrylic on cotton
103 x 108 inches (irreg.)
Gift of Mrs. Ronnie F. Heyman

Hans Namuth
(American, born Essen, Germany,
1915–1990)
James Brooks in His Montauk Studio, 1950
Gelatin silver print, 7 x 11 1/8 inches
Gift of Amy Wolf and John Hatfield

Graham Nickson (British, born 1946)
Untitled, 2000
Charcoal on paper, 31 x 52 inches
Gift of Patricia Hamilton

Fairfield Porter (American, 1907–1975)
South Meadow, ca. 1965
Ballpoint pen on paper
15 5/8 x 14 inches
Gift of Henry V. Heuser, Jr.

Joseph Stella
(American, born Italy, 1877–1946)
Untitled (Iris), ca. 1920
Colored pencil and pencil on paper
10 5/8 x 7 3/4 inches
Gift of Jack W.C. Hagstrom, M.D.



Kim MacConnel, *Jingle*, 1980. Photo: Gary Mamay

Billy Sullivan (American, born 1946)
9/10/91 11:30AM 1:55 PM, 1991
Ink on paper, 30 x 22 1/2 inches
Gift of Jeanne Collins and
John Elderfield

Billy Sullivan
10/22/91 3:15PM 3:50PM, 1991
Ink on paper, 30 x 22 1/2 inches
Gift of Jeanne Collins and
John Elderfield

Billy Sullivan
Max, 2009
Watercolor on paper, 39 3/4 x 30 inches
Gift of the Estate of Klaus Kertess

George Tooker (American, 1920–2011)
Sybyl, 1975
Egg tempera on wood panel
23 3/8 x 17 7/8 inches
Gift of Beverly and Steve Ehrlich
and Family

Esteban Vicente
(American, born Spain, 1903–2001)
Untitled, ca. 1966
Lithograph, 18 x 20 inches
Gift of Jack W.C. Hagstrom, M.D.

Frank Wimberley (American, born 1926)
Untitled, 2000
Lithograph, 25 5/8 x 23 1/2 inches
Gift of Audlyn Higgins Williams and
E.T. Williams, Jr., in memory of
Joanne Williams Carter

George Tooker, *Sybyl*, 1975.
Photo: Gary Mamay





Laurie Anderson at the screening of *Heart of a Dog*. Photo: Daniel Gonzalez

PROGRAMS

In 2016, we developed and produced 105 programs that provided opportunities for the community to have the rich, profound experience of engaging with many types of artists through talks and gallery tours with renowned artists and curators, films introduced by accomplished directors and filmmakers, book signings and poetry readings, and live performances by acclaimed musicians and actors. This wide array of events was scheduled as part of our **Friday Nights** series as well as on Saturdays and Sundays. Nearly all of our programs attracted full capacity audiences. **Salon Series** classical recitals enjoyed growing support of enthusiastic concertgoers. Live outdoor music, spanning many genres, attracted a broad range of new audiences.

Our commitment to innovative collaborations with community and cultural organizations inspired many public programs, including a screening of the documentary **Grey Gardens** with The Maysles Documentary Center; a staged reading of **Men's Lives** by Sag Harbor playwright Joe Pintauro, produced and directed by Stephen Hamilton and Emma Walton Hamilton; an intimate recital with **Renée Fleming** and **Rufus Wainwright** presented with IMG Artists; our third event in partnership with the **Bridgewater Chamber Music Festival**; and our continued, long-term collaboration with **OLA Latino Film Festival**.

"I've come to realize the transformative power that art and education can have in people's lives. It gives me much satisfaction to be a trustee of the Parrish where I can see this actually taking place through impressive program offerings in art, education, and even entertainment."

Sandy Perlinder, Parrish Art Museum Trustee; Creative Collaborator Member

"The OLA Latino Film Festival, entering its fourteenth year, wouldn't be as successful without the generous and consistent partnership with the Parrish. The Museum's enthusiastic support has helped us to share stories that broaden the understanding of what it is to be Latino, while reminding attendees of current world-class Spanish language filmmakers."

Minerva Perez, Executive Director, Organización Latino-Americana of Eastern Long Island

"The Parrish has allowed me to challenge myself and grow as an artist in new and unexpected ways—whether as an audience member at PechaKucha, visitor at exhibitions, or in my role as a Road Show artist. The Parrish has created a fertile ground for us all to learn from and live with culture in many ways."

Bastienne Schmidt, 2016 Parrish Road Show Artist



Summer Art Camp. Photo: Hazel Hutchins

EDUCATION

In 2016, we continued to expand our rich array of programs designed specifically for youth, families, adults, schools, and community organizations. This year's ongoing artist-in-residence program featured five artists who participated in the exhibition **Artists Choose Artists**: Suzanne Anker, Anne Bae, Monica Banks, Ben Butler, and Saskia Friedrich. The Education Department also focused on building audiences through new community partnerships and a newly-established Education Committee. Special initiatives, including **Access Parrish** and a new paradigm for school programming, have deepened relationships with five schools and seven community-based organizations.

Access Parrish, a pilot program for individuals with special needs, was launched in 2016 and provided a series of monthly workshops, talks, and social interactions for intellectually and developmentally disabled individuals, including visitors with dementia and their care partners. The program, which is continuing in 2017, garnered tremendous support from the start, confirming the community's deep need for this type of experience. By working in partnership with organizations and families, we created relationships that resonated through special needs populations and furthered our role as a museum for the entire community.

"As a docent for the Access Parrish program 'Paint at the Parrish' with the Alzheimer's Disease Resources Center I have observed the ability of art to evoke a personal connection and response, with programs offering creative interactive presentations for guests, family members, and care partners in an encouraging and supportive environment."

Wendy Kammer Strode, Docent

"It was an honor to be a 2016 Artist-in-Residence at the Parrish, to have the opportunity to show students my work in such a celebrated museum, and to be able to describe the process of creating it. I then led them in their own art project, watching 100 students create 100 different objects, all of which would work together to form an impressive installation. When kids come to the Parrish, they know they're at a place where individuality and originality are valued."

Monica Banks, Artist-in-Residence

"The Parrish Art Museum is an illuminating, ongoing source for artistic expression, information, and experience. Programs and exhibitions advance important scholarship, nourishing my own artistic journey while cultivating a diverse community through exciting shared experiences. Classes and workshops provide year-long opportunities for self-expression and discovery. I'm proud to consider the Parrish my museum home."

Eric Dever, Artist/Parrish Teaching Artist



Friday Night program Jazz en Plein Air

MEMBERSHIP

Membership at the Parrish offers an energizing mix of unique, enriching—and fun—experiences for a broad and wonderfully diverse audience. Members are at the core of all that the Parrish stands for and help us achieve our mission to illuminate the creative process and foster connections among individuals, art, and artists. In 2016, over 3,500 Members regularly participated in the Museum's cultural activities including exhibition openings, curator-led tours, educational programs, and one-of-a-kind visits to artists' studios, art fairs, and galleries. Members also enjoyed discounts on workshops and purchases in the café, shop, and at select local businesses. Beyond access to the Museum, membership provides critical resources that go directly toward programs and

outreach that enrich the lives of children, families, and adults. The Parrish gratefully acknowledges the vital role and crucial support our family of Members provides.

Resident Benefits continues to be an important component in the Museum's efforts to broaden community outreach and expand our member audience. Residents of Southampton and Tuckahoe School Districts are eligible to participate free of charge in this membership program in recognition of the support received for more than four decades through the annual tax levy. Through outreach we garnered 442 new *Resident Benefits* Members and 221 renewals in 2016.

"As a member of the Parrish, I enjoy attending the openings of first rate shows and curatorial talks that broaden my knowledge of new artists and their art. I love the Friday Night Salon Series concerts of hugely talented rising classical musicians. There's a lot going on at the Parrish."

Martha McLanahan, Member and Donor

"Co-chairing the Parrish Contemporaries Circle has been a remarkable experience. I have really enjoyed spending time at the beautifully designed Museum, interacting with many members of the staff, including the incredible director, Terrie Sultan, and promoting the Museum and its many benefits to the community."

Karen Boyer, Parrish Contemporaries Circle Steering Committee

"In addition to enjoying all that comes with my Parrish Resident Membership, I've been fortunate to have had the opportunity to work with the Museum over the past 17 years as an educator and parent. We are lucky to have a resource like this in our community that has contributed to my students' as well as my children's growth as artists."

Kerry Terry, Teacher



Artist-in-Residence Monica Banks with Southampton Intermediate School students. Photo: Alana Mercurio

ENGAGEMENT

COLLECTOR'S CIRCLE

The **Collector's Circle** supports the Museum's director and curators in the quest for acquisitions that strengthen and broaden the scope of the permanent collection. Supported by an engaged Board of Trustees, the committee develops opportunities for expanding the role of the Parrish in the community, the nation, and the world. Members, appointed by the director for their leadership, expertise, and understanding of the art community, meet three times per year, and visit artists' studios, exhibitions, and private collections. *2016 Collector's Circle*: Stephen Abramson, Mildred C. Brinn, Jacqueline Brody, Deborah Buck, Ellen Cantrowitz, Lillian Cohen, Marcia Dunn, Laura Fisch, Leila Heckman, Dorothy Lichtenstein, Allison Morrow, Lynne Pascualano, Douglas Polley, Michael Rubenstein, Marie Samuels, Fred Schmeltzer, Lyndley M. Schwab, Barbara Slifka, and Barbara Toll.

CREATIVE COLLABORATORS

Creative Collaborators are forward-thinking friends of the Museum who engage with the Program Department to help ensure that the Parrish remains relevant, vital, and connected locally, regionally, and globally. The group has been meeting quarterly since 2014 and acts as a conduit to wide-ranging

communities of the East End and New York. They provide feedback so that programs continue to evolve, improve, and innovate while pushing a pioneering spirit. The goal for 2017 is to help steer ideas and aspirations for new program series and interdisciplinary, theme-based projects. *2016 Creative Collaborators*: Maziar Behrooz, Scott Bluedorn, Cee Scott Brown, Bonnie Comley, Michael Halsband, Brian Halweil, Stewart Lane, Louis Meisel, Susan Meisel, Julie Sheehan, Irene Tully, Sandy Perlbinde, and Almond Zigmund.

EDUCATION COMMITTEE

The **Education Committee**, co-chaired by Parrish Trustees Regina Glocker and Sandy Perlbinde, consists of educators, community leaders, and artists from the East End community. In 2016 the Committee's work focused on audience engagement and program development, and included a spring tour and reception attended by 75 people—almost all of whom were first time visitors. *2016 Education Committee*: Mary Lou Cohalan, Andrea Cote, Kim Covell, Eric Dever, Virginia Edwards, Heather Evans, Robin Gianis, Lee Harned, Tom House, Anastasia Karloutsos, Sheila Avrin McLean, Minerva Perez, Denise Silva-Denis, Martha Stotzky, and Barbara Thomas.



2016 Midsummer Party. Photo: BFA/NYC.com

BENEFIT EVENTS

The Parrish hosted over 2,000 guests at five benefits in 2016, raising \$1.3 million for the Museum's operating budget. **Spring Fling** welcomed nearly 400 community members for a night of socializing, dancing, exploring the galleries, and bidding in the silent auction.

Landscape Pleasures, the premier horticultural event in the Hamptons, featured a symposium with speakers Andrea Cochran, Charles Birnbaum, and Darrel Morrison, and a garden tour of four properties on the East End. The Benefit Committee enjoyed a private cocktail reception hosted by Tim Davis at the Wyman estate in Southampton Village.

The highlight of the Hamptons summer social season, our **Midsummer Party**, brought together artists, philanthropists, business leaders, and art world guests. The 2016 benefit honored Parrish Trustee,

art collector, and philanthropist Barbara J. Slifka. Over 500 guests celebrated the art and the artists of the East End with fine dining by Olivier Cheng Catering & Events, décor by Ron Wendt Design, lighting by Levy Lighting, and entertainment by Coleman Music.

At our third annual **Summer Family Party**, families enjoyed an afternoon of entertainment and hands-on art-making with artists Bryan Hunt, Joe Fig, Melinda Hackett, Christa Maiwald, Paton Miller, and Amy Pilkington. Our festive Thanksgiving weekend **Holiday Party + Market** featured a cocktail party, gift market, silent auction, book signing, and live music.

Parrish Art Museum Benefit Committee members are listed on page 27.

"My involvement on the Spring Fling committee has shaped my life through the close friends and connections that I otherwise would have never made.

And my daughter's love for art and design was sparked and enriched by the classes she took at the Parrish as a young child."

Laura Wynne, Spring Fling Co-Chair

"For me, as a year round resident of the East End, the Parrish has strengthened a deep sense of communality that is so important to a fulfilled life and not always attainable in a resort area. My involvement with Landscape Pleasures has given me the chance to support and give back to the institution and community it enriches."

Tony Piazza, Landscape Pleasures Committee

"The Parrish is an important part of our Hamptons experience—it's always diverse, inspiring, and uplifting! I deeply enjoy sharing the Museum with my children and husband. I was also glad to donate a Tina Barney photograph shot in Southampton to the permanent collection for future generations to enjoy."

Andrea Greeven Douzet, Summer Family Party Committee



2016 Student Exhibition High School award winners, from left: Student Suren Gu with art teacher Michele McLoughlin, Judge Neil Slaughter; award winners Alex Corcia, Marina DeLuca, Leah Van Tronk. Photos: Tom Kochie

GIVING

Our first four years in Water Mill have been a resounding success thanks to the generous support of our benefactors. Our many friends and partners have made it possible for the Parrish to provide the community with an inspiring series of acclaimed special exhibitions presented alongside exhibitions of works drawn from our own ever-growing collection of more than 3,000 works; a range of exciting, unique talks, classes, and performances; and innovative education programs.

Participation at any level helps ensure that we can continue to serve as the preeminent center for cultural engagement in a diverse and fascinating community, and a beacon of innovation in the global art world. Our supporters make it possible to:

- Develop a lively and bold schedule of special exhibitions and nurture emerging artists

- Conserve, build, and interpret our renowned permanent collection
- Enhance our highly successful education programs, including **Access Parrish**, which serves individuals with special needs
- Fund over 100 dynamic and stimulating public programs: concerts, films, talks, family events

We thank the many individuals and foundations that generously contributed to the Parrish, thus helping to sustain the East End's enduring and vibrant artistic legacy.

To make a donation, or for further information, please contact Eliza Rand at rande@parrishart.org or 631-283-2118 x124. Donations may be made online at parrishart.org/support.

"Radical Seafaring exemplified the goals of the Emily Hall Tremaine Exhibition Award to further discourse of contemporary art.

This exhibition has encouraged the Parrish Art Museum to be bolder and more confident in the use of their space, brought off-shore art into the mainstream,

and produced a highly researched and well thought out exhibition and publication."

Heather Pontonio, Art Program Director, Emily Hall Tremaine Foundation

"We've been members for many years and of course appreciate the thought-provoking exhibitions. What we find especially important is the Parrish's commitment to community involvement. We're proud of the support of the students and schools."

David and Patricia Rung, Members

DONOR RECOGNITION

The Parrish extends its deep appreciation to those who supported the Museum's exhibitions, programs, and education initiatives in 2016.

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• Includes Annual and
 Capital Campaign contributions
 + Multi-Year Gift



Bryan Hunt (American, born 1947)

Falls with Bend, 1979
 Hard ground etching, sugar lift aquatint,
 soap ground aquatint and drypoint
 8 3/4 x 15 inches
 Parrish Art Museum
 Gift of Mary Ryan and Bruce Lebowitz,
 2014.8

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We recognize the following donors with gratitude for their contribution of works of art to the Museum's permanent collection.

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Susan Rothenberg (American, born 1945)
Untitled, 1987
Charcoal, oil, and pencil on paper
43 3/4 x 30 inches
Parrish Art Museum
Gift of Meryl and Robert Meltzer, 2014.19.2

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We are deeply grateful to those who have volunteered their time and experience to the Museum.

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FINANCIAL REVIEW

JANUARY 1, 2016 – DECEMBER 31, 2016

STATEMENT OF FINANCIAL POSITION

AS OF DECEMBER 31, 2016

ASSETS

Current Assets

Cash	\$ 891,275
Assets Held for Specific Purposes, current portion:	115,000
Pledges receivable, current portion:	437,664
Prepaid expenses and other current assets	258,551
Inventory – Museum Shop	80,340
Total Current Assets	1,782,830

Assets Held for Specific Purposes, net of current portion	4,743,817
Pledges receivable, net of current portion:	653,272
Property and Equipment, net	35,721,757
Other Assets, net	36,598

Total Assets **\$ 42,938,274**

LIABILITIES AND NET ASSETS

Current Liabilities

Notes payable	\$ 419,800
Accounts payable and accrued expenses	324,727
Deferred revenue	174,000
Conditional promises to give	141,000
Current portion of long-term debt, net of deferred financing costs	114,532
Total Current Liabilities	1,174,059

Other Liabilities	36,598
Long-Term Debt, net of deferred financing costs	3,529,575
Total Liabilities	4,740,232

Net Assets

Unrestricted	
Undesignated	32,652,659
Board designated – accessions	309,126
Total Unrestricted Net Assets	32,961,785
Temporarily Restricted	1,366,028
Permanently Restricted	3,870,229
Total Net Assets	38,198,042

Total Liabilities and Net Assets **\$ 42,938,274**

STATEMENT OF ACTIVITIES AND CHANGE IN NET ASSETS

FOR THE YEAR ENDED DECEMBER 31, 2016

REVENUE AND SUPPORT

Contributions	\$ 2,147,988
Benefit events	1,331,284
Less direct benefits to donors	(415,566)
Membership	423,544
Admissions	119,228
Government grants	462,661
Tuition and fees	416,131
Museum Shop	227,570
Less cost of sales	(124,534)
Investment income	81,334
Unrealized gain on investments, net of fees	205,353
Realized loss on sale of investments, net of fees	(7,211)
Gifts in-kind	300,876
Total Revenue and Support	5,168,658

EXPENSES

Program services

Curatorial	2,401,347
Education	949,750
Museum Shop	147,152
Total program services	3,498,249

Supporting services

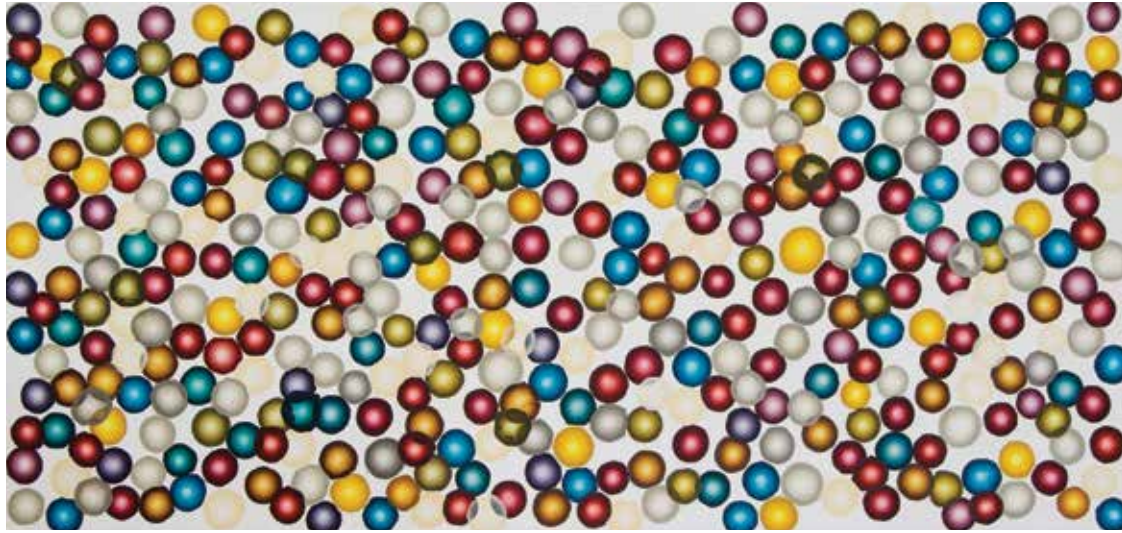
Management and general	611,668
Development	995,921
Total program services	1,607,589
Total Expenses	5,105,838

Changes in Net Assets before Accessions of Art, Depreciation and Amortization, and Other	62,820
Accessions of Art	(29,750)
Other	(91,983)
Depreciation and Amortization	(810,587)

Changes in Net Assets (869,500)

Net Assets, beginning of year 39,067,542

Net Assets, end of year **\$ 38,198,042**



Ross Bleckner (American, born 1949)
Mysticism for Beginners, 2001
 Oil on canvas, 83 x 178 inches
 Parrish Art Museum
 Gift of Dana and Andrew Stone
 Photo: Gary Mamay

“Since moving to Water Mill, the Parrish has grown to a world-class museum. It fits the European model between a small private museum and a large formal institution. The Parrish is nimble. It has developed a wonderful symbiotic relationship with the local art community, which it supports whole-heartedly.

Ross Bleckner, Collection Artist

MISSION STATEMENT

Inspired by the natural setting and artistic life of Long Island’s East End, the Parrish Art Museum illuminates the creative process and how art and artists transform our experiences and understanding of the world and how we live in it.

The Museum fosters connections among individuals, art, and artists through care and interpretation of the collection, presentation of exhibitions, publications, educational initiatives, programs, and artists-in-residence.

The Parrish is a center for cultural engagement, an inspiration and destination for the region, the nation, and the world.

METRICS

150

SCHOOL + GROUP TOURS

350

STUDENTS ENGAGED IN 5 ARTIST RESIDENCIES

501

REGIONAL, NATIONAL, INTERNATIONAL EDITORIAL PLACEMENTS

112,708

WEBSITE USERS

185

COUNTRIES FROM WHICH WEBSITE WAS ACCESSED

639

TOTAL MOBILE APP USERS

65%

INCREASE IN FACEBOOK, TWITTER, INSTAGRAM FOLLOWERS

82

ADULT ART WORKSHOPS

255

COLLABORATIVE AND OUTREACH PROGRAMS

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