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.

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.

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.
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, 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—jouneys 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: 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 Perlbinder, the May and Samuel Rudin Family Foundation, and Michèle Klein Family Foundation; Mary Boone Gallery; Ninah Oshman. Additional support for the catalogue was provided by the Elizabeth Firestone Graham Foundation. WSHU was the exclusive radio sponsor of Unfinished Business.


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 Silfka 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
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 Tabbott 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.

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.

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.
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.

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, 17 ⁷⁄₈ 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


A Bit of Holland Meadows (A Bit of Green in Holland), 1883
Pastel on paper, 23 ⁷⁄₈ x 28 ⁷⁄₈ inches
Parrish Art Museum
Gift of Chester Dale, 1962.3.3
(Washington and Boston venues only)

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

The Pot Hunter (The Road through the Fields; The Hunter), ca. 1894
Oil on canvas, 16 ⁷⁄₈ x 24 ⁷⁄₈ inches
Parrish Art Museum
Purchase Fund and Gift of Mr. Frank Sherer, 1974.5


Jennifer Bartlett (American, born 1941)
In the Garden #116, 1983
Screenprint, 29 x 37 ⁷⁄₈ inches
Gift of Barbara Toll

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, 9 ⁷⁄₈ x 7 ⁷⁄₈ inches
Gift of Jack W. C. Hagstrom, M.D.
Paul Cadmus (American, 1904–1999)
Mole Nude, 1991
Watercolor, charcoal, and pastel on paper, 19¾ x 25¼ inches
Gift of Beverly and Steve Ehrlich and Family

Paul Cadmus
Rise and Fall, 1989
Egg tempera on wood panel
25½ x 10 ¹⁄⁸ inches
Gift of Beverly and Steve Ehrlich and Family

Eric Dever (American, born 2015)
N3/BTW 50, 2015
Oil on canvas, 72 x 72 inches
Gift of Beverly and Steve Ehrlich

Audrey Flack
Watercolor, charcoal, and pastel on paper, 19 ⁷⁄₈ x 25 ⁷⁄₈ inches
Gift of Beverly and Steve Ehrlich and Family

Eric Fischl (American, born 1948)
Male Nude
58 x 85 x 62 inches overall,
Gift of John A. Cassese

Dorothy Frankel (American, born 1954)
Study for Bob Goes Black, 2013
Charcoal on paper, 31 x 52 inches
Gift of Henry V. Heuser, Jr.

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 ½ inches
Gift of Bonnie Rychlak

Brian Gaman
Study for Bob Goes Block, 2013
Pigment print on perforated vinyl
15 x 11 ½ inches
Gift of Bonnie Rychlak

Brian Gaman
Study for Bob Goes Block, 2013
Pigment print on paper
17½ x 13 inches
Gift of Bonnie Rychlak

Brian Gaman
Study for Bob Goes Block, 2013
Pigment print on paper
17½ 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, 1924–1994)
A Walk on the Beach, ca. 1975
Charcoal on paper
8 ⁷⁄₈ x 12½ 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 ⅝ x 8 ½ inches
Gift of Frances H. Kennedy in memory of Roger G. Kennedy

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

Hans Namuth (American, born Essen, Germany, 1915–1990)
Jingle, 1940
Gift of Beverly and Steve Ehrlich

Graham Nickson (British, born 1944)
Jingle, 1991
Gift of Jeanne Collins and John Elderfield

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

Joseph Stella
(American, born Italy, 1877–1944)
Untitled (Irises), ca. 1920
Colored pencil and pencil on paper
10½ x 7 ¾ inches
Gift of Jack W.C. Hagstrom, M.D.

Billy Sullivan
(American, born 1946)
9/10/91 11:30AM 1:55 PM, 1991
Ink on paper, 50 x 22 ½ inches
Gift of Jannie Collins and John Elderfield

George Tooker (American, 1920–2011)
Sybil, 1975
Gift of Beverly and Steve Ehrlich and Family

Esteban Vicente
(American, born Spain, 1903–2000)
Untitled, ca. 1966
Gift of Jack W.C. Hagstrom, M.D.

Frank Wimberley
(American, born 1926)
Untitled, 2000
Lithograph, 25 ¼ x 23 ½ inches
Gift of Audlyn Higgins Williams and E.T. Williams, Jr., in memory of Joanne Williams Carter
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 Mayesles 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; Hamilton; an intimate recital with Renée Fleming and Rufus Wainwright presented with IMG Artists; and our continued, long-term collaboration with OLA Latino Film Festival.

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.

“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 Perlbinder, 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.”

Beaumier Schmidt, 2016 Parrish Road Show Artist

“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 Strouse, 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

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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 our 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
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

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 Pasculano, Douglas Polley, Michael Rubenstein, Marie Samuels, Fred Schmeltzer, Lyndley M. Schwab, Barbara Silfka, and Barbara Toll.

“Co-chaired 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.”

Martha McLanahan, Member and Donor

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Kerry Terry, Teacher

EDUCATION COMMITTEE

The Education Committee, co-chaired by Parrish Trustees Regina Glocker and Sandy Perlbiner, 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 Cowell, 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.

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 Perlbiner, and Almond Zigmund.

RESIDENT BENEFITS

“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.”

Kerry Terry, Teacher
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 CoLumeN 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.

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 x 124. Donations may be made online at parrishart.org/support.
$50,000 +
Mrs. Veronica Atkins*
Mildred C. Brin/Tatiana Pikvankova
Foundation
Century Arts Foundation +
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* Includes Annual and Capital Campaign contributions
* Multi-Year Gift

Bryan Hunt (American, born 1947)
Trolls with Bell, 1979
Hard ground etching, sugar lift aquatint, soap ground aquatint and drypoint
15 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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Beverly and Steve Ehrlich and Family  
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Estate of Klaus Kertess  
Dana and Richard Kirshenbaum  
Hector Leonardi  
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Bonnie Rychlik  
Barbara Toll  
Audlyn Higgins Williams and  
E.T. Williams, Jr., in memory of  
Joanne Williams Carter  
Amy Wolf and John Hatfield  
Florence Zahn

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

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John Bjerrum  
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Jennifer Harris  
Gigi Howard  
Carole Jain  
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We recognize these individuals for their dedication to ensuring the success of the Museum’s annual benefit events.

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Michael Tufts  
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Molly Duffy Burns  
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Marie-Noelle Pierse  
Pamela Posner  
Carole Reed  
Alexandra Stanton  
Marcia Dunn Sobel  
Joey Wolffer  
* Deceased
## Statements of Financial Position

**As of December 31, 2016**

### Assets

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current Assets</strong></td>
<td></td>
</tr>
<tr>
<td>Cash</td>
<td>$891,275</td>
</tr>
<tr>
<td>Assets Held for Specific Purposes, current portion</td>
<td>115,000</td>
</tr>
<tr>
<td>Pledges receivable, current portion</td>
<td>437,664</td>
</tr>
<tr>
<td>Prepaid expenses and other current assets</td>
<td>258,551</td>
</tr>
<tr>
<td>Inventory – Museum Shop</td>
<td>80,540</td>
</tr>
<tr>
<td><strong>Total Current Assets</strong></td>
<td>$1,782,830</td>
</tr>
<tr>
<td>Assets Held for Specific Purposes, net of current portion</td>
<td>4,743,817</td>
</tr>
<tr>
<td>Pledges receivable, net of current portion</td>
<td>653,272</td>
</tr>
<tr>
<td>Property and Equipment, net</td>
<td>35,721,757</td>
</tr>
<tr>
<td>Other Assets, net</td>
<td>36,598</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td>$42,938,274</td>
</tr>
</tbody>
</table>

### Liabilities and Net Assets

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current Liabilities</strong></td>
<td></td>
</tr>
<tr>
<td>Notes payable</td>
<td>$419,800</td>
</tr>
<tr>
<td>Accounts payable and accrued expenses</td>
<td>324,727</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>174,000</td>
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<tr>
<td>Conditional promises to give</td>
<td>141,000</td>
</tr>
<tr>
<td>Current portion of long-term debt, net of deferred financing costs</td>
<td>114,532</td>
</tr>
<tr>
<td><strong>Total Current Liabilities</strong></td>
<td>$1,174,059</td>
</tr>
<tr>
<td>Other Liabilities</td>
<td>36,598</td>
</tr>
<tr>
<td>Long-Term Debt, net of deferred financing costs</td>
<td>5,529,575</td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
<td>$4,740,232</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Net Assets</strong></td>
<td></td>
</tr>
<tr>
<td>Unrestricted</td>
<td></td>
</tr>
<tr>
<td>Undesignated</td>
<td>$32,652,659</td>
</tr>
<tr>
<td>Board designated – acquisitions</td>
<td>309,126</td>
</tr>
<tr>
<td><strong>Total Unrestricted Net Assets</strong></td>
<td>$32,961,785</td>
</tr>
<tr>
<td>Temporarily Restricted</td>
<td>1,366,028</td>
</tr>
<tr>
<td>Permanently Restricted</td>
<td>5,870,229</td>
</tr>
<tr>
<td><strong>Total Net Assets</strong></td>
<td>$38,198,042</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total Liabilities and Net Assets</strong></td>
<td>$42,938,274</td>
</tr>
</tbody>
</table>
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.

“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

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

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