LETTER TO OUR FRIENDS

On November 11, 2017 the Parrish celebrated five years in Water Mill, and we continue to be the “new Parrish” on many fronts—growing, changing, and renewing ourselves each year with unique public programs, new exhibitions, and world-class additions to the permanent collection.

We reached a record of some 69,000 visitors in 2017, many of them experiencing the Museum for the first time. Membership grew and our strategic collaborations with surrounding cultural institutions, schools, and social service organizations resulted in long-term partnerships that enhance the Museum’s role in the community, the region, the nation, and the world.

2017 saw the Parrish engage in many new initiatives that will be lodestones for the next five years of our programming. These are metrics of our success in our fifth anniversary year:

- The inauguration of the Dorothy Lichtenstein ArtsReach Fund, through the generosity of Agnes Gund, presents additional opportunities for transformational experiences created through engagement with art and artists.

- The establishment of The James and Charlotte Park Brooks Fund through a partnership with the James and Charlotte Brooks Foundation provides the Museum with a treasure trove of artworks by these two stellar figures of Abstract Expressionism to study, interpret, and exhibit to the public.

- A major award from The Robert David Lion Gardiner Foundation allows us to undertake a newly designed and content rich website that connects with the collection database and our award-winning digital artist archive East End Stories.

- Funds awarded through the New York State Council for the Arts REDC allowed us to study our community impact, marketing messages, and public awareness in order to ensure that our story is told in a compelling way and reaches new audiences.

Our ongoing engagement with colleagues has contributed greatly to our accomplishments. The Parrish co-founded the Hamptons Arts Network (HAN), a consortium of 19 cultural institutions from Westhampton to Amagansett working together to create a unified arts community. The goal is to promote collaboration, partnerships, and shared programming among members, and to forward the narrative of the East End as a cultural mecca.

This is a small sampling of the Parrish’s work during our milestone year. We’re proud of these accomplishments and gratefully acknowledge our sister institutions, the many artists with whom we work, the members of the Board of Trustees who provide wise counsel, the generosity of our supporters, and the dedication and expertise of our staff.

Terrie Sultan
Director

Frederic M. Seegal
Chair, Board of Trustees
EXHIBITIONS

In 2017, the Parrish celebrated its fifth anniversary in Water Mill with the sixth annual installation of the permanent collection that pays tribute to the artistic legacy of the East End, five temporary exhibitions, and a Parrish Road Show project.

THE PERMANENT COLLECTION: FIVE AND FORWARD
NOVEMBER 10, 2017 – OCTOBER 31, 2018

The annual reinstallation of the Parrish permanent collection recognized the fifth anniversary with exhibitions that provided a closer look at artists whose work represents major trends, themes, and concepts in American art history, and underscores the ongoing artistic legacy of Long Island’s East End. The eleven-gallery installation of nearly 100 works included thematic exhibitions, and galleries dedicated to James Brooks (1906–1992), William Merritt Chase (1849–1916), and Alan Shields (1944–2005). In a new initiative, artist Rashid Johnson was invited to act as guest curator, selecting works for a single gallery.

The Permanent Collection: Five and Forward was made possible, in part, by the generous support of Maren Otto, Barbara Silfa, The Coby Foundation, Ltd., Robert Lehman Foundation, Vivian Haime Barg, Tim and Susan Davis, Garrett and Mary Moran, Charlotte Moss and Barry Friedberg, Jane and David Walentas, Robert Lehman Foundation, Vivian Haime Barg, Tim Cuomo and the New York State Legislature.

2017 STUDENT EXHIBITION
JANUARY 28 – FEBRUARY 26, 2017

The annual Student Exhibition, a 60-year tradition at the Parrish, featured the work of more than 1,000 young artists from 33 schools in the region who demonstrate creativity, enthusiasm, and technical skill in a range of media. That work plus art created by 350 participants in the Museum’s Artist-in-Residency program with Bastienne Schmidt was on view.


Additional support for the Student Exhibition was provided by the Robert Lehman Foundation and the William Talbott Hillman Foundation.

PARRISH ART MUSEUM
REPORT 2017

PARRISH PERSPECTIVES: NEW WORKS IN CONTEXT
MARCH 12 – APRIL 23, 2017

Parrish Perspectives: New Works in Context revealed the depth and breadth of the Museum’s more than 300 new acquisitions since the 2012 opening of the building in Water Mill. With 70 works by artists new to the collection and established collection artists, on view at the Parrish for the first time, New Works in Context reflected the curatorial decision-making involved in building a collection.

JOHN GRAHAM: MAVERICK MODERNIST
MAY 7 – JULY 30, 2017

John Graham: Maverick Modernist was a comprehensive survey exploring how the artist became an influential figure in the development of a distinctly American approach to art-making in the first half of the 20th century. Featuring approximately 65 paintings and a selection of important works on paper, the exhibition was accompanied by a fully illustrated, 150-page catalogue with interpretive essays by the curators.

John Graham: Maverick Modernist was made possible, in part, by the generous support of the Henry Luce Foundation and the Century Arts Foundation. Additional support was provided by The Liliane and Norman Peck Fund for Exhibitions, The Mr. and Mrs. Raymond J. Horowitz Fund for Publications, and Barbara Silfa. The Parrish Art Museum wishes to also acknowledge Ariel and Alaleh Ostad Charitable Annuity Trust, Henry & Elaine Kaufman Foundation, Robert and Arlene Kogod, Myron Kunin Collection, Boris Lurie Art Foundation, Steve Martin and Anne Stringfield, Herman Goldman Foundation, Steve Martin and Anne Stringfield, Herman Goldman Foundation, Alison Stabile, and Jeremy Patricia Stone.

WSHU was the exclusive radio sponsor.
FROM LENS TO EYE TO HAND: PHOTOREALISM 1969 TO TODAY
AUGUST 6, 2017– JANUARY 21, 2018

From Lens to Eye to Hand presented a survey of an important contemporary art movement spearheaded by artists who employed a groundbreaking creative process to embark upon a new way of seeing and depicting the world. The exhibition, accompanied by a fully illustrated hard-cover book, featured 73 paintings and works on paper by 35 artists—from early practitioners to second and third generation Photorealist—demonstrating that the movement remains undiluted and relevant today.


Public Funding provided by Suffolk County.

WSHU was the exclusive radio sponsor.

PLATFORM
CLIFFORD ROSS: LIGHT | WAVES
JULY 16 – OCTOBER 15, 2017

Platform invites a single artist to consider the entire Museum as a site for new works. For his installation Light | Waves, multimedia artist Clifford Ross engaged with several areas of the Museum. The project featured two distinct elements: Wood Waves, large photographs printed directly onto sheets of maple veneer, shown in the collection galleries; and Digital Waves, large-scale LED screens with computer-generated images recreating the experience of ocean waves, installed on the Museum’s East wall in the lobby and, immediately visible from Montauk Highway, the South exterior wall.

Platform: Clifford Ross: Light | Waves was made possible, in part, by the generous support of Bloomberg Philanthropies, David and Cynthia Wassong, Lynne Tarnopol, Sant Ambroeus, Fiona and Eric Rudin, Joseph M. Cohen, Andrea Crane, May and Samuel Rudin Family Foundation, RYAN LEE Gallery, Sonnabend Gallery, Fern and Lenard Tessler, and Jane Wesman and Donald Savelson.

WSHU was the exclusive radio sponsor.

PARRISH ROAD SHOW: AUTO BODY
AUGUST 1 – SEPTEMBER 4, 2017

Bellport-based artist collective Auto Body created a multi-site, text-based art installation along Montauk Highway, between Bellport and Water Mill, that reimagined the common roadside advertisement from an object that promotes consumerism to an artwork that champions the natural environment.

Parrish Road Show: Auto Body was made possible, in part, by the generous support of Jane Wesman and Donald Savelson, Sandy and Stephen Perlbinder, and Tina Kim and Jae Chung.

Public Funding provided by Suffolk County.

Hamptons Art Hub was the digital media sponsor; Hamptons Magazine was the media sponsor.

PUBLICATIONS

JOHN GRAHAM: MAVERICK MODERNIST
Alicia G. Longwell, William C. Agee, Sophie Egly, Karen Wilkin
2017, Parrish Art Museum and DelMonico Books • Prestel, 176 pages

FROM LENS TO EYE TO HAND: PHOTOREALISM 1969 TO TODAY
Terrie Sultan, Richard Kalina
2017, Parrish Art Museum and DelMonico Books • Prestel, 128 pages
REPORT 2017 PARRISH ART MUSEUM

TRAVELING EXHIBITIONS

CHUCK CLOSE PHOTOGRAPHS
Henry Art Gallery, University of Washington, Seattle: October 29, 2016–February 5, 2017
Pennsylvania Academy of the Fine Arts, Philadelphia: October 6, 2017–April 8, 2018

OUTGOING LOANS
In 2017, the Parrish lent five works to eight museum venues worldwide.

DONALD SULTAN: THE DISASTER PAINTINGS
Organized by Modern Art Museum of Fort Worth
Modern Art Museum of Fort Worth, Fort Worth: February 19 – April 25, 2017
North Carolina Museum of Art, North Carolina: September 23 – December 31, 2017
Sheldon Museum of Art, Lincoln, Nebraska: January 17 – May 6, 2018

Donald Sultan (American, born 1957)
Polish Landscape II Jan 5 1990, 1990
Latex and tar on tile over Masonite, 96 x 96 inches
Parrish Art Museum
Gift of the Broad Art Foundation, 2012.11.4

FAIRFIELD PORTER
East 11th Street, ca. 1962
Oil on canvas, 29⅜ x 23⅜ inches
Parrish Art Museum
Gift of the Estate of Fairfield Porter, 1980.10.86

Fairfield Porter (American, 1907–1975)
A Day Indoors, 1962
Acrylic on canvas, 71⅞ x 54⅞ inches
Parrish Art Museum
Gift of the Estate of Fairfield Porter, 1980.10.178

Moses Soyer (American, born Russia, 1899-1974)
Ballet Studio, 1955
Oil on canvas, 36⅜ x 50⅞ inches
Parrish Art Museum
Gift of Mr. Herbert A. Goldstone, 1966.8

Co-organized by the Drents Museum, Assen, Netherlands, and the Kunsthalle Emden, Emden, Germany:
November 19, 2017–May 27, 2018

Drents Museum loan:
Fairfield Porter (American, 1907–1975)
A Day Indoors, 1962
Acrylic on canvas, 71⅛ x 54⅞ inches
Parrish Art Museum
Gift of the Estate of Fairfield Porter, 1980.10.178

Kunsthalle Emden loan:
Moses Soyer (American, born Russia, 1899-1974)
Ballet Studio, 1955
Oil on canvas, 36⅜ x 50⅞ inches
Parrish Art Museum
Gift of Mr. Herbert A. Goldstone, 1966.8

ACQUISITIONS
In 2017, the Parrish Art Museum added 143 new acquisitions to its collection of more than 3,000 works. This included 89 paintings, drawings, and prints by James Brooks (1906–1992) and Charlotte Park (1918–2010) that the Museum received through a groundbreaking partnership with the James and Charlotte Brooks Foundation.

Sydney Albertini
(Couple IV (From the 3D Knit series), 2016
Yarn and batting on painted metal base
33⅜ x 18⅛ x 14¼ inches
Museum purchase and partial gift of the artist

Renate Aller
(Ocean | Desert #60, Atlantic Ocean, November 2013, 2013
Photo: Gary Mamay

Primary Head Red 1
(From the Remnants Linen series), 2017
Linen, cotton, batting on wood base
23⅛ x 18⅛ x 14¼ inches
Museum purchase and partial gift of the artist

Primary Island Blue
(From the Island Pin series), 2017
Yarn, pins and batting on wood base
10 x 9 x 11½ inches

Donald Sultan
(Donald Sultan: The Disaster Paintings)

Victoria Barr
(Off Sumatra, 1965
Oil on canvas, 48 x 64 inches
Gift of the artist

Untitled, ca. 1975
Watercolor on paper
9 ½ x 9 ½ (sight) inches

New York, New York
Nassau County Museum of Art, Roslyn Harbor, New York:
July 22 – November 5, 2017
Fairfield Porter (American, 1907–1975)
East 11th Street, ca. 1940
Oil on canvas, 29⅜ x 23⅜ inches
Parrish Art Museum
Gift of the Estate of Fairfield Porter, 1980.10.86

Fairfield Porter (American, 1907–1975)
East 56th Street, ca. 1964
Oil on canvas, 40 x 40 inches
Parrish Art Museum
Gift of the Estate of Fairfield Porter, 1980.10.76

Donna Suesse
(Primary Head Red 1 (From the Remnants Linen series), 2017
Linen, cotton, batting on wood base
23⅛ x 18⅛ x 14¼ inches
Museum purchase and partial gift of the artist

Renate Aller
(Ocean | Desert #60, Atlantic Ocean, November 2013, 2013
Photo: Gary Mamay

Primary Island Blue
(From the Island Pin series), 2017
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(Ocean | Desert #60, Atlantic Ocean, November 2013, 2013
Photo: Gary Mamay

Primary Island Blue
(From the Island Pin series), 2017
Yarn, pins and batting on wood base
10 x 9 x 11½ inches

Donald Sultan
(Donald Sultan: The Disaster Paintings)

Victoria Barr
(Off Sumatra, 1965
Oil on canvas, 48 x 64 inches
Gift of the artist

Untitled, ca. 1975
Watercolor on paper
9 ½ x 9 ½ (sight) inches
Dianne Blell (American, born 1943)

8¼ x 8¼ (sight) inches
Watercolor on paper

Richard Bellamy with Cup of Coffee

Untitled, 1983
Gelatin silver print, 16¼ x 10 ¹⁄₈ inches
(printed 2017)

Richard Bellamy with Gregoire Mueller

Gelatin silver print, 11 ¹⁄₈ x 16¼ inches
(printed 2017)

Richard Bellamy at his Desk with a

Gallery, Palm Beach

Untitled, 1983
Oil on canvas, 19 x 14 inches

Richard Bellamy with Gregoire Mueller painting at

Oil and Steel Gallery, ca. 1920s

Untitled (Nude woman with additional

prop), 1930s
Graphite on paper, 25 x 18 ½ inches

Richard Bellamy with Gregoire Mueller

painting at Oil and Steel Gallery, ca. 1920s

Untitled (Head of a black man)
Gift of the artist

2-Channel video installation, 64 minutes

Neither, 2016
2-Channel video installation, 64 minutes
Gift of the artist


Untitled (head of a black man), ca. 1920s
Graphite on paper, 25 x 18 ½ inches
Gift of the James and Charlotte Brooks Foundation

Untitled (Mon in Sweater), ca. 1920s
Graphite on paper, 25 x 18 ½ inches

Untitled (Mon posing leaning against

prop), ca. 1920s
Graphite on paper, 25 x 18 ½ inches

Untitled (Nude woman with additional

sketch of head), ca. 1920s
Graphite on paper, 25 x 18 ½ inches

Jonah Bokaer (born 1981)

Neither, 2016
2-Channel video installation, 64 minutes
Gift of the artist


Untitled (head of a black man), ca. 1920s
Graphite on paper, 25 x 18 ½ inches
Gift of the James and Charlotte Brooks Foundation

Untitled (Mon in Sweater), ca. 1920s
Graphite on paper, 25 x 18 ½ inches

Untitled (Mon posing leaning against

prop), ca. 1920s
Graphite on paper, 25 x 18 ½ inches

Untitled (Nude woman with additional

sketch of head), ca. 1920s
Graphite on paper, 25 x 18 ½ inches

Untilled (Young man with an arm on

table), ca. 1920s
Graphite on paper, 25 x 18 ½ inches

Born Group, 1931
Lithograph, 11 x 17½ inches

Derelicts, 1931
Lithograph, 9½ x 12 ½ inches

Dog, 1931
Lithograph, 17½ x 11½ inches

New York Night Play, 1931
Oil on canvas, 24 x 18 inches

Nude Female Model, 1931
Oil on canvas, 28 x 23 inches

Spillway (left view), 1931
Lithograph, 12¼ x 19 inches

Woodstock, 1931
Oil on canvas, 20 x 24 inches

Central Park Romance, 1932
Oil on canvas, 19 x 24 inches

Early Morning, 1932
Lithograph, 11½ x 15½ inches

Buildings, 1933
Oil on canvas, 24 x 18 inches

Interlude, 1933
Lithograph, 16 x 11½ inches

New York Harbor, 1933
Oil on canvas, 24 x 18 inches

White Horse, 1933
Lithograph, 15½ x 11½ inches

Spillway (right view), 1934
Lithograph, 7¾ x 10½ inches

Copper Mine, Butte, 1936
Lithograph, 10 ⁷⁄₈ x 6 inches

Spillway (left view), 1936
Oil on canvas, 28 x 23 inches

Spillway (right view), 1936
Lithograph, 15¾ x 11½ inches

Whine Horse, 1933
Oil on canvas, 24 x 18 inches

Central Park Romance, 1932
Oil on canvas, 19 x 24 inches

Early Morning, 1932
Lithograph, 11½ x 15½ inches

Buildings, 1933
Oil on canvas, 24 x 18 inches
Larry Clark, Untitled (From the series Kids), 1994. Photo: Gary Mamay

Concord (poster), 1975
Lithograph, 35 x 23½ inches

Untitled, 1976
Ink and collage on paper, 14 x 20 inches

Untitled, ca. 1976–1977
Graphite and colored pencil on paper, 8 x 11 inches

Bawditch, 1977
Silkscreen, 27 x 28¼ inches

Bawditch (variation 1– unique print), 1977
Silkscreen, 27 x 28¼ inches

Bawditch (variation 2– unique print), 1977
Silkscreen, 28 x 28 inches

Helmet, 1978
Ink, pastel on paper, 18 x 24½ inches

Untitled (Hooper Green series), 1979
Ink on paper, 12 x 16 inches

Untitled (Hooper Green series), 1979
Acrylic and ink on paper, 22 x 28 inches

Vernal (Green), 1982
Lithograph, 17½ x 23½ inches

Andros, 1983
Acrylic on canvas, 51 x 40 inches

Elybrook, 1983
Acrylic on canvas, 60 x 60 inches

Untitled, 1984
Acrylic and collage on paper, 18 x 14½ inches

Steven and William Ladd
(American, born 1978)
Obstacle Course 1, 2011
Spray paint, shredded paper and flour on archival paper, 11 x 17 inches
Gift of the artists

Obstacle Course 2, 2011
Spray paint, shredded paper and flour on archival paper, 11 x 17 inches

Obstacle Course 3, 2011
Spray paint, shredded paper and flour on archival paper, 11 x 17 inches

Obstacle Course 4, 2011
Spray paint, shredded paper and flour on archival paper, 11 x 17 inches

Obstacle Course 5, 2011
Spray paint, shredded paper and flour on archival paper, 11 x 17 inches

Obstacle Course 6, 2011
Spray paint, shredded paper and flour on archival paper, 11 x 17 inches

Obstacle Course 7, 2011
Spray paint, shredded paper and flour on archival paper, 11 x 17 inches

Obstacle Course 8, 2011
Spray paint, shredded paper and flour on archival paper, 11 x 17 inches

Larry Clark
(American, born 1943)
Untitled (from the series Kids), 1994
C-print, 4 x 5 3/4 inches
Gift of Ray Merritt

Eric Fischl
(American, born 1948)
and
Frederic Tuten
(American, born 1936)
Untitled, 1993
Silk and wire, 43 x 8 x 8½ inches
Gift of Mr. and Mrs. Ron Rosenzweig

Jane Freilicher
(American, 1924–2014)
Gift of Mark and Laura J. Rosenthal

Lucian Smith
(American, born 1989)
Gift of the James and Charlotte Brooks Foundation

Steven and William Ladd
(American, born 1978)
Obstacle Course 2, 2011
Spray paint, shredded paper and flour on archival paper, 11 x 17 inches
Gift of the artists

Obstacle Course 3, 2011
Spray paint, shredded paper and flour on archival paper, 11 x 17 inches

Obstacle Course 4, 2011
Spray paint, shredded paper and flour on archival paper, 11 x 17 inches

Obstacle Course 5, 2011
Spray paint, shredded paper and flour on archival paper, 11 x 17 inches

Obstacle Course 6, 2011
Spray paint, shredded paper and flour on archival paper, 11 x 17 inches

Obstacle Course 7, 2011
Spray paint, shredded paper and flour on archival paper, 11 x 17 inches

Obstacle Course 8, 2011
Spray paint, shredded paper and flour on archival paper, 11 x 17 inches

Unidentified
(American, born 1973)
Gift of Valerie Goldfein

Oil on canvas, 20 x 22 inches
Gift of Valerie Goldfein

Tim Gardner
(American, born 1973)
Untitled (Grange 10), 2004
Pastel on gessoed paper mounted on canvas, 24 x 36 inches
Gift of the Ama Family in honor of Mr. Steven Ames

William King
(American, 1926–2016)
Untitled, 1979
Carved and painted wood with acrylic intaglio, 32 x 5 x 11 inches
Gift of Mr. and Mrs. Ron Rosenzweig

Lindsay Morris
(American, born 1960)
Meadow, 2012
Archival pigment print, 30 x 40 inches
Museum Purchase

Jean-Luc Nonyane
(French, born 1946)
No. 81 Juillet – Aout, 1980
Chromogenic print, 71 x 89 inches
Gift of the Lannan Foundation

Jane Freilicher
(American, 1924–1993)
Untitled (From the series Kids), 1994
Chromogenic print, 71 x 89 inches
Gift of the Collectors’ Circle and partial gift of the artist

No. 172 Décembre 2003 – Janvier, 2004
Chromogenic print, 48½ x 48½ inches

No. 360, Janvier – Février, 2006, 2006
Chromogenic print, 71 x 89 inches

No. 365, Février – Mars, 2006
Chromogenic print, 71 x 89 inches

Yoko Ono
(Japanese, born 1933)
Color, Fly, Sky, 1992
Portfolio of texts, scores, and concept pieces
Photographs by Karla Merrifield and others unidentified
Edited by Jon Hendricks
Published by Museet for Samtidskunst, Palaeset, Roskilde, Denmark, 1992
8 ¾ x 8 ¾ x 1 ⅞ inches (boxed)
Gift of an anonymous donor

Charlottesville Park
(American, 1918-2010)
Untitled, 1950s
Gouache on paper, 17⅛ x 24 inches
Gift of the James and Charlottesville Brooks Foundation

Untitled, 1952
Gouache on paper, 15 x 21 inches

Ripped cotton T-Shirts and threads on archival paper, 24 x 18 inches
Gift of Richard Kirshenbaum

Ned Smyth
(American, born 1948)
Nezlie Nest, 2013
Chromogenic print, Artist’s proof
40 x 48 inches
Museum purchase with funds provided by the Collector’s Circle and partial gift of the artist

Portrait 6, 2013
Chromogenic print, Artist’s proof
58 x 48 inches

Drew Tal
(Israeli, born 1957)
Bliss, 2008
Metallic print, 10⅛ x 9 inches
Gift of Ray Merritt

Facebook (of Tao)
(Russian, born 1967)
Passed Life, 2008
Metallic print, 11 x 9 inches
Gift of Ray Merritt

Migration, 2008
Metallic print, 11⅞ x 7½ inches

Jane Wilson
(American, born 1924–2015)
Near Midnight, 2010
Oil on linen, 30 x 30 inches
Gift of the Estate of Jane Wilson Gruen
PROGRAMS

In 2017, new program series and interdisciplinary, theme-based projects addressed important current topics and responded to our exhibitions. These well attended programs, in our Friday Nights series and beyond, attracted new audiences and engaged diverse communities of the region. Inter-Sections: The Architect in Conversation paired architects with experts from other disciplines—art, environment, landscape, and urban planning—to discuss pressing design issues. The inaugural Symposium on Water and Climate Change featured an interdisciplinary panel and workshops with guests ranging from marine biologists and fishermen to artists and writers, and a site-specific projection and sound performance by Optipus.

We deepened existing partnerships with Hamptons Take 2 Film Festival, Bridgehampton Chamber Music Festival, and Organización Latino-Americana (OLA), and forged new relationships with Fashion Institute of Technology, New York African Film Festival, and Dia Art Foundation, hosting screenings, book signings, and conversations with world class filmmakers, artists, and authors. OLA’s Spanish-language film and tours attracted a large Latino audience, and the first annual People’s State of the Union Story Circle and Poetry Night gave voice to members of underrepresented communities. Enthusiastic concertgoers supported Salon Series recitals and outdoor live music, and an evening highlighting West African music and films saw record attendance by young music lovers. PechaKucha, showcasing East End creatives, Artist to Artist, Artist’s View, and Curator’s View affirmed the public’s interest in engaging with art and artists.

ARTSREACH

In July, the Museum received a gift from Agnes Gund to create a new initiative: The Dorothy Lichtenstein ArtsReach Fund. Recognizing that the Parrish serves a year-round community that is deeply impacted by the social injustices pervading our society, this initiative seeks to examine and address these inequities through the artist’s voice. With a renewed sense of urgency, ArtsReach will engage in dialogue with local communities, collaborate on focused, meaningful programming both at the Museum and beyond, and foster community in the broadest sense to transcend geographic, racial, and socioeconomic barriers, affirming the power of art to transform lives and challenge prevailing narratives.

EDUCATION

The Education Department continued to develop enhanced initiatives that deepen the Museum’s relationships with adults, children, families, schools, and community organizations. We expanded Access Parrish, a program that provides visual art experiences for youth and adults with special needs. Access Parrish reached over 250 people through 60 programs offered in partnership with seven community agencies, enhancing the Museum’s welcoming environment for special needs families.

The Parrish worked to reshape school programs to respond to new state standards and school priorities. In partnership with six public school teachers, the Museum began a three-year school program, Art + Language: A New Design for Learning, where works from the Museum’s collection are used to enhance visual thinking, deductive reasoning, and language skills in over 300 students at three regional schools. In the fall of 2017, we collaborated with collection artist Bastienne Schmidt and hundreds of school children in our fourth annual Artist-in-Residence program focused on the theme of “Sense of Place.” Art created in Schmidt’s collaborative collage workshops, as well as a video documenting the program, were on view during the 2018 Student Exhibition.
MEMBERSHIP

The Parrish gratefully acknowledges the vital role and crucial support our family of Members provides, helping us to implement our mission and shape our vision. These 4,000 individuals, households, and businesses support the Museum through their annual giving, as well as participation in public programs, exhibitions, educational initiatives, and a wide array of community events. In gratitude, the Parrish invites Members to enjoy unlimited free admission to the galleries, free or discounted programs including summer camps and classes for learners of all ages, and discounts in the Museum Café, Shop, and local businesses.

More than 1,500 Parrish Members participate in the Resident Benefits program—an integral part of our efforts to develop meaningful relationships with new and wider audiences. Residents and employees of Southampton and Tuckahoe School Districts are eligible for free Individual level memberships in recognition of their more than four decades support of the Parrish through an annual tax levy.

Parrish Contemporaries Circle (PCC), designed for art-lovers and emerging collectors, offers a range of membership benefits plus exclusive invitations to social networking events with artists, collectors, and curators throughout the year in New York City and on eastern Long Island. The Museum is grateful to the PCC Committee—Karen Boyer, Romain Goubet, James Salomon, and Andrew Sugrue—for organizing events that foster a sense of community among PCC Members.

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. 2017 Collector’s Circle: Stephen Abramson, Jacqueline Brody, Deborah Buck, Ellen Cantrowitz, Lillian Cohen, Marcia Dunn, Laura Fisch, Leila Heckman, 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 in a variety of ways, acting as a conduit to wide-ranging communities and providing feedback to enable programs to evolve, improve, and innovate. The Parrish is grateful to them for their service and passion. 2017 Creative Collaborators: Maziar Behrooz, Scott Bluedorn, Cee Scott Brown, Bonnie Comley, Michael Halsband, Brian Halweil, Stewart Lane, Louis Meisel, Susan Meisel, Julie Sheehan, Ingrid Silva, Irene Tully, Sandy Perlbinde, and Almond Zigmund.

EDUCATION COMMITTEE

The Education Committee, co-chaired by Parrish Trustees Regina Glocker and Sandy Perlinder, consists of educators, community leaders, and artists from the East End. Continuing its work of audience development and engagement, the Committee hosted an Open House. The event included a panel discussion, featuring artists and activists focused on the role of the arts in the community, that addressed urgent and ongoing issues, invited dialogue, and created space for building community. The Open House included bilingual and theme-based tours, music, collaborative printmaking, and refreshments. A diverse audience of over 75 participants, many of whom were new to the Museum, gathered for the panel and related activities. The committee was integral to the Museum’s 5th Anniversary Celebration.

2017 Education Committee: Mary Lou Cohalan, Andrea Cote, Kim Covey, Eric Dever, Heather Evans, Robin Gians, Lee Harned, Tom House, Anastasia Karloutsos, Georgette Grier-Key, Sheila Avrin McLean, Minerva Perez, Denise Silva-Denis, Mark Antonio Smith, and Barbara Thomas.
In 2017, the Parrish Art Museum marked the fifth year in its Water Mill facility, a joyful milestone signaling an ongoing period of significant growth and accomplishment, and pointing to an exciting road ahead. We could not realize the success of the Museum’s mission—our exhibitions, scholarly publications, advanced educational initiatives, and robust schedule of stimulating talks, lectures, concerts, and films—without the participation of our supporters.

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In reviewing the year, it is evident that the Parrish has taken its place as a true catalyst for cultural engagement in the community and built a reputation as a world-renowned regional art museum participating in the global artistic dialogue. Our supporters at every level make an enormous difference, helping the Parrish sustain the level of quality programs, realize new initiatives, and build on our successes by expanding our ability to:

- Present an ambitious and diverse schedule of special exhibitions and highlight the work of a new generation of artists
- Sustain and enhance our celebrated education programs
- Produce illuminating and enriching public programs
- Maintain our beautiful building and landscape
- Sustain and enhance our celebrated education programs
- Produce illuminating and enriching public programs
- Maintain our beautiful building and landscape
- We are very grateful to the individuals, foundations, and government agencies for their enthusiastic endorsement and support that helps us enliven the region as a dynamic cultural gathering place that honors the remarkable artistic legacy of the East End.

To make a donation, or for further information, please contact Eliza Rand at rande@parrishart.org; or 631-283-2118 x 124. Donations can be made online at parrishart.org/support.
DONOR RECOGNITION
The Parrish extends its deep appreciation to those who supported the Museum’s exhibitions, programs, and education in 2017.

In addition, we recognize the following individuals and organizations for the creation of significant initiatives for the Museum:


Agnès Gund, with additional support from Dorothy Lichtenstein, for The Dorothy Lichtenstein ArtsReach Fund.

The Robert David Lion Gardiner Foundation for Parrish Gateway.

$50,000+

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We extend our gratitude to the following donors for their contribution of works of art to the Museum: *Deceased

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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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Financial Review
January 1, 2017 – December 31, 2017

Statement of Financial Position
As of December 31, 2017

Assets
Current Assets
Cash $ 802,302
Assets Held for Specific Purposes, current portion 220,000
Pledges receivable, current portion, net 626,028
Prepaid expenses and other current assets 241,932
Inventory – Museum Shop 71,422
Total Current Assets 1,961,684
Assets Held for Specific Purposes, net of current portion 5,988,958
Pledges receivable, net of current portion 787,483
Property and Equipment, net 34,932,627
Other Assets 58,330
Total Assets $ 43,729,082

Liabilities and Net Assets
Current Liabilities
Notes payable $ 335,000
Accounts payable and accrued expenses 278,080
Deferred revenue 296,112
Current portion of long-term debt, net of deferred financing costs 132,815
Total Current Liabilities 1,042,007
Other Liabilities 58,330
Long-Term Debt, net of deferred financing costs 2,745,745
Total Liabilities 3,846,082
Net Assets
Unrestricted 32,585,496
Board designated – accessions 291,768
Total Unrestricted Net Assets 32,877,264
Temporarily Restricted 3,155,507
Permanently Restricted 3,870,229
Total Temporarily Restricted Net Assets 7,030,736
Total Net Assets 39,883,000
Total Liabilities and Net Assets $ 43,729,082

Statement of Activities and Change in Net Assets
For the Year Ended December 31, 2017

Revenue and Support
Contributions $ 4,306,761
Benefit events 1,610,673
Less direct benefits to donors (428,203)
Membership 392,103
Admissions 441,803
Tuition and fees 434,676
Museum Shop 224,613
Less cost of sales (129,536)
Investment income 100,316
Unrealized gain on investments, net of fees 318,753
Realized gain on sale of investments, net of fees 155,212
Gifts in-kind 297,252
Total Revenue and Support 7,928,336

Expenses
Program services
Curatorial 2,591,101
Education 1,026,867
Museum Shop 172,581
Total program services 3,790,549
Supporting services
Management and general 466,524
Development 1,038,446
Total supporting services 1,504,970
Total Expenses 5,295,519
Changes in Net Assets before Accessions of Art, Other, Interest expense related to deferred financing costs, and Depreciation 2,632,817
Accessions of Art (41,655)
Other (91,510)
Interest Expense Related to Deferred Financing Costs (12,134)
Depreciation (802,560)
Changes in Net Assets 1,684,958
Net Assets, beginning of year 38,198,042
Net Assets, end of year $ 39,883,000
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

52
PARTNERSHIPS WITH SCHOOL AND COMMUNITY ORGANIZATIONS

315
STUDENTS ENGAGED IN ART + LANGUAGE: A NEW DESIGN FOR LEARNING

350
STUDENTS ENGAGED IN ARTIST-IN-RESIDENCY

381
INDIVIDUALS PARTICIPATING IN 60 ACCESS PARRISH PROGRAMS

264
COLLABORATIVE AND OUTREACH SCHOOL PROGRAMS

124
SCHOOL AND GROUP TOURS

156
DOCENT LED FREE PUBLIC TOURS

82
WORKSHOP SESSIONS FOR ADULTS

110
FAMILY PROGRAMS AND VACATION WORKSHOPS

Jean-Luc Mylayne (French, born 1946)
No. 365, Février – Mars, 2006, 2006
Chromogenic print, 71 x 89 inches
Photo: Gary Mamay