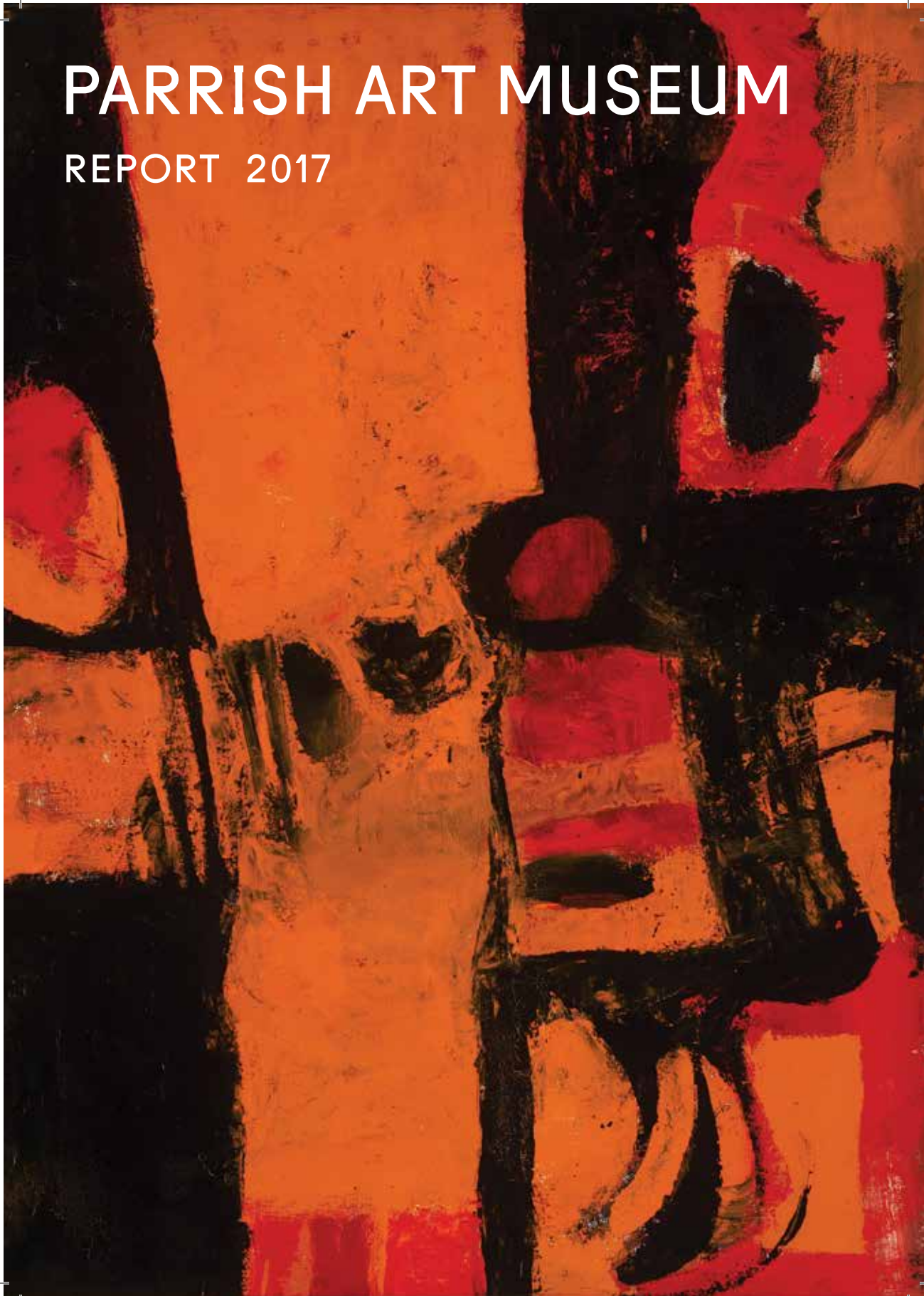


PARRISH ART MUSEUM

REPORT 2017



METRICS

68,221

TOTAL ATTENDANCE

4,295

MUSEUM MEMBERS

16

EXHIBITIONS

143

NEW ACQUISITIONS

106

PERMANENT COLLECTION WORKS ON VIEW

85

CONCERTS, TALKS, FILMS, SPECIAL PROGRAMS

27,131

SOCIAL MEDIA FOLLOWERS

437

MOBILE APP USERS

765

REGIONAL, NATIONAL, INTERNATIONAL
EDITORIAL PLACEMENTS

Cover:
Charlotte Park
(American, 1918–2010)
Initiation, ca. 1955
Oil on canvas, 48½ x 36 inches
Parrish Art Museum
Gift of the James and
Charlotte Brooks Foundation
Photo: Gary Mamay

Continues on p.31

LETTER TO OUR FRIENDS



Photo: Tiagne Davis

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.

ABOVE: **JOHN GRAHAM**

John D. (Ivan Dombrowski) Graham
(American, born Ukraine, 1886–1961)
Stallion, ca. 1951

Ball point pen, colored pencil, and
crayon on tracing paper, 15 x 25 inches
Parrish Art Museum
Littlejohn Collection. 1961.3.216
Photo: Gary Mamay

**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 Slifka, 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, Pingree and Donald H. Louchheim, William Talbott Hillman Foundation, Denise LeFrak, Suzanne and Bob Cochran, and Thomas and Clelia Zacharias. Additional support for the Artists Residency project was provided by the Robert Lehman Foundation and the William Talbott Hillman Foundation.



THE COBY FOUNDATION, LTD.



LEFT: **THE PERMANENT COLLECTION**

Alan Shields (American, 1944–2005)
Dance Bag, 1985
Acrylic, canvas, glass beads, thread on
aluminum tubing, and mirror, 40 x 48 inches
Estate of the artist
Photo: Gary Mamay

**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.

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.

The *2017 Student Exhibition* and accompanying programs are supported in part by property taxpayers from the Southampton School District and Tuckahoe Common School District. The Parrish Art Museum's educational programming is supported, in part, by Stanley and Fiona Druckenmiller, Institute of Museum and Library Services, May and Samuel Rudin Family Foundation, the Robert Lehman Foundation, Long Island Community Foundation, The John J. McDonnell Margaret T. O'Brien Foundation, H. Peter Haveles, Jr., Patricia and David Rung, The William Talbott Hillman Foundation, Bobbie Braun/The Neuwirth Foundation, and Town of Southampton. Additional support for the Artist Residency program was provided by the Robert Lehman Foundation and the William Talbott Hillman Foundation. 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.

**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 Slifka. 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, Allison 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 Photorealists—demonstrating that the movement remains undiluted and relevant today.

From Lens to Eye to Hand: Photorealism 1969 to Today was made possible, in part, by the generous leadership support of Louis K. and Susan P. Meisel, Barbara Slifka, Linda Hackett and Melinda Hackett / CAL Foundation, Sandy and Stephen Perl binder, Jonathan Novak Contemporary Art, Los Angeles, The Muriel F. Siebert Foundation, and Arlene Kaufman and Sanford Baklor. Public Funding provided by Suffolk County. WSHU was the exclusive radio sponsor.

ABOVE: **FROM LENS TO EYE TO HAND**
Installation view of **From Lens to Eye to Hand: Photorealism 1969 to Today**
Photo: Lindsay Morris

ABOVE, RIGHT: **PLATFORM: CLIFFORD ROSS**
Clifford Ross (American, born 1952)
Installation view of *Light | Waves*
Photo: Bob Cuk

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.

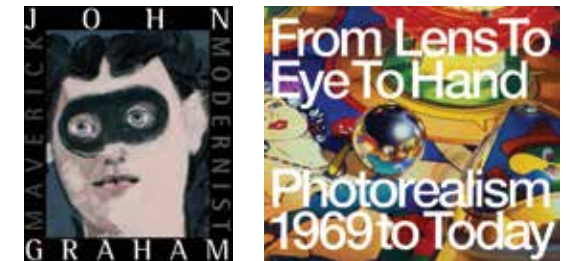


Platform: Clifford Ross: Light | Waves was made possible, in part, by the generous support of Bloomberg Philanthropies, David and Cynthia Wassong, Lynne Tarnopol, Sant Ambroeus, Fiona and Eric Rudin, Joseph M. Cohen, Andrea Crane, May and Samuel Rudin Family Foundation, RYAN LEE Gallery, Sonnabend Gallery,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



TOP: **PARRISH ROAD SHOW: AUTO BODY**
Auto Body artist collective
Red Right Return (2017)
Site-specific artwork installed at the Parrish Art Museum as part of Parrish Road Show, 2017
Photo: Jenny Gorman

ABOVE, LEFT: **JOHN GRAHAM**
Book cover **John Graham: Maverick Modernist**
Parrish Art Museum, 2017

ABOVE, RIGHT: **FROM LENS TO EYE TO HAND**
Book cover **From Lens to Eye to Hand: Photorealism 1969 to Today** Parrish Art Museum, 2017

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



Left: **Fairfield Porter**, *East 11th Street*, ca. 1962. Center: **Fairfield Porter**, *A Day Indoors*, 1962. Right: **Moses Soyer**, *Ballet Studio*, 1955

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
Lowe Art Museum, Miami:
September 29–December 23, 2016
Modern Art Museum of Fort Worth, Fort Worth:
February 19–April 23, 2017
Smithsonian Museum of American Art,
Washington, D.C.:
May 26–September 4, 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

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. 1960
Oil on canvas, 29 $\frac{7}{8}$ x 23 $\frac{3}{8}$ 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

THE AMERICAN DREAM: AMERICAN REALISM 1945–2016

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, 71 $\frac{3}{4}$ x 54 $\frac{7}{8}$ 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, 36 $\frac{1}{4}$ x 30 $\frac{1}{4}$ inches
Parrish Art Museum
Gift of Mr. Herbert A. Goldstone, 1966.8



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

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 (American, born France, 1973)
Couple IV (From the 3D Knit series), 2016
Yarn and batting on painted metal base
33 $\frac{1}{2}$ x 18 $\frac{1}{4}$ x 14 $\frac{1}{4}$ inches
Museum purchase and partial gift of the artist

Primary Head Red 1
(From the *Remnants Linen series*), 2017
Linen, cotton, batting on wood base
16 x 9 x 11 $\frac{1}{2}$ inches

Primary Island Blue
(From the *Island Pin series*), 2017
Yarn, pins and batting on wood base
10 x 8 $\frac{1}{2}$ x 5 inches

Renate Aller (German, born 1960)
Ocean | Desert #60, Atlantic Ocean, November 2013, 2013
Archival pigment print, 60 x 89 inches
Gift of the artist

Victoria Barr (American, born 1937)
Off Sumatra, 1965
Oil on canvas, 48 x 64 inches
Gift of the artist

Untitled, ca. 1975
Watercolor on paper
9 $\frac{1}{4}$ x 9 $\frac{1}{4}$ (sight) inches



Dianne Blell, *Richard Bellamy with Gregoire Mueller painting at Oil and Steel Gallery*, 1983 (printed 2017). Photo: Gary Mamay

Untitled, ca. 1975
Watercolor on paper
8 ¼ x 8 ¼ (sight) inches

Dianne Blell (American, born 1943)
Richard Bellamy with Cup of Coffee and Michael Heizer Painting, 1983 (printed 2017)
Gelatin silver print, 16 ¼ x 10 ½ inches
Gift of the artist and Holden Luntz Gallery, Palm Beach

Richard Bellamy at his Desk with a Mark DiSuvero Sculpture, 1983 (printed 2017)
Gelatin silver print, 11 ½ x 16 ¼ inches

Richard Bellamy with Gregoire Mueller painting at Oil and Steel Gallery, 1983 (printed 2017)
Gelatin silver print, 16 ¼ x 10 ½ inches

Jonah Bokaer (born 1981)
Neither, 2016
2-Channel video installation, 64 minutes
Gift of the artist

James Brooks (American, 1906–1992)
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 (Man in Sweater), ca. 1920s
Graphite on paper, 25 x 18 ½ inches

Untitled (Man 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

Untitled (Young man with an arm on table), ca. 1920s
Graphite on paper, 25 x 18 ½ inches

Barn Group, 1931
Lithograph, 11 x 17 ½ inches

Derelicts, 1931
Lithograph, 9 ½ x 12 ½ inches

Dog, 1931
Lithograph, 17 ½ x 11 ¾ 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, 12 ¾ x 19 inches

Woodstock, 1931
Oil on canvas, 20 x 24 inches

Central Park Romance, 1932
Oil on canvas, 17 x 24 inches

Early Morning, 1932
Lithograph, 11 ¾ x 15 ¾ inches

Buildings, 1933
Oil on canvas, 24 x 18 inches

Interlude, 1933
Lithograph, 16 x 11 ¼ inches

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

White Horse, 1933
Lithograph, 15 ¾ x 11 ½ inches

Spillway (right view), 1934
Lithograph, 7 ¾ x 10 ¾ inches

Copper Mine, Butte, 1936
Lithograph, 16 x 22 ¾ inches

Untitled, 1930s
Watercolor on paper, 11 ¾ x 17 ¾ inches

Untitled (study for Mural), 1930s
Graphite on paper, 16 x 13 ½ inches

Untitled (poetic scene), late 1930s / early 1940s
Gouache on paper, 6 x 9 ½ inches

Sargent, 1943
Lithograph, 13 x 8 inches

Benghazi Lullaby, ca. 1944
Gouache on board, 30 x 22 inches



James Brooks, *Anthro*, 1968–1970. Photo: Gary Mamay

Untitled (Downed plane), ca. 1944
Gouache on board, 22 x 30 inches

Untitled (Pilot walking away from downed aircraft), ca. 1944
Gouache on board, 22 x 30 inches

Untitled (Study for downed plane), ca. 1944
Watercolor, 10 x 14 inches

Mechanical Agony, mid 1940s
Gouache on board, 22 x 30 inches

Untitled, mid 1940s
Monoprint, 6 x 6 ¾ inches

Untitled, mid 1940s
Monoprint, 8 x 5 ½ inches

Untitled, ca. 1946–1947
Crayon and pencil on paper
10 ½ x 6 inches

Untitled, ca. 1946–1947
Graphite on paper, 8 ½ x 11 inches

Untitled, ca. 1946–1947
Graphite on paper, 10 ¾ x 13 ½ inches

Chinese Still Life, 1947
Oil on Homosote, 24 x 20 inches

Untitled (Joel Kaufman), 1947
Pencil on newsprint, 6 x 3 ¾ inches

Untitled (The Monster and the Bishop), 1947
Pencil on newsprint, 6 ½ x 6 inches

Untitled (Try it on for size), 1947
Pencil on newsprint, 3 ¾ x 6 inches

Untitled (Wed in Church), 1947
Pencil on newsprint, 5 ½ x 4 inches

#13, 1949
Oil on osnaburg, 55 x 37 inches

#4, 1950
Oil on osnaburg, 40 x 30 ½ inches

Untitled #12, 1952
Gouache on paper, 27 ¾ x 22 ½ inches

Untitled, 1953
Oil and red crayon on canvas
18 x 21 inches

Xeres, 1954
Oil on canvas, 19 x 14 inches

Untitled, ca. 1954
Gouache, crayon, and oil on paper
22 ½ x 28 ½ inches

Untitled (O.P. 60–70), 1960
Gouache on paper, 24 x 28 inches

Black and White, 1961
Lithograph, 10 x 14 inches

Juke, 1962–1970
Acrylic on canvas, 42 x 48 inches

Untitled, 1963
Ink and gouache on paper
19 ½ x 14 ¾ inches

Untitled, 1963
Ink, gouache on paper, 15 x 18 inches

Ypsila, 1964
Acrylic on canvas, 30 x 40 inches

Diston, 1967
Acrylic on canvas, 72 x 72 inches

Anthro, 1968–1970
Acrylic on canvas, 72 x 72 inches

Charbon, 1970
Lithograph, 22 x 29 ½ inches

Claxon, 1970
Lithograph, 22 x 29 inches

Woon, 1970
Acrylic on canvas, 60 x 72 inches

Untitled (Variation Print), 1971
Lithograph, 22 x 30 inches

Variations on a Theme (Original print), 1971
Lithograph, 22 x 30 inches

Mardon, 1973
Acrylic on canvas, 76 x 76 inches

South Fork, 1974
Lithograph, 35 x 46 inches

South Fork (variation–unique print), 1974
Lithograph, 42 x 34 ¾ inches

Untitled, 1974
Dye on paper, 14 ¼ x 20 inches

Variations on a Theme #4, 1974
Collage, gouache, pencil on lithograph
22 x 25 inches

Variations on a Theme #6, 1974
Collage, ink, gouache on lithograph
22 x 25 inches

Variations on a Theme #7, 1974
Collage, ink, gouache on paper
22 x 25 inches

Variations on a Theme #8, 1974
Collage, ink, gouache on paper
25 x 22 inches



Larry Clark, *Untitled (From the series Kids)*, 1994. Photo: Gary Mamay

Concord (poster), 1975
Lithograph, 35 x 23 3/8 inches

Untitled, 1976
Ink and collage on paper, 14 1/4 x 20 inches

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

Bowditch, 1977
Silkscreen, 27 x 28 3/4 inches

Bowditch (variation 1– unique print), 1977
Silkscreen, 27 x 28 3/4 inches

Bowditch (variation 2– unique print), 1977
Silkscreen, 28 3/4 x 28 inches

Untitled, 1978
Ink, pastel on paper, 18 x 24 1/4 inches

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

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

Vernal (Green), 1982
Lithograph, 17 7/8 x 23 3/4 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 14 1/2 inches

Untitled, 1985
Ink on paper, 14 x 20 inches

Larry Clark (American, born 1943)
Untitled (From the series Kids), 1994
C-print, 4 3/4 x 3 7/8 inches
Gift of Ray Merritt

Untitled (From the series Kids), 1994
C-print, 4 x 4 7/8 inches

Untitled (From the series Kids), 1994
C-print, 3 3/4 x 4 3/4 inches

Eric Fischl (American, born 1948) and
Frederic Tuten (American, born 1936)
Vincent, A Delirium, 1993
Artist's book, 8 etchings
Gift of Frederic Tuten

Jane Freilicher (American, 1924–2014)
Boned Striped Bass, 1973
Oil on canvas, 20 x 22 inches
Gift of Valerie Goldfein

Tim Gardner (American, born 1973)
Untitled (Grade 10), 2004
Pastel on gessoed paper mounted on
canvas, 24 3/4 x 16 1/2 inches
Gift of the Ames Family in honor of
Mr. Steven Ames

William King (American, 1925–2015)
Untitled, 1974
Carved and painted wood with
acrylic inlay, 32 x 5 x 11 inches
Gift of Mr. and Mrs. Ron Rosenzweig

Cile, ca. 1974
Silk and wire, 43 x 8 x 8 1/2 inches

Steven and William Ladd
(American, born 1978)
(American, born 1977)
Obstacle Course 1, 2011
Spray paint, shredded paper and flour
on archival paper, 11 x 17 inches
Gift of the artists

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

Obstacle Course 9, 2011
Spray paint, shredded paper and flour
on archival paper, 11 x 17 inches

Obstacle Course 10, 2011
Spray paint, shredded paper and flour
on archival paper, 11 x 17 inches

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

Sheridan Lord (American, 1926–1994)
Untitled (Beach), ca. 1975
Oil on board, 3 1/4 x 7 1/4 inches
Gift of Frances H. Kennedy

Caleb Cain Marcus (American, born 1978)
Closest city unknown, Uttar Pradesh,
from the series *Goddess*, 2013
Color photograph, 24 x 30 inches
Gift of Ray Merritt

Malcolm Morley (American, 1931–2018)
Erotic Fritos State A, 2002
8 color intaglio, 47 x 34 1/2 inches
Gift of Mark and Laura J. Rosenthal
in honor of Jane, Charlotte, and Miles
Rosenthal

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

Jean-Luc Mylayne (French, born 1946)
No. 51 Juillet – Août, 1980
Chromogenic print, 71 x 89 inches
Gift of the Lannan Foundation



Jane Freilicher, *Boned Striped Bass*, 1973. Photo: Gary Mamay

No. 172 Décembre 2003 – Janvier, 2004
2004
Chromogenic print, 48 1/2 x 48 1/2 inches

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

No. 365, Février – Mars, 2006, 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,
Palaeet, Roskilde, Denmark, 1992
8 1/4 x 8 1/4 x 1 1/4 (closed) inches
Gift of an anonymous donor

Charlotte Park (American, 1918–2010)
Untitled, 1950s
Gouache on paper, 17 3/4 x 24 inches
Gift of the James and Charlotte Brooks
Foundation

Untitled, 1952
Gouache on paper, 15 x 21 inches

Initiation, ca. 1955
Oil on canvas, 48 1/2 x 36 inches

Untitled, ca. 1960
Gouache on paper, 22 1/2 x 28 1/2 inches

Azolla, 1976
Acrylic on canvas, 14 x 14 inches

Arnold T. Rosenberg
(American, 1931–2017)
Untitled (Portrait of Marcel Duchamp),
1958
Gelatin silver print, 14 x 11 inches
Gift of the Estate of the artist

*Untitled (Portrait of Marcel Duchamp
with pipe)*, 1958
Gelatin silver print, 14 x 11 inches

*Untitled (Portrait of Marcel Duchamp
playing chess)*, 1958
Gelatin silver print, 14 x 11 inches

*Untitled (Double exposure portrait of
Marcel Duchamp)*, 1958
Gelatin silver print, 14 x 11 inches
Gift of the Estate of the artist

*Untitled (Photographer's restaging of
Nude Descending a Staircase)*, 1958
Gelatin silver print, 14 x 11 inches

Randall Rosenthal (American, born 1947)
Hush Money 30, 2015
Acrylic and ink on carved Vermont
white pine, 9 3/4 x 7 1/2 x 1 1/2 inches
Gift of Louis K. Meisel Gallery

Bastienne Schmidt
(American, born Germany, 1961)
Grids and Threads, Untitled 1, 2016–17
Mylar and threads on Arches paper
16 x 20 inches
Museum purchase and partial gift of
the artist

Grids and Threads, Untitled 2, 2016–17
Ripped cotton T-Shirts and threads on
Arches paper, 16 x 20 inches

Grids and Threads, Untitled 3, 2016–17
Plastic grid and threads on Arches paper
16 x 20 inches

Grids and Threads, Untitled 4, 2016–17
Threads on Arches paper
16 x 20 inches

Sylvia Sleigh
(American, born Wales, 1916–2010)
Coecles Harbor, 1968
Agates on board, 29 x 21 inches
Gift of the Estate of Sylvia Sleigh Alloway

Lucien Smith (American, born 1989)
et Laurent ont t..., 2012
Acrylic on unprimed canvas
24 x 18 inches
Gift of Richard Kirshenbaum

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

Portrait 5, 2013
Chromogenic print, Artist's proof
68 x 48 inches

Drew Tal (Israeli, born 1957)
Bliss, 2008
Metallic print, 10 1/2 x 9 inches
Gift of Ray Merritt

Facebook (of Tao), 2009
Metallic print, 11 x 9 inches

Migration, 2008
Metallic print, 11 1/2 x 7 1/2 inches

Passed Life, 2008
Metallic print, 11 1/2 x 9 inches

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



Ismael and the Radiant Select on the Terrace. Photo: Daniel Gonzalez

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.



2017 Student Exhibition. Photo: Daniel Gonzalez

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**.

The Museum continued to offer an extensive schedule of classes, tours, and programs for all ages. Over 40 volunteer docents led a total of 150 gallery tours, and 50 family tours as part of **Open Studios**. Ten new docents were trained and the Docent Advisory Committee planned educational excursions for the docents including the **Pollock Krasner House**, **LongHouse Reserve**, and the walking tour **John Graham's New York**, among other sites.

In the summer, the Museum was awarded a grant from The Robert David Lion Gardiner Foundation for **Parrish Gateway**—an initiative that will provide greater access to our extensive historical scholarship on East End artists as well as to the Museum's permanent collection, archives, and publications. Through a new, user-friendly digital database, *Parrish Gateway* will enable the Museum to share a trove of important, and in some cases exclusive, information about the region's rich artistic legacy with scholars, historians, curators, teachers, students, and the general public.



Top: Hundreds of people gathered on the lawn for "The Great American Eclipse"; Below: Members opening reception. Photos: Daniel Gonzalez

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. Over the course of 2017, the Parrish welcomed 432 new Resident Benefit Members and renewed the Memberships of 1,088 returning Members.

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.



Artist Eric Dever leads a talk on James Brooks during the Parrish Art Museum 5th Anniversary weekend. Photo: Daniel Gonzalez

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 Perlinder, 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 Covell, Eric Dever, Heather Evans, Robin Gianis, Lee Harned, Tom House, Anastasia Karloutsos, Georgette Grier-Key, Sheila Avrin McLean, Minerva Perez, Denise Silva-Denis, Mark Antonio Smith, and Barbara Thomas.



Top: 2017 **Midsummer Party**. Photo: BFA.com;
Below: 2017 **Spring Fling**. Photo: Tom Fitzgerald/Pam Deutschman, society-in-focus

BENEFIT EVENTS

The Parrish organized five benefit events in 2017, hosting over 2,000 attendees and raising \$1.6 million for the Museum. **Spring Fling**, welcomed over 400 guests for a night of socializing, dancing, exploring the galleries, and bidding in the silent auction. In June, **Landscape Pleasures**, the premier horticultural event in the Hamptons, featured a symposium with speakers Page Dickey, R. William Thomas, and Christine Ten Eyck, and a garden tour of four properties in East Hampton, Springs, and Water Mill. Veronica Atkins hosted event benefactors and sponsors for a special lunch with the committee. Benefit Committee members were invited for a private cocktail reception hosted by Louise and Leonard Riggio at their inspiring art-filled Bridgehampton estate.

Our **Midsummer Party** brought together artists, philanthropists, business leaders, and art world guests. The 2017 benefit honored philanthropist, art patron and collector, and advocate for arts education Agnes Gund and multimedia artist Clifford Ross. Over 550 guests attended the event to celebrate the art and the artists of the East End. Fine dining on the Mildred C. Brinn Terrace by Olivier Cheng Catering & Events, décor by Ovando, Lighting by Levy Lighting, and entertainment by Coleman Music contributed to the event's success.

Our fourth annual **Summer Family Party** invited young families for an afternoon of entertaining, educational, and inspirational activities with artists Anne Bae, Brian Farrell, Sheree Hovsepian, Lynn Leff, Paton Miller, and Liz Sloan. In November, we celebrated our fifth anniversary during a special weekend of programs, highlighted by a cocktail party in honor of the many East End artists who have enriched the Parrish's exhibitions and educational programs since the opening of our Herzog & de Meuron designed building in 2012.

Parrish Art Museum Benefit Committee members are listed on page 26.



Top: **Artist-in-Residence** Bastienne Schmidt with a group from the Bridgehampton School. Photo: Tom Kochie;
Below: **Alzheimer's Disease Resource Center, Inc.** workshop

GIVING

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.

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
- Grow, interpret, and conserve our acclaimed permanent collection

- 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 x124. 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:

The James and Charlotte Brooks Foundation for

The James and Charlotte Park Brooks Fund.

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

The Robert David Lion Gardiner Foundation for Parrish Gateway.

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Malcolm Morley (American, 1931–2018)
Erotic Fruitos State A, 2002
 8 color intaglio, 47 x 34 1/2 inches
 Gift of Mark and Laura J. Rosenthal
 in honor of Jane, Charlotte, and
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 Photo: Gary Mamay

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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	
Undesignated	32,585,496
Board designated – accessions	291,768
Total Unrestricted Net Assets	32,877,264
Temporarily Restricted	3,135,507
Permanently Restricted	3,870,229

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	203,913
Government grants	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**



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

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

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110

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