



REPORT 2018

PARRISH ART MUSEUM

METRICS

60,854

TOTAL ATTENDANCE

1,603

RESIDENT BENEFIT MEMBERS

4,230

MUSEUM MEMBERS

13

EXHIBITIONS

81

NEW ACQUISITIONS

99

PERMANENT COLLECTION WORKS ON VIEW

86

CONCERTS, TALKS, FILMS, SPECIAL PROGRAMS

30,067

SOCIAL MEDIA FOLLOWERS

437

MOBILE APP USERS

Cover:

Frederick Hammersley
(American, 1919–2009)
Poles a part, #8, 1980
(large detail)
Oil on linen, 45 x 45 inches
Parrish Art Museum
Gift of the Frederick Hammersley
Foundation, 2018.14.1

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LETTER TO OUR FRIENDS



Terrie Sultan and Mary E. Frank.
Photo: Daniel Gonzalez

The Parrish Art Museum is a place to discover and connect with artists and art with a focus on the rich creative legacy of the East End and its global impact on the world. In 2018, we made great strides in ensuring that the Museum feeds the souls of our constituents through transformative exhibitions, educational enrichment in the schools, beautiful and informative publications, and close to 100 public programs including lectures, concerts, performances, panel discussions, and much more each year. We are proud to serve and achieve.

The metrics tell a great story: Attendance is high, membership is growing, and new partnerships provide more opportunities to share life-changing experiences with underserved audiences. Highlights of the year include:

- Special exhibitions **Image Building: How Photography Transforms Architecture** and **Keith Sonnier: Until Today**, offered fresh new scholarship on important topics in our world and engaged a broad audience. Both exhibitions traveled to additional venues—a testament to the quality of the Parrish curatorial team.
- Our **Platform** project, **Barthélémy Toguo: The Beauty of Our Voice** introduced the Cameroonian-born, Paris-based artist to a new audience. His community project engaged hundreds of students from local schools, launched a new partnership with The Watermill Center, and expanded the Museum's ability to engage in dialogue about global, social, economic, and political issues within the context of the region.
- The Permanent Collection grew by an additional 81 new works of art. Margaret S. Bilotti's gift of three monumental paintings by David Salle, installed in conversation with a suite of paintings by renowned Photorealist painters Thomas Blackwell, Ron Kleemann, Bertrand Meniel, and others, donated by Susan and Louis Meisel, inaugurated **Every Picture Tells a Story**—the theme of this year's collection installation. **Into the Artist's World: The Photographs of Fred McDarrah** juxtaposed a series of artist's portraits gifted by McDarrah's estate with works of art created by the depicted artists.
- Four **PechaKucha Night Hamptons** evenings, featuring presentations by 40 fascinating creative makers throughout the region, entertained more than 1,000 guests with mini-seminars on topics ranging from work in the studio to bay keeping to artisanal farming to adventure.

This is just a sampling of the Parrish's work during 2018. 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

Mary E. Frank
President and Interim Chair,
Board of Trustees



EXHIBITIONS

In 2018, the Parrish Art Museum presented **Every Picture Tells a Story**, the seventh installment in the new building of the **Permanent Collection** that explores the ways in which images carry narrative meaning, as well as four special exhibitions and two off-site Parrish Road Show projects.



THE PERMANENT COLLECTION: EVERY PICTURE TELLS A STORY NOVEMBER 11, 2018 – OCTOBER 6, 2019

The Museum's **Permanent Collection** exhibitions contextualize work and amplify inherent themes by important artists from our collection of over 3,000 works. The eight-gallery installation, **Every Picture Tells a Story**, presented a series of exhibitions that explore the many ways in which images carry narrative meaning. More than 100 works on view—featuring 40 important new acquisitions including artist portraits by the iconic photographer **Fred W. McDarrah**, and paintings by **David Salle** and Photorealist artists—offer many pathways to interpreting contemporary expression.

The Permanent Collection: Every Picture Tells a Story was made possible, in part, by the generous support of Barbara Slifka, Ellen Cantrowitz, Garrett and Mary Moran, Charlotte Moss and Barry Friedberg, Jane and David Walentas, Deborah Buck Foundation, William Talbott Hillman Foundation, Marie Samuels, Per Skarstedt, Donald and Barbara Zucker Family Foundation, and a donor who wishes to remain anonymous.

LEFT: THE PERMANENT COLLECTION
David Salle (American, born 1952)
After Michelangelo, The Flood, 2005–2006
Oil and acrylic on linen, 90 x 185 inches
Parrish Art Museum,
Gift of Margaret S. Bilotti, 2018.10.2
© 2019 David Salle Studio/
Artists Rights Society (ARS), New York

BOTTOM: THE PERMANENT COLLECTION
Fred W. McDarrah (American, 1926–2007)
Roy Lichtenstein at Leo Castelli Gallery, 1964
Gelatin silver print, 11 x 14 inches
Gift of the Estate of Fred W. McDarrah,
2018.8.26

RIGHT: IMAGE BUILDING
Julius Shulman (American, 1910–2009)
Academy Theater, exterior
(Inglewood, Calif.), 1940
Gelatin silver print, 9 15/16 x 7 15/16 inches
Julius Shulman Photography Archive,
Getty Research Institute, Los Angeles,
2004.R.10
© 2018 Estate of Julius Shulman/
J. Paul Getty Trust, Getty Research Institute,
Los Angeles



2018 STUDENT EXHIBITION FEBRUARY 3 – MARCH 4, 2018

The annual **Student Exhibition**, a 60-year tradition at the Parrish, featured the work of more than 1,000 young artists from schools on Eastern Long Island. Working with their art teachers and through art clubs, the students demonstrate creativity, enthusiasm, and technical skill in diverse media, ranging from painting to sculpture, drawing, and photography. The 2018 exhibition included work created by students in Artist-in-Residence workshops conducted in 2017 by **Bastienne Schmidt**.

The *2018 Student Exhibition* and accompanying programs were supported, in part, by the Museum's education initiatives funders, recognized in the Education section of this Report.

IMAGE BUILDING: HOW PHOTOGRAPHY TRANSFORMS ARCHITECTURE MARCH 18 – JUNE 17, 2018

Image Building: How Photography Transforms Architecture was a comprehensive survey that explored the dynamic relationship between architecture, photography, and the viewer. Seen through the lens of historical and architectural photographers from the 1930s to the present, *Image Building* offered a nuanced perspective on how photographs affect our understanding of the built environment and our social and personal identities.

Image Building: How Photography Transforms Architecture was made possible, in part, by the generous support of the Century Arts Foundation, The Mr. and Mrs. Raymond J. Horowitz Fund for Publications, Joseph M. Cohen, The Robert Mapplethorpe Foundation, Sandy and Stephen Perl binder, and Lee H. Skolnick Architecture + Design Partnership. Public Funding provided by Suffolk County.



KEITH SONNIER: UNTIL TODAY
JULY 1, 2018 – JANUARY 27, 2019

Keith Sonnier (American, born 1941), a pioneering figure in the fields of conceptual, video, and performance art in the 1960s, radically reframed the function of sculpture. **Keith Sonnier: Until Today**, the first solo exhibition in 35 years in an American museum of work by the artist, revealed his diverse output from 1967 to the present through more than 30 sculpture, installation, and sound/process works.

Keith Sonnier: Until Today was made possible, in part, by the generous support of The James and Charlotte Park Brooks Fund; Douglas Baxter; National Endowment for the Arts; Pace Gallery, New York; Barbara Slifka; Compass; Dorothy Lichtenstein; Barbara Bertozzi Castelli; Linda Hackett and Melinda Hackett/ CAL Foundation; The Hamamoto Family; The Evelyn Toll Family Foundation; The Mr. and Mrs. Raymond J. Horowitz Fund for Publications; Gillian Spreckels Fuller; Linda and Gregory Fischbach; and the Herman Goldman Foundation. Additional thanks to Ellen Cantrowitz; William and Bettina Cisneros; Sandy and Stephen Perl binder; Michèle and Steven Pesner; Fred and Robin Seegal; and Michael Straus.

PLATFORM
BARTHÉLÉMY TOGUO:
THE BEAUTY OF OUR VOICE
AUGUST 5 – OCTOBER 21, 2018

Platform invites an artist to consider the entire Museum as a site for works that transcend disciplinary boundaries. The multi-disciplinary work of **Barthélémy Toguo** (Cameroonian, born 1967) addresses migration, colonialism, race, and the relationship between the global north and south. His first solo exhibition in an American museum featured new watercolor paintings, installations, photography, performance, and a community art project. In a unique partnership with The Watermill Center, Toguo created new work during a residency as the Inga Maren Otto Fellow.

Barthélémy Toguo: The Beauty of Our Voice was made possible, in part, by the generous support of The Dorothy Lichtenstein ArtsReach Fund, established by Agnes Gund; Galerie Lelong & Co.; Burger Collection, Hong Kong; Andrea Kerzner; the Cultural Services of the French Embassy in the United States; and CRUSHCURATORIAL.



LEFT: **KEITH SONNIER**
Keith Sonnier (American, born 1941)
Installation view: **Keith Sonnier: Until Today**
Photo: Alfonzo Lopez Baz

ABOVE: **PLATFORM**
Barthélémy Toguo (Cameroon, born 1967)
Installation view: **Road to Exile**, 2018
Mixed-media installation: wood boat,
fabric bags, plastic bottles, and glass bottles
Parrish Art Museum, August 5–October 21, 2018
Photo: Jenny Gorman

ABOVE, RIGHT: **PARRISH ROAD SHOW**
Jeremy Dennis (Shinnecock/American, born 1990)
The Interment of Pogattacut, 2017
Digital dye-sublimation print on aluminum
40 x 30 inches
Photo: Courtesy of the Artist

PARRISH ROAD SHOW
JEREMY DENNIS: STORIES—
DREAMS, MYTHS, AND EXPERIENCES
AUGUST 11 – SEPTEMBER 3, 2018

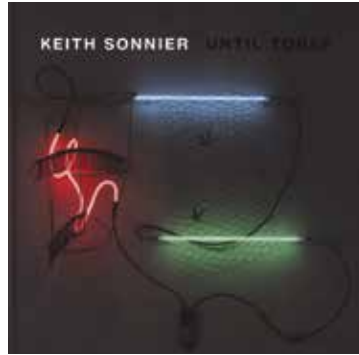
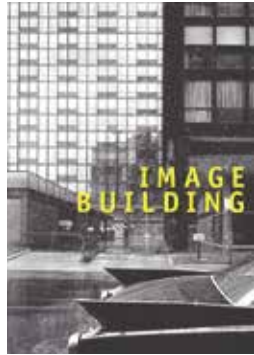
Fine art photographer and member of the Shinnecock Indian Nation **Jeremy Dennis** (Shinnecock/American, born 1990) exhibited a selection of his supernatural photographs inspired by indigenous stories, myths, and legends from his ongoing series, **Stories— Indigenous Oral Stories, Dreams and Myths**, at the Arts Center at Duck Creek, East Hampton.

PARRISH ROAD SHOW
ESLY E. ESCOBAR: PLAYGROUND
AUGUST 18 – SEPTEMBER 15, 2018

For his exhibition at the Remsenburg Academy, Westhampton-based painter and sculptor **Esly E. Escobar** (born Guatemala, 1981) presented his large-scale abstract paintings and created a site-specific, abstract figure made of 10,000 sport balls—a commentary on the myriad social strata in the Hamptons that come together through engagement in sports.

Parrish Road Show: Jeremy Dennis—Stories: Dreams, Myths, and Experiences and **Esly E. Escobar: Playground**—was made possible, in part, by Sandy and Stephen Perl binder, and Jane Wesman and Donald Savelson. Public funding provided by Suffolk County. *Hamptons ArtHub* was the digital media sponsor.

The Parrish Art Museum's 2018 exhibitions and programs were 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.



Left to right: **Book Covers**
Alan Shields:
Common Threads
 Parrish Art Museum, 2018
 Photo: Gary Mamay
Keith Sonnier: Until Today
 Parrish Art Museum and
 DelMonico Books • Prestel,
 2018
Image Building:
How Photography
Transforms Architecture
 Parrish Art Museum and
 DelMonico Books • Prestel,
 2018

TRAVELING EXHIBITIONS

FROM LENS TO EYE TO HAND: PHOTOREALISM 1969 TO TODAY

Flint Institute of the Arts, Flint, Michigan
 April 21–August 12, 2018

IMAGE BUILDING: HOW PHOTOGRAPHY TRANSFORMS ARCHITECTURE

Frist Art Museum, Nashville, Tennessee
 July 20–October 28, 2018

PUBLICATIONS

ALAN SHIELDS: COMMON THREADS

Alicia G. Longwell with an introduction by
 Terrie Sultan
 2018, Parrish Art Museum, 80 pages

IMAGE BUILDING: HOW PHOTOGRAPHY TRANSFORMS ARCHITECTURE

Therese Lichtenstein with an essay by
 Marvin Heiferman
 2018, Parrish Art Museum and DelMonico Books •
 Prestel, 144 pages

KEITH SONNIER: UNTIL TODAY

Jeffrey Grove, with essays by Martin Filler and
 Katie Pfohl, and a conversation with the artist by
 Terrie Sultan
 2018, Parrish Art Museum and DelMonico Books •
 Prestel, 132 pages

OUTGOING LOANS

In 2018, the Parrish lent 16 works to four museum
 venues worldwide.

THE JAZZ AGE

Nassau County Museum of Art, Roslyn Harbor, New York
 March 23–July 8, 2018

Peggy Bacon (American, 1895–1987)
Alfred Stieglitz, 1925
 Graphite on paper, 5 x 3 $\frac{3}{8}$ inches
 Parrish Art Museum
 Gift of Ronald G. Pisano, Baker/Pisano Collection, 1982.8.2

John D. (Ivan Dombrowski) Graham
 (American, born Ukraine, 1886–1961)
Untitled, ca. 1928
 Crayon on paper, 10 $\frac{1}{4}$ x 7 $\frac{3}{4}$ inches
 Parrish Art Museum
 Gift of Virginia M. Zabriskie, 1997.10.3

Balcomb Greene (American, 1904–1991)
Untitled #6, 1936
 Collage, 12 $\frac{1}{2}$ x 9 $\frac{1}{2}$ inches
 Parrish Art Museum
 Gift of Paul F. Walter, 2002.14.1

Gertrude Greene (American, 1904–1956)
Untitled #16, 1936
 Collage, 10 x 8 inches
 Parrish Art Museum
 Gift of Paul F. Walter, 2002.14.2

Gertrude Greene (American, 1904–1956)
Untitled, 1937
 Collage on paper with cotton cloth
 8 $\frac{3}{4}$ x 5 $\frac{1}{2}$ inches
 Parrish Art Museum
 Gift of Dr. Lawrence and Regina Dubin, 2011.3.1

Leon Kroll (American, 1884–1974)
Child Reading, 1933
 Oil on paper, 19 $\frac{1}{8}$ x 27 $\frac{1}{8}$ inches
 Parrish Art Museum
 Clark Collection, 1959.6.31



Dorothea Rockburne, *Egyptian Painting: Sahura*, 1980

John Marin (American, 1870–1953)
Weehawken Sequence, ca. 1916
 Oil on canvas board, 10 x 12 $\frac{1}{2}$ inches
 Parrish Art Museum
 Gift of Norma B. Marin, 1994.1

Elie Nadelman (American, born Poland, 1882–1946)
Profile, 1921
 Pencil on paper, 11 x 8 $\frac{5}{8}$ inches
 Parrish Art Museum
 Gift of Virginia M. Zabriskie, 1989.7

Betty Parsons (American, 1900–1982)
Untitled, 1927
 Gouache on paper, 28 x 40 inches
 Parrish Art Museum
 Gift of William and Chesbrough Rayner, 1986.11

Carl Sprinchorn (American, 1887–1971)
Woman and Chair, 1920
 Ink and pencil on paper, 12 $\frac{1}{2}$ x 8 inches
 Parrish Art Museum
 Gift of Virginia M. Zabriskie, 1999.5.1

Joseph Stella (American, born Italy, 1877–1946)
Untitled (Iris), ca. 1920
 Colored pencil and pencil on paper, 10 $\frac{5}{8}$ x 7 $\frac{3}{4}$ inches
 Parrish Art Museum
 Gift of Jack W.C. Hagstrom, M.D., 2016.5.2

Ossip Zadkine, French, 1890–1967
Bathers, 1923
 Gouache on paper, 29 x 23 inches
 Parrish Art Museum
 Gift of the Betty Parsons Foundation, 1985.3.9



William Merritt Chase, *Alice in the Mirror*, ca. 1895

TARA DONOVAN: FIELDWORK

Museum of Contemporary Art, Denver, Colorado
 September 21, 2018–January 27, 2019

Tara Donovan (American, born 1969)
Untitled, 2015
 Monoprint, 57 x 97 inches
 Parrish Art Museum
 Museum purchase with funds provided by the
 Parrish Art Museum Collectors Circle and Sherry Brous
 and Douglas Oliver, 2015.21

DOROTHEA ROCKBURNE

Dia:Beacon, Beacon, New York
 November 16, 2018–November 16, 2020

Dorothea Rockburne (American, born Canada, 1932)
Egyptian Painting: Sahura, 1980
 Conté crayon, pencil, oil, and gesso on folded linen with
 wall drawing, 93 x 64 $\frac{1}{4}$ inches
 Parrish Art Museum
 Gift of the Prop Foundation, 2013.11

MUSEO DEL PRADO 1819–2019

Museo Nacional del Prado, Madrid, Spain
 November 20, 2018–March 10, 2019

William Merritt Chase (American, 1849–1916)
Twilight in the Studio (Self-Portrait), 1887
 Oil on canvas, 36 $\frac{1}{8}$ x 29 $\frac{1}{4}$ inches
 Parrish Art Museum
 Gift of Ira Spanierman, 1978.14

William Merritt Chase (American, 1849–1916)
Alice in the Mirror, ca. 1895
 Oil on canvas, 35 $\frac{1}{4}$ x 32 inches
 Parrish Art Museum
 Littlejohn Collection, 1961.5.18



William King, *Dancers*, 1972. Photo: Gary Mamay

ACQUISITIONS

In 2018, the Parrish Art Museum added 81 new acquisitions to its collection of more than 3,000 works. This included 27 photographs by Fred W. McDarrah (American, 1926–2007) gifted by his Estate; 15 paintings and works on paper by Frederick Hammersley (American, 1919–2009) in a gift from his Foundation; and three monumental works by David Salle (American, born 1952) through the generosity of Margaret S. Bilotti.

Renate Aller (German, born 1960)
dicotyledon, 2012
Handbound accordion artist's book published by Radius Books
13 x 17 inches (closed)
Gift of the artist

Jennifer Bartlett (American, born 1941)
Untitled (for Douglas), 1984
Ink on paper, 11 x 9 inches
Gift of Douglas Baxter

Mary Ellen Bartley (American, born 1969)
All the More Real, 2011
Archival pigment print, 18 x 27 inches
Gift of the artist

Hiroshi Sugimoto, 2011
Archival pigment print, 18 x 27 inches
Gift of the artist

Tom Blackwell (American, born 1938)
Morning Walk, Hampstead High Street, London, 2011
Oil on linen, 50 x 40 inches
Gift of Louis K. and Susan P. Meisel

Priscilla Bowden (American, 1940–2016)
Untitled (Coreopsis), 1987
Computer drawing printed on paper
5 7/8 x 8 3/4 inches
Gift of Sarah-Ann and Werner Kramarsky

Diana Chang (American, born 1934)
Dunes, 1975
Pastel on paper, 11 7/8 x 17 5/8 inches
Gift of Sarah-Ann and Werner Kramarsky

Jeremy Dennis (American, born 1990)
The Stone Coats, 2014
Digital dye-sublimation print on aluminum, 30 x 40 inches
Gift of the artist

The Internment of Pogattacut, 2017
Digital dye-sublimation print on aluminum, 40 x 30 inches
Museum Purchase, Mr. and Mrs. Robert F. Carney Fund

Victor Elmaleh (Moroccan, 1918–2014)
Untitled, 1975
Watercolor on paper, 3 x 4 3/8 inches
Gift of Sarah-Ann and Werner Kramarsky

Eslly E. Escobar (Born Guatemala, 1981)
1.1, 2018
Oil enamel on canvas, 108 x 72 inches
Gift of the artist

Goofie Goo, 2018
Oil enamel on canvas, 108 x 72 inches
Museum Purchase, Mrs. Allen Grover Fund and Mrs. Robert Loughborough Fund

Frederick Hammersley (American, 1919–2009)
Gifts of the Frederick Hammersley Foundation
Tree landscape, 1938
Oil on canvas in artist-made frame
10 x 8 inches

Camp crowder, 1943
Oil on linen in artist-made frame
18 x 14 inches framed

Day one, 1949
Lithograph in artist-made frame
3 x 3 inches (sight)

Front door, 1949
Lithograph in artist-made frame
3 x 3 inches (sight)

Hide & seek, 1950
Lithograph in artist-made frame
3 x 3 inches (sight)

Silver lining, 1950
Lithograph in artist-made frame
3 x 3 inches (sight)

Tafts 1 & 2, 1950
Lithograph in artist-made frame
3 x 3 inches (sight)

Untitled, 1950
Lithograph in artist-made frame
3 x 3 inches (sight)

Line play, 1951
Ink and graphite on paper
8 1/2 x 12 inches

Melody, 1951
Ink and watercolor on paper
6 1/2 x 10 inches

Untitled, 1955
Watercolor and ink on paper
25 x 19 inches

Untitled, 1955
Watercolor and ink on paper
25 x 19 inches

Almost, 1973
Lithograph
22 1/2 x 26 1/2 inches

Poles a part, 1980
Oil on linen, 45 x 45 inches

Money from home, #8, 1986
Oil on paper mounted on linen in artist-made frame
7 3/4 x 10 1/8 inches

Alaleh Khatibi (Iranian, born 1980)
Gifts of the Carroll Family Collection
By The Water, 2002
Watercolor on paper
51 x 75 3/4 inches

Ocean, 2002
Watercolor on paper
11 1/2 x 15 1/2 inches

Summer Getaway, 2010
Watercolor on paper
51 x 75 3/4 inches

Fall, 2018
Watercolor on paper
17 3/4 x 23 3/4 inches

William King (American, 1925–2015)
Dancers, 1972
Aluminum, 17 x 9 3/4 x 14 inches
Gift of Sarah-Ann and Werner Kramarsky

Ron Kleemann (French, born 1961)
Red Bull Sitting, 2011
Oil on canvas, 48 x 72 inches
Gift of Louis K. and Susan P. Meisel

Hector Leonardi (American, born 1930)
Inverno, 2009
Acrylic on canvas collage on wood panel
48 x 60 inches
Gift of an anonymous donor

Alen MacWeeney (American, born Ireland, 1939)
Willem De Kooning, 1981
Gelatin silver print, 14 x 11 inches
Gift of the artist

Matthew Weinstein (American, born 1964)
Beep Poo, 2008
Acrylic on canvas, 32 x 88 inches
Gift of Theodor and Isabella Dalenson

Fred W. McDarrah (American, 1926–2007)
Gifts of the Estate of Fred W. McDarrah
Artists Club Panel (Hubert Crehan, Tom Hess, Harry Holtzman, Herman Cherry), 1959
Gelatin silver print, 14 x 11 inches

David Hare and Frederick Kiesler, 1959
Gelatin silver print, 14 x 11 inches

Grace Hartigan, 1959
Gelatin silver print, 14 x 11 inches

James Brooks, Charlotte Park Brooks, Conrad Marca-Relli, Ludwig Sander, 1959
Gelatin silver print, 14 x 11 inches

Willem de Kooning and John Chamberlain in the Cedar Tavern, 1959
Gelatin silver print
14 x 11 inches

Frank Stella at Leo Castelli Gallery, 1960
Gelatin silver print, 14 x 11 inches

Mike Goldberg in His East 10th Street Studio, ca. 1960
Gelatin silver print, 14 x 11 inches

Saul Steinberg with Unidentified Others, 1960
Gelatin silver print, 6 3/4 x 8 1/2 inches

Willem de Kooning, East Hampton, March 26, 1978, printed ca. 1978
Gelatin silver print, 14 1/4 x 11 inches

Alfonso Ossorio, 1961
Gelatin silver print, 7 1/2 x 4 3/4 inches

Elaine de Kooning with her Cytovich Paintings, 1961
Gelatin silver print, 11 x 14 inches

Franz Kline at 242 West 14th, New York, NY, 1961
Gelatin silver print, 11 x 14 inches

Lester Johnson Demonstrates His Technique in His 10th Street Studio, 1961
Gelatin silver print, 11 x 14 inches

Norman Bluhm in His 4th Avenue Loft Studio, 1961
Gelatin silver print
11 x 14 inches

Paul Georges with Self-Portrait Painted in His Broadway Loft, 1961
Gelatin silver print, 11 x 14 inches

Robert Rauschenberg in His Front Street Loft, New York, NY, 1961
Gelatin silver print, 11 x 14 inches



Above: **Bertrand Meniel**, *Breakfast at the Fairmont*, 2009. Below: **Fairfield Porter**, *Portrait of Inez MacWhinnie*, 1968. Photos: Gary Mamay

Robert Motherwell in *this 86th Street Studio*, 1962
Gelatin silver print, 11 x 14 inches

James Rosenquist, 1963
Gelatin silver print, 10 x 8 inches

Andy Warhol with *Brillo Boxes*, *Stable Gallery*, 1964
Gelatin silver print, 11 x 14 inches

Pop Artists Tom Wesselmann, Roy Lichtenstein, James Rosenquist, Andy Warhol and Claes Oldenburg at *The Factory*, 1964
Gelatin silver print, 11 x 14 inches

Roy Lichtenstein at *Leo Castelli Gallery*, 1964
Gelatin silver print, 11 x 14 inches

Jimmy Ernst, 1965
Gelatin silver print, 14 x 11 inches

Leon Polk Smith, ca. 1965
Gelatin silver print, 14 x 11 inches

Joan Semmel, 1970
Gelatin silver print, 8 x 10 inches

Carolee Schneemann in *a Private Performance at Ashawagh Hall, East Hampton*, 1975
Gelatin silver print, 10 x 8 inches

Dennis Oppenheim "Search for Clues", 1976
Gelatin silver print, 9 x 6 inches

Lee Krasner, 1979
Gelatin silver print, 10 x 8 inches

Bertrand Meniel (French, born 1961) *Breakfast at the Fairmont*, 2009
Acrylic on linen, 38 ½ x 71 ¼ inches
Gift of Louis K. and Susan P. Meisel

Yigal Ozeri (Israeli, born 1958) *Untitled (Zuzanna)*, 2018
Oil on canvas, 48 x 72 inches
Gift of Louis K. and Susan P. Meisel

Joseph Pintauro (American, 1930–2018) *Lifeguard with Broken Umbrella*, 2011
Gelatin silver print mounted on aluminum 60 x 44 inches
Gift of Joe Pintauro and Greg Therriault



Joan Snyder, *Can We Turn Our Rage to Poetry?*, 1985. Photo: Gary Mamay

Fairfield Porter (American, 1907–1975) *Portrait of Inez MacWhinnie*, 1968
Oil on canvas, 20 x 18 inches
Gift of the Carroll Family Collection

Ce Roser (American, born 1930) *Untitled*, n.d.
Watercolor on paper
10 ¼ x 7 ¼ inches
Gift of Sarah-Ann and Werner Kramarsky

David Salle (American, born 1952) Gifts of Margaret S. Bilotti
After Michelangelo, Creation, 2005–2006
Oil and acrylic on canvas, 90 x 180 inches

After Michelangelo, The Flood, 2005–2006
Oil and acrylic on canvas, 90 x 185 inches

After Michelangelo, The Last Judgement, 2005–2006
Oil and acrylic on canvas, 90 x 183 inches

Blair Seagram (Canadian, born 1951) *Strata: 09.30.18 UCSB Nazare Birds CC (Strata series)*, 2018
Archival pigment print, 24 x 40 inches
Gift of the Baker/Pisano Collection

Alan Shields (American, 1944–2005) *Where Did That Come From or An Abandoned Golden Aztec*, 1971
Acrylic and thread on canvas
84 x 132 inches
Gift of Christel Engelbert

Dance Bag, 1985
Acrylic on canvas, glass beads, thread, aluminum tubing, and mirror
40 x 48 x 48 inches
Museum purchase with funds provided by the Collectors Circle and partial gift of Victoria Moon Shields and Jason Shields

Ned Smyth (American, born 1948) *Untitled*, 2010
Graphite on vellum, 38 ½ x 34 ½ inches
Gift of Betsy Sussler

Joan Snyder (American, born 1940) *Can We Turn Our Rage to Poetry?*, 1985
Lithograph, 30 ¼ x 44 ¼ inches
Gift of an anonymous donor

Keith Sonnier (American, born 1941) *Looped Grid*, 2017
Neon tubing, steel, electrical wire, and transformer, 20 x 17 x 10 ½ inches
Gift of the artist

LB Thompson (American born 1974) and **Ellen Wiener** (American, born 1954) *Between Red & Green*, 2015
Limited Edition numbered and signed accordion book
14 x 7 x 1 inches (closed);
14 x 7 x 112 inches (expanded)
Gift of Britta Le Va and Joe Zucker

Tony Vaccaro (American, born 1922) *Willem De Kooning Sitting, East Hampton*, 1953
Gelatin silver print, 19 ¾ x 14 inches
Gift of the artist

Frank Wimberley (American, born 1926) *Into Jamaica*, 2000
Acrylic on canvas, 40 x 40 inches
Gift of the artist

Allgemeine Illustrirte Zeitung "Das Oktoberfest in München," *Über Land und Meer*, Number 2, Page 33, 1875
Printed newspaper, 15 x 11 inches
Gift of the Baker/Pisano Collection



William Menking and Iwan Baan. Photo: Daniel Gonzalez

PROGRAMS

In 2018, the Museum initiated and continued successful partnerships and program series exploring compelling themes and shedding light on seminal artists and exhibitions. Well attended **Friday Nights** and other programs cultivated audiences and engaged more deeply with myriad communities. We partnered with **Hamptons Doc Fest** to screen films on artist Elizabeth Murray and architect Eero Saarinen; Ai Weiwei's *Human Flow* followed by a talk with a Political Advisor of the UN High Commissioner for Refugees; and *This Changes Everything*, based on Naomi Klein's bestseller, followed by a talk with Thaddeus Pawlowski, Director, Columbia University's Center for Resilient Cities and Landscapes. Iranian artist Shirin Neshat and Shoja Azari gave a talk following her film *Looking for Oum Kulthum*.

Inter-Sections: The Architect in Conversation programs related to **Image Building** featured Ralph Gibson and exhibition artists James Casebere and Iwan Baan. Landscape architect/MacArthur Fellow Kate Orff and environmental strategist Alex Matthiessen gave a talk related to **Landscape Pleasures**. Keith Sonnier's exhibition inspired conversations with Sonnier, Adam McEwen, and Nate Lowman in collaboration with Dia Art Foundation; and poet Max Blagg read from his biography on Sonnier.

Artists Esly E. Escobar and Jeremy Dennis gave a talk about their **Road Show** projects.

The community shared stories at the **People's State of the Union Story Circle**, created by the U.S. Department of Arts and Culture, an artist collective; and local poets performed work based on those writings. Our 15th annual partnership with **Organización Latino-Americana (OLA)** drew a large audience to Spanish-language films and tours. Scientists and artists discussed the impact of cutting-edge discoveries on the artworld at **PubSci at the Parrish**, a new partnership with Brookhaven National Lab. **PechaKucha Night Hamptons, Salon Series** classical concerts, and outdoor live music continued to be hugely popular. We were honored to stage *The Three Metropolitan Operas* by collection artist/playwright Joe Pintauro shortly before his passing.

Friday Nights were made possible, in part, by the generous support of The Corcoran Group, BNB Bank, and Sandy and Stephen Perl binder. **Salon Series** was generously supported by Louis K. and Susan P. Meisel, Sandy and Stephen Perl binder, The Jeannette and H. Peter Kriendler Charitable Trust, Concert Artists Guild, and Pro Musicis, and sponsored by Yamaha Artist Services, Inc.



Art Camp. Photo: Jillian Bock

EDUCATION

The Education Department continued to develop initiatives that deepen the Museum's relationships with adults, children, families, schools, and community organizations, such as **Access Parrish**, which provides visual art experiences for youth and adults with special needs and for individuals with Parkinson's and Alzheimer's disease. In its third year, the initiative reached over 650 people through 53 specialized monthly programs in partnership with eight organizations. In 2018, planning began with a new potential partner, **New Hour for Women and Children**, which serves justice-impacted women during their incarceration and reentry.

Parrish educators collaborated with six teachers from regional public schools to respond to new state standards and school priorities through the three-year IMLS-funded school program **Art + Language**. The result was a curriculum using works from the Parrish collection to enhance visual art, critical thinking, and language skills of 300 students.

As part of the Museum's annual **Artist-in-Residence** program, in December collection artist **Jeremy Dennis** worked with 350 students from eight schools, focusing on the theme of transformation—a central concept in his art. Student work created during the residency,

additional works by Jeremy Dennis from his **Stories** series, and a video documenting the process will be included the **2019 Student Exhibition**.

The Museum continued its extensive schedule of classes, tours, and programs for all ages. Interdisciplinary programming for children and families focused on themes such as repurposing and art and technology. Work produced in these programs will be presented at future events at the Museum. Over 40 volunteer docents led a total of 150 gallery tours, and 50 family tours as part of **Open Studios**. **The Docent Advisory Committee** planned educational workshop and excursions for the docents including a trip to Dia:Beacon.

The Parrish Art Museum's 2018 educational programming was supported, in part, by Bobbie Braun/The Neuwirth Foundation, Stanley and Fiona Druckenmiller, May and Samuel Rudin Family Foundation, Institute of Museum and Library Services, George P. Mills, The John J. McDonnell Margaret T. O'Brien Foundation, Patricia and David Rung, William Talbott Hillman Foundation, and Town of Southampton, as well as the property taxpayers from the Southampton School District and Tuckahoe Common School District.



2018 Platform: Barthélémy Togo Exhibition Opening. Photo: Jenny Gorman

MEMBERSHIP

Through annual support and participation in Museum programs, Parrish Members—over 4,000 individuals, households, and businesses—help us to implement the Museum’s mission and shape its vision. The Parrish provided Members with free admission to the galleries, free or discounted programs including summer camps and classes for all ages, and discounts at the Museum Café, Shop, and local businesses.

In 2018, the Museum streamlined processes and enhanced Member benefits. Members at the Patron (\$1,000) level and above became part of **Parrish Giving Circle** to recognize their generous philanthropic support. We re-launched the **Parrish Business Council**—a volunteer committee of East End professionals who provide programming and networking opportunities for business community members such as Meet-Ups before select **Friday Night** programs. 2018 *Parrish Business Council*: Robin L. Long, Esq., Long and Mattone, LLP, Business Council Chair; Eugenia Au Kim, Interiors OTH, Inc.; Liz Brodar, White Fences Inn; Keith Davis, The Golden Pear Café; Emil K. Everett, New Amsterdam; Erik Fredrickson, Erik Fredrickson Coaching; Nadine Homann, NH Design Studios; Aleksandra Kardwell, Hamptons Employment Agency; Diana Pepi Stott, Pepi Design Group; and Lisa Saladino, The Hackett Group, Merrill Lynch.

The art lovers and emerging collectors in the **Parrish Contemporaries Circle** enjoy invitations to networking events with artists, collectors, and curators year-round in New York and on the East End. Events organized by the *PCC Committee* included a tour of the 9/11 Memorial & Museum, an artist-led tour of The Armory Show, a tour of **Keith Sonnier: Until Today** with Terrie Sultan, and a Gallery Hop on West 24th Street. 2018 *PCC Committee*: Christine Berry, Berry Campbell, PCC Chair; Kelcey Edwards, Iron Gate East; Romain Goubet; Joseph Lesko; Michelle Maigret, C24 Gallery; James Salomon, Salomon Contemporary; Susan Vecsey, Artist; and Kara Winters, Eric Firestone Gallery.



PubSci at the Parrish 2018. Photo courtesy of PubSci

ENGAGEMENT

ARTSREACH

To further the mission of **The Dorothy Lichtenstein ArtsReach Fund**, the *ArtsReach* team organized retreats with Museum staff, board members, and community leaders. Those findings, plus research from peer organizations and insights from conferences dedicated to Diversity, Equity, Access, and Inclusion (DEAI), serve as the basis for a five-year strategic plan. Museum-wide initiatives included community engagement programs organized by the Education and Program departments; paid internships; greater inclusion of artists from underrepresented groups in exhibitions and the collection; and interpretation of works on view from diverse perspectives. A grant application for a three-year, full-time *ArtsReach* Fellowship was submitted to The Institute of Museum and Library Services.

COLLECTORS CIRCLE

The **Collectors Circle** supports the Museum’s director and curators in the quest for acquisitions that strengthen and broaden the scope of the collection. Supported by an engaged Board of Trustees, the committee develops opportunities for expanding the role of the Parrish locally and globally. 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. 2018 *Collectors Circle*: Stephen Abramson, Mark Black and Vimla Gupta, Jacqueline Brody, Deborah Buck, Ellen Cantrowitz, Lillian Cohen, Leila Heckman, Michael Rubenstein, Marie Samuels, Fred Schmeltzer, Lyndley M. Schwab, Barbara Slifka, Marcia Dunn Sobel, and Barbara Toll.

EDUCATION COMMITTEE

The **Education Committee**, formed in 2016, includes educators, parents, community leaders, and artists. The group focuses on audience development and engagement by organizing and supporting Museum events for teachers, parents, and the community. Events in 2018 included an open house, tours for community groups, **Community Days**, a workshop and tour for *Vida Abundante*, and a series of programs for regional educators co-sponsored by NYSATA and Eastern Suffolk BOCES. 2018 *Education Committee*: Sandy Perl binder, Parrish Trustee and Committee Co-Chair; Regina Glocker, Parrish Trustee and Committee Co-Chair. Members: Mary Lou Cohalan, Andrea Cote, Eric Dever, Heather Evans, Robin Gianis, Georgette Grier-Key, Lee Harned, Tom House, Anastasia Karloutsos, Sheila Avrin McLean, Minerva Perez, Jennifer Senft, Denise Silva-Dennis, Mark-Antonio Smith, and Barbara Thomas.



Midsummer Party 2018. Photo courtesy of BFA

BENEFIT EVENTS

The Parrish organized five benefit events in 2018, hosting approximately 2,000 attendees and raising nearly \$1.6 million for the Museum. **Spring Fling** saw record sponsorship and welcomed over 350 guests for a night of socializing, dancing, bidding in the silent auction, and enjoying time in the galleries. In June, **Landscape Pleasures**, the Hamptons' foremost garden and horticultural weekend, featured a symposium with speakers Mikyoung Kim, Martha Schwartz, and Peter Wirtz, and a garden tour of five properties in East Hampton Village, Southampton, and Water Mill. Susan and Louis K. Meisel hosted a private cocktail reception for Sponsor Level benefactors at their Sagaponack garden and sculpture field.

The **Midsummer Party**, a highlight of the summer season that brings together artists, philanthropists, business leaders, and art world guests, honored Trustee Chad A. Leat, whose vision helped shape the gala into an ever more successful event over the years; and artist Keith Sonnier, whose work was on view in **Keith Sonnier: Until Today**. Over 450 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 and neon décor by Ron Wendt Design contributed to the event's success, as did the launch of the evening's

Late Night Party. Chaired by Larry Milstein and featuring DJ Alice Longyu Gao, the event for young patrons drew 300 attendees.

The Museum's fifth annual **Summer Family Party** invited young families for an afternoon of entertaining, educational, and inspirational activities with artists Monica Banks, Eric Dever, Brian Farrell, Paton Miller, Bastienne Schmidt, and Almond Zigmund. In November, a special evening cocktail party, **Fresh Look**, celebrated the new Permanent Collection installation featuring monumental paintings by David Salle. East End artists, collectors, patrons, and Museum Members mingled in the galleries and enjoyed live music.



Jeremy Dennis Artist Residency. Photo: Tom Kochie

GIVING

We extend deep gratitude to the individuals, foundations, and government agencies for their vital support of the Museum's mission and shared advocacy for the value of the arts.

With your help, the Parrish:

- Presented a series of special exhibitions with accompanying scholarly publications, alongside new thematic installations of works from our permanent collection;
- Continued our work with partner schools to serve hundreds of students through both on- and off-site collaborations, including artist residencies;
- Expanded our partnerships with organizations to offer cultural enrichment experiences for visitors with diverse needs, including those with autism, Alzheimer's, or Parkinson's disease;
- Produced dozens of inspiring year-round public programs;
- Advanced our work to engage the artist's voice to address issues of social change and inclusion.

The Parrish is proud of the many new projects and important achievements made Museum-wide. In 2018 the Museum further defined its distinctive role as the center for cultural engagement on the East End of Long Island. As the largest provider of visual arts in the region, the Parrish takes seriously its responsibility to educate, inspire, uplift, and transform. Our goal is to build on our success, fully developing our outreach through inspiring exhibitions, progressive educational initiatives, artist residencies, scholarly publications, and broad schedule of energizing public programs, music, seminars, performances, and off-site projects.

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/join_give.

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The Parrish extends its deep appreciation to those who supported the Museum's exhibitions, programs, and education in 2018.

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 Wölffer Estate Vineyard



Norman Bluhm (American, 1921–1999)
Untitled, ca. 1961
 Ink on paper, 14 x 11 inches
 Gift of Richard I. Adrian

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We extend our gratitude to the following donors for their contribution of works of art to the Museum's Permanent Collection.

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

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FINANCIAL REVIEW

JANUARY 1, 2018 – DECEMBER 31, 2018

STATEMENT OF FINANCIAL POSITION

AS OF DECEMBER 31, 2018

ASSETS

Current Assets:

Cash	\$ 830,921
Investments	1,890,830
Accounts receivable	8,926
Grants receivable	214,819
Contributions receivable, net, current portion	477,309
Prepaid expenses and other current assets	139,483
Inventory – Museum Shop	67,506
Total Current Assets	3,629,794

Contributions Receivable, net current portion 422,935

Restricted Investments 3,870,229

Property and Equipment, net of accumulated depreciation of \$4,880,724 and \$4,069,436 respectively 34,295,740

Other Assets 64,498

Total Assets **\$ 42,283,196**

LIABILITIES AND NET ASSETS

Current Liabilities:

Notes payable, current portion	\$ 467,890
Mortgage payable, net, current portion	229,091
Accounts payable and accrued expenses	227,793
Deferred revenue	313,968
Total Current Liabilities	1,238,742

Notes Payable, noncurrent portion 82,110

Mortgage Payable, net, noncurrent portion 2,199,937

Other Liabilities 64,498

Total Liabilities **3,585,287**

Net Assets:

Without donor restrictions:

Board designated for property and equipment	31,866,712
Board designated for accessions	244,827
Undesignated	161,069

Total net assets without donor restrictions 32,272,608

With donor restrictions 6,425,301

Total net assets **38,697,909**

Total liabilities and net assets **\$ 42,283,196**

STATEMENT OF ACTIVITIES AND CHANGE IN NET ASSETS

FOR THE YEAR ENDED DECEMBER 31, 2018

REVENUE AND SUPPORT

Contributions	\$ 2,263,652
Benefit events	1,604,667
Less direct benefits to donors	(451,976)
Tuition and fees	596,260
Government grants	424,159
Membership	379,268
Admissions	164,836
Museum Shop	166,556
Less cost of sales	(86,667)
Investment income, net of fees	107,132
Unrealized loss on investments	(453,046)
Realized gain on investments	96,404
Gifts in-kind	265,290

Total Revenue and Support **5,076,535**

OPERATING EXPENSES

Program services:

Curatorial	2,621,337
Education	1,057,643
Museum Shop	164,236

Total program services 3,843,216

Supporting services:

Administration	474,534
Development	1,015,454

Total supporting services 1,489,988

Total operating expenses **5,333,204**

Deficiency of revenues and support under operating expenses (256,669)

NON-OPERATING EXPENSES

Deprecation	811,288
Accessions of art	105,000
Interest expense related to deferred financing costs	12,134

Total non-operating expenses **928,422**

Changes in Net Assets (1,185,091)

Net Assets, beginning of year 39,883,000

Net Assets, end of year **\$ 38,697,909**



Alan Shields (American, 1944–2005)
*Where Did That Come From or
 An Abandoned Golden Aztec, 1971*
 Acrylic and thread on canvas
 84 x 132 inches
 Parrish Art Museum
 Gift of Christel Engelbert, 2018.13
 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

1,048

REGIONAL, NATIONAL, INTERNATIONAL
EDITORIAL PLACEMENTS

59

PARTNERSHIPS WITH SCHOOL AND COMMUNITY
ORGANIZATIONS

315

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

350

STUDENTS ENGAGED IN ARTIST-IN-RESIDENCY

650

INDIVIDUALS PARTICIPATING IN
60 ACCESS PARRISH PROGRAMS

265

COLLABORATIVE AND OUTREACH SCHOOL PROGRAMS

294

SCHOOL, GROUP, AND DOCENT-LED TOURS

75

WORKSHOP SESSIONS FOR ADULTS

131

FAMILY PROGRAMS AND VACATION WORKSHOPS

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