LETTER TO OUR FRIENDS

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, The Robert Mapplethorpe Foundation, Sandy and Stephen Perlbinder, and Lee H. Skolnick Architecture + Design Partnership. Public Funding provided by Suffolk County.

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.

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 Perlinder; 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.

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 Perlinder, 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.

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
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.
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

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 25 – July 8, 2018

Peggy Bacon (American, 1895–1987)
Profile, 1921
Oil on canvas, 11 1/8 x 8 1/2 inches
Parrish Art Museum
Gift of Virginia M. Zabriskie, 1999.1

John Marin (American, 1870–1953)
Weehawken Sequence, ca. 1916
Oil on canvas board, 10 x 12 3/8 inches
Parrish Art Museum
Gift of Norma B. Marin, 1994.1

Keith Sonnier: Until Today
Parrish Art Museum and DelMonico Books • Prestel, 2018

PUBLICATIONS

ALAN SHIELDS: COMMON THREADS
Alicia G. Longwell with an introduction by Terrie Sultan
2018, Parrish Art Museum and DelMonico Books • Prestel, 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, 152 pages
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.
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 of The Factory, 1964
Gelatin silver print, 11 x 14 inches

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

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, 14 x 11 inches

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

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

Coroeloe 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

Joseph Pintauro (American, 1930–2018)
Lifeguard with Broken Umbrella, 2011
Gelatin silver print mounted on aluminum 40 x 44 inches
Gift of Joe Pintauro and Greg Therriault

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 ½ x 7 ½ inches
Gift of Sarah-Ann and Werner Kramarsky

David Salle (American, born 1952)
Gifts of Margaret S. Bliotta
After Michelangelo, Creation, 2005–2006
Oil and acrylic on canvas, 90 x 180 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)
Gift of Joe Pintauro and Greg Therriault

Joan Snyder (American, born 1940)
Can We Turn Our Rage to Poetry?, 1985
Lithograph, 30 ½ x 44 ½ 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

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

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

Allgemeine Illustrierte 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
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 Pavlowski, 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 Perlbinder. Salon Series was generously supported by Louis K. and Susan P. Meisel, Sandy and Stephen Perlbinder, The Jeannette and Sandy Talbott Hillman Foundation, and Town of Southampton. Additional support was provided by the O’Brien Foundation, Patricia and David Rung, William Talbott Hillman Foundation, and Institute of Museum and Library Services. The result was a curriculum using works from the Parrish collection to enhance visual art, critical thinking, and language skills of 300 students.

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 Druckemiller, May and Samuel Rudin Family Foundation, Institute of Museum and Library Services, George P. and Lila Silver 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.
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.

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 Vinila Gupta, Jacqueline Brody, Deborah Buck, Ellen Cantrowitz, Lilian 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 Perlbinder, 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 Harmed, Tom House, Anastasia Karloutos, Sheila Avrin McLean, Minerva Perez, Jennifer Senft, Denise Silva-Dennis, Mark-Antonio Smith, and Barbara Thomas.
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 Miyoung 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.

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

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$20,000 – 49,999
20 REPORT 2018 PARRISH ART MUSEUM
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Norman Bluhm (American, 1923–1999)

Untitled, ca. 1961

Ink on paper, 14 x 11 inches

IN KIND

Art Media Holdings
William W. Bancroft
BFA NYC, LLC
Susan and Timothy G. Davis
Hampton Classic Horse Show
Hampton Hills Golf and Country Club
Hamptons Cottages & Gardens
Louis K. and Susan P. Meisel
Modern Luxury Media
Norwegian Cruise Line Holdings, LTD
Press News Group
Purist
Southampton Social Club
Sofia and Robert Spiess
Tecumy, Latham, Shea, Kelby, Dubin, & Quar-tempo, LLP
Wölffer Estate Vineyard

Joan and Frank Ginsberg
Sarah Gleit and James Wiener
Barbara and Terry Golosh
Suzanne and John Golden
Yelena Goncharov
Christine J. Gray
Flora Greenfield
Karyn Greenwald
Ellen Albert and David Grigg
Jamie Grinstead
Lucy Guiffey
Nicole Guillo
Elaine Gulati
Susan and Larry Haag
Brooke and Ken Halsband
Amy Halley
Elizabeth Hamesley
Hampton Dental Group, PC
Gillian Harding
Catherine and Alan Harper
Judy S. Harris
Mary Heilman
Kathryn and Ken Henderson
Michael Heiningburg
Paul Henneforth
Hildreth’s Home Goods
Maryann and Daisy Hill
Zoe Hoare and Chris Mead
Terri and Steve Hoffman
Phyllis Holtz
Joanne and Alan Houghton
Susan Hovdesven
Charles T. Howard
Erica-Lynn Huberty
Patricia and Beau Hulse
Carol and John Hunt
Nikolas Huth
Interiors OTH, Inc.
Interpublic Group
John Jacobs
Barbara Jakobson
James Darby Masonry
Jason Thomas Design, Inc.
Gabrielle Jaworskyj
Anna Johnston
Lance Joseph
Victoria Kahn and Marc Chiffert
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Fletcher Kasell
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Elena and Tony Kiam
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Bethanne Kinsella-Copley
Lisa Ann and Charles Kleinow
Teddy Kolva
Spencer Koral
Deirdre Kornbluth
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Raquelle Lynn
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Laurie Margolin
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Eric Margules
Mark Humphrey Gallery
Cara Martin-Rulli
Dudley Mason
Felicity Mason
Aleixas Mayer
Anthony Coron and Jonathan McCann
John and Tracey McCarthy
Maria McDaniel
Alice McGrath
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Karen Mohail
Jeffrey Mohl
Merrill Lynch – The Hackett Group
Louise Merriman and Edward David
Regina Miano
Michael Davis Construction, Inc.
Michael Turits, Inc.
Joshua Milstein
Nicholas Mishan
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J. Philip Moloney and Robert Taft
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Elizabeth Robertson Smith
Robert and Jeffrey Sommers
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Raquel Styler
Steven Swarzman
Robin Swid
Tashampon, Inc.
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Irka Tassoul and Alan Golub
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Diane and Mark Underberg
Unlimited Earth Care, Inc.
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## FINANCIAL REVIEW

### JANUARY 1, 2018 – DECEMBER 31, 2018

### STATEMENT OF FINANCIAL POSITION

**AS OF DECEMBER 31, 2018**

<table>
<thead>
<tr>
<th>ASSETS</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current Assets:</strong></td>
<td></td>
</tr>
<tr>
<td>Cash</td>
<td>$830,921</td>
</tr>
<tr>
<td>Investments</td>
<td>$1,890,830</td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>$8,926</td>
</tr>
<tr>
<td>Grants receivable</td>
<td>$214,819</td>
</tr>
<tr>
<td>Contributions receivable, net, current</td>
<td>$477,309</td>
</tr>
<tr>
<td>Inventory – Museum Shop</td>
<td>$67,506</td>
</tr>
<tr>
<td><strong>Total Current Assets</strong></td>
<td>$3,629,794</td>
</tr>
<tr>
<td><strong>Contributions Receivable, net current</strong></td>
<td>$422,935</td>
</tr>
<tr>
<td><strong>Restricted Investments</strong></td>
<td>$3,870,229</td>
</tr>
<tr>
<td><strong>Property and Equipment, net of accumulated depreciation</strong></td>
<td>$34,295,740</td>
</tr>
<tr>
<td><strong>Other Assets</strong></td>
<td>$64,498</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td>$42,283,196</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LIABILITIES AND NET ASSETS</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current Liabilities:</strong></td>
<td></td>
</tr>
<tr>
<td>Notes payable, current portion</td>
<td>$467,890</td>
</tr>
<tr>
<td>Mortgage payable, net, current portion</td>
<td>$229,091</td>
</tr>
<tr>
<td>Accounts payable and accrued expenses</td>
<td>$227,793</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>$315,668</td>
</tr>
<tr>
<td><strong>Total Current Liabilities</strong></td>
<td>$1,238,742</td>
</tr>
<tr>
<td>Notes Payable, noncurrent portion</td>
<td>$82,110</td>
</tr>
<tr>
<td>Mortgage Payable, net, noncurrent portion</td>
<td>$2,199,937</td>
</tr>
<tr>
<td><strong>Other Liabilities</strong></td>
<td>$64,498</td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
<td>$3,585,287</td>
</tr>
</tbody>
</table>

| Net Assets:                                 |              |
| Without donor restrictions:                 |              |
| Board designated for property and equipment | $31,866,712  |
| Board designated for accessions             | $244,827     |
| Undesignated                               | $161,049     |
| **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**

<table>
<thead>
<tr>
<th>REVENUE AND SUPPORT</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions</td>
<td>$2,263,652</td>
</tr>
<tr>
<td>Benefit events</td>
<td>$1,604,667</td>
</tr>
<tr>
<td>Less direct benefits to donors</td>
<td>($461,976)</td>
</tr>
<tr>
<td>Tuition and fees</td>
<td>$596,260</td>
</tr>
<tr>
<td>Government grants</td>
<td>$424,159</td>
</tr>
<tr>
<td>Membership</td>
<td>$379,268</td>
</tr>
<tr>
<td>Admissions</td>
<td>$164,856</td>
</tr>
<tr>
<td>Museum Shop</td>
<td>$166,556</td>
</tr>
<tr>
<td>Less cost of sales</td>
<td>($86,667)</td>
</tr>
<tr>
<td>Investment income, net of fees</td>
<td>$107,152</td>
</tr>
<tr>
<td>Unrealized loss on investments</td>
<td>($453,046)</td>
</tr>
<tr>
<td>Realized gain on investments</td>
<td>$96,404</td>
</tr>
<tr>
<td>Gifts in-kind</td>
<td>$265,290</td>
</tr>
<tr>
<td><strong>Total Revenue and Support</strong></td>
<td>$5,076,535</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>OPERATING EXPENSES</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program services:</td>
<td></td>
</tr>
<tr>
<td>Curatorial</td>
<td>$2,621,337</td>
</tr>
<tr>
<td>Education</td>
<td>$1,057,643</td>
</tr>
<tr>
<td>Museum Shop</td>
<td>$164,236</td>
</tr>
<tr>
<td><strong>Total program services</strong></td>
<td>$3,843,216</td>
</tr>
<tr>
<td>Supporting services:</td>
<td></td>
</tr>
<tr>
<td>Administration</td>
<td>$474,534</td>
</tr>
<tr>
<td>Development</td>
<td>$1,015,454</td>
</tr>
<tr>
<td><strong>Total supporting services</strong></td>
<td>$1,489,988</td>
</tr>
<tr>
<td><strong>Total operating expenses</strong></td>
<td>$5,335,204</td>
</tr>
<tr>
<td>Deficiency of revenues and support under operating expenses</td>
<td>($256,669)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NON-OPERATING EXPENSES</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deprecation</td>
<td>$811,288</td>
</tr>
<tr>
<td>Accessions of art</td>
<td>$105,000</td>
</tr>
<tr>
<td>Interest expense related to deferred financing costs</td>
<td>$12,154</td>
</tr>
<tr>
<td><strong>Total non-operating expenses</strong></td>
<td>$926,422</td>
</tr>
<tr>
<td>Changes in Net Assets</td>
<td></td>
</tr>
<tr>
<td><strong>Net Assets, beginning of year</strong></td>
<td>$39,883,000</td>
</tr>
<tr>
<td><strong>Net Assets, end of year</strong></td>
<td>$38,697,909</td>
</tr>
</tbody>
</table>
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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.

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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

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
PARRISH ART MUSEUM
Art. Illuminated.
279 Montauk Highway, Water Mill, NY 11976
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