60,981
TOTAL ATTENDANCE

1,753
RESIDENT BENEFITS MEMBERS

4,173
MUSEUM MEMBERS

18
EXHIBITIONS

141
NEW ACQUISITIONS

151
PERMANENT COLLECTION WORKS ON VIEW

72
CONCERTS, TALKS, FILMS, PROGRAMS

30,024
SOCIAL MEDIA FOLLOWERS

437
MOBILE APP USERS

734
EDITORIAL PLACEMENTS

66
SCHOOL & COMMUNITY PARTNERSHIPS

305
ARTS + LANGUAGE STUDENTS ENGAGED

375
ARTIST-IN-RESIDENCY STUDENTS

1,350
ACCESS PARRISH PARTICIPANTS

253
COLLABORATIVE & OUTREACH PROGRAMS

335
SCHOOL, GROUP, AND DOCENT-LED TOURS

81
WORKSHOP SESSIONS FOR ADULTS

114
FAMILY PROGRAMS AND VACATION WORKSHOPS
In 2019, the Parrish Art Museum continued its commitment to deepening and expanding community partnerships; presenting engaging, unique public programs; creating initiatives targeting underserved groups; organizing exhibitions that offered fresh scholarship on important artists and timely topics; and building its collection through the generosity of foundations, artists, and individuals. The Museum added 140 new paintings, photographs, and drawings in 2019, and more than 60 were on view.

We are truly grateful to The Saul Steinberg Foundation for its gift of 64 works by the artist, and to Louis K. and Susan P. Meisel, and Louis K. Meisel Gallery, Inc. for 13 important paintings including Photorealism masterpieces. The Museum’s photography collection was greatly enhanced through the gifts of 28 photographs by Anne Sager from Arlene Bujese, 13 works by Roy Nicholson from Dr. John E. and Carol Hunt, and 7 photographs from artist Thomas Joshua Cooper that he made in Southampton.

Critically acclaimed special exhibitions in 2019 included: Abstract Climates: Helen Frankenthaler in Provincetown, highlighting key examples of the artist’s work; Thomas Joshua Cooper: Refuge, featuring 49 photographs including 20 made along the coastal and inland waterways of New York; and Artists Choose Artists, the Museum’s triennial exhibition that highlights relationships among the East End’s multi-generational artist community. What We See, How We See presented seven thematic exhibitions based on the Permanent Collection, and innovative Parrish Road Show projects by Laurie Lambrecht and Candace Hill Montgomery brought the Parrish vision off-site, to Sag Harbor and Sagaponack.

The Museum’s programs schedule enriched the exhibition experience through interactive discussions with artists including Thomas Joshua Cooper, Jeremy Dennis, Eric Fischl, Laurie Lambrecht, and others; and presented engaging programs in partnership with Hamptons Doc Fest, Organización Latino-Americana (OLA), Dia Art Foundation, Bridgehampton Child Care and Recreational Center, Bridgehampton Chamber Music Festival, and others.

The Education department, in addition to a rich schedule of classes and workshops for children and adults, completed its fourth successful year of Access Parrish, reaching nearly 1,400 people through 8 community partnership. 2019 marked the launch of Art in Corrections—a pilot program at Suffolk County Correctional Facility in Riverhead, facilitated by our own teaching artists Monica Banks, Jeremy Dennis, Eric Dever, Laurie Lambrecht, Bastienne Schmidt, and Barbara Thomas.

We are grateful for everyone who supported the Museum in 2019—Our program and education funders and supporters of benefit events like the Midsummer Party, our dedicated, enthusiastic staff and Board of Trustees, more than 4,173 loyal Members, and over 61,000 visitors to the Museum and its programs. This participation validates the Mission of the Parrish and encourages us to continue to serve the community near and far.
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.

A COMMITMENT TO DEAI
In 2019, Museum-wide initiatives to increase Diversity, Equity, Access, and Inclusion (DEAI) comprised community engagement programs organized by the Education and Program departments; inclusion of artists from underrepresented groups in exhibitions and the collection; interpretation of works on view from diverse perspectives; and inclusive hiring practices and paid internships. The ArtsReach team continued to implement the action plan to further the mission of The Dorothy Lichtenstein ArtsReach Fund. The Parrish received two full-time, two-year ArtsReach Fellowships in the Education and Curatorial Departments thanks to great support from the New York Council on the Arts / Regional Economic Development Council (NYSCA / REDC).
WHAT WE SEE, HOW WE SEE
November 10, 2019–Spring 2021

What We See, How We See is a series of seven focused exhibitions that explores how artists see and interpret the world through their distinct image-making and narrative approaches. Multi-generational and multi-faceted, the exhibition presents nearly 125 works from the late 19th Century until today. Individual galleries based on specific themes feature paintings, works on paper, photographs, and sculpture, opening with artists Richard Prince, Dorothea Rockburne, and David Salle, among others.

Circles, Squares, and Squiggles explores abstract gestures through works by Jennifer Bartlett, Willem de Kooning, and Perle Fine; Portraits by Chuck Close, Till Freiwald and others reveal their subjects in larger-than-life paintings; and American Landscapes highlights work from the Parrish’s renowned holdings. Two galleries bring to light bodies of work by single artists, from the tragic-comic world view of Saul Steinberg (a major gift from The Saul Steinberg Foundation that comprises works on paper, wallpaper and fabric), to the joyful imagery of Tom Slaughter.

What We See, How We See has been made possible, in part, by the generous support of Barbara Slifka, Ellen Cantrowitz, and Garrett and Mary Moran.
2019 STUDENT EXHIBITION
February 9–March 10, 2019

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 2019 exhibition included work created by students in Artist-in-Residence workshops conducted in 2018–2019 by Jeremy Dennis.

The 2019 Student Exhibition and accompanying programs were supported, in part, by the Museum’s education initiatives funders, recognized in the Education section of this report.
EXHIBITIONS

RENA TE ALLER:  
THE SPACE BETWEEN MEMORY AND EXPECTATION  
March 24–July 28, 2019

A focused exhibition of works by Aller (German, b. 1960) illuminated her exploration of the interrelationship of romanticism, memory, and place through dynamic compositions rich with implied narratives. The exhibition featured 12 large-scale archival prints in a gallery installation specifically designed to present a compositionally unified environment.

*Renate Aller: The Space Between Memory and Expectation* was made possible, in part, by the support of Mary Sloane and Andrew Wallerstein, Belinda Buck Kielland, Lisa Burrell Baker, Krista and Michael Dumas, Janice Sarah Hope, Adam Miller Group, Marc Olivié and Marleen De Bode Olivié, and Michèle and Steven Pesner.

JEAN-LUC MYLAYNE: A MATTER OF PLACE  
March 24–July 28, 2019

Monumentally scaled photographs by Jean-Luc Mylayne (French, b. 1946), juxtapose natural and man-made, stillness and motion, calm and tension within poetic and mysterious photographs. The exhibition reflected the artist’s almost metaphysical approach to image-making.

THOMAS JOSHUA COOPER: REFUGE
May 5–July 28, 2019

Throughout his career, Thomas Joshua Cooper (American, b. 1946) has been preoccupied with water as a focal point for his abiding fascination with the landscape, historical and cultural geography, cartography, and the problems of picture-making. Thomas Joshua Cooper: Refuge featured more than 49 photographs, anchored by the 20 images Cooper made along the coastal and inland waterways and interior landscapes throughout the East End of Long Island’s North and South Forks, and Shelter Island. These pictures were framed by a precise selection of photographs made over the course of several years at sites along the Hudson River as it passes through Essex, Warren, Saratoga, Rensselaer, and Dutchess counties, and a select group from Connecticut, Maine, and Massachusetts, which Cooper includes to emphasize his notion of refuge, immigration and settlement. The images of the East End of Long Island were made during Cooper’s 10-day sojourn at the Parrish Art Museum in May 2016.

Thomas Joshua Cooper: Refuge, was made possible, in part, by the generous leadership support of Century Arts Foundation, Lannan Foundation, The Liliane and Norman Peck Fund for Exhibitions, The Mr. and Mrs. Raymond J. Horowitz Fund for Publications, Barbara Slifka, Linda Hackett and Melinda Hackett/ CAL Foundation, and Joyce Menschel. Public Funding provided by Suffolk County.
EXHIBITIONS

PARRISH ROAD SHOW 2019

CANDACE HILL MONTGOMERY: HILLS & VALLEYS
MAY 17–JUNE 16, 2019

Candace Hill Montgomery (American, b. 1945) makes weavings from a variety of fibers to create complex layers of allegories and fables that reference her own life and socio-political challenges—race, feminism, poverty, and the environment. For *Parrish Road Show*, she exhibited new works at the Sag Harbor Whaling & Historical Museum.

LAURIE LAMBRECHT: LIMN TO LIMB
OCTOBER 5–NOVEMBER 2, 2019

Laurie Lambrecht (American, b. 1955) presented a site-specific installation at The Madoo Conservancy, responding to Madoo’s trees, shrubs, and structural details painted in bright colors with large-scale fiber prints of tree bark, hand-knitted covers for stones, rocks, and trees, and weavings made of cut-up fabric prints from photographs of the gardens.

*Parrish Road Show: Candace Hill Montgomery: Hills & Valleys and Laurie Lambrecht: Limn To Limb* was made possible, in part, by the generous support of The Dorothy Lichtenstein ArtsReach Fund, established by Agnes Gund; Deborah Buck; Sandy and Stephen Perlinder; Jane Wesman and Donald Savelson; Leslie Rose Close; and Joni Sternbach.
EXHIBITIONS

MAYA LIN: BAY, POND, & HARBOR (LONG ISLAND TRIPTYCH)
June 20, 2019–April 2021

Using recycled cast silver, Maya Lin (American, b. 1959) captures the reflective, precious, and jewel-like quality of three landmark bodies of water on the East End of Long Island: Mecox Bay, Georgica Pond, and Accabonac Harbor.

The exhibition, Abstract Climates: Helen Frankenthaler in Provincetown, was made possible, in part, by the leadership support of Barbara Slifka, and Laura Lofaro-Freeman and James L. Freeman, with additional generous support from BNB Bank, GAGOSIAN, Ellen and Howard Katz, Meringoff Family Foundation, and Kim Heirston and Richard Evans.

ABSTRACT CLIMATES: HELEN FRANKENTHALER IN PROVINCETOWN
August 4–October 27, 2019

Abstract Climates: Helen Frankenthaler in Provincetown highlighted key examples of work by Helen Frankenthaler (American, 1928–2011) produced during summers spent in that coastal town and underscores their impact on her development as a painter. Beginning with work from the summer of 1950, the exhibition focused on the artist’s output from the late 1950s through 1971. Abstract Climates illuminated Frankenthaler’s exploration of the relationship between landscape and abstraction and offered new insights into the major role her work played in the development of Abstract Expressionism in America.
OptoSonic Echoes was an 8-channel sound installation at the Museum’s entrance, containing the voices and sounds of some of the 18 video and sound artists participating in the September 27 performance, OptoSonic Tea @ the Parrish. Both projects were conceived by OptoSonic Tea founders Katherine Liberovskaya and Ursula Scherrer, in collaboration with composer Michael J. Schumacher, and copresented with Harvestworks.

Artists: Benton C Bainbridge, Marcia Bassett, Ranjit Bhatnagar, Kit Fitzgerald, Andy Guhl, Shelley Hirsch, CHiKA, Chris Jordan (cj), Katherine Liberovskaya, LoVid, Laura Ortman, Ursula Scherrer, Emma Souharce, Shane Weeks.

Platform is an annual invitation to an artist or collective to consider the entire Museum as a potential site for works that transcend disciplinary boundaries, encouraging new ways to experience art, architecture, landscape.

Platform: OptoSonic Tea @ the Parrish was made possible, in part, by the generous support of the Swiss Arts Council Pro Helvetia, mediaThe foundation inc., and Sandy and Stephen Perlinder.
Artists Choose Artists is the Parrish Art Museum’s triennial exhibition that highlights the dynamic relationships among the multi-generational artist community of Long Island’s East End. The exhibition is designed to catalyze creative networks and encourage mentorship and conversations between artists at varying stages in their careers. Seven notable artists of the region who were named as jurors each selected two artists based on submissions and studio visits. The exhibition comprised the work of the jurors and artists, and included painting, sculpture, photography, prints, video, and mixed media.

2019 Jurors and Selected Artists: Lillian Ball with Scott Bluedorn and Janet Culbertson, Ralph Gibson with Tria Giovan and Thomas Hoepker, Valerie Jaudon with Janet Goleas and Bastienne Schmidt, Jill Moser with Mary Boochever and Dan Welden, Alexis Rockman with Irina Alimanestianu and Ronald Reed, Lucien Smith with Anne Seelbach and Mark William Wilson, Allan Wexler with Margaret Garrett and Priscilla Heine.

The Artists Choose Artists exhibition was made possible, in part, thanks to the generous support of Barbara Slifka; the Robert Lehman Foundation; Alexandra Stanton and Sam Natapoff; Fiona and Eric Rudin; The Evelyn Toll Family Foundation; Jacqueline Brody; Herman Goldman Foundation; Linda and Gregory Fischbach; Fred Schmeltzer; and a donor who wishes to remain anonymous.
Robert Bechtle (American, b. 1932)
Potrero Golf Legacy, 2012
Oil on linen
41 x 56 inches
Gift of Louis K. and Susan P. Meisel

Before the Journey, 1986
Pastel and colored pencil on board
39 x 58 inches
Gift of Louis K. and Susan P. Meisel

Tom Blackwell (American, 1938–2020)
Sagaponack Sunday, 2003
Oil on linen
48 x 72 inches
Gift of Louis K. and Susan P. Meisel

Anthony Brunelli (American, b. 1968)
Monument Square (Troy), 1997
Oil on linen
39 x 88 inches
Gift of Louis K. and Susan P. Meisel

Louisa Chase (American, 1951–2016)
Squall, 1982
Oil on canvas
72 x 84
Gift of Ben Chase

Chuck Close (American, b. 1940)
Ross, 1909
Polaroid print on aluminum
26 1/2 x 22 inches
Gift of Louis K. Meisel Gallery, Inc.

Elaine de Kooning (American, 1918–1989)
Untitled, 1974
Sumi ink on paper
24 ½ x 37 ½ inches
Gift of Arlene Bujese

Richard Estes (American, b. 1932)
Untitled (Buick Skylark), 1973
Gouache on paper
16 x 11 inches
Gift of Louis K. and Susan P. Meisel

Audrey Flack (American, b. 1931)
American Athena, 1989
Patinated and gilded bronze
37 1/2 x 14 1/2 x 12 inches
Gift of Louis K. Meisel Gallery, Inc

Robert Gniewek (American, b. 1951)
Al’s Diner # 2
Oil on canvas
24 x 36 inches
Gift of Louis K. Meisel Gallery, Inc

Jane Freilicher (American, 1924–2014)
Poppies and Peonies, n.d., Aquatint
37 x 36 1/2 inches
Gift of Lawrence DiCarlo

Clive Head (British, b. 1965)
View of the Vltava, 2004
Acrylic on paper
37 x 52 inches
Gift of Louis K. Meisel Gallery, Inc

Rashid Johnson (American, b. 1977)
Untitled Anxious Drawing, 2019
Oil on cotton rag
38 1/2 x 50 inches
Museum purchase with funds provided by the Collectors’ Circle and partial gift of the artist

Steven and William Ladd (American, b. 1977, 1978)
Hail Storm, 2018
Fiber, trinkets, pins, shredded paper, wheat starch, glue, and dye, on archival board
Gift of the artists

Charles Bell,
Before the Journey, 1986

PARRISH ART MUSEUM |
Laurie Lambrecht (American, b. 1955)
Bark Cloth, LongHouse, East Hampton 2016 #1, Completed 2019
Hand embroidered archival pigment print on linen
30 x 20 inches
Museum purchase, Mr. and Mrs. Bernard La Motte Fund

Bark Cloth, LongHouse, East Hampton 2016 #2, Completed 2019
Hand embroidered archival pigment print on linen
30 x 20 inches
Museum purchase, Mr. and Mrs. Bernard La Motte Fund

Richard McLean (American, b. 1934)
Standing Figures with Bag Lunch, 1980
Oil on canvas
43 x 56 inches
Gift of Louis K. and Susan P. Meisel

Candace Hill Montgomery (American, b. 1945)
I’ll Handle Hot to get Dist Entangled, 2018
Hand dyed, hand spin Navajo wool, silk and linen with ceramic hanger
22 x 21 inches
Gift of the artist

The Pink Pussyhatted’s Dark Blue Cambridge Mysteries, 2017 2018
Wool, cashmere, linen, Cotswold wool, Tencel and silk with brass hanger
24 x 23 1/2 inches
Museum purchase, Mr. and Mrs. Alfred Corning Clark Fund


Lindsay Morris (American, b. 1960)
Dignity, 2012
Archival pigment print
20 x 20 inches
Gift of the artist

Making Up, 2012
Archival pigment print
20 x 20 inches
Museum purchase, Harold C. Milch Fund

Ben Schonzeit (American, b. 1942)
Buffalo Bill, 1970
Acrylic on canvas
72 x 72 inches
Gift of Louis K. and Susan P. Meisel and Louis K. Meisel Gallery, Inc.

Theodoros Stamos (American, 1922–1997)
Untitled, ca. 1952
Oil on canvas
40 x 30 1/2 inches
Gift of Louis K. and Susan P. Meisel

Barthélémy Toguo (Cameroonian, b. 1967)
Homo Planta A, 2018
Watercolor ink on canvas
68 x 68 inches
Museum purchase with funds provided by Dorothy Lichtenstein

Leslie Wayne (American, b. Germany, 1953)
Twist 'n' Shout, 2007–08
Colored pencil and collages on Arches watercolor paper
96 x 40 inches
Gift of the artist
Thomas Joshua Cooper
(American, b. 1946)
Gifts of the Artist

Afternoon - Hurricane Fall - A back garden, the Shinnecock Indian Reservation, (South Fork) Suffolk County, Long Island, New York, 2016/2018
Gelatin silver print, hand toned and printed by the artist 20 x 24 inches

Midday - The Parrish Art Museum, Water Mill, Southampton Township, (South Fork) Suffolk County, New York, 2016/2018
Gelatin silver print, hand toned and printed by the artist 20 x 24 inches

“First Settlement” - Southampton, Southampton Township, (South Fork) Suffolk County, Long Island, New York, 2016/2018
Gelatin silver print, hand toned and printed by the artist 20 x 24 inches

“The Cut” - at the North Atlantic Ocean, Flying Point Beach, Water Mill, Southampton Township, (South Fork) Suffolk County, New York, 2016/2018
Gelatin silver print, hand toned and printed by the artist 20 x 24 inches

Noontime - The Shinnecock Canal, Hampton Bays, Southampton Township, (South Fork) Suffolk County, Long Island, New York, 2016/2018
Gelatin silver print, hand toned and printed by the artist 20 x 24 inches

Evening - Falling light - Great Peconic Bay, Robins Island, the Shinnecock Indian Reservation, (South Fork) Suffolk County, New York, 2016/2018
Gelatin silver print, hand toned and printed by the artist 20 x 24 inches

Roy Nicholson
(American, b. England, 1943)
Gifts of Dr. John E. and Carol Hunt

James Brooks, 1983
Gelatin silver print
8 x 10 inches

Robert Dash, 1983
Gelatin silver print
10 x 8 inches

Paul Davis, 1983
Gelatin silver print
10 x 8 inches

Elaine de Kooning, 1983
Gelatin silver print
8 x 10 inches

Willem de Kooning, 1983
Gelatin silver print
10 x 8 inches

Jimmy Ernst, 1983
Gelatin silver print
8 x 10 inches

Dan Flavin, 1983
Gelatin silver print
10 x 8 inches

Robert Gwathmey, 1983
Gelatin silver print
8 x 10 inches

Syd Solomon, 1983
Gelatin silver print
8 x 10 inches

Esteban Vicente, 1983
Gelatin silver print
8 x 10 inches

Adam, 1968
Mixed media assemblage on Masonite
48 x 48 inches
Gift of Veronica Atkins

Alfonso Ossorio
Recovery: The Hospital Drawings of Alfonso Ossorio, 1995
New York: Center for the Book Arts, 1995
Hardcover
17 5/8 x 16 7/8 x 2 1/2 (closed)
Gift of Arlene Bujese

Mel Ramos
Roma—Empress of the Ancient World
Oil on canvas
59 1/2 x 44 1/4 inches
Gift of Louis K. and Susan P. Meisel
### ACQUISITIONS

**Anne Sager**  
(American, b. 1930)  
*Gifts of Arlene Bujese*

<table>
<thead>
<tr>
<th>Artist</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
</tr>
</thead>
<tbody>
<tr>
<td>James Brooks</td>
<td>1980</td>
<td>Gelatin silver print</td>
<td>7 x 9 3/4 inches</td>
</tr>
<tr>
<td>James Brooks</td>
<td>1980</td>
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</tr>
<tr>
<td>James Brooks</td>
<td>1980</td>
<td>Gelatin silver print</td>
<td>7 1/2 x 9 1/2 inches</td>
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<td>James Brooks</td>
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<td>7 1/2 x 9 1/4 inches</td>
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<tr>
<td>Esteban Vicente</td>
<td>ca. 1980</td>
<td>Gelatin silver print</td>
<td>9 1/4 x 6 1/2 inches</td>
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<tr>
<td>Esteban Vicente</td>
<td>ca. 1980</td>
<td>Gelatin silver print</td>
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<tr>
<td>Esteban Vicente</td>
<td>ca. 1980</td>
<td>Gelatin silver print</td>
<td>9 5/8 x 7 inches</td>
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<td>Anna Sager, ca. 1980</td>
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<td>11 x 8 1/2 inches</td>
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<td>Anna Sager, ca. 1980</td>
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<td>Balcomb Greene, ca. 1980</td>
<td>Gelatin silver print</td>
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<tr>
<td>Fernando Botero, ca. 1980</td>
<td>Gelatin silver print</td>
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<tr>
<td>Elaine de Kooning, ca. 1980</td>
<td>Gelatin silver print</td>
<td>10 x 8 inches</td>
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<tr>
<td>Elaine de Kooning, ca. 1980</td>
<td>Gelatin silver print</td>
<td>11 x 14 inches</td>
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<td>Jimmy Ernst, ca. 1980</td>
<td>Gelatin silver print</td>
<td>10 x 8 inches</td>
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<tr>
<td>Jimmy Ernst, ca. 1980</td>
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<td>Jimmy Ernst, ca. 1980</td>
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<td>10 x 8 inches</td>
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<td>Jimmy Ernst, ca. 1980</td>
<td>Gelatin silver print</td>
<td>10 x 8 inches</td>
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<td>Alfonso Ossorio</td>
<td>ca. 1980</td>
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<td>6 x 4 3/4 inches</td>
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<tr>
<td>Alfonso Ossorio</td>
<td>ca. 1980</td>
<td>Gelatin silver print</td>
<td>6 x 4 3/4 inches</td>
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</table>

*Images of Anne Sager, Esteban Vicente, ca. 1980 and Elaine de Kooning, ca. 1980*
**Acquisitions**

**Saul Steinberg**
(Romanian-American, 1914–1999)

**Gifts of The Saul Steinberg Foundation**

- Birds and Insects, 1945
  Ink and pencil on paper (Strathmore)
  14 1/2 x 23 inches

- Untitled, 1945 1949
  Silk thread on linen fabric
  13 1/2 x 20 1/4 inches

- Untitled, 1949 1954
  Ink on paper
  14 1/2 x 23 inches

- Trains, 1950
  Wallpaper for piazza prints
  56 x 29 5/8 inches

- Aviary, 1950 1951
  Hand printed ink on cotton fabric
  90 x 36 inches

- Untitled, 1950 1960
  Blue ink and blue ink wash on paper
  5 1/2 x 8 7/8 inches

- Untitled, 1970
  Watercolor, pencil and colored pencil on Perrigot Arches
  22 1/4 x 19 1/4 inches

- Paris Opera, 1953
  Wallpaper
  62 x 30 inches

- Untitled, 1958 1960
  Ink and pencil on paper
  14 1/2 x 23 inches

- Untitled, 1959 1962
  Crayon and marker over pencil on cut brown paper bag
  11 3/4 x 8 3/4 inches

- Untitled, 1963
  Pencil, charcoal, gouache, varnish, and ink on cut and torn paper, newspaper, visiting card, and wallpaper on cardboard
  16 x 19 7/8 inches

- Untitled, 1963
  Pencil, gouache, colored pencil, rubber stamp, and charcoal on cut and torn paper and newspaper, on laid paper
  19 5/8 x 16 1/8 inches

- Untitled, 1965
  Ink, colored markers, pencil, crayon, and collage on paper
  20 1/4 x 15 1/2 inches

- Untitled, 1965 1967
  Ink on Strathmore
  22 7/8 x 14 3/8 inches

- Untitled, 1966 1973
  Oil over pencil on the reverse of cut preprimed canvas
  11 5/8 x 7 3/4 inches

- Untitled, 1967
  Ink, charcoal, embossing and rubber stamp on Strathmore
  19 x 24 7/8 inches

- Untitled, 1970 1975
  Multicolored wool thread on embroidery canvas
  17 1/4 x 23 1/4 inches

Saul Steinberg, Untitled, 1968
<table>
<thead>
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<th>Title</th>
<th>Year</th>
<th>Medium</th>
<th>Size</th>
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<tbody>
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<td>Untitled, 1968</td>
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<td>Rubber stamp and pencil on Arches</td>
<td>22 1/4 x 15 inches</td>
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<tr>
<td>Untitled, 1968</td>
<td></td>
<td>Rubber stamps, pencil, and colored pencil on paper</td>
<td>14 3/4 x 23 1/8 inches</td>
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<tr>
<td>Untitled, 1968</td>
<td></td>
<td>Colored pencil and pencil on paper</td>
<td>20 x 15 inches</td>
</tr>
<tr>
<td>Untitled, 1968</td>
<td></td>
<td>Pencil, ink, colored pencil, and rubber stamp on paper</td>
<td>13 3/4 x 21 3/4 inches</td>
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<tr>
<td>Untitled, 1969</td>
<td></td>
<td>Ink, pencil, crayon, colored pencil, charcoal, and rubber stamps on paper</td>
<td>14 1/2 x 23 inches</td>
</tr>
<tr>
<td>Untitled, 1969</td>
<td></td>
<td>Pencil, conte crayon, colored pencil and rubber stamp on paper</td>
<td>14 1/2 x 22 7/8 inches</td>
</tr>
<tr>
<td>Stencil, 1970</td>
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<td>Pencil and crayon on paper</td>
<td>23 x 14 1/2 inches</td>
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<tr>
<td>Untitled, 1970</td>
<td></td>
<td>Ink, watercolor, gouache, crayon, stencil, and pencil on paper</td>
<td>22 x 15 inches</td>
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<tr>
<td>Untitled, 1970</td>
<td></td>
<td>Colored pencil, crayon, and pencil on Strathmore</td>
<td>14 1/2 x 23 inches</td>
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<tr>
<td>Country Still Life, 1970</td>
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<td>Crayon and pencil on paper</td>
<td>14 1/2 x 23 inches</td>
</tr>
<tr>
<td>Untitled, 1965 1975</td>
<td></td>
<td>Pencil and crayon on paper torn from sketchbook</td>
<td>24 x 18 inches</td>
</tr>
<tr>
<td>Untitled, 1976 1990</td>
<td></td>
<td>Pencil and crayon on wood</td>
<td>5 1/2 x 11 1/2 x 1/2 inches</td>
</tr>
<tr>
<td>Untitled, 1972</td>
<td></td>
<td>Low relief sculpture: carved wood with pencil, etched tin, rubber stamps, gouache, oil, colored pencil, and etched brass on wood panel</td>
<td>16 3/4 x 24 1/8 x 3/4 inches</td>
</tr>
<tr>
<td>Untitled, 1974</td>
<td></td>
<td>Watercolor, pencil, rubber stamps on paper</td>
<td>15 x 22 1/4 inches</td>
</tr>
<tr>
<td>Untitled, 1974</td>
<td></td>
<td>Colored pencil and pencil on Strathmore folded in half</td>
<td>15 x 20 inches</td>
</tr>
<tr>
<td>Untitled, 1974</td>
<td></td>
<td>Conte crayon on paper</td>
<td>15 3/8 x 20 3/8 inches</td>
</tr>
<tr>
<td>Untitled, 1975</td>
<td></td>
<td>Conte crayon on paper</td>
<td>16 3/8 x 12 3/4 inches</td>
</tr>
<tr>
<td>Three Landscapes, 1976</td>
<td></td>
<td>Screenprint in colors, lithograph, drypoint on Dutch etching</td>
<td>29 1/4 x 21 1/2 inches</td>
</tr>
<tr>
<td>Three Landscapes, 1976</td>
<td></td>
<td>Watercolor, ink, rubber stamps, and pencil on paper</td>
<td>29 1/4 x 19 1/2 inches</td>
</tr>
</tbody>
</table>
ACQUISITIONS

Saul Steinberg
Gifts of The Saul Steinberg Foundation

Pistachio Still Life, 1979
Pencil, frottage, colored pencil, rubber stamp, and found drawing collage on F.J. Head handmade paper
18 5/8 x 23 7/8 inches

On Patchwork, 1979
Pencil, crayon, and colored pencil on paper
14 x 16 1/2 inches

Untitled, 1980
Colored pencil, pastel, pencil, crayon and rubber stamp on Strathmore folded in half
14 1/2 x 23 inches

Untitled, 1980 1985
Low relief sculpture: carved wood with crayon, colored pencil, ink, oil and colored pencil on paper mounted on wood panel
17 x 12 1/8 x 3/4 inches

Untitled, 1980 1986
Wood, marker, crayon, pastel and pencil on wood
3 1/8 x 8 7/8 x 1 7/8 inches

Untitled, 1950 1960
Ink, pencil, crayon, colored pencil, gouache and collage on MBM Ingres d’Arches
19 5/8 x 25 5/8 inches

Aldo, 1983
Black and white Xerox on paper, with hand drawing at left side
13 3/4 x 11 inches

Tino, 1984
Pencil and colored pencil on paper torn from sketchbook
11 x 14 inches

Untitled, 1985
Charcoal, pencil, and crayon on paper from sketchbook
17 x 14 inches

Self Portrait, 1985 1990
Pencil on paper folded in half
15 1/4 x 12 3/4 inches

Untitled, 1990
Marker, pencil, watercolor, collage, and colored pencil on paper
17 3/4 x 23 7/8 inches

Portrait of his niece Dana Roman, 1979
Pencil, crayon and colored pencil on paper
13 3/8 x 16 7/8 inches

Untitled, 1945 49
Silk thread on linen fabric
16 x 20 inches

Untitled (Amagansett Post Office), 1981
Offset lithograph on MBM Arches d’Ingres
25 5/8 x 19 5/8 inches

Untitled (Needlework profile of woman speaking in colored abstractions), 1960 1970
Cotton, polyester fabric with pencil and thread
17 x 18 inches

Untitled (Camera), ca. 1970 1990
Mixed media construction with plastic bottle, metal tops, hardware, paint, nails, and stain on wood
5 x 2 5/8 x 4 1/8 inches

Happy Birthday Papoose, 1975
Wood pencil case with pencils

Views of Paris, 1946 1949
Printed cotton
100 x 57 inches

Untitled, 1987
Crayon, colored pencil, and pencil on sketchbook paper
11 x 14 inches

Untitled, 1987
Crayon, colored pencil, and pencil on sketchbook paper
11 x 14 inches

Saul Steinberg, Untitled, 1980
TRAVELING EXHIBITIONS

KEITH SONNIER: UNTIL TODAY
New Orleans Museum of Art, New Orleans, Louisiana
March 15–June 2, 2019

PUBLICATIONS

THOMAS JOSHUA COOPER: REFUGE
Terrie Sultan, with essays by David Scott Kastan and Michael Pinto
First published in 2019 by the Parrish Art Museum and DelMonico Books●Prestel
104 pages $40.00 USD

OUTGOING LOANS

TARA DONOVAN: FIELDWORK
Smart Museum of Art, The University of Chicago, Chicago, Illinois
August 21, 2018–October 30, 2019

TARA DONOVAN: FIELDWORK
Smart Museum of Art, The University of Chicago, Chicago, Illinois
August 21, 2018–October 30, 2019

LARRY RIVERS:
AN AMERICAN-EUROPEAN DIALOGUE
Ludwig Museum, Koblenz, Germany
November 10, 2019–January 12, 2020

Larry Rivers (American, 1923–2002)
Boy in Blue Denim, 1955
Oil on canvas
53 1/4 x 38 inches

FACE TO FACE:
ARTISTS PAINTING ARTISTS
The Long Island Museum of American Art, History & Carriages, Stony Brook, New York
June 14–September 30, 2019

John MacWhinnie (American, b. 1945)
Portrait of Fairfield Porter, 1974
Oil on canvas
42 5/16 x 36 7/16 inches

WILLIAM MERRITT CHASE
Weber River - Entrance to Echo Canyon
Offset wood engraving
Plate: 6 1/4 x 9 1/4 inches; Sheet: 13 1/16 x 10 1/4 inches
Parrish Art Museum, Water Mill, N.Y., Littlejohn Collection, 1961.3.93

THOMAS MORAN DISCOVERS THE AMERICAN WEST
The Thomas & Mary Nimmo Moran Studio, East Hampton Historical Society, East Hampton, New York
June 29–November 9, 2019

All works by Thomas Moran (American, born England, 1837–1926)

Valley of the Babbling Waters, n.d.
Offset wood engraving
Plate: 8 15/16 x 12 13/16 inches; Sheet: 16 7/16 x 11 5/8 inches
Parrish Art Museum, Water Mill, N.Y., Littlejohn Collection, 1961.3.88

Colburn’s Butte in Kannaroo Canyon
Offset wood engraving
Plate: 10 5/16 x 7 15/16 inches; Sheet: 16 9/16 x 11 5/8 inches
Parrish Art Museum, Water Mill, N.Y., Littlejohn Collection, 1961.3.89

Weber River - Entrance to Echo Canyon
Offset wood engraving
Plate: 6 1/4 x 9 1/4 inches; Sheet: 13 1/16 x 10 1/4 inches
Parrish Art Museum, Water Mill, N.Y., Littlejohn Collection, 1961.3.93

The Narrows, North Fork of the Rio Virgin, Utah
Offset wood engraving
Plate: 10 3/8 x 7 15/16 inches; Sheet: 16 1/2 x 11 5/8 inches
Parrish Art Museum, Water Mill, N.Y., Littlejohn Collection, 1961.3.98

A Storm in Utah
Offset wood engraving
Plate: 10 3/8 x 7 15/16 inches; Sheet: 16 5/8 x 11 5/8 inches
Parrish Art Museum, Water Mill, N.Y., Littlejohn Collection, 1961.3.106

The exhibition Abstract Climates: Helen Frankenthaler in Provincetown inspired talks by art historian Alexander Nemerov and artist Clifford Ross, contemporary artists including Amy Sillman, historian Avis Berman, and a concert by Bridgehampton Chamber Music Festival. David Salle discussed his monumental paintings inspired by the Sistine Chapel, and curator talks addressed Fred W. McDarrah and William Merritt Chase.

Museum audiences had many opportunities to engage directly with artists in talks by six participants in Artists Choose Artists and Parrish Road Show. Jeremy Dennis gave a talk on Thomas Joshua Cooper and painter Eric Fischl shed light on Fairfield Porter. In collaboration with Dia Art Foundation, Jacqueline Humphries, Charline von Heyl, and Rachel Harrison discussed Humphries’s exhibition at Dan Flavin Art Institute in Bridgehampton.

Inter-Sections: The Architect in Conversation featured the short Home (1989) by Sandy Perlbinder and a conversation with architecture critic Paul Goldberger, architect James Merrell, and psychoanalyst Robbie Stein. Book signings included The Crisis of Connection with Pedro A. Noguera, in partnership with Bridgehampton Child Care and Recreational Center; Boom with Michael Shnayerson; Ballpark with Paul Goldberger and Ken Auletta; Mountain Intervals with artist Renate Aller; and On Color with author David Kastan and artist Byron Kim.

Our 16th annual partnership with Organización Latino-Americana (OLA) drew a large audience to Spanish-language tours and films; a short film program guest curated by Micaela Durand and co-presented with Sag Harbor Cinema explored our age of constant documentation; Black History Month featured 4 Little Girls, co-presented with Hamptons United Methodist Church, a performance of young dancers from Edge School of the Arts, live music, and an experimental film about the tragic Birmingham church bombing in 1963. Our second PubSci with Brookhaven National Lab focused on Sculpture, Sound, and Simulation with a panel of artists, a scientist, and a music professor, and Paul D. Miller, aka DJ Spooky.

OptoSonic Tea @ the Parrish was an evening-length performance by 18 international video projection and sound artists who interacted with the architecture and landscape of the Museum, organized by artists Ursula Scherrer, Katherine Liberovskaya, and composer Michael J. Schumacher.

We kicked off THAW (The Hamptons Arts Weekend) with a dance party by DJ TWILO. PechaKucha Night Hamptons, Salon Series classical concerts, and outdoor live music continued to be hugely popular.
The Education Department continued to develop initiatives that deepen relationships with adults, children, families, schools, and community organizations. *Access Parrish* provides visual art experiences for youth and adults with special needs and for individuals with Parkinson’s and Alzheimer’s Disease. In its fourth year, the program reached over 1,350 people through 67 specialized monthly programs in partnership with eight organizations.

In 2019, the Parrish successfully launched a pilot *Art in Corrections* program at Suffolk County Correctional Facility in Riverhead, working with teaching artists Monica Banks, Jeremy Dennis, Eric Dever, Laurie Lambrecht, Bastienne Schmidt, and Barbara Thomas. After school community programs expanded, with weekly workshops for our partners at The Retreat and Southampton Youth Association. Parrish educators collaborated with six public school teachers from regional schools to respond to new state standards and school priorities. The collaboration resulted in a collection-based curriculum using works from the Parrish collection to enhance visual art, critical thinking, and language skills in 300 students at three regional schools.
As part of the Museum’s annual *Artist-in-Residence* program, artists Irina Alimanestianu, Scott Bluedorn, and Bastienne Schmidt—featured in the special exhibition *Artists Choose Artists*—connected with over 300 students from seven schools during December 2019 and January 2020. The residency focused on each artist’s process and the conceptual focus in their practice. Student work created during the residencies and a video documenting the process will be included in the 2020 *Student Exhibition*.

Education continued its extensive schedule of classes, tours, and programs for all ages. Over 35 volunteer docents led a total of 153 gallery tours and 40 family tours as part of Open Studios. The Docent Advisory Committee planned educational workshop and excursions for the docents, including a trip to the Brookhaven National Lab and Thomas and Mary Nimmo Moran Studio.

The Parrish Art Museum’s educational programming is supported, in part, by The Stanley and Fiona Druckenmiller Fund, Institute of Museum and Library Services, The New York State Council on the Arts, with the support of Governor Andrew M. Cuomo and the New York State Legislature, Long Island Community Foundation, May and Samuel Rudin Family Foundation, Robert Lehman Foundation, The John J. McDonnell Margaret T. O’Brien Foundation, Patricia and David Rung, William Talbott Hillman Foundation, Bobbie Braun/The Neuwirth Foundation, and Town of Southampton. Additional support for the Parrish education programs is provided by the Museum’s annual Spring Fling benefit fundraiser.
Museum Members, loyal supporters and friends, help make the Parrish the vibrant and special community it is. These 4,173 individuals, households, and businesses support the Parrish through their annual giving, enabling the Museum to serve its mission. Members also comprise our core audience for programs, exhibitions, educational initiatives, and a wide array of community events. In appreciation, the Parrish provides Members with 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. We gratefully acknowledge the vital role and crucial support provided by our family of Members.

The Membership Department is committed to providing Members at all levels with special, unique programs, and diligently seeks new engaging experiences. In 2019, Giving Circle, Contemporaries Circle, and Business Members enjoyed insider events, such as private tours of New York and East End museum exhibitions, galleries, art shows, and private collections.

The Parrish Business Council, a volunteer committee of Business Members, launched two major fundraising events celebrating East End businesses. In February, Two Forks and a Cork, an evening of local wine and spirits tastings, hors d’oeuvres, music, and gallery tours, welcomed more than 250 guests and 23 new and returning sponsors.

In October, The Art of the Brew brought together 190 guests and 21 sponsors to celebrate great breweries, specialty food purveyors, and performing artists. In addition, the Business Council developed a robust calendar of professional development and networking events designed for culturally engaged business leaders.

2019 Business Council

2019 Contemporaries Circle Committee
Christine Berry, Berry Campbell – Contemporaries Circle Chair; Kurt Carstensen, AMG Parade; Kelcey Edwards, Iron Gate East; Heidi Lee Komaromi, HLK Art Group; Joseph Lesko, Global Capital Strategies; James Salomon, Salomon Contemporary; Susan Vecsey, Artist; Kara Winters, Eric Firestone Gallery
ENGAGEMENT

Drumming Circle during 2019 Community Day at the Museum. Photo: Tom Kochie.

EDUCATION COMMITTEE

Formed in 2016 and including educators, parents, community leaders, and artists, the Education Committee focuses on audience development and engagement by organizing and supporting Museum events for teachers, parents, and the community. The events 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. 2019 Education Committee: Sandy Perlbinder (Chair), Pamela Collins, Mark Antonio Smith, Anastasia Karloutsos, Eric Dever, Heather Evans, Robin Gianis, Barbara Thomas, Andrea Cote, Tom House, Barbara Sutton, Kerry Terry, Meg Mandell, Jennifer Senft, Sheila McLean, Georgette Grier-Key, Mary Lou Cohalan, Lee Harned.

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 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 Collector’s Circle: Stephen Abramson, Mark Black and Vimla Gupta, Jacqueline Brody, Deborah Buck, Ellen Cantrowitz, Lillian Cohen, Marcia Dunn, Leila Heckman, Michael Rubenstein, Marie Samuels, Fred Schmeltzer, Lyndley M. Schwab, Barbara Slifka, and Barbara Toll.

ARTSREACH

The Parrish applied for and received two two-year, full-time ArtsReach Fellowships in the Education and Curatorial Departments by the New York State Council on the Arts / Regional Economic Development Council (NYSCA / REDC). The ArtsReach team continued to implement the action plan resulting from retreats and ongoing conversations with staff, board members, and community leaders to further the mission of The Dorothy Lichtenstein ArtsReach Fund. Museum-wide initiatives to increase Diversity, Equity, Access, and Inclusion (DEAI) comprised community engagement programs organized by the Education and Program departments; inclusion of artists from underrepresented groups in exhibitions and the collection; interpretation of works on view from diverse perspectives; inclusive hiring practices; and paid internships.

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The Parrish organized four benefit events in 2019, hosting approximately 2,000 attendees and raising nearly $1.2 million for the Museum.

**SPRING FLING**
The first benefit of the calendar year welcomed approximately 300 guests for a social night of dancing, bidding in the silent auction, and enjoying time in the galleries.

**LANDSCAPE PLEASURES**
This leading garden and horticultural weekend in the Hamptons featured a symposium with speakers Eric Groft, Simon Johnson, and Noel Kingsbury, as well as tours of four private gardens in Bridgehampton and East Hampton. Clelia and Tom Zacharias hosted a private cocktail reception for Sponsor Level benefactors at their Southampton garden.

**THE MIDSUMMER PARTY**
The Museum’s most important fundraiser of the year brought together artists, philanthropists, business leaders, and art world guests, and honored philanthropists and longtime patrons Louise and Leonard Riggio, and artist Maya Lin, whose work was on view. Over 425 guests attended the event to celebrate the art and the artists of the East End. A sumptuous dinner on the Mildred C. Brinn Terrace was catered by Olivier Cheng Catering & Events and a décor featuring lush, verdant plants by Ron Wendt Design contributed to the evening’s success. The **Late Night Party**, chaired by Larry Milstein, welcomed honorary guest artist Shantell Martin, and drew scores of young patrons for dancing, drinks and desserts.

**SUMMER FAMILY PARTY**
A sixth annual outdoor event brought together young families for an afternoon of entertaining, educational, and inspirational activities with artists Michael Combs, Jeremy Dennis, Kathryn Lynch, and Paton Miller.
The Parrish Art Museum’s mission was brightly illuminated across all platforms in 2019 and we are proud of our accomplishments and bold new enterprises. We are dedicated to deepening our outreach to continue to offer aspirational and thought-provoking exhibitions, scholarly publications, forward-thinking educational initiatives, relevant and engaging public programs and through our commitment to social change. We are immensely grateful to the individuals, foundations, and government agencies for their support and participation to help advance our program and mission for an ever-broadening audience.

The Parrish is truly serving as the preeminent resource for cultural engagement for our community and a global audience for art. We have much to celebrate and build upon, especially now, when the arts matter more than ever in our lives to help transform, elevate and connect us.

To make a donation, or for further information, please contact Eliza Rand at (631) 283-2118 x 124. Donations can be made online at parrishart.org/join_give.

Thank you for your participation and being an integral part of the Parrish family!

**THANKS TO YOUR HELP, THE PARRISH:**

- Presented a vibrant series of special exhibitions in conjunction with new interpretations of works from our permanent collection
- Served hundreds of students through our school partnerships, including a student exhibition at the Parrish, and artist residencies.
- Produced a robust year-round schedule of unique public programs
- Grew our collaborations with neighbor organizations to provide enriching programs for visitors with varying needs, including Parkinsons, Alzheimers, or those with autism.
- Furthered our commitment to address issues of inclusion and social change through the artist’s voice.

Artist Jeremy Dennis with students in the galleries. Photo: Tom Kochie.
**DONORS TO THE COLLECTION**

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

Veronica Atkins  
Arlene Bujese  
Ben Chase  
Thomas Joshua Cooper  
Lawrence DiCarlo  
Dr. John E. and Carol Hunt  
Rashid Johnson  
Steven and William Ladd  
Laurie Lambrecht  
Louis K. Meisel Gallery, Inc.  
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Candace Hall Montgomery  
Lindsay Morris  
The Saul Steinberg Foundation  
Leslie Wayne

**BENEFIT EVENTS COMMITTEES**

We recognize the following individuals for their dedication to ensuring the success of the Museum’s annual benefit events.

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Mimi Shoai  
Nicole Slaine  
Zachary Weiss  
Alfonso Zamarripa
We are deeply grateful to those who lent their time and experience to further the Museum’s mission.

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*We mourn the loss of these friends and supporters in 2019

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The Parrish extends its deep appreciation to those who supported the Museum’s exhibitions, programs, and education in 2019.

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Mrs. Veronica Atkins / V. Atkins Foundation
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PARRISH ART MUSEUM |
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PARRISH ART MUSEUM | 31
DONOR RECOGNITION

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Christopher French
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Seth Tringale
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Cathy and James Wallick
Harriet and Ronald Weintraub
Carol & Michael Weisman Family
Charitable Trust
Nina and Gary Wexler
White Fences Inn
William Greenberg Desserts
Sheila Wolfe
Marie and Kenneth Wong
Eva Wyman
Laura and John Wynne
Jayne Young
*Includes annual contributions
and 2019 Capital Campaign
donations
STATEMENT OF FINANCIAL POSITION
AS OF DECEMBER 31, 2019

ASSETS

Current Assets:
Cash $ 771,899
Investments 2,494,619
Accounts receivable 45,296
Grants receivable 191,974
Contributions receivable, net, current portion 315,814
Prepaid expenses and other current assets 144,277
Inventory - Museum Shop 39,160
Total Current Assets 4,003,039

Contributions Receivable, net, noncurrent portion 417,761

Restricted Investments 3,870,229

Property and Equipment, net of accumulated depreciation of $5,578,774 and $4,880,724, respectively 33,517,598

Other Assets 96,815

Total Assets $41,905,442

LIABILITIES AND NET ASSETS

Current Liabilities:
Notes payable, current portion $ 713,888
Mortgage payable, net, current portion 313,323
Accounts payable and accrued expenses 287,324
Deferred revenue 313,530
Total Current Liabilities 1,628,065

Notes Payable, noncurrent portion 63,251

Other Liabilities 96,815

Total Liabilities 2,180,941

Net Assets:
Without donor restrictions:
Board designated for property and equipment 32,459,236
Board designated for accessions 197,667
Total net assets without donor restrictions 32,656,903
With donor restrictions 7,067,598

Total net assets 39,724,501

Total liabilities and net assets $41,905,442
## REVENUE AND SUPPORT:

<table>
<thead>
<tr>
<th>Revenue Source</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions</td>
<td>$3,785,552</td>
</tr>
<tr>
<td>Benefit events</td>
<td>1,239,974</td>
</tr>
<tr>
<td>Less direct benefits to donors</td>
<td>(450,354)</td>
</tr>
<tr>
<td>Tuition and fees</td>
<td>460,203</td>
</tr>
<tr>
<td>Government grants</td>
<td>440,531</td>
</tr>
<tr>
<td>Membership</td>
<td>356,851</td>
</tr>
<tr>
<td>Admissions</td>
<td>170,590</td>
</tr>
<tr>
<td>Museum Shop</td>
<td>173,803</td>
</tr>
<tr>
<td>Less: cost of sales</td>
<td>(70,283)</td>
</tr>
<tr>
<td>Investment income, net of fees</td>
<td>139,743</td>
</tr>
<tr>
<td>Unrealized gain on investments</td>
<td>488,951</td>
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<tr>
<td>Realized gain on investments</td>
<td>86,256</td>
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<tr>
<td>Other income</td>
<td>19,223</td>
</tr>
<tr>
<td>Gifts in-kind</td>
<td>193,719</td>
</tr>
</tbody>
</table>

**Total revenue and support** $7,034,759

## NON-OPERATING EXPENSES:

<table>
<thead>
<tr>
<th>Expense</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Depreciation</td>
<td>$825,672</td>
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<tr>
<td>Accessions of art</td>
<td>51,500</td>
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<tr>
<td>Interest expense related to deferred financing costs</td>
<td>12,134</td>
</tr>
</tbody>
</table>

**Total non-operating expenses** $889,306

## OPERATING EXPENSES:

### Program services:

<table>
<thead>
<tr>
<th>Service</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Curatorial</td>
<td>2,423,811</td>
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<tr>
<td>Education</td>
<td>1,005,648</td>
</tr>
<tr>
<td>Museum Shop</td>
<td>168,098</td>
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</tbody>
</table>

**Total program services** $3,597,557

### Supporting services:

<table>
<thead>
<tr>
<th>Service</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Administration</td>
<td>546,696</td>
</tr>
<tr>
<td>Development</td>
<td>974,608</td>
</tr>
</tbody>
</table>

**Total supporting services** $1,521,304

**Total operating expenses** $5,118,861

Excess of revenues and support over operating expenses 1,915,898