

An abstract watercolor painting featuring a mix of colors including yellow, blue, brown, white, and purple. The brushstrokes are visible and expressive, creating a layered and textured effect. The colors are blended and layered, with some areas appearing more saturated than others. The overall composition is non-representational and focuses on color and form.

PARRISH ART MUSEUM

ANNUAL REPORT 2022

METRICS

40,269

TOTAL ATTENDANCE

2,278

MEMBERS

21

EXHIBITIONS

124

ACQUISITIONS

(27 NEW ARTISTS ADDED TO THE COLLECTION)

50

CONCERTS, TALKS, FILMS

3,429

ON-SITE, IN-PERSON

PUBLIC PROGRAM ATTENDEES

470

EDUCATION PROGRAMS

6,172

EDUCATION PROGRAM PARTICIPANTS

46,631

SOCIAL MEDIA FOLLOWERS

(12% INCREASE IN INSTAGRAM FOLLOWERS)

1,120

NEWS AND EDITORIAL PLACEMENTS

2022 Acquisition:

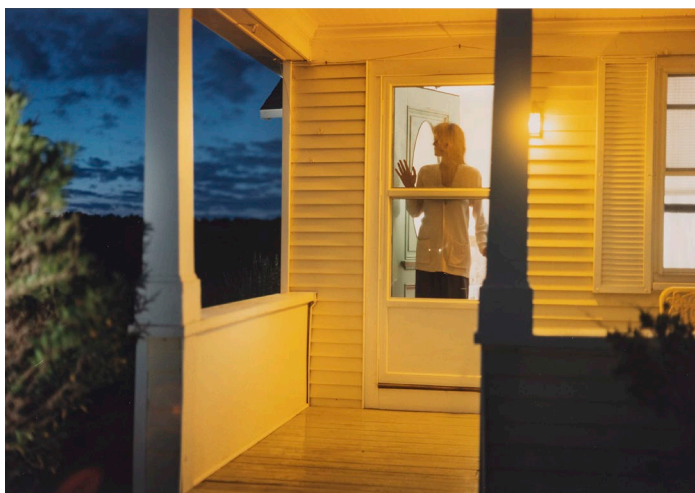
Right:

Philip-Lorca di Corcia, Noemi, 1987

Cover and below:

Richard Diebenkorn, Untitled, n.d.

(large detail; full image below)





Mónica Ramírez-Montagut, Ph. D.
Photo: Jenny Gorman

LETTER TO OUR FRIENDS

I was honored to be appointed Executive Director of the Parrish Art Museum in June, 2022, taking up the mantle from those who shepherded the Museum through challenging times, continuing initiatives that had been planned, and formulating new strategies for the future of this great institution.

In 2022, the Parrish returned to a full roster of public programs and events and expanded its exhibition schedule, deepening the connection between art, artists, and the many communities we serve. The Permanent Collection increased through 124 acquisitions, and we're especially grateful to Joy of Giving Something, Inc. for 83 new works, Sean Elwood and Yvonne Puffer who gifted 15 works, and Sean Scully. The Museum opened 10 new exhibitions including comprehensive surveys of work by major artists Jasper Johns, Mel Kendrick, and Esteban Vicente; and a bilingual presentation of *Kahlo: An Expanded Body*. Furthering our commitment to addressing social change, we presented mostly new work by 12 contemporary artists redefining justice with *Another Justice: US is Them*; work of six contemporary, women artists of color in *Set It Off*; and the offsite exhibition *Parrish Road Show* addressing the indigenous ancestral history of the Shinnecock Nation.

More than 9,500 guests attended forward-thinking education and public programs, including outreach to those with special needs including Alzheimer's Disease, Parkinson's Disease, dementia, and autism; festivals with community partners from regional BIPOC communities; and public programs in partnership with myriad cultural organizations.

Through the grassroots campaign "Who gets free admission to the Parrish Art Museum? Maybe YOU!" we promoted free access to the Museum for children, students, SNAP card recipients, veterans and active-duty military, members of the Shinnecock Nation, and residents and employees of the Southampton and Tuckahoe School Districts.

In 2022, we celebrated our 10th anniversary in the state-of-the-art facility designed by award-winning architects Herzog & de Meuron. We continued to utilize one of our most important exhibition spaces—the South façade visible from the Montauk Highway—for the site-specific building interventions *Work No. 2210: Everything is Going to be Alright* (2015) by Martin Creed, on view through March 2022, and *Remember Me* (2022) by Hank Willis Thomas which opened in May.

I am truly grateful for the monetary support we received in 2022—a tremendous vote of confidence from 1,583 members, 318 individuals, foundations, public entities, and corporations. To name just a few, they include The Estate of Mildred C. Brinn, The Harriet and Esteban Vicente Foundation, Arts and Letters Foundation, Imperfect Family Foundation, New York State Council on the Arts, Property Taxpayers of the Southampton School District and Tuckahoe Common School District, Bank of America, Dime Bank, and The Corcoran Group. Our supporters at all levels enable the Museum to continue to provide access to art and artists for the many communities we serve. Thank you!

Mónica Ramírez-Montagut, Ph. D.
Executive Director, as of June 27, 2022



Installation view of Mel Kendrick: *Seeing Things in Things*. Photo: Gary Mamay

EXHIBITIONS

COLLECTION-BASED EXHIBITIONS

MATERIAL WITNESS

NOVEMBER 2, 2020–APRIL 24, 2022

An exploration of artists' materials by Ross Bleckner, Simone Leigh (loan), Louise Nevelson, Donald Sultan.

XS (EXTRA SMALL)

APRIL 17, 2021–APRIL 3, 2022

Small works by Sydney Albertini, Will Barnet, Oscar Bluemner, David Burliuk, Louisa Chase, Arthur B. Davies, Joe Fig, Robert Gober, Joseph Glasco, Frederick Hammersley, Jasper Johns, Robert Kulicke, Sheridan Lord, Elizabeth Murray, John Opper, Raymond Parker, Betty Parsons, Lucio Pozzi, Aaron Shikler.

JOEL MEYEROWITZ, AFTERMATH: IMAGES FROM 9/11

SEPTEMBER 10, 2021–APRIL 3, 2022

Photographs taken by Meyerowitz at Ground Zero during the nine months after the attacks.

PICTURES IN PICTURES

NOVEMBER 18, 2021–APRIL 3, 2022

Art containing visual references to other works, by Otis A. Bullard, William Merritt Chase, Jane Freilicher, Li-Lan, Sheridan Lord, Paton Miller, Fairfield Porter, Henry Rittenberg, Larry Rivers, David Salle, Ben Schonzeit, Yinka Shonibare, Saul Steinberg, Joe Zucker.

ENCOUNTERS: RECENT ACQUISITIONS

NOVEMBER 18, 2021–APRIL 10, 2022

Darlene Charneco, Esly E. Escobar, Rachel Feinstein, Candace Hill Montgomery, Tomashi Jackson, Laurie Lambrecht, Barthélémy Toguo, Sara VanDerBeek, Frank Wimberley.

AN EXPANDED PORTRAIT: WORKS FROM THE PERMANENT COLLECTION

NOVEMBER 19, 2022–APRIL 2, 2023

In dialogue with *Kahlo: An Expanded Body*, the exhibition of women artists' exploration of self-representation and how women experience the world, included works from 1962–2017 by Mary Abbott, Sydney Albertini, Linda K. Alpern, Jennifer Bartlett, Audrey Flack, Joan Lyons, Mercedes Matter, Elizabeth Murray, Anne Sager, Joan Semmel, Joan Snyder, Cindy Sherman, Leslie Wayne, Cleonike Theodora Damianakes Wilkins, Lucy Winton.

AN EXPANDED MUSE: WORKS FROM THE PERMANENT COLLECTION

NOVEMBER 19, 2022–APRIL 2, 2023

In tandem with *Kahlo: An Expanded Body*, this exhibition provided insights into the role of family life in paintings by William Merritt Chase and photographs by his wife Alice Gerson, and expanded upon the inspiration for some of Chase's most notable works.



Installation View of *An Art of Changes: Jasper Johns Prints, 1960–2018*.
Photo: Gary Mamay

SPECIAL EXHIBITIONS

MARTIN CREED: WORK NO. 2210: EVERYTHING IS GOING TO BE ALRIGHT (2015)

MAY 19, 2021–MARCH 28, 2022

Installed on the south façade, the 70-foot-long neon sculpture of rainbow-hued text expresses Creed's desire to connect and provoke.

The Parrish extends special thanks to Hauser & Wirth for their participation and generosity in support of the installation of this project.

PETER CAMPUS: WHEN THE HURLY BURLY'S DONE

NOVEMBER 7, 2021–FEBRUARY 27, 2022

The seminal artist in the canons of new media and video art positioned his camera around Shinnecock Bay, resulting in six meditations on the beauty of the natural landscape.

VIRGINIA JARAMILLO: THE HARMONY BETWEEN LINE AND SPACE

NOVEMBER 7, 2021–FEBRUARY 27, 2022

Never-before-seen paintings and drawings completed over two years by the pioneering minimalist.

JOHN TORREANO: PAINTING OUTER SPACE/INNER SPACE, 1989 TO PRESENT

NOVEMBER 7, 2021–FEBRUARY 27, 2022

Large-scale paintings inspired by images recorded by the Hubble Space Telescope that incorporated gems to create space-like constellations.

STUDENT EXHIBITION

MARCH 12–APRIL 24, 2022



Kennedy Yanko, *Landscape I*, 2022. Paint skin and metal, 11 x 88 x 60.
Installation View as part of *Set It Off*. Photo: BFA/NYC

A 70-year tradition, the exhibition presented work in diverse media by over 1,000 students from schools on Eastern Long Island working with their art teachers, and a collaborative mural created by 250 students in workshops with Artist-in-Residence Eric Dever.

The 2022 Student Exhibition and accompanying programs were supported, in part, by property taxpayers from the Southampton School District and Tuckahoe Common School District.

AN ART OF CHANGES: JASPER JOHNS PRINTS, 1960–2018

APRIL 24–JULY 10, 2022

Organized by and drawn from the collection of the Walker Art Center, the six-decade survey of Johns's printmaking practice highlighted his experiments with familiar, abstract, and personal imagery through 90 works in intaglio, lithography, woodcut, linoleum cut, screen printing, and lead relief.

Major support for An Art of Changes: Jasper Johns Prints, 1960–2018 was provided by Judy Dayton and

the Prospect Creek Foundation. Additional support was provided by Robert and Rebecca Pohlad and Annette and John Whaley.

SET IT OFF

MAY 22–JULY 24, 2022

Curated by Racquel Chevrement and Mickalene Thomas—collectively known as Deux Femmes Noires—*Set It Off* brought together work by Leilah Babirye, Torkwase Dyson, February James, Karyn Olivier, Kameelah Janan Rasheed, and Kennedy Yanko. Often combining painting, sculpture, installation, sound, and language, each artist engaged the monumental, the site-specific, or the immersive in their practice.

Set It Off was generously supported by George Wells; Alexandra Stanton and Sam Natapoff; Susan and Timothy Davis; Sandy and Stephen Perlbin; Robin and Frederic Seegal; Carla Camacho, Lehmann Maupin; and Stephanie Horton.

REMEMBER ME

MAY 2022–MAY 2023

Remember Me (2022) by Hank Willis Thomas—a 55-foot neon sign installed on the Museum's south-facing façade—replicated a note on a vintage postcard handwritten by a young Black soldier during World War I. The first work presented as part of the exhibition *Another Justice: US Is Them, Remember Me* honors those who actively participate in society, but remain unrecognized or forgotten.

The Parrish Art Museum extends special thanks to Jack Shainman Gallery for their participation and generosity in support of the installation of this project.

SHINNECOCK MONUMENTS

JULY 4–SEPTEMBER 30, 2022

As part of *Another Justice: US Is Them*, the Museum activated the local Shinnecock Monuments from July through September with digital billboards by Indigenous artists Jeremy Dennis, Jeffrey Gibson, Koyoltzintli Miranda-Rivadeneira, and Marie Watt.

ANOTHER JUSTICE: US IS THEM | HANK WILLIS THOMAS AND FOR FREEDOMS

JULY 23–NOVEMBER 6, 2022

Hank Willis Thomas co-founded the artist coalition For Freedoms with Eric Gottesman, Michelle Woo, and Wyatt Gallery with the mission to model and increase creative civic engagement, discourse, and direct action. Twelve artists from the collective were invited to create *Another Justice: US Is Them* as a call to the community to reconvene and reconsider what justice can be in a time of imbalance.

The exhibition was made possible, in part, thanks to the generous support of Katherine Farley and Jerry Speyer; Alexandra Stanton and Sam Natapoff; Miyoung Lee and Neil Simpkins; Sandy and Stephen Perlbin; George Wells; Scott and Margot Ziegler; Nina Yankowitz; Caroline Hoffman; The Lumpkin-Boccuzzi Family; and Storm Ascher, Superposition Gallery. We are also grateful to Ben Brown Fine Arts, London, Hong Kong, Palm Beach; Jack Shainman Gallery, New York; Pace LA; and Pippy Houldsworth Gallery, London for their in-kind support. In an ongoing partnership with the Parrish, The Watermill Center invited For Freedoms for a residency from September 14 to October 7, 2022, as part of their Inga Maren Otto Fellowship for visual artists.

JOAQUÍN SOROLLA AND ESTEBAN VICENTE: IN THE LIGHT OF THE GARDEN

AUGUST 7–OCTOBER 16, 2022

Work by two Spanish painters revealed the influence of the light and color emanating from their gardens during their final creative periods. Sorolla designed the garden at his home in Madrid as a reflection of his creativity; Vicente and his wife Harriet cultivated an ever-changing field of color in their Bridgehampton garden.

The exhibition was presented in collaboration with the Museo de Arte Contemporáneo Esteban Vicente in Segovia, Ana Doldán de Cáceres, Director. The presentation at the Parrish Art Museum was supported by The Harriet and Esteban Vicente Foundation.

PARRISH ROAD SHOW: DENISE SILVA-DENNIS: WUNNE OHKE—THE RETURN TO GOOD GROUND

DEBUT OCTOBER 16, 2022

Wunne Ohke ("Good Ground") is the original Shinnecock placename of the Hampton Bays area. In her outdoor mural at the Sisters of St. Joseph Villa in Hampton Bays, Shinnecock artist Denise Silva-Dennis depicts the area's ancestral history through historic figures, sites, and language.

The exhibition was made possible, in part, by the generous support of Eastern Scaffolding & Shoring, Inc., Jane Wesman and Donald Savelson, and the Dorothy Lichtenstein ArtsReach Fund established by Agnes Gund. The Museum is grateful to Citarella for their in-kind support.

MEL KENDRICK: SEEING THINGS IN THINGS

NOVEMBER 6, 2022–FEBRUARY 19, 2023

Through more than 70 sculptures, photographs, and works in cast paper spanning five decades, the exhibition explored how Kendrick exploits the



Installation View of Kahlo:
An Expanded Body. Photo: Gary Mamay

essential properties of his selected medium to create sculptures that lay bare the process by which they were made. Organized by the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts, *Seeing Things in Things* offered a rare view of the adventurous artist.

The presentation of Mel Kendrick: Seeing Things in Things at the Parrish Art Museum was made possible, in part, thanks to the generous support of Dorothy Lichtenstein, Imperfect Family Foundation; William R. Peelle, Jr.; Fiona and Eric Rudin; Jack Shear; The Drawing Room, East Hampton; The Evelyn Toll Family Foundation; Agnes Gund; Linda Hackett and Melinda Hackett / CAL Foundation; David Nolan Gallery, New York; Sandy and Stephen Perlbin; Susan Dunlevy; Hugh J. Freund and Sandra Wijnberg; Francis J. Greenburger; Elliott and Mimi Meisel; John L. Thomson; Raymond J. Learsy; and Carol LeWitt.

KAHLO: AN EXPANDED BODY

NOVEMBER 19, 2022–APRIL 2, 2023

The groundbreaking investigation revealed the impact of iconic artist Frida Kahlo's dramatic medical history on her life and work. The fully bilingual exhibition provided new insight into the importance of the body to Kahlo as enduring source material for representational and metaphorical depictions of her physical and emotional life.

The exhibition was made possible, in part, thanks to the generous support of the Consulate General of Mexico in New York; Museo Frida Kahlo; ABC Medical Center; Museo Estudio Diego Rivera; Fiduciario Banco de México; Tony Bechara; The Deborah Buck Foundation; Yaffa Foundation; Mex-Am Cultural Foundation; Sam Natapoff and Alexandra Stanton; Yanina and Allan Spivack; Michael and Nina Stanton Foundation; Timothy and Susan Davis; and Kelli and James Stanton.

OUTGOING LOANS

THE NEW BEND

Organized by Hauser & Wirth, Los Angeles, CA
October 27–December 30, 2022

Tomashi Jackson (American, born 1980)

The Three Sisters, 2021

Acrylic, wampum dust, soil from the Parrish Art Museum grounds, a former potato field, on canvas, cotton textiles, paper potato bags, and paper bags with archival prints on PVC marine vinyl mounted on handcrafted walnut, Douglas fir, and redwood awning structure with brass hooks and gromets. 95 x 66 ½ x 12 ½ inches
Museum Purchase with funds provided by Ellen and Howard Katz

INTO THE LIGHT: WOMEN ARTISTS OF LONG ISLAND, 1800–2000

Organized by Long Island Museum, Stony Brook, NY
March 3–September 5, 2022

Jennifer Bartlett (American, 1941–2022)

Elements: 4 Earth, 1990

Pastel on paper, 31 ½ x 31 ½ inches

Gift of Dorothy Lichtenstein

Elements: 4 Fire, 1990

Pastel on paper, 31 ½ x 31 ½ inches

Gift of Dorothy Lichtenstein

Nell Blaine (American, 1922–1996)

Autumn Leaves and Plums, ca. 1955

Oil on canvas, 19 ¾ x 15 ¾ inches

Gift of D. Frederick Baker in Memory of Ronald G. Pisano

Lydia Field Emmet (American, 1866–1952)

Portrait of Cynthia Pratt, ca. 1919

Oil on canvas, 68 x 44 ⅞ inches

Gift of Mrs. William K. Laughlin

Audrey Flack (American, born 1931)

American Athena, 1989

Patinated and gilded bronze, 37 ½ x 14 ½ x 12 inches

Gift of Louis K. Meisel Gallery, Inc.

ACQUISITIONS

Berenice Abbott (American, 1898–1991)

Hardware Store Window, 1936

Gelatin silver print

15 ½ x 19 ¾ inches

Gift of Joy of Giving Something, Inc.

Adam Bartos (American, born 1953)

Gifts of Joy of Giving Something, Inc.

Untitled: Kosmos (B 587 – Igor Barmin's telephones),
1995–1999

Chromogenic print

41 ⅞ x 55 3 / 16 inches

Untitled: Kosmos (B 648a – Sergei Kryukov's memorabilia), 1995–1999

Chromogenic print

41 ⅞ x 55 3 / 16 inches

Untitled: Kosmos (B 782 – mock space station interior, IBMP), 1995–1999

Chromogenic print

42 3 / 16 x 55 ⅞ inches

Untitled: Kosmos (C 376b – Proton rocket at Khrunichev),
1995–1999

Chromogenic print

42 3 / 16 x 55 ⅞ inches

Untitled: Kosmos (C 384c – Soyuz descent module interior), 1995–1999

Chromogenic print

54 ⅝ x 40 ⅝ inches

Untitled: Kosmos (C 423b – TKS components, Machinostroeniya), 1995–1999

Chromogenic print

42 ⅞ x 55 3/16 inches

Deborah Buck (American, born 1957)

Holding Up the House, 2021

Acrylic, pastel, and ink on paper

45 x 51 inches

Gift of the Artist

Wynn Bullock (American, 1902–1975)

The Shore, 1966

Gelatin silver print

6 ½ x 9 ¼ inches

Gift of Joy of Giving Something, Inc.

Rudolph Burckhardt (American, born Switzerland,
1914–1999)

Gifts of Joy of Giving Something, Inc.

11 Curacao, 1942



Sean Scully, *Landline Brown Blue Bars*, 2015

Gelatin silver prints

4 7 / 16 x 7 inches mounted on a board 11 x 9 ¼ inches

Port of Spain, 1942

Gelatin silver prints

4 ¾ x 7 ¼ inches mounted on a board 10 ¼ x 8 ⅝ inches

Port of Spain, Trinidad, 1942

Gelatin silver prints

6 ½ x 4 ⅝ inches mounted on a board 10 ¾ x 9 1 / 16
inches

Harry Callahan (American, 1912–1999)

Cape Cod, 1972

Gelatin silver print

11 x 11 ¾ inches

Gift of Joy of Giving Something, Inc.

Paul Caponigro (American, born 1932)

Gifts of Joy of Giving Something, Inc.

Apple, New York City, 1964

Gelatin silver print

6 ½ x 7 ¾ inches

Cape Cod Window and Dried Plants, Mass., 1999

Gelatin silver print

11 x 14 inches

Aura (plate, gourd & shell), 1999

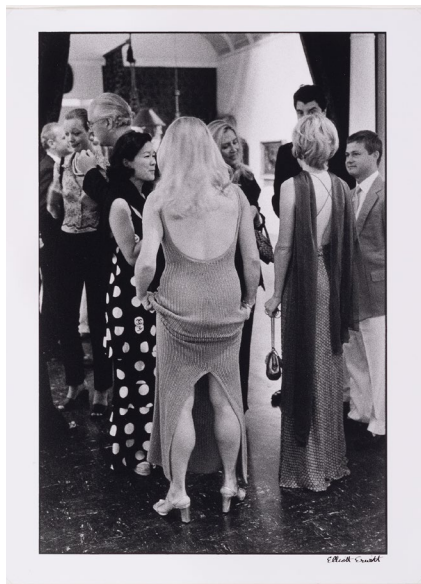
Gelatin silver print

11 x 14 inches

Gathering (black stones on marble), 1999

Gelatin silver print

14 x 11 inches



September (fruit harvest on platter), 1999
Gelatin silver print
11 x 14 inches

Kate Clark (American, born 1972)

Preoccupied, 2010

Fallow deer and mule deer hides, antlers, clay, foam, thread, pins, and rubber eyes
44 x 30 x 24 inches

Gift of Mónica Ramírez-Montagut

Pamela Council (American, born 1986)

Museum Purchase, Mrs. Robert Malcolm Littlejohn Fund
Let Go Byes Be Go Byes // We Never Dreamt of Labor I, 2022

Powder coated steel roller conveyor
72 x 47 x 2 ¾ inches

Let Go Byes Be Go Byes // We Never Dreamt of Labor II, 2022

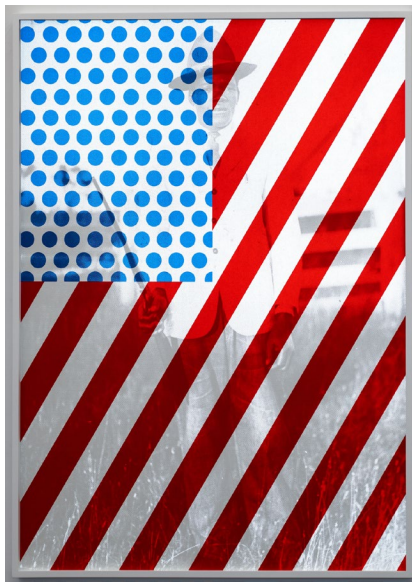
Powder coated steel roller conveyor
72 x 47 x 2 ¾ inches

Willem de Kooning (American, born Netherlands, 1904–1997)

Untitled (Drawing with Eyes Closed, Two Dogs), n.d.
Charcoal on paper
11 ¾ x 8 ½ inches
Gift of Dana Cranmer

Philip-Lorca di Corcia (American, born 1951)

Noemi, 1987
Chromogenic print
25 ¼ x 31 ½ inches
Gift of Joy of Giving Something, Inc.



Richard Diebenkorn (American, 1922–1993)

Untitled, n.d.
Watercolor and ink on paper
9 x 12 inches
Gift of Dana Cranmer

Harold Edgerton (American, 1903–1990)

Gifts of Joy of Giving Something, Inc.
Marine Organism, 1980
Chromogenic print
24 x 20 inches

Marine Organism, 1980
Chromogenic print
20 x 16 inches

Marine Organism, 1980
Chromogenic print
20 x 16 inches

Jimmy Ernst (American, born Germany, 1920–1984)

Untitled (In the morning light...), n.d.
Silkscreen
30 x 20 inches
Gift of Yvonne Puffer and Sean Elwood

Elliot Erwitt (American, born France, 1928)

Gifts of Joy of Giving Something, Inc.
East Hampton, 1975
Gelatin silver print
15 ¾ x 10 ¼ inches

Southampton, NY, 1997
Gelatin silver print
12 ½ x 8 ¾ inches

2022 Acquisitions

Left
Elliot Erwitt, *Southampton*,
NY, 1997

Right
Hank Willis Thomas, *Remember
Me (Amérique Forms in Space)*,
2022



2022 Acquisition: **Hiroshi Sugimoto**, *Tasman Sea, Ngarupupu*, 1990

Sandi Haber Fifield (American, born 1956)
Partial gifts of the Artist and Museum Purchase with funds provided by David Walentas in memory of Jane Walentas.
BE20_362 (From the Series, As Birdsongs Emerge), 2020
Unique archival pigment prints, collaged
32 x 23 inches

BE21_402 (From the Series, As Birdsongs Emerge), 2020
Unique archival pigment prints, collaged
32 x 21 ½ inches

BE20_357 (From the Series, As Birdsongs Emerge), 2020
Unique archival pigment prints, collaged
32 x 23 inches

Frank Gillette (American, born 1941)
Gifts of Joy of Giving Something, Inc.
Aperion #26, 1999–2000
Digital inkjet print
46 ¼ x 32 ¼ inches

HCE #88, 1999–2000
Digital inkjet print
46 ¼ x 32 ¼ inches

Gina Gilmour (American, born 1948)
Untitled, ca. 1985
Gouache on paper
9 ½ x 8 inches
Gift of Yvonne Puffer and Sean Elwood

Justine Hill (American, born 1985)
Paper Doll 4, 2015
Acrylic, pastel, and pencil on canvas wrapped wood
39 x 33 inches
Gift of Mark and Judy Bendnar

Bryan Hunt (American, born 1947)
Untitled (Airship), 1977
Graphite and linseed oil on linen backed paper

24 x 84 inches
Gift of Patterson Sims

Alfredo Jaar (Chilean, born 1956)
Searching from Gramsci, 2005
Digital inkjet print
19 x 13 inches
Gift of Joy of Giving Something, Inc.

Robert Jakob (American, born Germany, 1937)
Gifts of the Artist
Untitled, 2010
Watercolor on paper
36 ½ x 27 ½ inches

Untitled, 2010
Watercolor on paper
36 ½ x 27 ½ inches

Untitled, 2010
Watercolor on paper
36 ½ x 27 ½ inches

Untitled, 2010
Watercolor on paper
36 ½ x 27 ½ inches

The Guerilla Art Action Group

Jean Toche (American, born Belgium, 1932–2018)

Jon Hendricks (American, born 1943)

License Action, 1981

Manilla envelope with 10 printed cards for license to: burn books, scrap the Bill of Rights, silence dissent, pollute, kill, decide for yourself, speak, invoke God, read, make a living

2 ½ x 3 ½ inches

Gift of Yvonne Puffer and Sean Elwood

Ray Johnson (American, 1927–1995)

Untitled (Seven mail art enclosures), 1980–1981

Photocopies on bond printed in black

11 x 8 ½ inches

Gift of Yvonne Puffer and Sean Elwood

Koichiro Kurita

Rainy Dune, Cape Cod, MA, 1991

Gelatin silver print

20 x 24 inches

Gift of Joy of Giving Something, Inc.

Roy Lichtenstein (American, 1923–1997)

Gifts of Yvonne Puffer and Sean Elwood

Apple, 1981

Offset lithograph print in color on laminated pinback metal button

1 ¾ inches diameter



2022 Acquisition: **Richard Serra**, *Untitled*, 1993

The Oval Office (Clinton-Gore & #39;92), 1992
Offset lithograph printed in color on laminated pinback
metal button
1 ¾ x 2 ¾ inches

Suzanne McClelland (American, born 1959)

Perfect, 1993
Acrylic on sandpaper
11 x 9 inches
Gift of Yvonne Puffer and Sean Elwood

Joel Meyerowitz (American, born 1938)

The Fence, Truro, Cape Cod, 1976
Chromogenic print
23 ½ x 18 ½ inches
Gift of Joy of Giving Something, Inc.

Richard Misrach (American, born 1949)

White Man Contemplating Pyramid, 1989
Chromogenic print
30 x 37 inches
Gift of Joy of Giving Something, Inc.

Malcolm Morley (American, born Britain, 1931–2018)

Untitled, n.d.
Color lithograph
18 ½ x 22 ½ inches
Gift of Patterson Sims

Elizabeth Murray (American, 1940–2007)

We Meet Again, 2004
Lithograph printed in colors on Arches wove paper
Published by Lincoln Center for the Performing Arts, New York
(Printed by ULAE, West Islip, NY)
31 x 46 ⅞ inches
Gift of Yvonne Puffer and Sean Elwood

Avital Oz (Israeli, born 1942)

Sun, 2009
Handmade bricks
10 x 108 inches (diameter)
Gift of the Artist and Glynis Berry

Sylvia Plachy (American, born 1943)

Coney Island Winter, 1983
Gelatin silver print
12 ½ x 18 inches
Gift of Joy of Giving Something, Inc.

Alexis Rockman (American, born 1962)

Gifts of Joy of Giving Something, Inc.
The Farm, 1999
Oil and acrylic on canvas
2 panels, 96 x 120 inches overall

Patterns of Heredity, 2007

Oil and acrylic on fiberglass panel
72 x 144 inches

Sean Scully (Irish, born 1945)

Landline Brown Blue Bars, 2015
Oil on aluminum
85 x 75 inches
Gift of the artist

Joan Semmel (American, born 1932)

Untitled (Exhibition Poster), 1981
Offset lithograph
26 ⅞ x 20 ½ inches
Gift of Yvonne Puffer and Sean Elwood

Richard Serra (American, born 1938)

Untitled, 1993
Oil stuck on paper
11 ¾ x 8 ½ inches
Gift of Dana Cranmer

Alan Shields (American, 1944–2005)

c.b.a.r.l.a.a (odd)y. (odd)o., 1969
Silkscreen and pochoir on paper with sewing machine
stitch marks
18 x 17 ⅞ inches
Gift of Patterson Sims

Arlene Slavin (American, born 1942)

Intersections, 2012
Acrylic and pencil on canvas
72 x 72 inches
Gift of Arlene Slavin in honor of Alicia G. Longwell

Saul Steinberg (American, born Romania, 1914–1999)
The New Yorker: View of the World from 9th Avenue, 1976
 Offset lithograph
 42 x 29 ½ inches
 Gift of Yvonne Puffer and Sean Elwood

Hiroshi Sugimoto (Japanese, born 1948)
 Gifts of the Joy of Giving Something, Inc.
 All works: Photolithograph, 9 ½ x 12 inches
Caribbean Sea, Jamaica, 1980
Atlantic Ocean, New Foundland, 1982
Pacific Ocean, Oregon, 1985
Atlantic Ocean, Martha's Vineyard, 1986
Pacific Ocean, Iwate, 1986
Sea of Japan, Hokkaido, 1986
Sea of Japan, Oki, 1987
Sea of Japan, Oki, 1987
Sea of Japan, Oki, 1987
Atlantic Ocean, Cliffs of Moher, 1989
Atlantic Ocean, Cliffs of Moher, 1989
English Channel, Fecamp, 1989
Mediterranean Sea Cassis, 1989
Mediterranean Sea, Cassis, 1989
Mediterranean Sea, La Ciotat, 1989
Sea of Okhotsk, Hokkaido, 1989
Adriatic Sea, Gargano, 1990
Aegean Sea, Pilion, 1990
Aegean Sea, Pilion, 1990
Arctic Ocean, Nord Kapp, 1990
Arctic Ocean, Nord Kapp, 1990
Caribbean Sea, Yucatan, 1990
Ionian Sea, Santa Cesarea, 1990
Ionian Sea, Santa Cesarea, 1990
Ionian Sea, Santa Cesarea, 1990
Ionian Sea, Santa Cesarea, 1990
Irish Sea, Isle of Man, 1990
Irish Sea, Isle of Man, 1990
Marmara Sea, Silivli, 1990
Mediterranean Sea, Crete, 1990
Miltoan Sea, Sounion, 1990
Miltoan Sea, Sounion, 1990
North Sea, Berriedale, 1990
Norwegian Sea, Vesteraleen Island, 1990
South Pacific Ocean, Maraenui, 1990
South Pacific Ocean, Maraenui, 1990
South Pacific Ocean, Waihu, 1990
Tasman Sea, Ngarupupu, 1990
Tasman Sea, Ngarupupu, 1990
Tyrrhenian Sea, Amalfi, 1990
Tyrrhenian Sea, Positano, 1990
Bay of Biscay, Bakio, 1991
Bay of Biscay, Bakio, 1991
Black Sea, Inebolu, 1991
Black Sea, Oakbayir, 1991
Black Sea, Osuluce, 1991
Black Sea, Ozuluce, 1991
IBM Courtyard, Tokyo, 1991

Marmara Sea, Silivli, 1991
Marmara Sea, Silivli, 1991
South Pacific Ocean, Tearai, 1991

Hank Willis Thomas (American, born 1976)
Remember Me (Amérique Forms in Space), 2022
 UV print on retroreflective vinyl
 63 x 46 inches
 Museum Purchase, Mr. and Mrs. Robert F. Carney Fund

Raphael Vargas-Suarez Universal (Mexican, born 1972)
 Gifts of Yvonne Puffer and Sean Elwood
Space Station: Addition, 2000, 2000
 Electrostatic on acetate
 44 x 33 inches

Horizon: Horizon, 2004
 Ink on graph paper
 8 ½ x 11 inches

William Wegman (American, born 1943)
 Gifts of Yvonne Puffer and Sean Elwood
Fig.108 Man with Circulatory System, 1989
 Etching
 7 ¾ x 6 inches

Bat, 1989
 Etching
 7 ¾ x 6 inches

Jane Wilson (American, 1924–2015)
 Gifts of the Estate of Kathryn Graham
Gloxinia, Begonia, Petunia, 1970
 Oil on canvas
 50 x 70 inches

Mirrored Boxes, 1973
 Oil on canvas
 20 ¾ x 23 ¾ inches

Joe Zucker (American, born 1941)
 Gifts of the Daniel Weinberg Family
Painter's Rat I, 1977
 Ink and watercolor on paper
 18 x 24 inches

220 Club, 1977
 Ink and watercolor on paper
 18 x 24 inches

Gallos Peleas! (Cockfight), 1977
 Ink and watercolor on paper
 18 x 24 inches



Talk on the Museum's 10th Anniversary in Water Mill, NY, with Herzog & de Meuron Studio Director USA Philip Schmerbeck, and Senior Partner Ascan Mergenthaler; Hank Willis Thomas; Mónica Ramírez-Montagut, Ph.D. Photo: Tom Kochie

PUBLIC PROGRAMS

Each year, the Parrish develops a roster of thoughtfully curated programs that foster dialogue, engagement, and the enjoyment of art and culture within the Museum, including collaborations with artists, scholars, cultural organizations, schools, and many individuals. In 2022, the Museum presented 50 public programs including 19 lectures and conversations, 13 film screenings, 14 concerts and live performances; and curator-led tours attracting more than 3,400 attendees in-person and virtually. We continued programmatic collaborations with regional organizations including **OLA of Eastern Long Island** for the Spanish language *OLA Film Festival* screening of *The King of All The World*; **Bridgehampton Child Care & Recreational Center** for the *Black Film Festival*, screening *Neptune Frost* and *Hair, Locs, and Love*; **Hamptons Doc Fest** for screenings of *The Gardener*, *Kehinde Wiley: An Economy of Grace*, and *Bree Wray: Promise, Witness, Remembrance*; **Eastville Community Historical**

Society for a screening of *A Weapon of Choice: Inspired by Gordon Parks*; **Hamptons Jazz Fest** for outdoor summer jazz concerts; and **The Bridgehampton Chamber Music Festival** for a classical concert on the Terrace.

Other notable programs include the quarterly *PechaKucha Night Hamptons*; six intimate *Salon Series* concerts guest curated and supported by Louis K. Meisel; and lectures and conversations including: a panel for the 10th anniversary of the building in Water Mill with Executive Director Mónica Ramírez-Montagut, artist **Hank Willis Thomas**, and **Ascan Mergenthaler** and **Phil Schmerbeck**—the Herzog & de Meuron architects who designed the building; conversation with artist and curator **Cristina Kahlo** and Ramírez-Montagut; and several talks with artist **Mel Kendrick** and Deputy Director of Curatorial Affairs Corinne Erni, **Nancy Princenthal**, and **Carroll Dunham**, respectively.

Friday Nights were made possible in part by Presenting Sponsor Bank of America. Additional Support is provided by Weill-Cornell Medicine – Southampton and The Corcoran Group. *Salon Series* was generously supported by Louis K. and Susan P. Meisel, Sandy and Stephen Perl binder, and the Jeanette and H. Peter Kriendler Charitable Trust and sponsored by Yamaha Artist Services, Inc.



Jacques Schwarz-Bart and his Afro-Caribbean Futuristic Jazz Quintet, as part of Hamptons Jazz Fest collaboration. Photo: Tom Kochie



Student Exhibition opening. Photo: Tom Kochie



Alzheimer's Disease Resource Center Paint with the Parrish

EDUCATION

The Education Department strengthened connections with the community and *Parrish Access* audiences through onsite, offsite, and hybrid formats. The team led 470 tours, workshops, camp sessions, performances, and classes for 6,200 individuals. Partner organizations included the **Center for Parkinson's Disease at Stony Brook Southampton Hospital**, **East End Disability Associates**, **Southampton Fresh Air Home**, **The Retreat**, **Southampton Youth Association**, **Project Most**, **the Southampton, Tuckahoe, Hampton Bays, and East Hampton School Districts**, and others listed below.

In the annual *Artist-in-Residence* program, local youth worked in person with practicing artist **Eric Dever**, who led more than 250 students from six schools and community organizations in his workshop *A Visual Conversation*. The students' exploration of techniques and alternative methods for painting culminated in a large scale work featured in the annual *Student Exhibition*.

Access Parrish programs provided onsite and online workshop experiences for intellectually and developmentally disabled individuals, those on the autism spectrum, and visitors with dementia and their care partners. The **Alzheimer's Disease Resource Center** program returned to the Museum in October for the first time since March 2020. Through the organization **New Hour for Women and Children-LI**, *Arts in Corrections* served women incarcerated at the **Suffolk County Correctional**

Facility in Riverhead via weekly art making workshops.

The Community Summer Program brought visual art activities to myriad sites, serving 130 children in Southampton Public School's **STAR** summer program over four weeks, 90 students at the **Bridgehampton Child Care & Recreation Center**, and youth in the **Flying Point Foundation** for Autism Summer Camp.

The Parrish Art Museum's educational programming—including Artist-in-Residence, the 2022 Student Exhibition, and Access Parrish—was supported, in part, by property taxpayers from the Southampton School District and Tuckahoe Common School District with additional funding from Milford D. and Janice B. Gerton Arts and Letters Foundation; Bobbie Braun The Neuwirth Foundation; May and Samuel Rudin Family Foundation; Dime Community Bank; The John J. McDonnell Margaret T. O'Brien Foundation; Louis K. and Susan P. Meisel; The Long Island Community Foundation; Sandy and Stephen Perlinder; Luck A. Sarsfield, III; a donor who wishes to remain anonymous; The Jeannette and H. Peter Kriendler Charitable Trust; and the Town of Southampton. Additional support for education initiatives was provided by the Museum's annual Spring Fling and Midsummer Party benefit events.



Another Justice: US Is Them opening reception. Photo: Jessica Dalene



2022 Midsummer Dinner. Photo: David Benthall, BFA/NYC

MEMBERSHIP

In 2022 the Museum averaged 1,583 total members, including resident benefits members, welcomed 250 new Members, and increased Business Membership by over 70%. Museum Members help make the Parrish a vibrant and dynamic community, accounting for 64% of public programs attendance.

Two high-tier Membership levels launched in 2022, opening the door to enhanced experiences and greater engagement with the Museum and its Executive Director, curators, and artists. Contributions of \$5,000 for a Parrish Circle Membership and \$10,000 for Director's Council yield exclusive benefits including insider briefings with the Executive Director, special director/chief curator/artist-led tours, and myriad art-related high-end exclusive events hosted by the Museum on-site and off-site including New York and Miami. Revenue from these premium Membership levels supports the Museum's growing and ambitious schedule of programs and exhibitions year-round.

Members in the Parrish Contemporaries Circle had guided tours with Museum's curators and attended two off-site tours and socials—a winter event in New York and a summer event in Sag Harbor. The Parrish Business Council hosted *Two Forks and a Cork* in mid-May, welcoming over 225 attendees who enjoyed tastings from six local food establishments and six wineries. Five business events brought professionals together around the fundamentals of social media, employee well-being, the art of empowerment, and business success post-COVID.

BENEFIT EVENTS

For the first time since 2020, the Parrish presented its entire slate of Benefit Events. The annual *Midsummer Dance and Midsummer Dinner* on July 8 and 9, chaired by Laurence Milstein (Dance) and Deborah F. Bancroft and Preston T. Phillips (Dinner), drew more than 500 attendees. Honoring artists **Mickalene Thomas** and **Racquel Chevremont**, and art collector and philanthropist **Miyoung Lee**, the events raised more than \$1 million for the Museum.

Spring Fling, our benefit that supports education programs, returned after a two-year hiatus with a sold-out event on April 30. In June, *Landscape Pleasures* hosted speakers **Laurie Olin**, **David Hocker**, and **Joe Wahler** during the *Saturday Morning Symposium*, followed by a cocktail party at a private residence for sponsors and invited guests; and Sunday self-guided tours of five private gardens on the South Fork. At the *Summer Family Party* on August 21, guests of all ages enjoyed the National Circus Project and family-friendly fare.

DONOR RECOGNITION

The Parrish extends its deep appreciation to those who supported the Museum's exhibitions, programs, and education initiatives in 2022.

\$80,000–\$100,000+

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2022 Acquisition: **Arlene Slavin**, *Intersections*, 2012

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Marissa Vosper
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2022 Acquisition: **Willem de Kooning**, *Untitled (Drawing with Eyes Closed, Two Dogs)*, n.d.

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2022 Acquisition: **Berenice Abbott**, *Hardware Store Window*, 1936

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The Parrish is grateful for the hundreds of supporters who made gifts under \$1,000.

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FINANCIAL REVIEW

ASSETS

Current Assets

Cash	\$2,292,438
Investments	\$3,176,681
Accounts receivable	\$38,743
Grants receivable	\$205,097
Contributions receivable, net, current portion	\$215,760
Prepaid expenses and other current assets	\$53,853
Inventory - Museum Shop	\$66,444
Total Current Assets	\$6,049,016

Contributions Receivable, net, noncurrent portion \$125,403

Restricted Investments \$3,870,229

Property and Equipment, net of accumulated depreciation of \$7,275,976 and \$6,413,116, respectively \$32,067,841

Other Assets \$151,082

Total Assets **\$42,263,571**

LIABILITIES AND NET ASSETS

Current Liabilities:

Notes payable, current portion	\$0
Mortgage payable, net, current portion	\$37,397
Accounts payable and accrued expenses	\$292,265
Deferred revenue	\$254,030
Total Current Liabilities	\$583,692

Mortgage Payable, noncurrent portion \$1,389,398

Other Liabilities \$151,082

Total Liabilities **\$2,124,172**

Without donor restrictions: \$30,641,046

Board designated for property and equipment Board designated for accessions \$121,205

Undesignated \$1,953,821

Total net assets without donor restrictions \$32,716,072

With donor restrictions \$7,423,327

Total net assets **\$40,139,339**

Total liabilities and net assets **\$42,263,571**

FINANCIAL REVIEW

REVENUE AND SUPPORT

Contributions	\$2,528,143
Benefit events	\$1,181,210
Less direct benefits to donors	(339,258)
Tuition and fees	\$425,362
Government grants	\$1,064,038
Membership	\$239,880
Admissions	\$185,404
Museum Shop	\$106,798
Less: cost of sales	(3,706)
Investment income, net of fees	\$80,817
Unrealized gain on investments	\$240,509
Realized gain on investments	\$159,327
Other income	\$343,451
Gifts in-kind	\$88,000
Total Revenue and Support	\$6,299,975

OPERATING EXPENSES

Program services	
Curatorial	\$2,263,441
Education	\$851,139
Museum Shop	\$118,892
Total program services	\$3,233,472
Supporting services	
Administration	\$462,090
Development	\$709,845
Total supporting services	\$1,171,935
Total operating expenses	\$4,405,407

Excess of revenues and support over operating expenses	\$1,894,568
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NON-OPERATING EXPENSES

Depreciation	\$862,860
Accessions of art	\$74,700
Interest expense related to deferred financing costs	\$1,166
Total non-operating expenses	\$938,726
Changes in Net Assets	\$955,842
Net Assets, beginning of year	\$39,183,557
Net Assets, end of year	\$40,139,399

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2022 DOCENTS & VOLUNTEERS

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

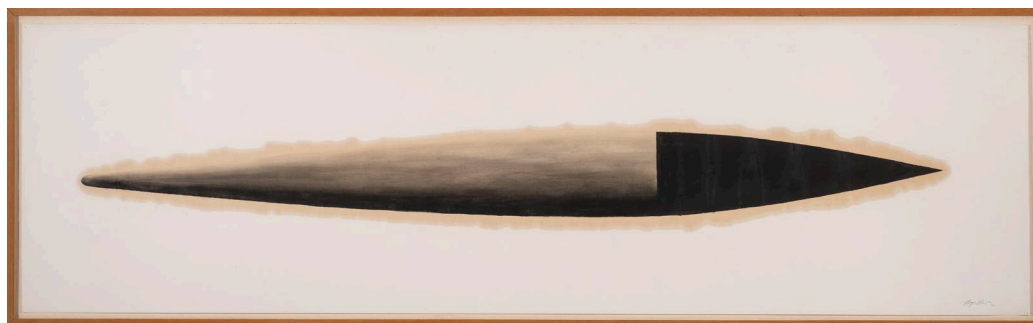
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2022 Acquisition: **Bryan Hunt**, *Untitled (Airship)*, 1977

MISSION STATEMENT

Inspired by the natural setting and historical artistic community of Long Island's East End, the Parrish Art Museum celebrates its legacy through a distinctive contemporary lens and socially conscious global context. The Parrish illuminates the creative process and how art, architecture, and design transform our experiences and our communities, and how we relate to the world. Access to relevant cultural engagement, artistic inspiration, a natural environment, and architectural ingenuity characterizes the museum experience as a unique destination for the region, the nation, and the world.



Hank Willis Thomas, *Remember Me*, 2022. White neon with black painted front, 95 x 624 1/2 inches.
Courtesy the Artist and Jack Shainman Gallery, New York. © Hank Willis Thomas.
Installation View as part of *Another Justice: US Is Them*. Photo: Gary Mamay



PARRISH ART MUSEUM

279 Montauk Highway, Water Mill, NY 11976

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Water Mill NY

Monday, Thursday, Saturday, & Sunday | 11 AM – 5 PM

Friday | 11 AM – 8 PM

Closed Tuesday and Wednesday

Museum Grounds: Open every day | 11 AM – 5 PM

Support

The Parrish Art Museum's programs are made possible, in part, by the New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature, and by the property taxpayers from the Southampton School District and the Tuckahoe Common School District.