



PARRISH ART MUSEUM

ANNUAL REPORT 2024



Installation view of Carmen Herrera: Estructuras Monumentales. Photo: Gary Mamay.

METRICS

47,965
TOTAL ATTENDANCE

22
EXHIBITIONS

134
ACQUISITIONS
(28 NEW ARTISTS ADDED
TO THE COLLECTION)

463
EDUCATION PROGRAMS

8,523
EDUCATION PROGRAM
PARTICIPANTS

2,053
MEMBERS

2,868
ON-SITE, IN-PERSON
PUBLIC PROGRAM ATTENDEES

45
CONCERTS, TALKS, FILMS,
AND TOURS

56,586
SOCIAL MEDIA FOLLOWERS

1,800+
NEWS AND EDITORIAL
PLACEMENTS

LETTER TO OUR FRIENDS

2024 was an exciting year of creative ambition at the Parrish. This past year deepened our mission to present thought-provoking exhibitions and dynamic programs.

We forged meaningful connections between artists and audiences through exhibitions that reflected diverse perspectives. A highlight was *Sam Moyer: Ferns Teeth*. Other celebrated exhibitions included *Eddie Martinez: Buflies*, *KAWS: TIME OFF*, and *Julia Chiang: The Glows and The Blows*. *FRESH PAINT*, our new collaboration with The FLAG Art Foundation, featured works by Lauren Halsey and Derrick Adams. Outdoors, we debuted *Carmen Herrera: Estructuras Monumentales*, and *Rafael Lozano-Hemmer: Collider*, a public art commission on the façade that translated cosmic radiation into waves of light.

Exhibitions spanned genres and generations—from *Beyond the Horizon*, featuring women artists examining landscape, to *Across the Avenues*, which offered a fresh look at Fairfield Porter’s cityscapes. We explored figuration through *Beyond Reality: Paintings and Drawings by Bertrand Meniel*, *A New Subjectivity 1979/2024*, and *Audrey Flack: Mid-Century to Post-Pop Baroque*. Global perspectives came through *Simón Vega: Tropical Space Castaways* and *The Art of Food*, from the Jordan Schnitzer Family Foundation.

Public engagement remained central. We presented 45 programs in 2024, including talks with East End artists Alice Aycock, Nanette Carter, and Donald Sultan. We welcomed Christy Turlington Burns from *Every Mother Counts* for a screening of *Giving Birth in America* in conversation with artists Sam Moyer and Julia Chiang. Through *ACCESS PARRISH*, we continued specialized programming for visitors with disabilities, including workshops and tours for individuals with Alzheimer’s and Parkinson’s, in collaboration with regional agencies.

Our education and public programs reached over 10,000 people. We collaborated with Hamptons Jazz Fest, Jazz at Lincoln Center, Hamptons Doc Fest, and the Bridgehampton Child Care & Recreational Center. The annual *Student Exhibition* showcased 1,000 young artists from over 50 local schools.



Mónica Ramírez-Montagut, Ph.D. Photo: Lisa Tamburini.

Free admission remained available to students, children, veterans, SNAP recipients, Shinnecock Nation members, and residents of the Southampton and Tuckahoe school districts.

None of this is possible without our donors. We are grateful to our 2024 major contributors, including: Bank of America; Catherine and Bill Carmody; Amanda and Glenn Fuhrman; Amy and Steven Horowitz; Andrea Pemberton and CJ Follini; Sandy and Stephen Perl binder; Andrew and Charlotte Pilaro; Residents of Southampton School District; Emmanuel Roman; Robin and Frederic Seegal; Alexandra Stanton and Sam Natapoff; Andrea and Ejim Achi; Tony Bechara; Yanina Fuertes; Lisa and Mitchell Green; Notoya Green and Fred Mwangaguhunga; Aliya and Aren LeeKong; Milford D. and Janice B. Gerton / Arts and Letters Foundation; Michéle and Steven Pesner; Barrie Roman and Henry Richardson; The Rosenkranz Foundation; Skarstedt, New York; George Wells and Manfred Rantner; and Wells Group of New York. Now more than ever, we depend on your support. Thank you!

Mónica Ramírez-Montagut, Ph.D.
Executive Director



Installation view of *Artists Choose Parrish, Part III*. Photo: Gary Mamay.

EXHIBITIONS

ARTISTS CHOOSE PARRISH

Celebrating the Museum’s 125th anniversary in 2023 through early 2024, this landmark exhibition honored the East End’s rich artistic legacy and brought greater attention to major artists working here today. 41 renowned artists with deep local roots selected works from the Parrish Art Museum’s permanent collection to be shown along with their own.

PART I | APRIL 16–AUGUST 6, 2023 & APRIL 30–JULY 23, 2023

Tony Bechara, Ross Bleckner, Nanette Carter, Pamela Council, Jeremy Dennis, Eric Fischl, Robert Gober, Mary Heilmann, Claude Lawrence, Robert Longo, Eddie Martinez, Sam Moyer, Enoc Perez, Ugo Rondinone, Cindy Sherman, Leslee Stradford, Michelle Stuart, Hank Willis Thomas, Nina Yankowitz, Joe Zucker

PART II | AUGUST 20, 2023–FEBRUARY 4, 2024

Marina Adams, Alice Aycock, Vija Celmins, Rachel Feinstein, Ralph Gibson, Sheree Hovsepian, Suzanne McClelland, Alix Pearlstein, Ned Smyth, Donald Sultan, John Torreano, Stanley Whitney

PART III | OCTOBER 29, 2023–FEBRUARY 18, 2024

Richard Aldrich, Joanne Greenbaum, Virginia Jaramillo, Rashid Johnson, KAWS, Mel Kendrick, David Salle, Sean Scully, Amy Sillman

Artists Choose Parrish was made possible, in part, thanks to the generous support of the Estate of Mildred C.

Brinn; Bank of America; Stephen Meringoff in honor of Robin and Fred Seegal; The Robert Lehman Foundation; Sandy and Stephen Perlbinde; Agnes Gund in honor of Dorothy Lichtenstein; Goldman Sonnenfeldt Foundation; Jennifer and Sean Cohan; Susan and Timothy Davis; Alexandra Stanton and Sam Natapoff; Fern and Lenard Tessler; Jacqueline Brody; The Evelyn Toll Family Foundation; Martha McLanahan; Herman Goldman Foundation; Fred Schmeltzer; Scott and Margot Ziegler; and Amy Oppenheim.

We were also grateful to Gladstone Gallery and RYAN LEE Gallery, both in New York, for their in-kind support.

JR: LES ENFANTS D’OURANOS (CHILDREN OF OURANOS)

MAY 27, 2023–SEPTEMBER 9, 2024

Les Enfants d’Ouranos (Children of Ouranos), a new outdoor mural by French artist JR, depicted children playfully running along the Museum’s south façade visible from Montauk Highway. JR employed a new technique: Instead of printing the positive image, the artist transferred the negative directly onto wood, thereby alluding to an imprinted, idealized version of youth.

JR: Les Enfants d’Ouranos was made possible, in part, thanks to the generous support of Duggal Visual Solutions, Perrotin, Alexandra Stanton and Sam Natapoff, Domna Stanton, and Susan and Frank Dunlevy/Dunlevy Family Charitable Fund.



Installation view of *Beyond the Horizon: Interpretations of the Landscape from Women in the Permanent Collection*. Photo: Gary Mamay.

ACROSS THE AVENUES: FAIRFIELD PORTER IN NEW YORK

FEBRUARY 18–JUNE 16, 2024

Across the Avenues focused on the cityscapes Porter created of Manhattan between the mid-1940s to mid-1970s. Drawn from the Museum’s vast Porter collection—consisting of over 240 works—the exhibition included 23 paintings and four lithographic prints that illuminated the artist’s ability to capture New York City’s bustling energy, both day and night.

BEYOND THE HORIZON: INTERPRETATIONS OF THE LANDSCAPE FROM WOMEN IN THE PERMANENT COLLECTION

FEBRUARY 18–JUNE 16, 2024

Spanning mural-sized representational oil paintings, expressionistic watercolors and pastel drawings, and intimate mixed-media abstractions, *Beyond the Horizon* took viewers on a journey through visual styles and thematic experiences of the landscape, featuring women artists from the permanent collection.

Featured artists: Renate Aller, Jennifer Bartlett, Nell Blaine, Diana Chang, Darlene Charneco, Elaine de Kooning, Helen Frankenthaler, Sandi Haber Fifield, Jane Freilicher, Margaret Garrett, Tria Giovan, April Gornik, Linda Hackett, Erica-Lynn Huberty, Laurie Lambrecht, Susan Meisel, Zella de Milhau, Mary Nimmo Moran, Alaleh Ostad, Ethel Paxson, Ellen Phelan, Edith Prellwitz, Michelle Stuart, Susan Vecsey, Jane Wilson

SIMÓN VEGA: TROPICAL SPACE CASTAWAYS

FEBRUARY 25–JUNE 30, 2024

At the Parrish, Salvadoran artist Vega created installations that examine the castaway as a foreign, alien presence and the result of transcultural invasion and environmental exploitation—some of the most pressing issues in contemporary El Salvador.

Simón Vega: Tropical Space Castaways was generously supported by Mario Cader-Frech, founder of Y.ES Contemporary.

We were also grateful to Catherine Carmody and Fowler’s Garden Center for their in-kind support.



Installation view of *Across the Avenues: Fairfield Porter in New York*. Photo: Gary Mamay.



Installation view of *The Art of Food: From the Collections of Jordan D. Schnitzer and His Family Foundation*. Photo: Gary Mamay.

2024 STUDENT ART EXHIBITION

MARCH 3–APRIL 7, 2024

For over 70 years, the annual *Student Exhibition* features the work of more than 1,000 young artists from Eastern Long Island schools. The 2024 exhibition also featured student works created with visiting artists, Hiroyuki Hamada, Brianna L. Hernández, and Virva Hinnemo.

THE ART OF FOOD: FROM THE COLLECTIONS OF JORDAN D. SCHNITZER AND HIS FAMILY FOUNDATION

APRIL 21–JUNE 30, 2024

Focusing on food as an essential cultural component that builds communities and fortifies human relationships, over 100 drawings, paintings, photographs, sculptures, and ceramics by 37 artists from the Jordan Schnitzer Foundation were exhibited. Among these were Enrique Chagoya, David Hockney, Jenny Holzer, Jasper Johns, Roy Lichtenstein, Alison Saar, Lorna Simpson, Donald Sultan, Andy Warhol, and Rachel Whiteread.

The Art of Food: From the Collections of Jordan D. Schnitzer and His Family Foundation was made possible, in part, thanks to the generous support of the Jordan Schnitzer Family Foundation and Robin and Frederic Seegal.

CARMEN HERRERA: ESTRUCTURAS MONUMENTALES

MAY 25–DECEMBER 15, 2024

Estructuras Monumentales featured four large-scale sculptures by Cuban American artist Herrera in the Museum’s South Meadow. Initially envisioned as sketches and paintings in the 1960s, the *Estructuras* series at the

Parrish provided an opportunity to view the acrylic and aluminum works the way Herrera imagined them—each piece fabricated to her exact color and shape standards.

Carmen Herrera: Estructuras Monumentales was made possible, in part, thanks to the generous support of Tony Bechara; The Fuhrman Family Foundation; Agnes Gund; Lisson Gallery; Movado Group Foundation; Estrellita and Daniel Brodsky; Jeff Lipsitz, Allison Koffman, and Family; and a donor who wishes to remain Anonymous.

FRESH PAINT: LAUREN HALSEY

JUNE 8–AUGUST 25, 2024

In collaboration with The FLAG Art Foundation, the Parrish presents *FRESH PAINT*, a rotating series of single-artwork exhibitions housed in the Creativity Lounge.



Installation view of *Eddie Martinez: Buflies*. Photo: Gary Mamay.



Installation view of *Carmen Herrera: Estructuras Monumentales*. Photo: Gary Mamay.

The inaugural installation featured a multi-layered piece by artist Lauren Halsey, with an interpretative text by Robeson Taj P. Frazier.

FRESH PAINT: Lauren Halsey, pride n progress thang (2024), was made possible, in part, thanks to the generous support of The FLAG Art Foundation.

EDDIE MARTINEZ: BUFLIES

JUNE 30–SEPTEMBER 29, 2024

Celebrated for his bright, bold, and colorful paintings, Martinez presented a new body of work made specifically for the Parrish. Taking full advantage of the Museum’s expansive space and high ceilings, Martinez created six 12-foot tall *Buflly* paintings.

Eddie Martinez: Buflies was made possible, in part, thanks to the generous support of The Evelyn Toll Family Foundation, Yanina Fuertes, and a donor who wishes to remain Anonymous.

SAM MOYER: FERNS TEETH

JUNE 30–SEPTEMBER 29, 2024

Ferns Teeth surveyed the artist’s varied approaches to working with stone, a primary material for Moyer over the past ten years. *Ferns Teeth* included recent examples of her paintings, sculpture, and photographs, which were presented across three successive galleries, each of which offered an immersive viewing experience.

Sam Moyer: Ferns Teeth was made possible, in part, thanks to the generous support of Jacqueline Brody; The Deborah Buck Foundation; Linda Hackett and Melinda

Hackett/ CAL Foundation; Sean Kelly, New York/Los Angeles; BLUM; The Evelyn Toll Family Foundation; Herman Goldman Foundation; Lauren and Steven P. Schwartz; Yanina Fuertes; Alison and Donald Weiss; Karen and Dennis Mehiel; and a donor who wishes to remain Anonymous.

JULIA CHIANG: THE GLOWS AND THE BLOWS

JULY 14–OCTOBER 13, 2024

In her first-ever solo museum exhibition, Chiang presented new, large-scale paintings and ceramics. The organic-looking imagery in fresh vibrant hues borrowed from the physical and the psychological.

Julia Chiang: The Glows and The Blows was made possible, in part, thanks to the generous support of



Installation view of *Sam Moyer: Ferns Teeth*. Photo: Gary Mamay.



Installation view of KAWS: *TIME OFF*. Photo: Jason Schmidt.

Sarah Arison; Michi Jigarjian; Wolf Kahn Foundation; Nicola Vassell Gallery; Miyoung Lee and Neil Simpkins; and Karen and Dennis Mehiel.

KAWS: TIME OFF

JULY 14–OCTOBER 13, 2024

TIME OFF continued the Parrish’s legacy of presenting American artists at the forefront of new creative languages and global art movements. This survey, the first on the East End, explored KAWS’ dynamic range of visual vocabulary and diverse artistic output over the last decade, highlighting his engagement with American popular culture across mediums.

KAWS: TIME OFF was made possible, in part, thanks to the generous support of Bank of America; Dior; Skarstedt, New York; Lisa and Mitchell Green; and a donor who wishes to remain Anonymous.

2024 PARRISH ROAD SHOW | ANDREA COTE: TO BELONG TO THE WORLD

SEPTEMBER 14–OCTOBER 14, 2024

For the 2024 *Parrish Road Show*, Cote created a site-specific exhibition at Bridge Gardens in Bridgehampton, NY. Composed of uniquely printed fabrics, some installed with bamboo structures reaching 15 feet in height, Cote’s installation complemented and highlighted various features of the landscape.

2024 *Parrish Road Show* | *Andrea Cote: To Belong to The World* was made possible, in part, thanks to the generous support of Jane Wesman and Donald Savelson. Public funding provided by Suffolk County.

FRESH PAINT: DERRICK ADAMS

OCTOBER 14, 2024–JANUARY 5, 2025

The Parrish continued its groundbreaking collaboration with The FLAG Art Foundation with the latest installation of *FRESH PAINT*, featuring a powerful new work by Derrick Adams, with an interpretative text by Folasade Ologundudu.

FRESH PAINT: Derrick Adams, Getting the Bag (2024), was made possible, in part, thanks to the generous support of The FLAG Art Foundation.

A NEW SUBJECTIVITY 1979/2024

OCTOBER 14, 2024–MARCH 30, 2025

A New Subjectivity 1979/2024 looked back at the momentous exhibition *Nouvelle Subjectivité* (A New



Derrick Adams (American, b. 1970). *Getting the Bag*, 2024. Courtesy the Artist.



Installation view of *A New Subjectivity 1979/2024*. Photo: Gary Mamay.

Subjectivity) organized by Jean Clair in Brussels at the Palais des Beaux Arts in 1979. Paying tribute to the original exhibition, the Parrish presented a selection of works from several of the artists included in 1979—Robert Guinan, David Hockney, R.B. Kitaj, Raymond Mason, Philippe Roman, and Sam Szafran—and works by artists whose work has continued the figurative traditions, such as Jordan Casteel, Martí Cormand, Peter Doig, Rackstraw Downes, Jane Freilicher, Jenna Gribbon, Howard Kanovitz, and Arcmanoro Niles.

A New Subjectivity 1979/2024 was made possible, in part, thanks to the generous support of Emmanuel Roman.

AUDREY FLACK: MID-CENTURY TO POST-POP BAROQUE

OCTOBER 14, 2024–MARCH 30, 2025

The career-spanning exhibition celebrating Audrey Flack blended her iconic photorealist painting techniques with her early background in Abstract Expressionism and newest “Post-Pop Baroque” series. Ranging from paintings and drawings to prints and sculptures, the exhibition included new and recent works as well as works from the 1940s and 1950s.

Audrey Flack: Mid-Century to Post-Pop Baroque was made possible thanks to the generous support of Hollis Taggart Gallery and Nina Yankowitz and Barry Holden.

BEYOND REALITY: PAINTINGS AND DRAWINGS BY BERTRAND MENIEL

OCTOBER 14, 2024–MARCH 30, 2025

Beyond Reality was a survey of paintings and drawings

by the French photorealist who has been creating paintings of unprecedented detail since 1996. Using a variety of photographs of his chosen subject and advanced digital technologies, Meniel manipulates each image to perfection by combining hundreds of shots on a computer screen before painting them onto canvas.

Beyond Reality: Paintings and Drawings by Bertrand Meniel was made possible, in part, thanks to the generous support of the Louis K. Meisel Gallery.

RAFAEL LOZANO-HEMMER: COLLIDER

OCTOBER 14, 2024–JANUARY 1, 2026

Made up of hundreds of small LED spotlights that react in real-time to invisible cosmic radiation from outer space and create a calm, rippling curtain of light along



Installation view of *Audrey Flack: Mid-Century to Post-Pop Baroque*. Photo: Gary Mamay.



Installation view of Rafael Lozano-Hemmer: *Collider*. Photo: Jimmy Hamelin.

the Museum’s south wall, *Collider* is visible from Montauk Highway and up close from the Museum’s meadow.

Rafael Lozano-Hemmer: Collider was made possible, in part, thanks to the generous support of The Rosenkranz Foundation; Sandy and Stephen Perl binder; Bloomberg Philanthropies; Mex-Am Cultural Foundation, Inc.; Katherine Farley and Jerry Speyer; and Alexandra Stanton and Sam Natapoff.

We were also grateful to Antimodular Studio for their in-kind support.

CHARLOTTE PARK: THE LIFE OF FORMS IN COLOR
OCTOBER 27, 2024–MARCH 2, 2025

The Life of Forms in Color comprised more than 70 paintings and works on paper, drawn exclusively from the 2017 gift of works to the Parrish by the James and Charlotte Brooks Foundation. The exhibition followed Park’s abstractions of color and form inspired by organic life in the early to mid-1950s through her assertive yet playful compositions of the 1980s.

Charlotte Park: The Life of Forms in Color was made possible thanks to the generous support of the James and Charlotte Brooks Fund.

We were also grateful to Berry Campbell Gallery, New York, for their in-kind support.

RALPH GIBSON—NATURE : OBJECT
OCTOBER 27, 2024–APRIL 27, 2025

The Parrish presented a selection of photographs by

Ralph Gibson from a series based on the relationship between shapes found in nature and human constructs; positing that nature is visually evident in all genres of industrial design, and architecture is evoked in the correlation between form and ergonomic function. In this exhibition, Gibson highlighted the relationship between perspective, color, and proportion.

Ralph Gibson—Nature : Object was made possible, in part, thanks to the generous support of Leica Camera USA and Neda Young and Family.

The Parrish Art Museum’s 2024 exhibitions were also 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



Installation view of Ralph Gibson—*Nature : Object*. Photo: Gary Mamay.



Installation view of Charlotte Park: *The Life of Forms in Color*. Photo: Gary Mamay.

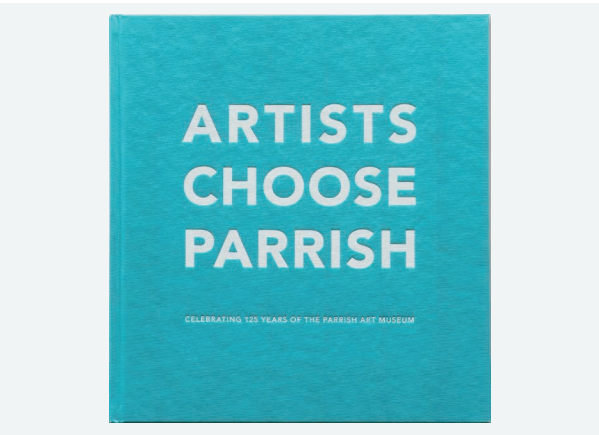
taxpayers from the Southampton School District and the Tuckahoe Common School District.

PUBLICATIONS

ARTISTS CHOOSE PARRISH

The Museum’s 125th anniversary publication features statements from all 41 participating artists, essays by Corinne Erni and Prudence Peiffer, a complete exhibition checklist, exhibition images, and a detailed history of the Parrish Art Museum by Alicia G. Longwell, Ph.D.

Edited by Corinne Erni, Kaitlin Halloran, and Anna Jardine. New York: Parrish Art Museum, 2024. 360 pages. Designed by Eileen Boxer of BoxerDesign, and printed by Trifolio srl.



Artists Choose Parrish Publication, 2024, Design: Eileen Boxer, Photo: Gary Mamay.

OUTGOING LOANS

MASTER IMPRESSIONS: ARTISTS AND PRINTERS ON THE SOUTH FORK

Organized by The Church, Sag Harbor, New York
January 13–February 25, 2024

Mary Heilmann (American, b. 1940)
Touch, 1990
Etching on handmade paper, 16 x 12 in.
Parrish Art Museum, Water Mill, N.Y., Gift of Richard I. Adrian, 2012.14.14

Esteban Vicente (American, b. Spain, 1903–2001)
Madrigal II, 1982
Lithograph, 25 7/8 x 34 1/4 in.
Parrish Art Museum, Water Mill, N.Y., Gift of Carole and Alex Rosenberg, 1992.9.7

THE LIVING END: PAINTING AND OTHER TECHNOLOGIES, 1970–PRESENT

Organized by the Museum of Contemporary Art Chicago, Chicago, Illinois
November 9, 2024–April 13, 2025

Audrey Flack (American, 1931–2024)
Wheel of Fortune, 1977–78
Acrylic and oil on canvas, 96 x 96 in.
Parrish Art Museum, Water Mill, New York, Gift of Louis K. and Susan P. Meisel, 2016.20



2024 Acquisition: Monica Banks, *French Press*, 2022.

ACQUISITIONS

Mary Abbott (American, 1921–2019)
Untitled, ca. 1980s
Watercolor on paper
10 x 14 in.
Gift of Yvonne Puffer and Sean Elwood

Irina Alimanestianu (American, b. 1957)
Gift of the Artist
Blind Justice, 2003
Oil on canvas
47 x 63 in.

Forest Walk, 2015
Oil on wood panel
40 x 30 in.

Hawk Diving 2, 2023
Oil, graphite, ink, watercolor on clayboard/wood panel
30 x 36 in.

Nature’s Blender, 2024
Watercolor, collage, charcoal, graphite, ink on paper
25 x 59 in.

Lillian Ball (American, b. 1955)
Gifts of the Artist
See Through Thoreau, 2015
Waterjet-cut granite
29 x 81 x 3.5 in.

Envision Seahorse National Park, 2021
Hand painting etched glass, triptych
42 x 21 x 1 3/8 in. each

Monica Banks (American, b. 1959)
French Press, 2022
Glazed English porcelain
12 x 10 x 6 in.
Gift of Amy Plumb Oppenheim

Caroline M. Bell (American, 1874–1970)
Gifts of Lillian Ball
Goldsmith Inlet Bridge, ca. 1930s
Oil on board
18 x 19 3/4 in.

Untitled (Cedar), ca. 1930s
Oil on board
17 3/4 x 19 3/4 in.

Max Blagg (British, b. 1949)
Book: *Late Start for Mardi Gras*; Boxed set of signed publications by 21 artists
7 books: 7 1/2 x 5 1/4 x 1/4 in. each; box: 2 x 8 1/2 x 5 5/8 in.
Museum Purchase with funds provided by Lou Meisel and Stephen Pesner

Karl Blossfeldt (German, 1865–1932)
Delphinium (Larkspur), 1928
Gelatin silver print
8 x 10 in.
Gift of Lillian Ball

Scott Bluedorn (American, b. 1986)
Cold Gerogica II, 2019
Acrylic on wood
8 x 8 in.
Gift of Lillian Ball

Esteban Cabeza de Baca (American, b. 1985)
Cabeza de Baca, 2018
Porcelain
16 x 12 x 3 in.
Gift of Lillian Ball

peter campus (American, b. 1937)
At the Edge of the Ocean, 2007
Archival pigment print
13 x 19 in.
Gift of Lillian Ball

Christo (American, 1935–2020)
The Gates, Project for Central Park, New York, ca. 2003
Offset lithograph
16 1/2 x 12 1/2 in.
Gift of Yvonne Puffer and Sean Elwood

Jeremy Dennis (Shinnecock, b. 1990)
Gifts of Lillian Ball
The Legend of O-Na-Wut-A-Qut-O, 2017
Mounted Dibond on aluminum
30 x 30 in.

Conscience Point, 2020
Mounted Dibond on aluminum
21 x 44 in.

Rackstraw Downes (American, b. 1939)
Gifts of the Artist
Fan Inside the Canal Street Ventilation Tower for Holland Tunnel, 1997
Graphite on copper paper
19 3/4 x 31 in.

Fan Inside the Canal Street Ventilation Tower for Holland Tunnel, 1997
Graphite on copper paper
19 3/4 x 31 in.

Holland Tunnel Vent Seen from the North with Scaffold, 1997
Graphite on copper paper
9 1/2 x 18 in.

Ventilation Tower for Holland Tunnel, Canal Street, with Scaffold, 1997
Graphite on copper paper
9 1/4 x 14 7/8 in.

Ventilation Tower with Scaffold and Entrance to Sanitation Department Garage, 1997
Graphite on copper paper
12 1/4 x 15 1/4 in.

Ventilation Tower under Renovation, Canal Street, 1998
Graphite on copper paper
12 5/8 x 19 1/2 in.

Ventilation Tower with Scaffold and Netting, 1998
Graphite on copper paper
17 3/4 x 15 in.

Ventilation Tower with Scaffold and Netting, Canal Street, 1998
Oil on canvas
19 x 13 1/2 in.

Vent Tower with Salt Shed, 2016
Graphite on cream paper with blue and red threads
15 x 11 in.

Vent Tower with Salt Shed (I), 2016
Graphite on cream paper with blue and red threads
9 1/2 x 6 1/4 in.

Vent Tower with Salt Shed (II), 2016
Graphite on cream paper with blue and red threads
9 1/2 x 6 1/4 in.

Vent Tower with Salt Shed (III), 2016
Graphite on cream paper with blue and red threads
9 1/2 x 6 1/4 in.

Vent Tower with Salt Shed (IV), 2016
Graphite on cream paper with blue and red threads
9 1/2 x 6 1/4 in.

Vent Tower and Salt Shed (1–4), 2016
4 drawings; graphite on cream paper with blue and red threads
24 1/2 x 30 1/4 in. (overall)

Vent Tower and Salt Shed, 2017
Oil on canvas
12 1/2 x 18 in.

Gift of Dana Cranmer
Chinati, West Concrete Building Interior and Chinati, East Concrete Building Interior, 1998
Graphite on tan woven paper
Diptych; 6 x 9 in. each

Günther Förg (German, 1952–2013)
Untitled, 2003
Acrylic on canvas
90 1/2 x 75 in.
Gift of George Wells and Manfred Rantner

Eric Freeman (American, 1970–2021)
Untitled, 2001
Oil on canvas
84 x 72 in.
Gift of Kelly Klein

Patty Horing (American, b. 1965)
Self-Portrait Worrying About the Future, 2020
Oil on canvas
64 x 56 in.
Gift of the Artist

Whitney Myron Hubbard (American, 1875–1965)
Elephant Rock, ca. 1930s
Oil on board
8 x 10 in.
Gift of Lillian Ball

Guillermo Kuitca (Argentine, b. 1961)
La Scala, Curtain, 2005
Mixed media on paper
58 5/8 x 58 5/8 in.
Gift of Marc Lowenberg

Courtney M. Leonard (Shinnecock, b. 1980)
Abundance (Blue), 2016
Ceramic
12 in. diameter
Gift of Lillian Ball

Brice Marden (American, 1938–2023)
Gifts of Dana Cranmer
Han Shan Exit I, 1992
Etching and sugar lift aquatint, ed. 6/75
10 x 7 1/2 in.

Zen Print #1 and #2, 2010
Woodcuts on Kozo Kizuki-shi paper (diptych)
26 x 20 in. each

Suzanne McClelland (American, b. 1959)
Gifts of the Artist
CUTS (AWAY), 2023
Polymer and oil on linen
84 x 72 in.

CUTS (For Never), 2023
Polymer and oil on linen
84 x 72 in.

Bertrand Meniel (French, b. 1961)
Gifts of the Louis K. Meisel Gallery, NYC
Washington Street, San Francisco, 2011
Graphite on paper
22 1/4 x 22 1/4 in.



2024 Acquisitions: Suzanne McClelland, *CUTS (For Never)* and *CUTS (AWAY)*, 2023.

Chevy's, 2018
Acrylic on linen
59 x 83 in.

Peter Nadin (American, b. 1954)
Hurricane, 1985
Oil on paper
14 1/8 x 11 1/8 in.
Gift of Diane L. Ackerman

Charlotte Park (American, 1918–2010)
Gifts of the James and Charlotte Brooks Foundation
Untitled (Green, Yellow, and White), ca. 1955
Gouache on paper
18 x 24 in.

Untitled, ca. 1957
Acrylic on board
18 x 23 3/4 in.

Untitled (OP 60-11), ca. 1959
Acrylic on paper
10 1/2 x 14 1/2 in.

C (OP 70-20), ca. 1970
Acrylic and oil crayon on paper
23 1/4 x 25 in.

Untitled (OP 50-149), ca. 1970s
Ink on paper
11 1/2 x 6 in.

Japonica (OP 70-9), 1971
Acrylic on paper
10 x 10 in.

Untitled (OP 70-22), ca. 1971
Acrylic on paper
25 x 23 in.

Genista, 1972
Acrylic and oil crayon on paper
10 x 10 in.

Gypsophilia, 1973
Acrylic on canvas
18 x 18 in.

Untitled (OP 50-108), ca. 1973
Ink on paper
18 x 24 in.

Untitled (OP 50-143), ca. 1973
Ink on paper
12 x 9 in.

Untitled (OP 50-145), ca. 1973
Ink on paper
12 x 9 in.

Untitled (OP 70-72), ca. 1973
Ink on newspaper
14 1/2 x 11 1/2 in.

Amaranth, 1975
Acrylic and oil crayon on canvas
16 x 16 in.

Gerardia, 1975
Acrylic and oil crayon on canvas
18 x 18 in.

Teasel, 1975
Acrylic and oil crayon on canvas
18 x 18 in.

Untitled, ca. 1975
Acrylic on canvas
30 x 30 in.

Untitled (OP 70-53), ca. 1975
Acrylic and oil crayon on paper
10 x 10 in.

Hellebore, 1975–1977
Acrylic on canvas
19 x 19 in.

Harrows, 1976–1978
Acrylic and oil crayon on canvas
30 x 30 in.

Primrose, 1976–1978
Acrylic on canvas
30 x 30 in.

Vervain, 1978
Acrylic on canvas
40 x 40 in.

Untitled, ca. 1978
Acrylic on paper
13 1/2 x 17 1/2 in.

Untitled (OP 70-50), ca. 1978
Acrylic on paper
10 x 10 in.

Allysum, 1979
Acrylic on canvas
20 x 20 in.

Arethusa, 1979
Acrylic on canvas
20 x 20 in.

Mead, 1979
Acrylic on canvas
20 x 20 in.

Thistle, 1979
Acrylic on canvas
20 x 20 in.

Untitled (OP 80-27), ca. 1980
Acrylic on paper
12 1/2 x 18 in.

Untitled (OP 80-119), ca. 1982
Acrylic on paper
15 x 18 in.

No. 1, 1983
Acrylic and oil crayon on canvas
22 x 22 in.

No. 7, 1983
Acrylic and oil crayon on canvas
22 x 22 in.

No. 10, 1984
Acrylic and oil crayon on canvas
25 x 25 in.

Untitled, ca. 1985
Acrylic and oil crayon on canvas
28 x 28 in.

Untitled, ca. 1985
Acrylic and oil crayon on canvas
24 x 24 in.

Spring, 1987
Acrylic on canvas
36 x 36 in.

Untitled (OP 80-118), ca. 1987
Acrylic on paper
14 x 14 in.

Winter II, 1998
Acrylic on canvas
20 x 20 in.

Enoc Perez (Puerto Rican, b. 1967)
Caribe Hilton Hotel, San Juan, 2022
Oil on linen
80 x 100 in.
Anonymous Gift
(Cover image)



2024 Acquisition: Bastienne Schmidt, Colored Grids, 2023.

Richard Pettibone (American, 1938–2024), Nancy Becker (American, b. 1940), Nancy Shaver (American, b. 1946)
Cadavre Exquis, 1992
Graphite ink, charcoal, and color photograph
14 x 10 in.
Gift of Yvonne Puffer and Sean Elwood

Annie Pootoogook (Inuit, 1969–2016)
Gifts of Lillian Ball
Abstract Sedna (Sea Goddess), 2006
Colored pencil and ink on paper
20 x 26 in.

Making Kajaks, 2006
Colored pencil and ink on paper
18 1/2 x 26 in.

Napatchie Pootoogook (Inuit, 1938–2002)
Miraculous Inukshuk, n.d.
Colored pencil and ink on paper
26 x 19 3/4 in.
Gift of Lillian Ball

Frank Roth (American, b. 1936)
Nov., Dec. 1982, 1982
Acrylic on canvas
48 1/4 x 72 in.
Gift of Elliot and Mimi Meisel

Hope Sandrow (American, b. 1951)
Lilith, ca. 2010
Gelatin silver print
11 x 8 1/2 in.
Gift of Lillian Ball

Julião Sarmiento (Portuguese, 1948–2021)
Gifts of Yvonne Puffer and Sean Elwood
Stab Wrist, 1990
Etching, ed. 19/20
20 x 18 1/2 in.

Stain, Bite, Shoulder, 1996
Etching, ed. 19/20
19 x 21 3/8 in.

Where Speech Could Have Been Transcribed, 2001
Polyvinyl acetate, pigments and graphite on canvas
74 7/8 x 86 1/2 in.

Bastienne Schmidt (American, b. 1961)
Colored Grids, 2023
Sewn cotton duck canvas stretched over canvas
48 x 48 in.
Gift of the Spektor Family Foundation

Colored Grids, 2023
Sewn and pigmented cotton duck canvas stretched over canvas
48 x 48 in.
Gift of the Artist in memory of Gerhard Schmidt

Sean Scully (American, b. 1945)
The 50, 2021
50 archival pigment prints on etching paper, ed. 13/21
14 x 11 in. each
Gift of Sean Scully

Leslee Stradford (American, b. 1950)
Fourth Coming, 2023
Oil on canvas
96 x 83 in.
Gift of the Artist

Mark Terry (American)
Untitled (Coastal Landscape), 2010
Oil on canvas
8 x 10 in.
Gift of Lillian Ball

Cornelia Thomsen (German, b. 1970)
Silver Ratio, 2024
3 aquatints on Hahnemühle paper, ed. 2/12
23 x 26 in. each
Museum purchase with funds provided by Arthur and Diane Abbey

Mary Weatherford (American, b. 1963)
Violetta, 1991
Oil on canvas
72 x 132 in.
Gift of Susan Jacobson in honor of Steven Jacobson

James Welling (American, b. 1951)
Gifts of Lillian Ball
Ferris Wheel, 2003
Gelatin silver print
17 x 22 in.

Untitled, 2004
Chromogenic print, AP
11 x 8 in.

FD1M, 2012
Archival Inkjet print
15 1/2 x 13 in.

Frank Wimberley (American, b. 1926)
Misoso, 1997
Acrylic on canvas
56 x 54 in.
Gift of Ellen Katz

Tsuikosa (Taiso) Yoshitoshi (Japanese, 1839–1892)
Tokimune - Mountain Moon after Rain, 1885
From One Hundred Aspects of the Moon
Woodblock print
14 3/8 x 9 3/4 in.
Gift of Lillian Ball

Purvis Young (American, 1943–2010)
Untitled, 2003
Acrylic on paper
18 1/2 x 23 in.
Gift of E.T. Williams

Joe Zucker (American, 1941–2024)
Gifts of Carl Youngman, Robert Feldman and Julia Mangold
Joe's Painting #175, 1966
Acrylic on canvas
73 1/2 x 73 1/2 in.

Long Still Life, 1970
Cotton, acrylic, Rhoplex on canvas, on two panels
24 x 192 in. overall (24 x 96 in. each)

Lindex / Rindex, 1980
Acrylic, cotton, Rhoplex on canvas
97 1/2 x 25 in. (overall)

Boxing Painting: Round 5, 1981
Acrylic, cotton, Rhoplex on canvas, enamel on wood
72 x 72 in.

Boxing Painting: Round 12, 1981
Acrylic, cotton, Rhoplex on canvas, enamel on wood
72 1/2 x 72 1/2 in.

Trashcan, 1981
Acrylic, cotton, Rhoplex on canvas
Framed: 47 1/4 x 35 in.

Keeper Limit of Rockets, 1982
Acrylic, aluminum foil, Rhoplex on canvas
60 x 90 in.

Ponce de Leon in the Everglades, 1983
Aluminum foil, acrylic, Rhoplex on canvas
32 x 48 in.

Ponce's Bantu Chief Guide, Ali, 1983
Aluminum foil, acrylic and Rhoplex on canvas
Canvas: 24 x 16 in.; frame: 27 1/2 x 19 1/2 in.

Ponce's Ghost Rises from his Grave near Palm Beach, 1983
Acrylic, aluminum foil, Rhoplex on canvas
Canvas: 48 x 32 in.; frame: 53 x 37 in.

The Death of the Conquistadors, 1983
Aluminum foil, acrylic, Rhoplex on canvas, painted frame
32 x 48 in.

The Dreaded Anopholes, 1983
Aluminum foil, acrylic, Rhoplex on canvas
Canvas: 16 x 24 in.; frame: 19 1/2 x 27 1/2 in.

2 Sassy Camp Followers, 1983
Aluminum foil, acrylic, Rhoplex on canvas
Framed: 27 3/8 x 19 3/8 in.

Polygamy, 1984
Dowel, acrylic, Rhoplex on canvas
75 1/2 x 75 1/2 in.

Capt. Hooks Crew #1, 1985
Rhoplex, acrylic, sash cord and wood
30 x 24 in.

Capt. Hooks Crew #2, 1985
Rhoplex, acrylic, sash cord and wood
30 x 24 in.

Capt. Hooks Crew #3, 1985
Rhoplex, acrylic, sash cord and wood
30 x 24 in.

Capt. Hooks Crew #4, 1985
Rhoplex, acrylic, sash cord and wood
30 x 24 in.

Capt. Hooks Crew #5, 1985
Rhoplex, acrylic, sash cord and wood
30 x 24 in.

Capt. Hooks Crew #6, 1985
Rhoplex, acrylic, sash cord and wood
30 x 24 in.

Maelstrom, 1985
Rhoplex, sash cord and acrylic on canvas
103 x 103 in.

Pirate with Howler Monkey & D'How, 1985–86
Rhoplex, sash cord and acrylic on canvas
Diptych: 42 1/2 x 78 1/2 in.; 78 1/2 x 42 1/2 in.

Stretch Covered Wagon, 1987
Acrylic, sash cord, wood
40 3/4 x 113 x 3 in.

Cactus, 1990
Rhoplex, sash cord and acrylic on canvas. Painted white wood artist frame
77 x 41 x 2 1/2 in.

Pegman, 1990
Acrylic on pegboard
96 x 48 in.

Spider, 1991
Acrylic, Rhoplex, sash cord, painted wood frame
53 x 53 in.



2024 Acquisition: Frank Wimberley, *Misoso*, 1997.



Installation view of JR: *Les Enfants d'Ouranos*. Photo: David Benthall, BFA.

PUBLIC PROGRAMS

In 2024, the Parrish presented 45 public programs, including 20 lectures and conversations, 11 film screenings, 9 live music performances, and 5 curator- or artist-led tours. The Museum continued to collaborate with regional cultural partners to present diverse programs that strengthen community ties, including Bridgehampton Child Care and Recreational Center for the fifth annual Black Film Festival, featuring a film on choreographer Bill T. Jones; Eastville Community Historical Society for a Juneteenth screening of *Faith and Freedom*; Hamptons DocFest for a screening of *Max Roach: The Drum Also Waltzes*; Hamptons JazzFest in collaboration with Jazz at Lincoln Center for concerts including one with Ekep Nkwelle Quartet; and Salon Series concerts including a feature of the Sakura Duo with Maddalena and Jacopo Giacomuzzi.

Artist talks were held by Derrick Adams, Alice Aycock, Nanette Carter, Ralph Gibson, Rafael Lozano-Hemmer, Amy Oppenheim, Donald Sultan, and Simón Vega. Collector Jordan Schnitzer gave a special tour, and curator tours were conducted by Corinne Erni, Klaus Ottmann, Kaitlin Halloran, Brianna L. Hernández, and Scout Hutchinson.

Christy Turlington Burns hosted a screening of *Every Mother Counts*, *Giving Birth In America* and a conversation with artists Sam Moyer and Julia Chiang. Book talks were held for the *Artists Choose Parrish* publication, capturing the yearlong 125th anniversary exhibition of the Museum and its rich history; and a book

launch was held for *Mothers of Invention: The Feminist Roots of Contemporary Art* by Eleanor Heartney, Helaine Posner, Nancy Princenthal, and Sue Scott, with Suzanne McClelland.

Friday Night Programs were made possible, in part, by 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 Yamaha Artist Services, Inc. Support for films was provided by Suffolk County Office of Cultural Affairs.



Talk during the 2024 Fall opening reception. Photo: Vision Maker Productions, Inc.



2024 Community Day: Savor the Summer. Photo: Erwin List Sanchez.

EDUCATION

In 2024, the Parrish welcomed 8,523 education program participants, marking a **14% increase** from 2023. The highest increase in participants came from offsite education outreach, which saw a 89% rise in participation.

The Education Department continued to expand *ACCESS PARRISH*, which brings art to youth and adults with special needs through partnerships with organizations like the Alzheimer’s Disease Resource Center, Stony Brook Southampton Hospital Center for Parkinson’s Disease, New Hour for Women and Children–LI at the Suffolk County Corrections Facility, East End Disability Associates, Flying Point Foundation for Autism, and Life Skills classes from three local high schools.

The Parrish hosted three free Community Days, which welcomed a total of 1,020 visitors to the Museum. Each Community Day offered free admission, guided gallery tours, art workshops, and seasonal programs. *Community Day: Savor the Summer* included a talk and art project with art collective Fallen Fruit, food trucks, a film screening, and live music. *Fall Into Art: A Celebration of Community* featured family sing-along story time with musician and storyteller Johnny Cuomo. In December, the *Winter Welcome Day* presented a holiday market featuring over 25 local vendors.

Programming for high school students also expanded, with our ARTscope Teen Council paid internship. Participants met with Parrish staff to experience various aspects of museum operations, collaborated with



Art in Action. Photo: Vision Maker Productions, Inc.

Salvadoran artist Simón Vega on a sculpture for his *Tropical Space Castaways* exhibition, created in-gallery interpretations of *FRESH PAINT* installations, and visited The FLAG Art Foundation and The Drawing Center in New York City to learn more about art institutions.

Visiting artists Hiroyuki Hamada, Brianna L. Hernández, and Virva Hinnemo collaborated with hundreds of local students on projects displayed in the *2024 Student Exhibition*, which drew 1,029 attendees during the exhibition’s Preview Day.

Lastly, the Creativity Lounge continued to be a free vibrant space for visitors of all ages to explore art, engage with exhibitions, and connect creatively. Activities in the Lounge were frequently updated to maintain a strong connection to the coinciding exhibitions.

The Parrish Art Museum’s educational programming was supported, in part, by the Institute of Museum and Library Services; Milford D. and Janice B. Gerton/Arts and Letters Foundation; Bobbie Braun/The Neuwirth Foundation; The Long Island Community Foundation; Dime Community Bank; The John J. McDonnell Margaret T. O’Brien Foundation; The Romenesa Foundation; May and Samuel Rudin Family Foundation; donors who wish to remain Anonymous; and the property taxpayers from the Southampton School District and Tuckahoe Common School District. Additional support for education initiatives is provided by the Museum’s annual Spring Fling and Midsummer Party benefit events.



Opening reception of Eddie Martinez: *Butflies*. Photo: Jenny Gorman.

MEMBERSHIP

In 2024, the Museum counted 2,053 households as members, welcoming 325 new members over the course of the year. All three membership programs—Parrish Membership, Business Membership, and the Resident Pass Program—saw steady growth, reflecting the Museum’s continued emphasis on engagement and accessibility. Member participation remained strong with 25% of members contributing to admissions, 68% attending public programs, over 500 members participating in invitation-only events, and more than 600 members attending exhibition previews.

Contributions at the \$5K and \$10K levels made steady progress in giving at these levels. Membership revenue rose by 8%, with notable gains in both Parrish and Business Memberships. The Business Membership program experienced a 29% revenue increase, thanks in part to targeted outreach and dynamic programming.

The Resident Pass Program stabilized in 2024 following a modest decline in the prior year. New efforts—including tailored communications and community-specific events—led to increased visibility and renewed engagement, particularly in the Southampton and Tuckahoe School Districts.

Looking ahead, the Museum remains focused on strategic growth, deepening engagement, and ensuring that membership remains a meaningful point of connection to the Parrish’s mission and community.



2024 Midsummer Gala. Photo: Carl Timpone, BFA.

BENEFIT EVENTS

In 2024, the Parrish hosted a series of successful benefit events that raised critical support for its exhibitions and educational initiatives. The highlight of the year was the Midsummer Dance and Dinner, held on July 12 and 13. The two-night celebration attracted over 800 guests and raised more than \$1 million. The Museum honored Susan Pear and Louis Meisel, KAWS, Shirin Neshat, and Sean Scully. Friday’s Midsummer Dance featured DJ duo Angel + Dren and a performance by Anna of the North, while Saturday included cocktails, dinner, a live auction, and dancing. Notable artists in attendance included Futura, Arcmanoro Niles, Sanford Biggers, Hank Willis Thomas, and Angela Stief. During the Gala, the Parrish also announced the transformative gift of the Sagaponack Sculpture Field that includes 20 large-scale outdoor sculptures, generously donated by Susan Pear and Louis Meisel.

On May 4, the Parrish hosted Spring Fling, raising nearly \$40,000 to support its educational programs. The evening featured music by Jarrell Entertainment, a silent auction, and catering by Peter Ambrose.

Later that month, on May 26, the Museum held its premier dining event, Canvas & Cuisine, raising nearly \$30,000. The evening featured a four-course menu curated by Chef Angie Mar of Le B., paired with select wines from Sotheby’s and Wölffer Estate Vineyard.



2024 Hispanics in Art. Photo: Sabrina Steck, BFA.

DONOR RECOGNITION

The Parrish extends its deep appreciation to those who supported the Museum’s exhibitions, programs, and education initiatives in 2024.

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2024 Acquisition: Rackstraw Downes, Vent Tower and Salt Shed, 2017.

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Joey Wölffer and Max Rohn
Wölffer Estate Vineyard
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\$10,000–\$19,999

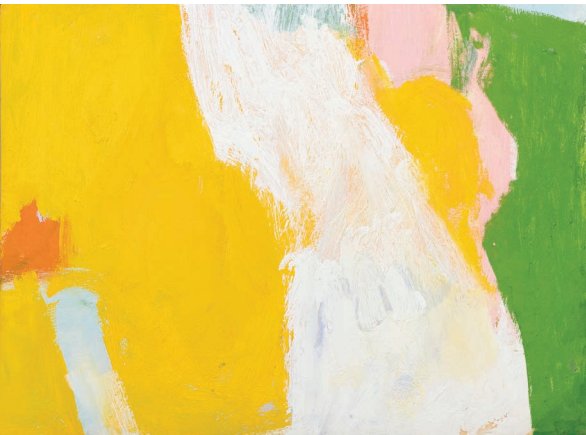
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2024 Acquisition: Charlotte Park, *Untitled (OP 60-11)*, ca. 1959.

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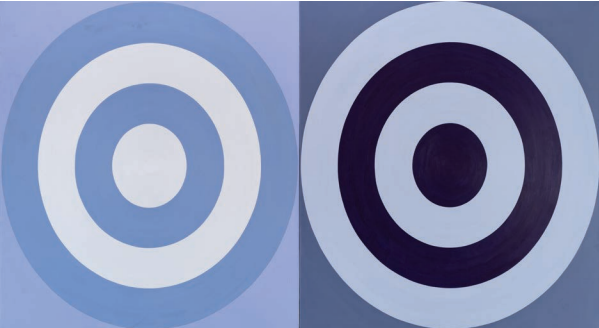


2024 Acquisition: Sean Scully, *The 50*, 2021.

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2024 Acquisition: Mary Weatherford, *Violetta*, 1991.

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Carl Youngman



Opening reception of Rafael Lozano-Hemmer: *Collider*. Photo: Vision Maker Productions, Inc.

FINANCIAL REVIEW

ASSETS

Current Assets	
Cash	\$ 1,366,543
Investments	\$ 1,514,742
Grants receivable	\$ 241,668
Contributions receivable, net, current portion	\$ 264,774
Prepaid expenses and other current assets	\$ 56,240
Inventory - Museum Shop and Café	\$ 62,589
Total Current Assets	\$ 3,506,556
Contributions receivable, net, noncurrent portion	\$ 86,145
Restricted investments	\$ 3,870,229
Property and equipment, net	\$ 38,924,864
Right-of-use assets, net - operating	\$ 31,883
Total Assets	\$ 46,419,677

LIABILITIES AND NET ASSETS

Current Liabilities	
Mortgage payable, net, current portion	\$ 42,221
Current portion of lease liabilities - operating	\$ 9,394
Line of credit payable	\$ 375,000
Accounts payable and accrued expenses	\$ 335,709
Security deposits	\$ 50,000
Deferred revenue	\$ 299,546
Total Current Liabilities	\$ 1,111,870
Mortgage payable, net, noncurrent portion	\$ 1,271,208
Lease liabilities, net of current portion - operating	\$ 22,489
Total Liabilities	\$ 2,405,567
Net Assets	
Board designated for property and equipment	\$ 28,366,435
Board designated for accessions	\$ 20,908
Undesignated	\$ 383,933
Total Net Assets Without Donor Restrictions	\$ 28,771,276
With donor restrictions	\$ 15,242,834
Total Net Assets	\$ 44,014,110
Total Liabilities and Net Assets	\$ 46,419,677

REVENUE AND SUPPORT

Contributions	\$ 2,343,548
Benefit events, net	\$ 745,748
Government grants	\$ 582,961
Tuition and fees	\$ 567,084
Membership	\$ 386,303
Admissions	\$ 216,044
Museum Shop, net	\$ 74,311
Café, net	\$ 242,443
Investment income, net of fees	\$ 169,554
Unrealized gain on investments	\$ 177,185
Realized gain on investments	\$ 122,910
Gifts in-kind	\$ 9,259,115
Total Revenue and Support	\$ 14,887,206

OPERATING EXPENSES

Program Services	
Curatorial	\$ 3,233,227
Education	\$ 1,046,779
Museum Shop	\$ 216,050
Café	\$ 340,865
Total Program Services	\$ 4,836,921
Supporting Services	
Administration	\$ 527,151
Development	\$ 1,058,778
Total Supporting Services	\$ 1,585,929
Total Operating Expenses	\$ 6,422,850
Excess of Revenues and Support Over Operating Expenses	\$ 8,464,356

NON-OPERATING EXPENSES

Depreciation	\$ 858,760
Accessions of art	\$ 10,400
Interest expense related to deferred financing costs	\$ 1,166
Total non-operating expenses	\$ 870,326
Changes in Net Assets	\$ 7,594,030
Net Assets, beginning of year	\$ 36,420,080
Net Assets, end of year	\$ 44,014,110

2024–2025 BOARD OF TRUSTEES

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2024 DOCENTS AND VOLUNTEERS

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

James Allman
Madolin Archer
Grisel Baltazar
Marie Braccia
Mary Lou Cohalan
Barbara Conti
Susan Dubner
Pat Follert
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Irene Tully



Docent training session with artist Simón Vega. Photo: Parrish Art Museum.



Photo: Carl Timpone, BFA.

ABOUT THE PARRISH

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.

LAND ACKNOWLEDGEMENT

The Parrish Art Museum is located on 14 acres of ancestral Shinnecock land. We, at the Parrish, recognize Shinnecock people as the traditional stewards of this land.

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.

REGULAR HOURS

Thursday– Monday 11 AM–5 PM
Closed Tuesday and Wednesday
Museum Grounds Open Daily 11 AM–5 PM

ADMISSION

Adults \$20
Seniors \$14
Guests of Members \$12

Free Admission

Museum Members
Visitors 18 & under
Students with valid ID
SNAP recipients
Veterans and active-duty military
Members of the Shinnecock Nation
Southampton and Tuckahoe School District residents and employees

279 Montauk Highway, Water Mill, NY 11976
631.283.2118 | parrishart.org



PARRISH ART MUSEUM

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Water Mill, NY 11976