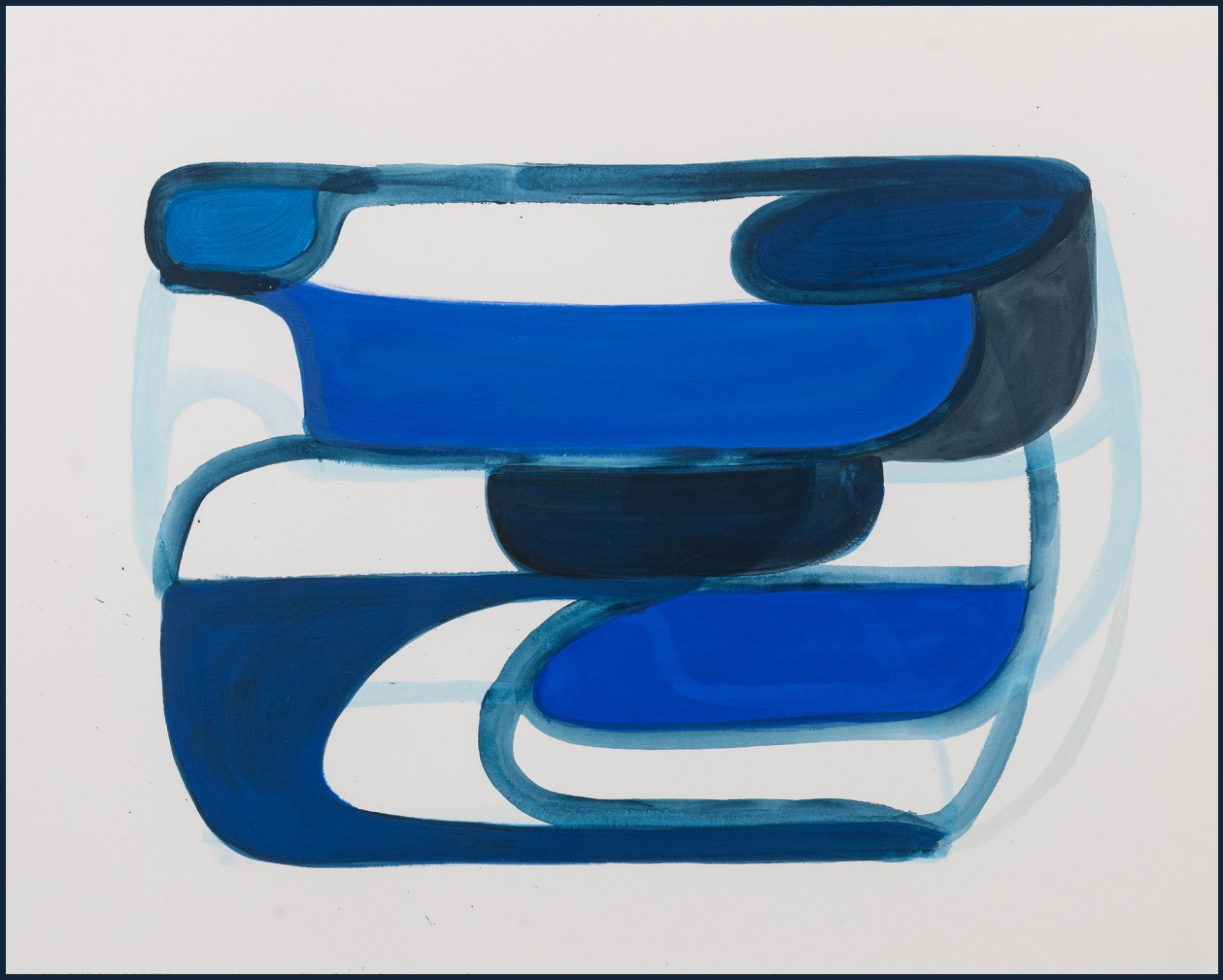


PARRISH ART MUSEUM

ANNUAL REPORT 2025

Joanna Pousette-Dart, *Untitled*, 2011.



Photo: Jessica Dalene.

METRICS

49,170
TOTAL ATTENDANCE

2,017
MEMBERS

16
EXHIBITIONS

1,037
ON-SITE, IN-PERSON PUBLIC PROGRAM ATTENDEES

30
ACQUISITIONS (7 NEW ARTISTS ADDED TO THE COLLECTION)

53
CONCERTS, TALKS, FILMS, AND TOURS

357
EDUCATION PROGRAMS

60,729
SOCIAL MEDIA FOLLOWERS

8,445
EDUCATION PROGRAM PARTICIPANTS

1,500+
NEWS AND EDITORIAL PLACEMENTS

LETTER TO OUR FRIENDS

In 2025, the Parrish presented a dynamic range of exhibitions exploring identity, place, perception, and artistic innovation.

Shirin Neshat: Born of Fire examined identity, exile, gender, power, and resilience through the work of the internationally acclaimed artist and filmmaker. *Sean Scully: The Albee Barn, Montauk* surveyed four decades of Scully's work while illuminating his artistic developments and deep connection to Long Island's natural environment. *Time Exposed: Hiroshi Sugimoto's Seascapes*, culled from the Museum's collection, featured the artist's iconic photographs of sea and horizon, while *Endless Limits: The Work of James Howell, 1962–2014* delved into Howell's nuanced investigation of light, perception, and the tonal possibilities of gray. *Nina Yankowitz: In the Out/Out the In* celebrated six decades of the East End artist's boundary-pushing practice. Extending art beyond the galleries, Rafael Lozano-Hemmer's *Collider* transformed the Parrish's façade into a pulsating wave of light and technology.

We also announced an expanded partnership with The FLAG Art Foundation, establishing a curatorial collaboration through 2030 that will bring three exhibitions annually to our central galleries. The partnership combines FLAG's curatorial vision and expertise, relationships, and resources with the Parrish's commitment to present relevant, timely, and ambitious contemporary art that creates meaningful opportunities for artists and audiences.

The FLAG Art Foundation collaboration builds on the success of *FRESH PAINT*, a series of single-work exhibitions launched in 2024. In 2025, presentations featured Reggie Burrows Hodges, Raven Halfmoon, and Rudolf Stingel. Each was accompanied by a commissioned essay and a collaborative response from the Parrish's ARTscope Teen Council. The new and expanded partnership marks an exciting chapter in our collaborations with FLAG and important investment in the Parrish's curatorial program.

The Parrish continued to deepen its commitment to education, accessibility, and engagement with communities across the East End, welcoming nearly 8,500 participants through its education programs. Three free Community Days brought nearly 3,000 visitors together for art, education, performances, hands-on activities, and programs with local community partners. Our 72nd annual *Student Art Exhibition* continued a longstanding Parrish tradition of celebrating creativity among the region's students. Throughout the year, the Creativity Lounge provided a free, welcoming space where visitors of all ages could engage with art and exhibitions through hands-on activities.

Together, our exhibitions, partnerships, and programs reflect the Parrish's commitment to artistic excellence, education, connection, and accessibility for all.

None of this would be possible without the generosity of our donors. We are deeply grateful to our 2025 major contributors, including: The FLAG Art Foundation; Yanina Fuertes; Elizabeth and David Granville-Smith; Hedley Studios | ICG Crimson Galleries; Amy and Steven Horowitz; James Howell Foundation; Northern Trust; Sandy and Stephen Perlbinder; Charlotte and Andrew Pilaro; Residents of Southampton Union Free School District; Robin and Frederic Seegal; Alexandra Stanton and Sam Natapoff; The Starker Family Fund; George Wells and Manfred Rantner; and Wells Group of New York. Your support is essential to the life of the Parrish, enabling ambitious exhibitions, dynamic programs, and meaningful educational experiences. We are grateful for your extraordinary commitment to the Museum and all that we do. Thank you!



Photo: BFA.

Mónica Ramírez-Montagut, Ph.D.
Executive Director



Installation view of *Beyond Reality: Paintings and Drawings by Bertrand Meniel*. Photo: Gary Mamay.

EXHIBITIONS

A NEW SUBJECTIVITY 1979/2024
OCTOBER 14, 2024–MARCH 30, 2025
The exhibition looked back at *Nouvelle Subjectivité (A New Subjectivity)*, organized by Jean Clair in Brussels in 1979. The Parrish presented works from artists included in 1979—Robert Guinan, David Hockney, R.B. Kitaj, Raymond Mason, Philippe Roman, and Sam Szafran—and works by artists who continue the figurative traditions, including 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.



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



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

FRESH PAINT: DERRICK ADAMS
OCTOBER 14, 2024–JANUARY 5, 2025
The second presentation of *FRESH PAINT* featured Derrick Adams' painting *Getting the Bag* (2024). Adams celebrates and expands the dialogue around contemporary Black life and culture through scenes of normalcy and perseverance. Writer and multidisciplinary artist Folasade Ologundudu provided an interpretative text. *FRESH PAINT* is an ongoing collaboration with The FLAG Art Foundation to present new, single-artwork exhibitions in the Creativity Lounge.

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

RAFAEL LOZANO-HEMMER: COLLIDER
OCTOBER 14, 2024–DECEMBER 15, 2025
Made up of hundreds of small LED spotlights that reacted in real-time to invisible cosmic radiation from outer space and created a calm, rippling curtain of light along the Museum's south wall, *Collider* was 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 Perlbinder; Bloomberg Philanthropies; Mex-Am Cultural Foundation, Inc.; Katherine Farley and Jerry Speyer; and Alexandra Stanton and Sam Natapoff; and the in-kind support of Antimodular Studio.

CHARLOTTE PARK: THE LIFE OF FORMS IN COLOR
OCTOBER 27, 2024–MARCH 2, 2025
The Life of Forms in Color comprised over 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 from the 1950s, inspired by colors and forms found in the natural world through the 1980s when her work grew more minimal, reflecting her interest in Piet Mondrian.

Charlotte Park: The Life of Forms in Color was made possible thanks to the generous support of the James and Charlotte Brooks Fund; and the in-kind support of Berry Campbell Gallery, New York.



Installation view of *FRESH PAINT: Raven Halfmoon*. Photo: Gary Mamay.



Installation view of *Shirin Neshat: Born of Fire*. Photo: Gary Mamay.

RALPH GIBSON—NATURE : OBJECT
OCTOBER 27, 2024–APRIL 27, 2025
The Parrish presented a selection of photographs by Ralph Gibson 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.

FRESH PAINT: REGGIE BURROWS HODGES
FEBRUARY 13–JUNE 9, 2025
The third installation of *FRESH PAINT* featured the painting *Labor: Sound Bath* (2022) by the Bay Area-based artist Reggie Burrows Hodges, as part of the artist's *Labor* series, large-scale landscape paintings that celebrate the generative tradition of harvesting food from the earth while pointing to the agriculture industry's historic and contemporary reliance on exploitative labor. Writer and editor Zack Hatfield contributed an interpretive text providing an in-depth look at Hodges' work.

FRESH PAINT: Reggie Burrows Hodges was made possible, in part, thanks to the generous support of The FLAG Art Foundation.

2025 STUDENT ART EXHIBITION
MARCH 15–APRIL 27, 2025
The annual *Student Art Exhibition*, a tradition for over 70 years at the Parrish, featured the work of more than 1,000 young artists from Eastern Long Island schools. The 2025 exhibition also featured student works created with visiting artist Andrea Cote.

SHIRIN NESHAT: BORN OF FIRE
APRIL 20–SEPTEMBER 1, 2025
Marking the Iranian-born artist's first museum exhibition in the New York area in over 20 years, *Born of Fire* presented four significant bodies of work: *Women of Allah* (1993–7), inspired by women's involvement in the Islamic Revolution; *The Book of Kings* (2012), a portrait series that calls on Persian epic poetry to address the



Installation view of the *2025 Student Art Exhibition*. Photo: Gary Mamay.



Installation view of *Sean Scully: The Albee Barn, Montauk*. Photo: Gary Mamay.

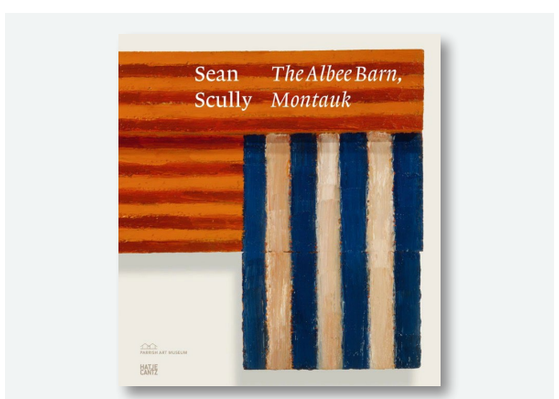
Arab Spring protest movement; *Land of Dreams* (2019), exploring American culture from the perspective of an Iranian artist in exile; and *The Fury* (2022–3), addressing sexual exploitation of female political prisoners.

Lead sponsorship for *Shirin Neshat: Born of Fire* was provided by Veronica Beard, Agnes Gund, and the Robert Lehman Foundation. We were grateful for the support of Jacqueline Brody; Alaleh Khatibi and Ariel Ostad; Sandy and Stephen Perlbinder; Sarika Singh and Vivek Bantwal, Goldman Sachs Gives; Fern and Lenard Tessler; Neda Young and Family; Susan and Frank Dunlevy; Yanina Fuertes; Amy and Steven Horowitz; Monika and Deven Parekh; Alexandra Stanton and Sam Natapoff; George Wells and Manfred Rantner; Barbara Hoffman; Nina Yankowitz and Barry Holden; Gladstone Gallery; and Ellen Kern; and the in-kind support of Bri-Tech, Inc. and The Carpetman.

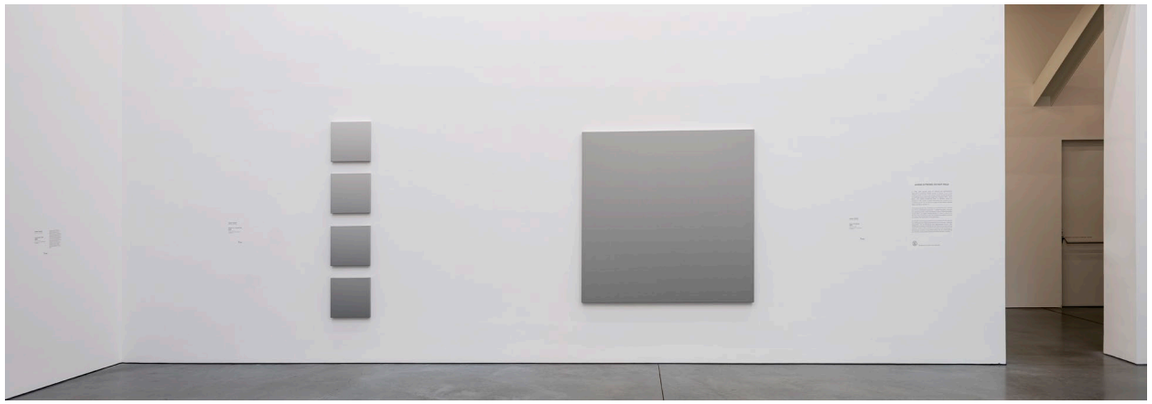
SEAN SCULLY: THE ALBEE BARN, MONTAUK
MAY 11–SEPTEMBER 21, 2025
This survey of Scully's work, ranging from 1981 to 2024, explored his Long Island connection and how a single month spent in Montauk in the summer of 1982 with a fellowship at The Edward F. Albee Foundation became a pivotal place and moment in the artist's career. The exhibition included over 70 works, chosen in collaboration with the artist to highlight the works' contextual site—landscape and light.

Sean Scully: The Albee Barn, Montauk was presented with the generous support of Northern Trust, Kenneth C. Griffin, and Fiona & Eric Rudin. We were also grateful for the support of Lisson Gallery; Michael Hilti; Catherine and Bill Carmody; Susan and Timothy Davis; Yanina Fuertes; Linda Hackett and Melinda Hackett/CAL Foundation; Amy and Steven Horowitz; Sandy and Stephen Perlbinder; Steven Pesner, in memory of his wife Michéle; Jennifer Rice and Michael Forman; Herman Goldman Foundation; Martha McLanahan; Lauren and Steven P. Schwartz; Robin and Frederic Seegal; Alexandra Stanton and Sam Natapoff; and Sedgwick A. Ward.

Publication: *Sean Scully: The Albee Barn, Montauk*
The fully illustrated catalog includes two interpretive essays, an interview with Scully, a complete plate section, a detailed chronology, and an essay on the role The Edward F. Albee Foundation has played with artists through the years.



Sean Scully: The Albee Barn, Montauk Publication, 2025.



Installation view of *Endless Limits: The Work of James Howell*. Photo: Gary Mamay.

Edited by Faye Fleming, Kaitlin Halloran, and Mónica Ramírez-Montagut, Ph.D. Berlin: Hatje Cantz and New York: Parrish Art Museum, 2025. 192 pages. Designed by Rutger Fuchs Amsterdam, and printed by Livonia Print, Riga.

FRESH PAINT: RAVEN HALFMOON
JUNE 12–OCTOBER 5, 2025
This iteration of *FRESH PAINT* featured a stoneware sculpture, *Sun Twins* (2023) by Raven Halfmoon with an interpretative text by New Mexico-based artist Rose B. Simpson. Built from clay, a material with deep ties to her Caddo heritage, Halfmoon's icons stood as monuments to Indigenous feminisms, generational knowledge, and relationship to homelands.

FRESH PAINT: Raven Halfmoon was made possible, in part, thanks to the generous support of The FLAG Art Foundation.

ENDLESS LIMITS: THE WORK OF JAMES HOWELL, 1962–2014
SEPTEMBER 13, 2025–FEBRUARY 8, 2026
Endless Limits was the first-ever career retrospective of minimalist painter James Howell. Working out of San Juan Island in Washington State and later Montauk, the everchanging nature of the elements—fog, water, and light—provided inspiration for his decades-long fascination with the seemingly infinite array of grays. Together with Howell's earlier abstract work, the exhibition revealed his lifelong inquiry into the effects of color, light, and compositional balance.

Endless Limits: The Work of James Howell, 1962–2014 was made possible, in part, thanks to the generous support of the James Howell Foundation and the Helen Frankenthaler Foundation.

Publication: *Endless Limits: The Work of James Howell, 1962–2014*
The fully illustrated catalog features essays by exhibition curators Kaitlin Halloran and Scout Hutchinson, as well as art historian Jason Rosenfeld, Ph.D. The catalog features a complete plate section and chronology and also includes an essay by Hiroshi Sugimoto—an artist Howell deeply admired—on his *Seascapes* series.

Edited by Kaitlin Halloran and Scout Hutchinson. Berlin: Hatje Cantz and New York: Parrish Art Museum, 2025.



Endless Limits: The Work of James Howell, 1962–2014 Publication, 2025.



Visitors interacting with *FRESH PAINT: Rudolf Stingel*. Photo: Jenny Gorman.

144 pages. Designed by Eileen Boxer, BoxerDesign, and printed by Trifolio srl.

TIME EXPOSED: HIROSHI SUGIMOTO'S SEASCAPES
SEPTEMBER 13, 2025–FEBRUARY 8, 2026
Time Exposed presented Japanese photographer Hiroshi Sugimoto's *Seascapes* project made between 1980 and 1991. Acquired by the Museum in 2022, the photolithograph series explored Sugimoto's unwavering interest in the incremental atmospheric changes around vast bodies of water, from crisp, clean skies to misty, overcast scenes of the Adriatic Sea, Atlantic Ocean, Ionian Sea, Pacific Ocean, and Tasman Sea.

Time Exposed: Hiroshi Sugimoto's Seascapes was made possible, in part, thanks to the generous support of the Helen Frankenthaler Foundation and the Japan Foundation, New York.

FRESH PAINT: RUDOLF STINGEL
OCTOBER 9, 2025– FEBRUARY 2, 2026
Rudolf Stingel's *FRESH PAINT* presentation featured a large-scale, interactive installation made from a series of Celotex panels. Visitors were invited to draw into its surface and leave behind marks and impressions of their own designs. Chrissie Iles, the Anne and Joel Ehrenkranz Curator at the Whitney Museum of American Art, contributed an interpretive text in which she reflected on Stingel's work against the backdrop of a broad range of cultural and social histories.

FRESH PAINT: Rudolf Stingel was made possible, in part, thanks to the generous support of The FLAG Art Foundation.

NINA YANKOWITZ: IN THE OUT/OUT THE IN
OCTOBER 9, 2025–FEBRUARY 22, 2026
Organized by the Museum of Fine Arts, St. Petersburg, Florida, *In the Out/Out the In* was the first retrospective of Yankowitz, whose six-decade career has continually expanded the boundaries of painting, sculpture, sound, video, and installation. The presentation at the Parrish also recognized Yankowitz's importance to Long Island's East End art community.

The presentation of *Nina Yankowitz: In the Out/Out the In* at the Parrish Art Museum was made possible thanks to the generous support of Eric Firestone Gallery; Helen Frankenthaler Foundation; Sherri and Darren Cohen; County of Suffolk; Stephanie Neville and Alan Beller; Sandy and Stephen Perlbinder; Wolf Kahn Foundation;



Installation view of *Time Exposed: Hiroshi Sugimoto's Seascapes*. Photo: Gary Mamay.

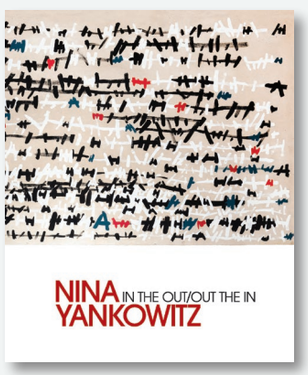


Installation view of *Nina Yankowitz: In the Out/Out the In*. Photo: Jenny Gorman.

Jane Wesman and Donald Savelson; The Evelyn Toll Family Foundation; and René and Marie-France Kern.

Publication: *Nina Yankowitz: In The Out, Out The In*
The fully illustrated catalog features contributions by scholar Glenn Adamson, Parrish Chief Curator Corinne Erni, Barbara London, founding curator of video art at The Museum of Modern Art, and the Museum of Fine Arts, St. Petersburg curator Katherine Pill.

Edited by Jordana Weiss. St. Petersburg: Museum of Fine Arts, 2025. 80 pages. Designed by Martin Rice, Catalog First, St. Petersburg, Florida, and printed by Roberts Printing Inc., Clearwater, Florida.



Nina Yankowitz: In The Out, Out The In Publication, 2025.



2025 Outgoing Loan: James Brooks, *The Springs*, 1971.



Photo: Jessica Dalene.

OUTGOING LOANS

CHARLOTTE PARK AND JAMES BROOKS—OF THIS PLACE
Organized by The Leiber Collection, East Hampton, New York
August 2–October 5, 2025

James Brooks (American, 1906–1992)
Ashawagh, 1970
Silkscreen, 22 x 30 in.
Parrish Art Museum, Water Mill, New York, Gift of the James and Charlotte Brooks Foundation, 2014.24.5

James Brooks (American, 1906–1992)
The Springs, 1971
Lithograph, 29 15/16 x 21 15/16 in.
Parrish Art Museum, Water Mill, N.Y., Gift of Mrs. Fairfield Porter, 1977.3.2

James Brooks (American, 1906–1992)
South Fork, 1974
Lithograph, 35 x 46 in.
Parrish Art Museum, Water Mill, New York, Gift of the James and Charlotte Brooks Foundation, 2017.13.71

Charlotte Park (American, 1918–2010)
Untitled (Green, Yellow, And White), 1974
Gouache on paper, 18 x 24 in.
Parrish Art Museum, Water Mill, New York, Gift of the James and Charlotte Brooks Foundation, 2024.95

Charlotte Park (American, 1918–2010)
Untitled, ca. 1955–60
Gouache on paper, 22 1/2 x 22 1/2 in.
Parrish Art Museum, Water Mill, N.Y., Museum Purchase, Audrey McMahon Fund, 2002.20

Charlotte Park (American, 1918–2010)
Untitled, ca. 1960
Gouache on paper, 22 1/2 x 28 1/2 in.
Parrish Art Museum, Water Mill, New York, Gift of the James and Charlotte Brooks Foundation, 2017.13.87



2025 Outgoing Loan: Charlotte Park, *Untitled*, ca. 1960.

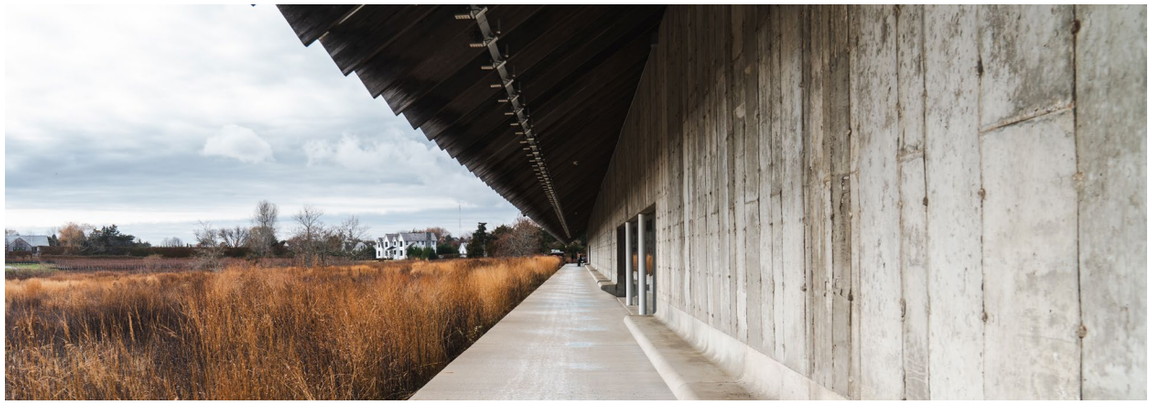


Photo: Vision Maker Productions, Inc.

ACQUISITIONS

Robert Beauchaump (American, 1923–1995)
Gifts of Anthony and Kimberly Johnson
Self Portrait, 1970s
Gouache on paper
16 x 12 in.

Self Portrait, 1970s
Gouache on paper
16 x 12 in.

Tony Bechara (Puerto Rican, 1942–2025)
19 Reds, 2015
Acrylic on canvas
65 x 66 in.
Gift of the Artist

peter campus (American, b. 1937)
Patchogue Docks 9, 2014
Videograph, 1:24 minutes, looped
Gift of Evanne and Edward Gargiulo

Ralph Gibson (American, b. 1939)
Gifts of Robin Neimark and Frederic M. Seegal
Untitled from the Nature : Object Series, 2015
Archival inkjet print
32 x 44 in.

Untitled from the Nature : Object Series, 2015
Archival inkjet print
32 x 44 in.

Untitled from the Nature : Object Series, 2017
Archival inkjet print
60 x 44 in.

Untitled from the Nature : Object Series, 2019
Archival inkjet print
60 x 44 in.

Lester Johnson (American, 1919–2010)
Gifts of Anthony and Kimberly Johnson
Untitled Portrait, 1961
Ink on paper
17 x 14 in.



2025 Acquisition: Tony Bechara, *19 Reds*, 2015.



2025 Acquisition: Ralph Gibson, *Untitled from the Nature : Object Series*, 2015.

Moody Person, 1962
Oil on canvas
43 x 30 in.

Untitled, 1966–68
Lithograph and acrylic on paper
22 x 30 in.

Untitled (Portrait), ca. 1967
Ink on paper
18 x 24 in.

Untitled, ca. 1970
Ink on paper
30 x 22 in.

Flora Natapoff (American, 1936–2020)
Gifts of Alexandra Natapoff and Sam Natapoff
Book One, 2004–07
Artist's book with four (4) mixed media drawings and collages
11 3/4 x 8 1/2 x 3 in.

Book Three, ca. 2000
Artist's book with four (4) mixed media drawings and collages
11 x 10 3/4 x 3 in.

Book Eleven, ca. 2000
Artist's book with five (5) mixed media drawings and collages
11 3/4 x 9 1/2 x 3 in.

Book Twelve, ca. 2000
Artist's book with four (4) mixed media drawings and collages
12 1/4 x 11 1/2 x 3 in.

Book Thirteen, ca. 2000
Artist's book with three (3) mixed media drawings and collages
12 3/4 x 15 x 3 in.

Book Sixteen, ca. 2000
Artist's book with four (4) mixed media drawings and collages
12 3/4 x 15 x 3 in.

David Novros (American, b. 1941)
Untitled (Linear Abstraction), n.d.
Watercolor and graphite on paper
14 x 22 1/2 in.
Gift of Dana Cranmer

Dennis Oppenheim (American, 1938–2011)
Wishing the Mountains Madness, 1977
Color and black & white photography, hard stamped topographic map and collage text mounted on rag board
48 x 216 in. overall
Gift of Amy V. Oppenheim in honor of Dennis Oppenheim

Relocated Burial Ground, 1978
Silkscreen
41 x 29 3/4 in.
Gift of Mónica Ramírez-Montagut



2025 Acquisition: David Novros, *Untitled (Linear Abstraction)*, n.d.



2025 Acquisition: Jaune Quick-to-See Smith, *Butterflies and Stars*, ca. 1988.

Erik Parker (American, b. Germany, 1968)
Toxic, 1978
Silkscreen, edition 55/80
30 x 22 in.
Gift of Mónica Ramírez-Montagut

Beatrice Pediconi (Italian, b. 1972)
Gaea #13, 2018
Polaroid
35 1/2 x 22 in.
Gift of Jennifer and Andrew Marrus

Joanna Pousette-Dart (American, b. 1947)
Gifts of Dana Cranmer
Untitled, 2011
Watercolor on paper
22 x 30 in.
(Cover image)

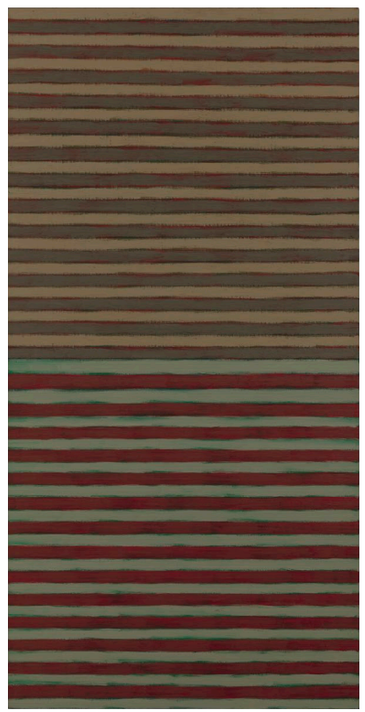
Untitled, n.d.
Watercolor on paper
22 x 30 in.

Larry Rivers (American, 1923–2002)
Portrait of Stephan Lion, 1976
Graphite, pastel, and colored pencil on paper, collage elements
22 1/4 x 30 1/8 in.
Gift of Karina Rosa Lion

Sean Scully (American, b. 1945)
Untitled Diptych, 1982
Oil on linen
96 x 48 in.
Gift of the Artist

Jaune Quick-to-See Smith (Confederated Salish and Kootenai Tribes, 1940–2025)
Butterflies and Stars, ca. 1988
Oil and gouache on paper
30 x 22 1/4 in.
Gift of Domna C. Stanton

Andy Warhol (American, 1928–1987)
Green Electric Chair, 1971
Screenprint
35 7/16 x 47 15/16 in.
Gift of Dana Cranmer



2025 Acquisition: Sean Scully, *Untitled Diptych*, 1982.



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

PUBLIC PROGRAMS

In 2025, the Parrish presented 53 public programs, including 40 curator-, artist-, and docent-led tours, 8 lectures and conversations, 3 book signings, a film screening, and a live music performance.

The Museum focused primarily on exhibition-related programming, presenting talks with exhibition artists Ralph Gibson, Sean Scully, and Shirin Neshat. Neshat also presented her feature film, *Land of Dreams* (2021, 114 minutes), followed by a conversation with her, Shoja Azari (co-writer and co-director), and Ghasem Ebrahimian (cinematographer).

Scully gave talks and tours of his exhibition, *Sean Scully: The Albee Barn, Montauk*. Additional tours were given of the exhibitions *Charlotte Park: The Life of Forms in Color*, and *A New Subjectivity 1979/2024*, which included exhibiting artist Arcmanoro Niles, and *Endless Limits: The Work of James Howell, 1962–2014*. The talks and curator tours were led by Corinne Erni, Kaitlin Halloran, and Scout Hutchinson.

Book signings were held for *Artists Choose Parrish* with artists featured in the publication that captured the yearlong 125th anniversary exhibition of the Museum and its rich history; *Light, Sand, and Sea: Hamptons Artists and Their Studios* with photographer Jaime Lopez; and the exhibition publication *Endless Limits: The Work of James Howell, 1962–2014* with art historian and essayist Jason Rosenfeld, who also gave a lecture on James Howell off-site at the James Howell Foundation.

In addition to exhibition-related programming, the Museum presented a panel discussion about collecting classic cars with Ben Hedley, Founder of Hedley Studios; Ramsey Potts, Classic Car Expert; and Mónica Ramírez-Montagut, Ph.D., Parrish Executive Director. In the fall, the Parrish resumed the partnership with Hamptons JazzFest, presenting Kahlil Kwame Bell & Ensemble.

The Parrish Art Museum's programs were 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 Union Free School District and the Tuckahoe Common School District.



Opening of *Nina Yankowitz: In the Out/Out the In*. Photo: Vision Maker Productions, Inc.



2025 Community Day: Savor the Summer. Photo: Jessica Dalene.



2025 Parkinson's Open House. Photo: Vision Maker Productions, Inc.

EDUCATION

In 2025, the Parrish Art Museum welcomed 8,445 education program participants. The highest increase in participants came from the Museum's Community Days, which nearly tripled in participation from the prior year.

The Parrish hosted three free Community Days throughout the year, which welcomed 2,987 visitors to the Museum. Each Community Day offered free admission, guided gallery tours, art workshops, food trucks, an artisan market with over 20 local vendors, and special seasonal programs, including performances by the Bridgehampton High School Marimba Band, and a book signing of *Light, Sand, and Sea: Hamptons Artists and Their Studios* and *Artists Choose Parrish* with featured artists.

Our 72nd annual *Student Art Exhibition* showcased work by more than 1,000 young artists from over 50 Eastern Long Island schools. Displayed alongside the exhibition, cyanotype artworks were created by Visiting Artist Andrea Cote in collaboration with over 100 students from Southampton, Hampton Bays, and Sag Harbor schools and Life Skills groups. The 2025 Student Art Exhibition Preview Day welcomed 1,212 guests to the Museum with 51 additional guests attending the 2025 High School Award Ceremony which recognized 26 participating high school students as Parrish honorees.

The Education Department maintained its commitment to *ACCESS PARRISH*, which brings art to youth and adults with disabilities 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, East End Special Players Explorer's Club, Flying Point Foundation for Autism, and Life Skills classes from three local high schools.

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. Creativity Lounge offerings and activities were frequently refreshed to maintain a direct connection with the concurrent 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; Stephen Gregory Lioce; The Parallel Foundation; Bobbie Braun/The Neuwirth Foundation; NY Community Trust-LI; The Romenesa Foundation; Dime Community Bank; Town of Southampton; donors who wish to remain Anonymous; and the property taxpayers from the Southampton Union Free School District and Tuckahoe Common School District. Additional support for education initiatives was provided by the Museum's annual *Spring Fling* and *Midsummer Gala* benefit events.



Gallery tour with artist Sean Scully. Photo: Jenny Gorman.



2025 Midsummer Gala. Photo: BFA.

MEMBERSHIP

Membership remained an important part of the Parrish Art Museum community in 2025, connecting members to exhibitions, artists, curators, and each other through year-round benefits and experiences. At year-end, the Museum had 2,017 Parrish Memberships which generated $364,210 in revenue.

Member engagement extended beyond free Museum admission through exclusive experiences including Member Mornings, exhibition previews, artist talks, Business Member gatherings, and Contemporary Circle events. Highlights included a Member Preview and conversation with artist Sean Scully; a Business Member Meet & Greet with Executive Director Mónica Ramírez-Montagut; a Contemporary Circle visit to Di Donna Galleries in New York; and a visit to the Robert Rauschenberg Foundation in New York City. The Parrish also expanded year-round engagement for Giving Circle members by offering a series of special events in New York City, in addition to programming in the Hamptons.

In 2025, 1,599 participants attended on-site member events and 302 participated in off-site member events, underscoring the continued value of membership as an active and meaningful connection to the Museum.

BENEFIT EVENTS

In 2025, 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 Gala* and *Afterglow Party* held on July 19. The celebration attracted over 800 guests and raised nearly $1.3 million. The Museum honored philanthropists Sandy and Stephen Perlbinder and artists Sanford Biggers, Nina Yankowitz, and Rafael Lozano-Hemmer, whose façade installation, *Collider*, inspired the evening's theme—*Echoes of the Cosmos*. The festivities began with cocktails in the Meadow and included dinner, a paddle raise, dancing, and performances by Parsons Dance throughout the evening. Notable artists in attendance included Rashid Johnson, Sheree Hovsepian, Joan Semmel, and Arcmanoro Niles.

On April 26, the Parrish hosted *Spring Fling*, raising nearly $92,000 to support its educational programs. The evening featured music by Jarrell Entertainment and a live performance by Davinia Pace, a silent auction, and catering by Elegant Affairs.



Photo: Jessica Dalene.

DONOR RECOGNITION

The Parrish extends its deep appreciation to those who supported the Museum's exhibitions, programs, and education initiatives in 2025.

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Photo: Jessica Dalene.

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Photo: BFA.

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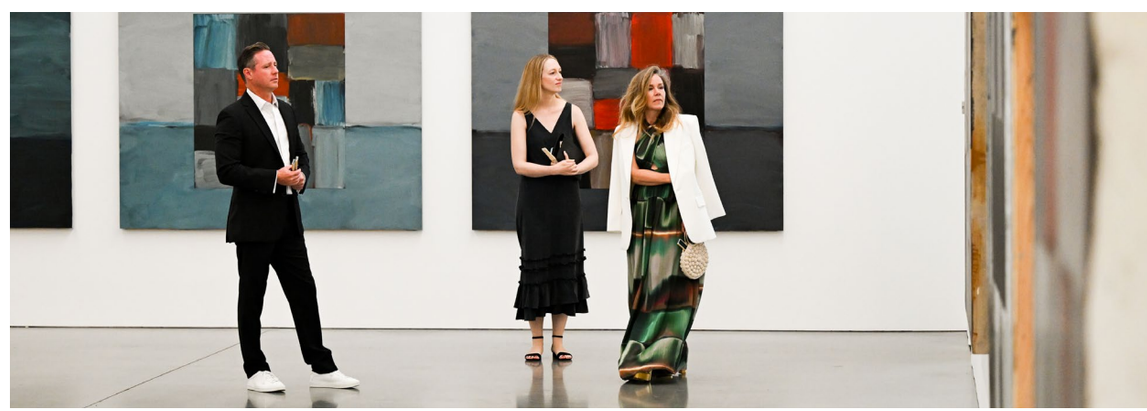


Photo: BFA.

FINANCIAL REVIEW

ASSETS

Current Assets	
Cash	$ 1,492,617
Investments	$ 1,897,618
Accounts receivable	$ 118,802
Grants receivable	$ 227,459
Contributions receivable, net, current portion	$ 260,391
Prepaid expenses and other current assets	$ 60,919
Inventory - Museum Shop and Café	$ 83,977
Total Current Assets	**$ 4,141,783**
Contributions receivable, net, noncurrent portion	$ 40,519
Restricted investments	$ 3,870,229
Property and equipment, net	$ 38,049,306
Right-of-use assets, net - operating	$ 23,437
Total Assets	**$ 46,125,274**

LIABILITIES AND NET ASSETS

Current Liabilities	
Mortgage payable, net, current portion	$ 43,965
Current portion of lease liabilities - operating	$ 9,394
Accounts payable and accrued expenses	$ 152,339
Security deposits	$ 68,000
Deferred revenue	$ 729,004
Total Current Liabilities	**$ 1,002,702**
Mortgage payable, net, noncurrent portion	$ 1,231,710
Lease liabilities, net of current portion - operating	$ 14,043
Total Liabilities	**$ 2,248,455**
Net Assets	
Board designated for property and equipment	$ 27,528,631
Board designated for accessions	$ 20,908
Undesignated	$ 837,799
Total Net Assets Without Donor Restrictions	$ 28,387,338
With donor restrictions	$ 15,489,481
Total Net Assets	**$ 43,876,819**
Total Liabilities and Net Assets	**$ 46,125,274**

REVENUE AND SUPPORT

Contributions	$ 2,309,834
Benefit events, net	$ 881,911
Government grants	$ 653,091
Tuition and fees	$ 639,617
Membership	$ 543,780
Admissions	$ 171,146
Museum Shop, net	$ 75,984
Café, net	$ 269,799
Investment income, net of fees	$ 172,485
Unrealized gain on investments	$ 432,244
Realized gain on investments	$ 93,494
Total Revenue and Support	**$ 6,243,385**

OPERATING EXPENSES

Program Services	
Curatorial	$ 2,427,216
Education	$ 937,714
Museum Shop	$ 151,689
Café	$ 654,131
Total Program Services	**$ 4,170,750**
Supporting Services	$ 531,149
Administration	$ 769,226
Development	
Total Supporting Services	**$ 1,300,375**
Total Operating Expenses	**$ 5,471,125**
Excess of Revenues and Support Over Operating Expenses	**$ 772,260**

NON-OPERATING EXPENSES

Depreciation	$ 848,210
Loss on disposal of property and equipment	$ 60,175
Interest expense related to deferred financing costs	$ 1,166
Total non-operating expenses	**$ 909,551**
Changes in Net Assets	**$ (137,291)**
Net Assets, beginning of year	**$ 44,014,110**
Net Assets, end of year	**$ 43,876,819**

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

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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.

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 Union Free 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
Guests of Members $15
Guests with Disabilities $12

Free Admission
Museum Members
Visitors 18 & under
Students with valid ID
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