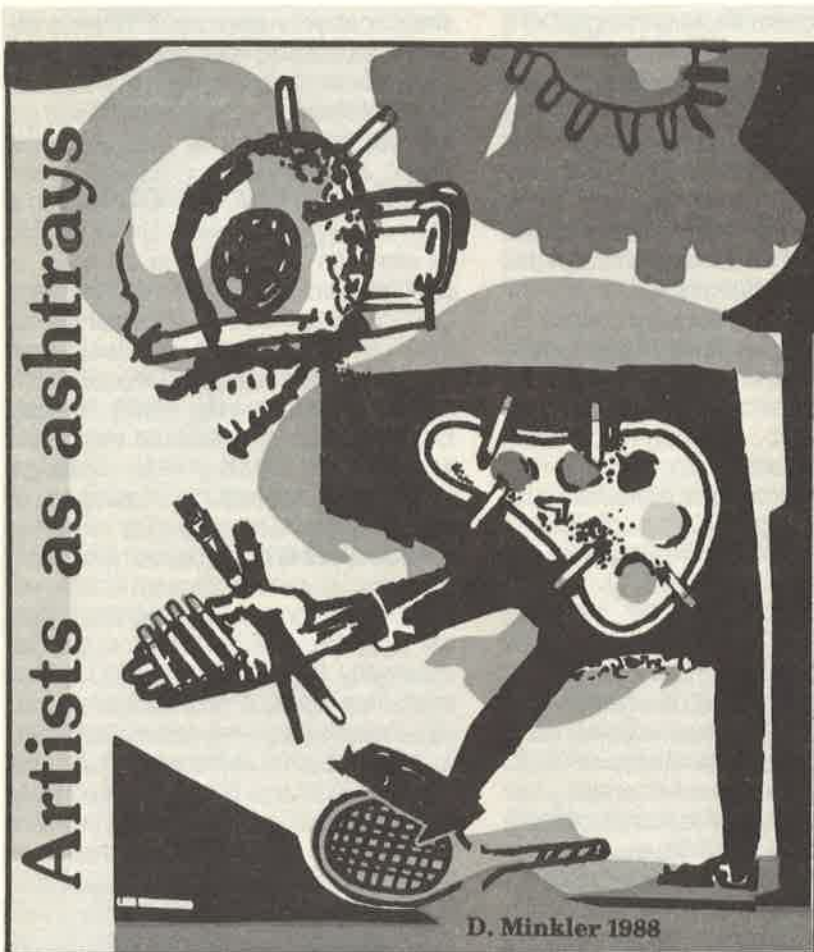


Spring 1988

Doc News and Views



This poster is the first in a series of art works aimed at ending the leading cause of preventable death -- the tobacco industry. Comments and artist's participation welcomed. Please write DOC, (Doctors Ought To Care), P.U. Project, PO Box 31604, Houston, Texas, 77231-1604.

Like a magician, we don't miss a trick. Through our growing patronage of sports and culture, the public's perception of us is changing.

For instance, we realized we could improve our image and increase smoking among women and girls by attaching our Virginia Slims brand name to professional tennis. In the same way, we've increased the sales of cigarettes among blacks by sponsoring institutions like the Studio Museum of Harlem and the Alvin Ailey American Dance Theater.

Emphysema and bronchitis? *Shazam!* Now we're the Whitney Museum of Art and the Joffrey Ballet. Lung cancer and heart disease? *Presto!* Now we're Marlboro Country Music and National Public Radio.

Heck, we're not a tobacco company, we're a Patron of the Arts. That's why we at Philip Morris say, **"It takes art to make complacency great."**

Philip Morris Companies Inc.



Makers of Marlboro, Virginia Slims, Benson & Hedges 100's, Merit, Parliament Lights, Miller Beer, Lowenbrau, Jello, Post Cereals, Sanka, and other General Foods products. A DOC ad fake.

Doctors, Artists Join to Undo Tobacco-Art Ties

To stimulate greater public awareness of the social, moral and economic consequences of the tobacco industry, the DOC P.U. Project and California artist Doug Minkler have produced "Artists as Ashtrays," the first in a series of commissioned lithographs and other artworks that expose the evolving strategies of Philip Morris Companies, Inc., the nation's leading cigarette

manufacturer, and other tobacco makers.

Minkler's silkscreen depicts a hellish, soulless figure offering paintbrushes and cigarettes. An artist's palette has become an ashtray. A commentary accompanying the image, written by DOC founder Alan Blum, MD, parodies the self-serving platitudes of Philip Morris, which boasts in a series of

advertisements in *The New York Times* and other publications, "It takes art to make a company great." DOC's version reads, "It takes art to make complacency great."

Since its initial showing at an exhibition at the Women's Building in San Francisco in January, "Artists as Ashtrays" has been a catalyst for discussion in the art community about the

continued on page 12

continued from page 1

commercialization of art.

Minkler cites the inspiration of New York artist Hans Haacke, who 20 years ago was among the first to expose and condemn the art world's growing "addiction to corporate funding" and the concomitant censorship of controversial themes and ideas. In an interview in 1985 in *New Art Examiner*, Haacke emphasized that corporate sponsorship of the arts "is not meant to sell more gas or convert people to smoking cigarettes. Its function is to open doors... By creating for itself a favorable climate through its association with the arts, business can operate less inhibited by environmental concerns, by health and safety regulations, by taxation and political problems...It insulates industry from critical scrutiny and helps the passing of legislation favorable to its interests.

"We don't realize that our love for art is being co-opted to serve interests that have nothing to do with our moral beliefs and what might be good for us and the community."

Unlike the run-of-the-mill, generic anti-smoking poster competitions, DOC's P.U. Project is aimed at mobilizing public ridicule and anger at the tobacco industry.

In addition to offering matching monetary awards to local art contest in schools, DOC is calling for the continuous submission of counter-advertising ideas and completed works for reproduction and display around the country. Artists, sculptors, photographers, musicians, poets, and playwrights are encouraged to participate.

Artist Minkler has produced a limited edition of 150 silkscreen prints, which DOC is making available with a \$100 new or \$75 renewal contribution to DOC. A poster-sized offset lithograph will soon be distributed nationally.

Copies of the lithograph will be sent to numerous museums, including the 20

in the U.S. that are holding exhibitions paid for by Philip Morris in 1988, as well as such Philip Morris beneficiaries as National Public Radio and the Alvin Ailey American Dance Theater.

The artwork series represents the latest avant-garde activity of DOC in the effort to expose tobacco companies as malevolent influences on the business world and on society in general.

In February 1983, DOC and New Jersey GASP demonstrated in front of New York's Metropolitan Museum of Art to call attention to Philip Morris' sponsorship of an exhibition of artworks from The Vatican. Asked by *The New York Times* how the Catholic Church could permit its treasures to be promoted by a tobacco company, a New York City archdiocese spokesman said the sponsorship wasn't from Philip Morris, the tobacco company, but rather Philip Morris International. The DOC housecall followed on the heels of a nationally publicized demonstration by BUGA-UP (Billboard-Utilizing Graffitiists Against Unhealthy Promotions) in Australia against the display of a Marlboro racing car in the Sydney art museum.

In 1987 DOC placed an advertisement in *The Times* citing New York's Lincoln Center for the Performing Arts as a drug pusher for hosting the Marlboro Country Music Festival. The president of Lincoln Center, George Weisman, is a former president of Philip Morris.

Dr. Blum became a Philip Morris shareholder in 1985 and attended the company's annual meeting last year. It had, he says, "all the flavor of a Nazi youth rally, as 600 employees and stockholders gave Weisman a prolonged ovation for having spread Marlboro into a host of developing nations over the past decade." Blum is considering submitting a shareholders' resolution that calls upon the company to shift its patronage of the arts into an endowment of a chain of Marlboro Country Intensive Care Units in hospitals around the world. DOC members George Gitlitz, MD, Binghamton, NY, and William Cahan, MD, New York, NY, have unofficially renamed the intensive care units in their respective hospitals in honor of the world's largest selling cigarette.

They built the bridge.

These are some examples of the art of a great company and a great people that Americans know very well. They are part of a museum exhibition entitled "The Art of Sultan Suleiman the Magnificent" in that appearance will be at The Metropolitan Museum of Art from October 4th, 1987 through January, 17th, 1988, completing a year long tour of three of America's great prestigious museums.

At the height of their power under Suleiman, the Ottoman Turks ruled large areas of Europe, Asia and Africa. Faced with the inspired need to overcome a bewildering variety of conflicting cultures - and the competing need to maintain their own - they attempted the impossible, and succeeded. They merged an art that represented opposites - arabic and Turk, exotic, clean and impressively complex - and found pure beauty in their fusion. In doing so, they made of themselves and their art a bridge between East and West, a bridge that still spans the world.

That's one reason why we are supporting this exhibition and why we urge you to see it. It represents an art you need to be reminded that the world transcends borders and divides. It's the only thing that's possible, and that one of the noblest jobs of art is a bridge between cultures.

Philip Morris Companies Inc.
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An example of oily Phillip Morris Corporate Advertising in *The New York Times* and other publication around the world. They have paved the way for new markets, useful targets....and ridicule by DOC.

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