

PHILIP MORRIS
AND THE
ARTS

A
30-YEAR
CELEBRATION



PHILIP MORRIS AND THE ARTS:
A 30-YEAR CELEBRATION

THE ART OF ARTS SUPPORT

Our support spans a wide range of involvement in the visual and performing arts—from the exploration of the new and innovative to the support of American culture and international exchange. It follows the basic principle of sound patronage, which encourages quality and freedom of expression. These pages record our association with the arts in an introductory essay and a complete listing of projects and organizations we have supported. We think they paint an accurate picture of what arts support can accomplish in the United States and in other countries around the world.

A handwritten signature in dark ink, reading 'Hamish Maxwell'.

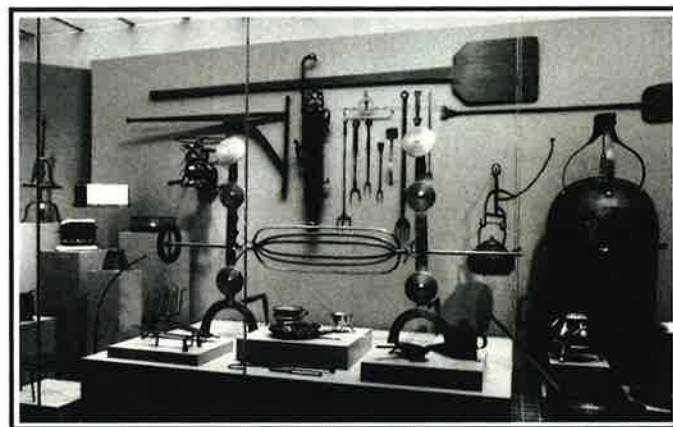
Hamish Maxwell
Chairman and
Chief Executive Officer,
Philip Morris Companies Inc.

COVER:
Energy of the Arts, 1989, mixed-media by Betye Saar.
Specially commissioned by Philip Morris Companies Inc. for this publication.

Betye Saar is a mixed media artist based in Los Angeles. She works in collage, assemblage, and site-specific installations.

This report reflects the involvement of Philip Morris with the arts through 1988 prior to its purchase of Kraft. Because of this, Kraft's excellent programming in the arts is not recorded in this report but will follow in the succeeding one.

TABLE OF CONTENTS



Page 26

4 THREE DECADES OF COMMITMENT

18 ART IN THE WORKPLACE

28 EXHIBITIONS

50 PERFORMING ARTS

52 DANCE

60 THEATER

62 MUSIC

67 OPERA

68 FESTIVALS AND PRESENTATIONS



Page 8



Page 56



Page 75



Page 84



Page 93



Page 99

70 OTHER ARTS ACTIVITIES

71 MUSEUM SUPPORT

81 ART ASSOCIATIONS

84 CULTURAL CENTERS

85 EDUCATIONAL ARTS PROGRAMS

85 HISTORICAL SOCIETIES

86 LIBRARIES

86 AWARDS AND CONFERENCES

87 LITERATURE/PUBLICATIONS

88 WIDENING THE AUDIENCE FOR THE ARTS

89 FILMS ON THE ARTS

93 CONTRIBUTIONS TO FILM AND VIDEO

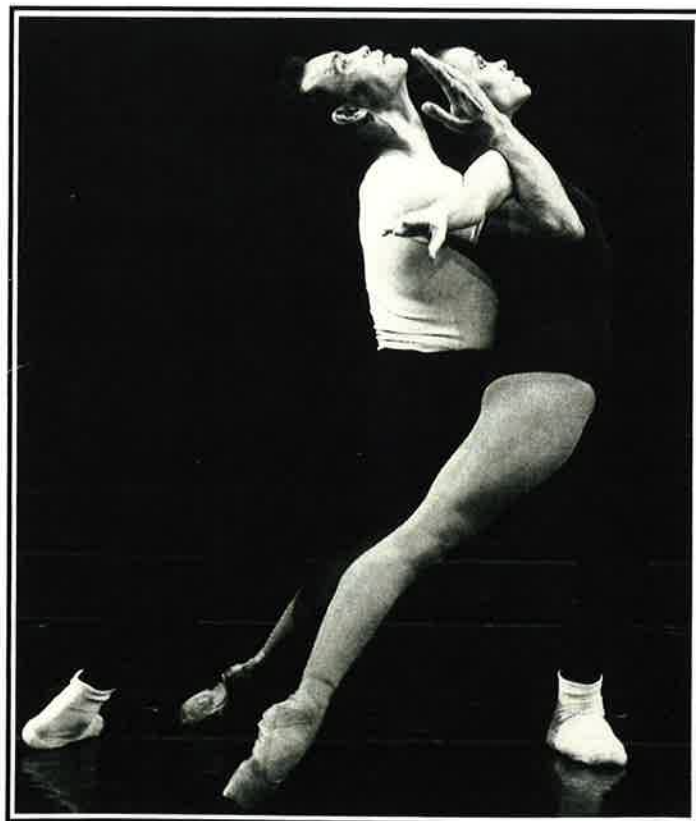
94 RESEARCHING THE ARTS

96 ARTS AWARDS TO PHILIP MORRIS

102 INDEX

THREE DECADES OF COMMITMENT

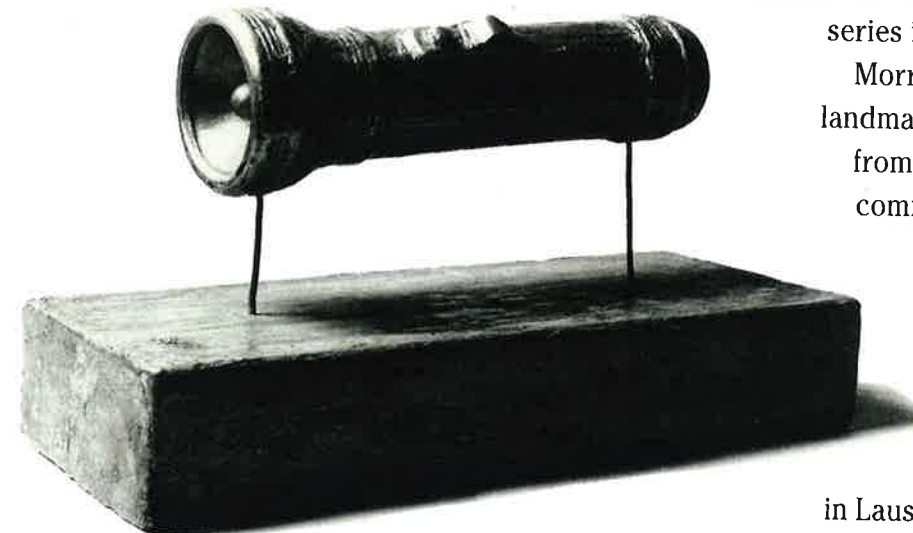
Philip Morris sponsored its first art event 30 years ago: a free outdoor concert in Louisville, Kentucky. It was an obvious choice for a tobacco company with roots in the South. Today, the company's philosophy of arts support, refined by three decades of continuous evolution, has become vastly more sophisticated, as befits the largest consumer products company in the world.



"Maybe not enough companies are as active as those on the art side would like, but business support of the arts has come a long way. One corporation that has been in on every step of the way is Philip Morris."

— *Milwaukee Business Journal*,
March 7, 1988

Augustus Van Heerden and Christa Johnson of the Dance Theatre of Harlem in a 1987 performance of George Balanchine's *Four Temperaments*. Philip Morris has provided general operating support for the Dance Theatre of Harlem since 1975 and, in addition, since 1985 has supported their Sunday Open House series.



Flashlight I (1958) from Jasper Johns, a Retrospective Exhibition, organized by the Whitney Museum of American Art and opened in October 1977.

Any week in the year, you will find Philip Morris supporting a wide range of arts events: a performance piece at the Brooklyn Academy's NEXT WAVE Festival or a jazz concert series in the atrium of the Philip Morris world head-quarters; a landmark exhibition of treasures from the Vatican or a series of community open houses for a dance company in Harlem; a retrospective exhibition of Willem de Kooning in Paris or a competition of young choreographers in Lausanne. So abundant is the catalogue of Philip Morris's contributions to contemporary culture that you are bound to ask: What is the rationale for this widespread support?

"Philip Morris is a 20th-century corporate Medici, probably the art world's favorite company."

— *Wall Street Journal*,
1988

Bruce Myers and Vittorio Mezzogiorno in the 1987 NEXT WAVE Festival's production of *The Mahabharata*, a nine-hour theatrical work created by Peter Brook and Jean-Claude Carrière.



THREE DECADES OF COMMITMENT

Philip Morris's commitment to the arts began at home. In the early sixties, the company remodeled its offices in New York, hoping to give its employees a more congenial working environment and to foster creative thinking about its business. In the course of this renovation, the decor was changed drastically: instead of employing conventional business embellishments, the reception areas, halls, and offices were hung with modern art on loan from the Whitney Museum of American Art. The reaction was so positive that the company decided to extend its support of the arts to the outside community, sponsoring an award-winning exhibition, *Pop and Op* (1965), that toured the United States. Thus, in the course of improving its business environment, Philip Morris became not just an art patron but one that stood at the cutting edge of contemporary sensibility.

Soon the company decided to forge a real identification between itself and modern art — a bold act but one that paid off handsomely. The modern art motif already experienced in the company's support for the burgeoning art of the sixties helped the firm's



Martha Graham (1986) by Andy Warhol, silkscreens, displayed at Philip Morris headquarters, New York City.



Late-19th/early-20th-century Bedu mask in carved and painted wood, from the Philip Morris corporate collection.

THREE DECADES OF COMMITMENT



package designers, art directors, and public relations experts to fashion both product images and a corporate image that were as bright and engaging as they were unique and ahead of the competition.

The association with art also opened the door to corporate sponsorship of the arts — at that time, a new trend. Philip Morris perceived that subsidizing art was an act that went far beyond providing sustenance to artists and art institutions. Art was a public matter and its supporters were public benefactors. Art was likewise becoming a focus of minority aspirations and thereby a potent instrument in the struggle for social equality. Art works were also one of the primary documents for the

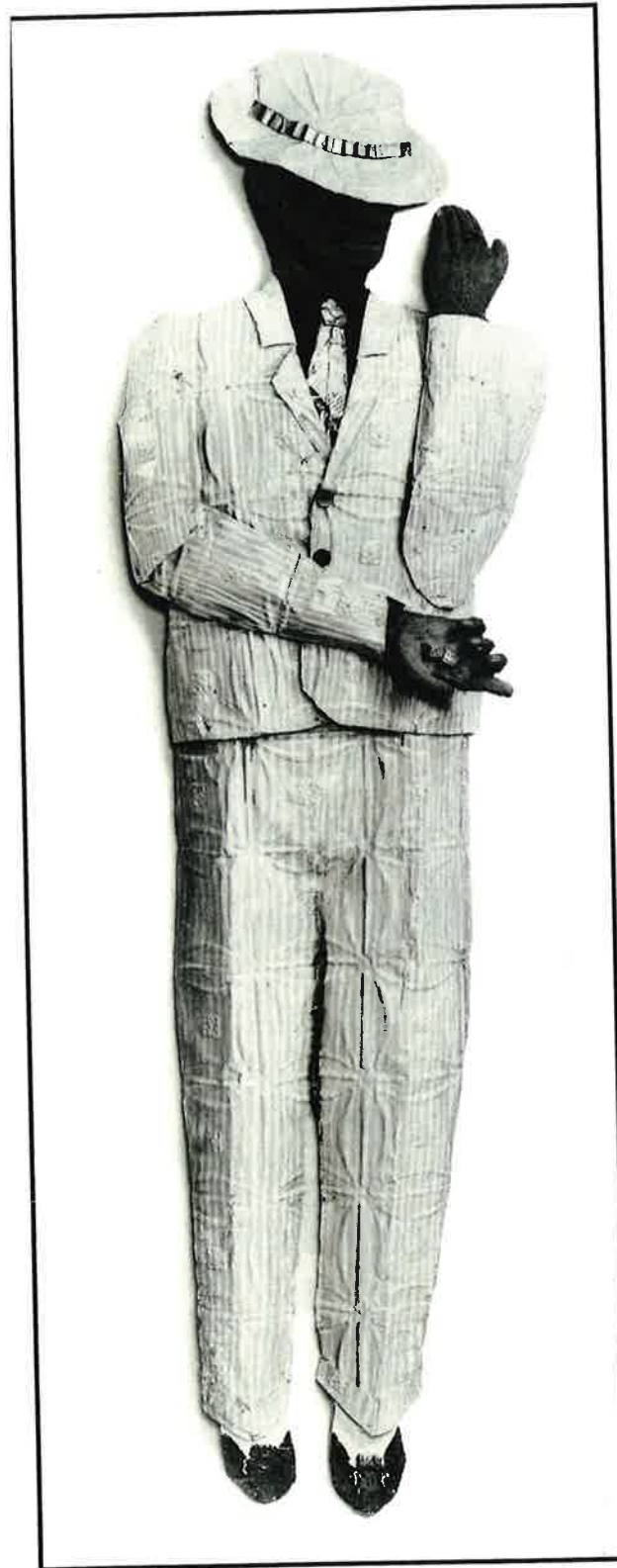
TOUCHING LIVES

When it comes to the arts, Philip Morris trusts its hunches. Not until 1973, 15 years after the company launched its arts-support program, did Philip Morris fund a pioneering study by Louis Harris and Associates that confirmed its assumption that most Americans regard the arts as an important element in their lives.

As subsequent Harris surveys (1975 through 1988) found, an overwhelming majority of Americans both attend arts events and participate in cultural activities. Americans want their children to know about the arts, to admire artists, and to feel that the arts are "highly important to the life of the country." Most important, Americans are willing to pay higher taxes to support the arts and arts education.

"The past decade has witnessed a major growth in attendance and participation in the arts," reported one survey, "but, perhaps most of all, the arts have deeply touched the lives of the people of this country."

An incidental benefit of the Harris surveys has been their use in the planning and fund-raising efforts of arts organizations from coast to coast.



Tinto en Tando y Suta (1985) by Alison Saar, from the exhibition *Urban Figures* at the Whitney Museum of American Art at Philip Morris, 1988.

study of American history and consequently a device of education. Art could function as an international ambassador, reducing barriers between people of all nations. Art was a symbol of innovation, pointing out new paths to freedom of expression and bold creativity. By becoming a patron of the arts, therefore, Philip Morris became a contributing member to many communities, many constituencies, and many good causes, a fact that was soon signaled by the shower of awards and tributes that began to descend upon the company.

The most remarkable effect of the assimilation of art into the company's business was the inspiration it imparted to the company's employees. The creative and innovative energies that emanate from art works and from an artistically designed environment infused the staff with a corresponding spirit. Hence, when it came time for Philip Morris to erect an international headquarters building in New York City, the lessons learned at the old offices were put into effect on a grand scale.

The impressive granite-sheathed tower across the street from Grand Central Terminal carried the freedom, functionalism, and elegance of the art-and-business approach to new heights. The boldest and most imaginative stroke was allotting the entire ground floor, a soaring, glass-enclosed space, to the Whitney Museum of American Art for the exhibition of large sculptures by contemporary artists. A small gallery was also established, enabling the museum to mount a year-round series of thematic exhibitions. The installation of an art museum in a corporate office building established a new precedent in New York. It also established the ambience for the entire



Yoshiko Chuma and the School of Hard Knocks. Part of the *Footprints in the Garden* series, sponsored by Philip Morris Companies Inc. at the 1988 Spoleto Festival U.S.A.



Willem Dafoe in The Wooster Group's production of *Point Judith*. The Wooster Group receives funding as part of Philip Morris's Theater Project.

building, which had fine art installed from top to bottom — from executive suite to employee dining room, from reception area to cafeteria.

AFFINITY FOR THE NEW

Pop and Op established a successful precedent that Philip Morris soon followed by making many other contributions to contemporary art. It sponsored, for example, the first group show to focus on Pop and Minimalist artists — Warhol, Stella, Lichtenstein, Morris, Judd, and Dine — and other exhibitions of avant-garde artists working in experimental media both in the United States and in other countries where Philip Morris had facilities, such as Canada, Australia, Switzerland, and the Netherlands.

Likewise, the company later began to support the new and the innovative in the performing arts by establishing separate funds for dance, theater, music and by promoting fresh talent emerging from new and experimental dance, music, and theater groups across the country. The *Footprints in the Garden* contemporary

THE BAM CONNECTION

Since 1979, Philip Morris has sponsored one of the world's foremost centers for producing contemporary opera, dance, and music — the Brooklyn Academy of Music. After beginning with general support grants and sponsorship of particular projects, like Philip Glass's *Satyagraha*, the company has continued to enlarge its support, becoming an early corporate sponsor of BAM's NEXT WAVE Festival.

"We're trying to support people who are attempting to do innovative and experimental work — who dare to take risks," said Hamish Maxwell, the Chairman of Philip Morris Companies Inc., upon announcing a substantial grant for the 1986 and 1987 festivals. The NEXT WAVE, he added, "has become a powerful cultural catalyst, uniting a wide spectrum of avant-garde artists in dynamic collaboration. BAM's risk-taking and creativity in the arts reflects our attitude toward business, where we believe not to take risks and not to encourage creativity is the greatest risk of all."

This same support was extended to the 1988 season.



"Einstein" fiddling in *Einstein on the Beach* by Philip Glass, a presentation of the 1984 season of the Brooklyn Academy of Music's NEXT WAVE Festival.

along the frontier of contemporary culture in the catalogue to the *First Western States Biennial Exhibition*, asserting: "Philip Morris's support of the arts is firmly embedded in the belief there is no greater dynamic force than the free artist... We must support talent which has not yet achieved the wide recognition which it so richly deserves."

dance series at the Spoleto Festival U.S.A., Creative Time, Jazzmobile, The Kitchen, The Wooster Group, and Dance Theatre Workshop are a few of the many exciting programs and organizations sponsored by Philip Morris in recent years. In 1986, Philip Morris made the largest grant ever given by a corporation to the avant garde by sponsoring the NEXT WAVE Festival, the much-lauded contemporary performing arts series at the Brooklyn Academy of Music.

Philip Morris stated its rationale for venturing so far out

THE AMERICAN FABRIC: MANY STORIES

Though Philip Morris has distinguished itself primarily through its championship of the contemporary visual and performing arts, it has also promoted the reexamination of America's cultural heritage.

The company has sponsored a number of signal exhibitions that summon up histories long neglected but now of compelling interest to a culturally diverse population. Especially notable were the award-winning treatments of women in American history, *Remember the Ladies: Women in America, 1750-1815*, and *Dolley and "the Great Little Madison."* Likewise, Native Americans were honored in *Two Hundred Years of North American Indian Art* — one of a number of tributes by the company to a people who have been underrepresented in the nation's consciousness and who happen to have first discovered the cultivation of tobacco.

As a corporation with strong roots in the American South and other regions, the company has been among the foremost supporters of regional art, having sponsored such exhibitions as *Painting in the South*, *Southern Folk Art*, and *Frontier America: The Far West*.



Tijuana-Niagara, a performance/installation by Guillermo Gomez-Pena and Emily Hick (1988), from a festival of contemporary Hispanic art entitled *UP Tiempo!*, produced by Creative Time in collaboration with El Museo del Barrio.

Philip Morris has always stood among the leading supporters of minority organizations; consequently it has sponsored many notable presentations of black culture, including *Two Centuries of Black American Art*, the first comprehensive exhibition of its kind ever offered, *The Hidden Heritage: Afro-American Art, 1800-1950*, and *Harlem Renaissance: Art of Black America, 1919-1929*.

Another minority culture was examined in *The Latin American Spirit: Art and Artists in the United States, 1920-1970*, a major historical investigation of Hispanic artists working in North America. "Long overdue," wrote a New York reviewer, "it offers us a look at a missing

THREE DECADES OF COMMITMENT

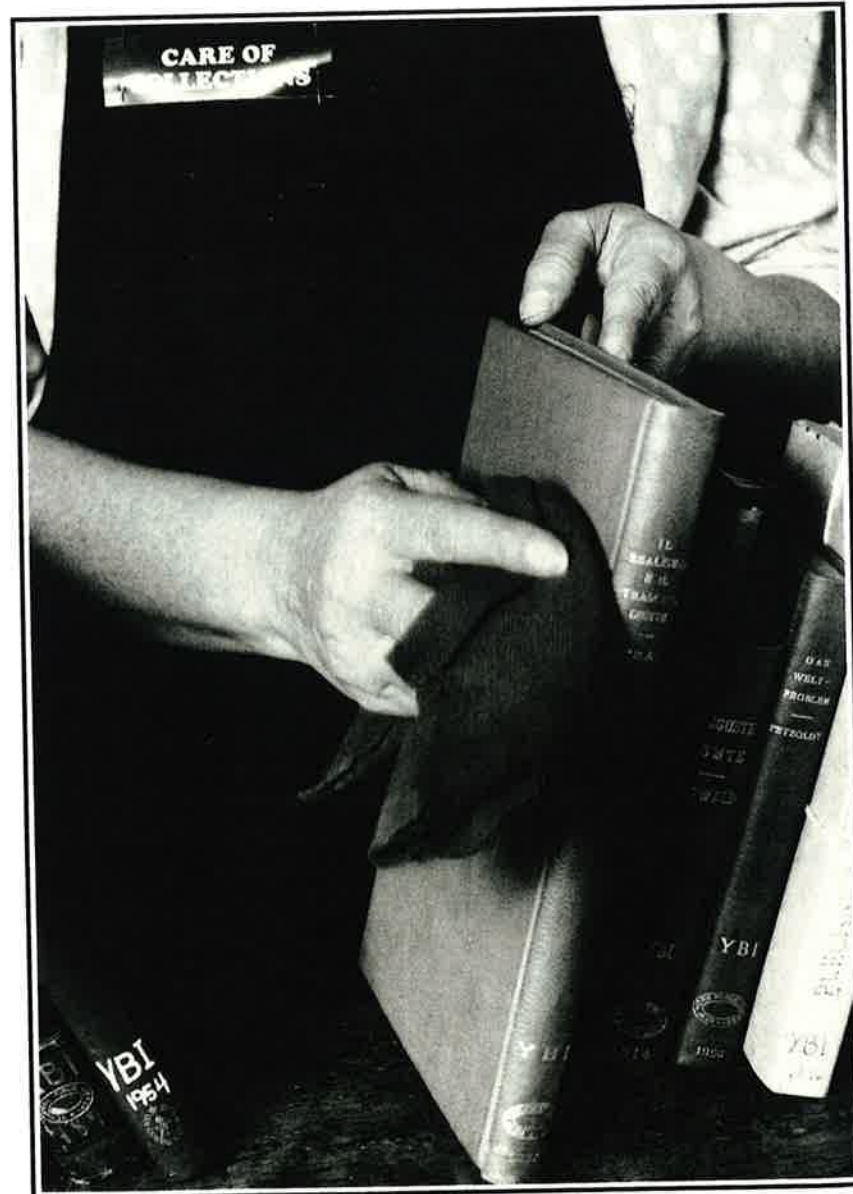
chapter in the history of art in North America."

The American imagination flowers in many other forms of expression apart from the visual arts. Since making its first grant to The Richmond Ballet in 1972, Philip Morris has become the leading corporate supporter of dance in the United States. From sponsorship of such companies as the Alvin Ailey American Dance Theater, The Joffrey Ballet, Dance Theatre of Harlem, Ballet Hispanico, and American Ballet Theatre, to support of smaller dance companies, theater and music groups, and performance centers, Philip Morris has helped the performing arts to find new audiences and to enlarge their repertoires.

The manner of the company's support has varied widely, from sponsorship of national tours and community open houses that bring dance to towns and cities all over the country, to institutional grants that develop the talents of young dancers, directors, stage designers, and choreographers. Each grant, however, has reflected the company's view that Americans everywhere are enlivened by the give-and-take that exists between artist and audience and are enriched by the

work of performers from many different backgrounds and cultures.

No less important has been Philip Morris's support of libraries and research institutes, whose mission is to delve into our past in order to preserve and understand our national heritage. Sometimes this work bears a challenging intellectual character; sometimes it is a job as humble — and necessary — as



Book cleaning at The New York Public Library.

THREE DECADES OF COMMITMENT

keeping house. Typical of the unnoticed but vital labors of the conservators is the Herculean task of cleaning and restoring the millions of books stacked in The New York Public Library. This great collection was so long neglected that vast numbers of irreplaceable books were threatened with destruction. Then a timely rescue effort was set afoot, and Philip Morris was quick to contribute to the work that will guarantee the books' survival.



Jodie Gates of The Joffrey Ballet in a 1988 performance of Gerald Arpino's *Viva Vivaldi*.

CLEAN AND LITERATE

Basic to New York's cultural life is The New York Public Library. But its essential assets, the books, are dirty and decaying. Now they are being cleaned, thanks to a \$1 million grant made by Philip Morris in 1987.

The danger posed by dirt and dust in the world-famed structure — whose books laid end to end would extend 88 miles, or about the distance from the library to Philadelphia — is that the steady accumulation of grime could destroy large portions of the 3.5-million book collection or clog the institution's new air-conditioning system.

The clean-up job will take until 1992. In the words of the *New York Times*, "A nifty contribution to a cause too easily overlooked."

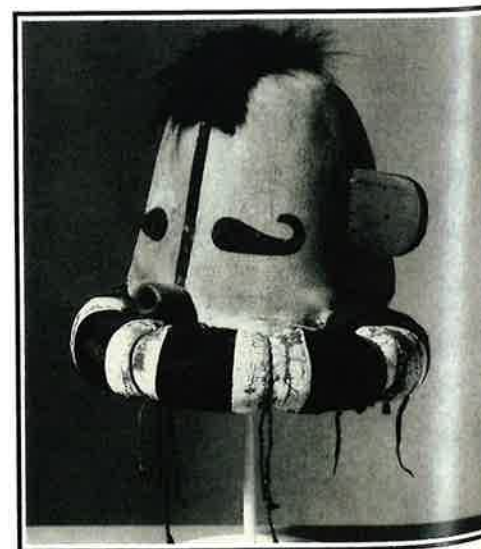
REACHING ACROSS CULTURES: THE INTERNATIONAL OUTLOOK

What Philip Morris has done for culture and the contemporary arts in America, it has also done for the cultural life of other nations as well. An international corporation offering universally consumed products ought to speak abroad in a language that is readily understood and highly appreciated everywhere. Such is the language of art patronage, one of the oldest and most cherished international traditions.

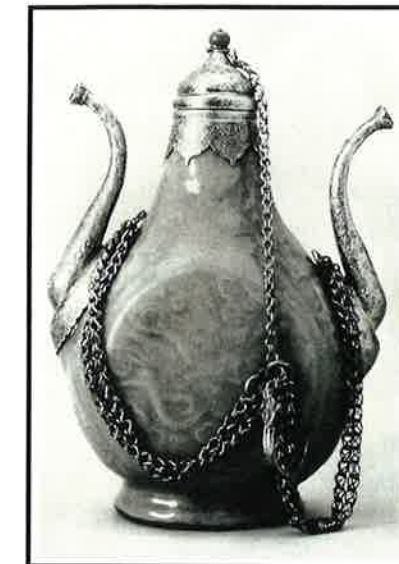
Hence, the company has only had to extend abroad the same efforts it has made at home. It has been aided by the intense interest with which other societies view American culture, which in turn has guaranteed a good reception for a whole series of programs that have presented American artists to foreign audiences.



Isamu Noguchi at the American Pavilion
at the Venice Biennale, sponsored by
Philip Morris in 1986.



Late-19th-century Bedu mask (Ivory Coast)
in carved and painted wood, from
the Philip Morris corporate collection.



Celadon canteen with gilded silver
components, late-14th- or early-15th-
century Chinese ware, refurbished in the
second half of the 16th century (Istanbul,
Topkapi Museum). From *The Age of Sultan
Suleyman the Magnificent*,
an exhibition organized by
the National Gallery of Art.

Outstanding among these presentations have been the award-winning Edward Hopper exhibition, retrospectives of Jasper

Johns and Willem de Kooning, and tours by the Alvin Ailey company to Europe and the Orient and by an all-star jazz band to Europe, the Far East, and Australia. One of the most notable of Philip Morris's European benefactions was its sponsorship in 1986 of the American Pavilion at

LIVE ON FILM

Sixteen exhibitions sponsored by Philip Morris since 1975 are still circulating by means of film documentaries. About 10 million Americans a year have viewed these films on commercial and public television, at libraries and universities, or through other cultural institutions and organizations. Prints are also loaned by the United States Information Agency to U.S. embassies around the world. Philip Morris itself produced many of these films and has donated copies to cultural and educational centers.

(For information, see p. 89.)

THREE DECADES OF COMMITMENT



Installation of *Berlinart: 1961-1987* at The Museum of Modern Art, New York, 1987.

the Venice Biennale, featuring the work of the sculptor Isamu Noguchi.

Exhibitions and performances by American artists by no means exhaust Philip Morris's contributions to the 170 countries and territories where it does business. The range has been broad, extending from a Jean Dubuffet retrospective in Berlin to a show of Eskimo art in Ontario, from a group show of De Chirico, Ernst, Magritte, and Miro in Argentina to a project titled *Art Walls* — 15 huge murals by leading Canadian artists executed on the exteriors of buildings in high-traffic areas — in Montreal, Ottawa, Quebec, Toronto, and Winnipeg. Abroad as at home, Philip Morris has

sought to breach cultural barriers and forge connective links of knowledge and appreciation.

Complementing Philip Morris's exports of American art have been its imports of great art from other cultures. Among the most heavily attended and highly praised exhibitions have been *The Vatican Collections: The Papacy and Art*, comprising an extensive selection of the greatest masterpieces from the Vatican's extraordinary holdings; *The Age of Sultan Suleyman the Magnificent*, a rare opportunity to examine the fascinating collections of the Turkish museums, particularly the Topkapi; and *The Precious Legacy: Judaic Treasures from the Czechoslovak State Collections*, an exhibition of Jewish artifacts and ceremonial objects from Prague, poignant reminders of a culture nearly destroyed.

THREE DECADES OF COMMITMENT

Looking back over Philip Morris's 30 years of support of the arts, it is clear that the success of the enterprise was grounded from the first in a sound philosophy concerning the relations of art, society, and commerce. Instead of regarding art as an expensive luxury confined to the rich or the intellectual elite, the company has always viewed art as one of the universally appreciated pleasures of modern life. Instead of treating art as a purely aesthetic product, something that belongs exclusively in a museum or concert hall, Philip Morris has demonstrated how art can be a prized amenity in any community and an inspiring influence in the workplace.

Philip Morris has helped to foster the

reintegration of art in modern society, a development that has improved the quality of modern life and given millions of people all over the world a glimpse of beauty and a fresh insight into themselves that in another time they would have been denied. The gratitude this long-sustained and ever-widening support of the arts and culture has earned from artists and critics, from the general public, and from the company's own employees is a unique reward. For Philip Morris, the task of harmonizing the interests of business and culture, of the artist and his patron, and of the merging worlds of national and international communications has been a richly fulfilling experience.

MUSEUMS OF THE FUTURE

The role of the museum in America has undergone an enormous change as attendance has ballooned throughout the 1970s and 1980s, registering 175 million visitors in 1987, a 24 percent increase from 1984. A bold new definition of the museum as educator, communicator, and guardian of the nation's cultural and natural treasures has been offered by *Museums for a New Century*, a report issued by the American Association of Museums in 1984.

Philip Morris sponsored this landmark study along with the Pew Memorial Trust. The company also funded publication of the study and promoted its findings. Museums "can become laboratories for new technologies, forums for bold ideas, and showplaces for artistic experimentation," wrote Hamish Maxwell, Philip Morris's Chairman and Chief Executive Officer, in his foreword, adding, "The report makes a persuasive case that museums can supplement universities as centers of research and teaching."

ART IN THE WORKPLACE

Many of Philip Morris's offices and manufacturing plants have been designed by distinguished architects with the goal of combining the utmost in efficiency with an environment that is both congenial and stimulating. Especially characteristic of these facilities is the incorporation of art into the workplace, whatever the character of the building, be it office tower, factory, or research laboratory.

The foremost example of this policy is Philip Morris's headquarters in New York City, designed by Ulrich Franzen, which houses a branch of the Whitney Museum of American Art, as well as displaying throughout the building the corporation's collection of art and artifacts. The basement employee cafeteria, for example, is decorated with murals by

the famous "trompe l'oeil" artist Richard Haas, offering the same views of New York City — north, east, south, and west — as are seen from the building's roof. Equally notable are the company's other offices and factories throughout the United States and around the world.

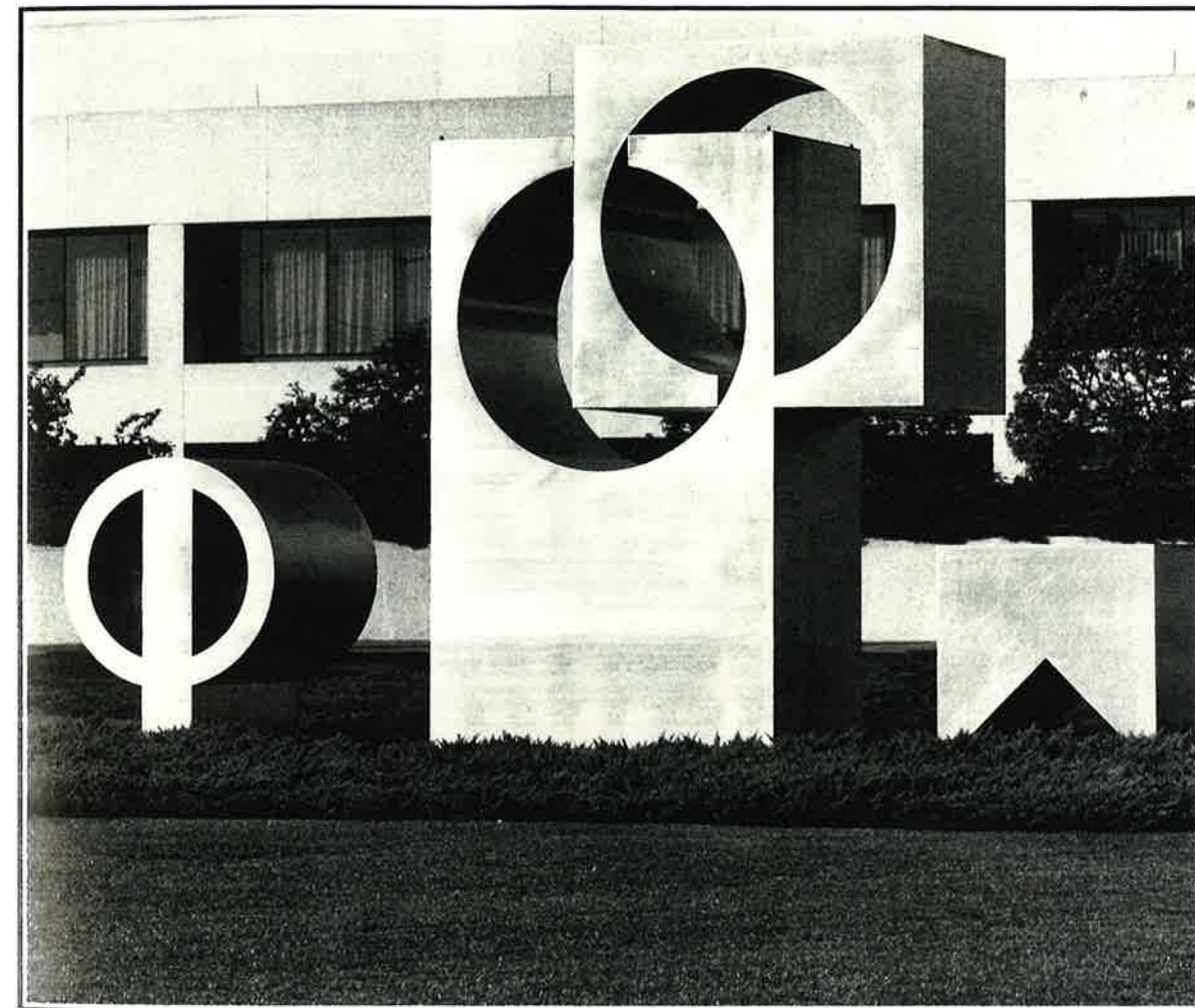
NEW-STYLE MANUFACTURING ENVIRONMENT

In building the flagship Philip Morris cigarette plant in Richmond, which opened in 1974, "as much consideration was given to making it a pleasurable environment for our people as was given to the technical aspects of the factory," said one senior company officer. The amenities incorporated in this plant constituted one-fourth of its total cost.

"A functional absurdity and an economic extravagance," exclaimed *Progressive Architecture* magazine in a laudatory review. "At this scale, humaneness costs, and it is a credit to Philip Morris that they were willing to pay for it."

The cigarette-manufacturing plant in Cabarrus County, North Carolina, was designed by Marcel Breuer and Associates to integrate the beauty of the surrounding countryside with the manufacturing milieu. This facility also displays a major collection of regional arts and crafts, including textiles, ceramics, baskets, and duck decoys. The world's largest quilted tapestry was commissioned for the factory by Philip Morris U.S.A. and executed by local quilters.

The General Foods headquarters at Rye Brook, New York, is decorated with a collection of 18th-century quilts made in the United States,



England, France, and Japan. This building, designed by Kevin Roche, John Dinkeloo and Associates, also houses a unique museum of food preparation, preservation, and presentation, whose exhibits span 2,500 years. The Richmond Manufacturing Center contains yet another museum, this one dedicated to the history of tobacco. The adjoining Research Center is decorated with 300 paintings, drawings, and prints by artists from the state of Virginia. Similar collections of regional art distinguish

Symbol by Willi Gutmann, commissioned by Philip Morris U.S.A. for its Research and Development Center in Richmond, Virginia, 1972.

Miller Brewing plants in Milwaukee, Wisconsin; Albany, Georgia; and Eden, North Carolina.

At Philip Morris's installations in other countries, from Europe and Latin America to Asia and Australia, the display of art works is just as conspicuous, reflecting the arts-and-business style that has distinguished Philip Morris as a concerned corporate citizen both at home and abroad.

**PHILIP MORRIS WORLD
HEADQUARTERS, NEW YORK, NY**

Architecture

1979

WORLD HEADQUARTERS BUILDING
American architect Ulrich Franzen commissioned to design the new world headquarters of Philip Morris in New York City. The building houses a branch of the Whitney Museum of American Art.

Collections and Exhibitions

1986

BRONZE STATUE OF LIBERTY ENLIGHTENING THE WORLD
An original bronze model of the Statue of Liberty that belonged to sculptor Frederic-Auguste Bartholdi. It was purchased from the Bartholdi family in late 1985 by Joseph F. Cullman 3rd and given to the employees of Philip Morris. Housed in the lobby of Philip Morris World Headquarters, the sculpture has traveled to other Philip Morris locations.

1983

THE ARTIST AND THE QUILT
A collection of 20 quilts — produced by well-known quilters working in collaboration with established women artists — purchased by Philip Morris. After a three-year national tour, the collection returned to Philip Morris Headquarters for permanent display. (See "Exhibitions.")

1983-Present

WHITNEY MUSEUM OF AMERICAN ART AT PHILIP MORRIS

The Whitney Museum of American Art on the ground floor of Philip Morris World Headquarters includes a 5,200-square-foot Sculpture Court, for the presentation of 20th-century American sculpture, and an adjacent 1,100-square-foot gallery, which presents five to six changing exhibitions each year. The exhibition program covers the entire range of American art, including painting, sculpture, and works on paper, and has included the following exhibitions:



Panoramas of Manhattan by Richard Haas as seen from the top of Philip Morris World Headquarters, installed in the building's cafeteria.



Lunch, a performance piece by Ann Carlson presented by Philip Morris employees as part of the performance series *Performance on 42nd* at the Whitney Museum of American Art at Philip Morris, 1988.

1988

URBAN FIGURES
REAL FACES
PRECISIONIST PERSPECTIVES: PRINTS AND DRAWINGS
ELEMENTS: FIVE INSTALLATIONS
URBAN PLEASURES: NEW YORK, 1900-1940 — PERMANENT COLLECTION
THE PHOTOGRAPHY OF IMOGEN CUNNINGHAM: A CENTENNIAL SELECTION

1987

STUART DAVIS: AN AMERICAN IN PARIS
THE SOCIAL GRACES: 1905-1944
PRINTS AND DRAWINGS FROM THE PERMANENT COLLECTION
THE VIEWER AS VOYEUR
MONOTYPES BY MAURICE PRENDERGAST
CONTEMPORARY CUTOUTS

1986

WALTER MURCH
THE CHANGING LIKENESS:
20TH-CENTURY PORTRAIT DRAWINGS — PERMANENT COLLECTION
YASUO KUNIYOSHI

1985

MODERN MACHINES: RECENT KINETIC SCULPTURE
ART FOR THE MASSES, 1911-1917: A RADICAL MAGAZINE AND ITS GRAPHICS
THE SURREAL CITY: 1930s-1950s
THE BOX TRANSFORMED
MODERN MASKS

1984

ON 42ND STREET: ARTISTS' VISIONS
THE ART OF MUSIC: AMERICAN PAINTINGS AND MUSICAL INSTRUMENTS, 1770-1910
CALDER: SELECTIONS FROM THE PERMANENT COLLECTION
FLOWERS IN FOLK ART
RAYMOND HOOD: CITY OF TOWERS

1983

STILL LIFE: HOLLYWOOD PHOTOGRAPHS
THREE AMERICAN FAMILIES: A TRADITION OF ARTISTIC PURSUIT
REGINALD MARSH'S NEW YORK



George Segal's *The Dancers* at the Whitney Museum of American Art at Philip Morris.

THE FORUM EXHIBITION:
SELECTIONS AND ADDITIONS
20TH-CENTURY SCULPTURE:
PROCESS AND PRESENCE

1980-Present

PHILIP MORRIS ART COLLECTION

Contains nearly 400 paintings, drawings, prints, textiles, and ceramics by American and international artists. Primarily contemporary except for textiles that range from the seventh century to the present.

1967-Present

WHITNEY LOANS

The Whitney Museum of American Art began making loans in 1967 to Philip Morris of major contemporary American paintings from its collection.

Commissions

1982

THE HAAS ROOM

Richard Haas commissioned to design, execute, and install five murals and two paintings depicting panoramic views of New York, as they would be seen from the top of the new headquarters.

BRONZE MEDALLION

Philip Morris crest interpreted by Pierce Rice for the facade of the new Philip Morris World Headquarters.

1981

HARVEST HOME

California artist John Okulick commissioned to create a piece of art consisting of tobacco leaves, rope, and pinewood. The piece hangs on permanent display at Philip Morris World Headquarters.

1965

POP AND OP

A collection of 33 commissioned works purchased by Philip Morris World Headquarters. (See "Exhibitions.")



World's largest tapestry quilt, designed by Chermayeff & Geismar Associates and created by North Carolina artists, displayed in Philip Morris U.S.A.'s tobacco facility in Cabarrus County, North Carolina.

PHILIP MORRIS U.S.A., RICHMOND, VA

Architecture

1974

NEW MANUFACTURING CENTER

Designed by Gordon Bunshaft of Skidmore, Owings & Merrill, with landscaping by Zion & Breen.

1970

PHILIP MORRIS RESEARCH CENTER TOWER

Designed by American architect Ulrich Franzen, it expanded research and design facilities by 90,000 square feet of loft space and modular labs. The cylindrically shaped structure, dedicated in 1973, was named Lab of the Year in 1974 by *Industrial Research* magazine.

Collections

1974

COLLECTION FOR THE NEW MANUFACTURING CENTER

Paintings, drawings, and prints by Virginia artists.

1973

TOBACCO MUSEUM

Devoted to the history of tobacco and Philip Morris, established in the Manufacturing Center. Now part of the Tour Center.

1969-82

MORE THAN 200 ART EXHIBITIONS OF VIRGINIA ARTISTS

Organized by the Research Center Art Committee and shown throughout the entire facility.

Commissions

1974

MANUFACTURING CENTER LOBBY TAPESTRIES

Two 8-foot-by-40-foot tapestries designed by Ivan Chermayeff.

1974

VIEW OVER THE POTOMAC

Mural designed by Robert Singletary for the Research Center cafeteria.

1971

SYMBOL

Outdoor sculpture by Willi Gutmann for the Research Center.

PHILIP MORRIS U.S.A., CABARRUS COUNTY, NC

Architecture

1979

CIGARETTE MANUFACTURING CENTER

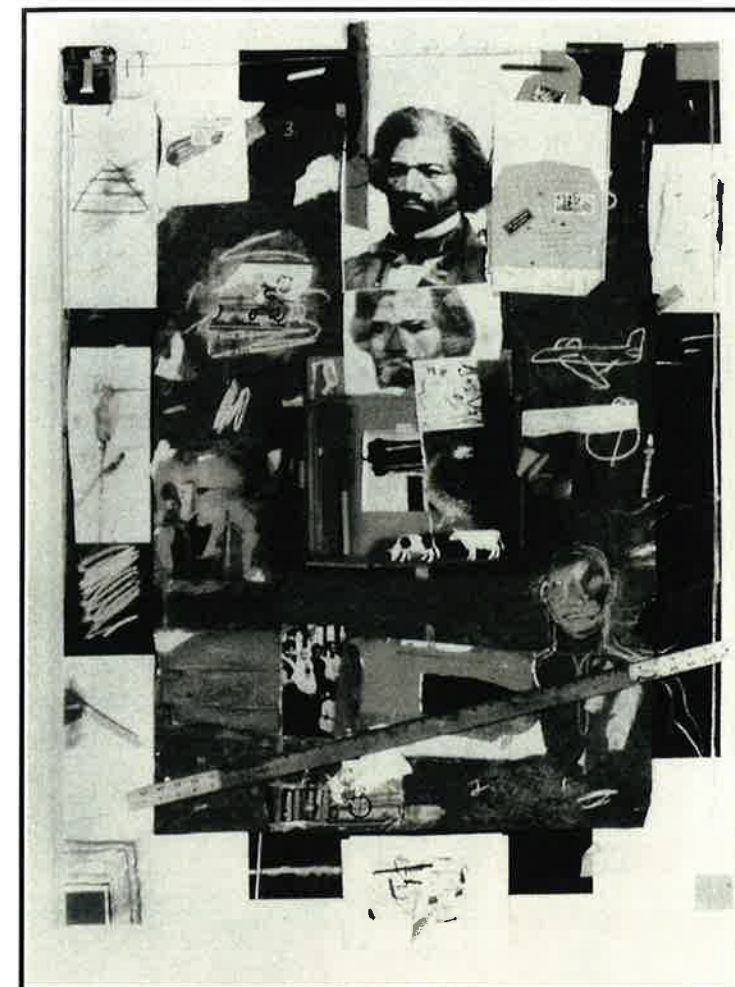
Designed by Marcel Breuer Associates on a 21-acre site. Landscaping by Zion & Breen. Completed late 1982.

Collections

1983

CONTEMPORARY NORTH CAROLINA ARTS AND CRAFTS

Includes paintings, textiles, ceramics, and decoys.



Notes, 1982-87 (1988) by Raymond Saunders, displayed in Philip Morris' World Headquarters, New York.

Commissions

1982

FORTY NORTH CAROLINA ARTISTS

Forty works by North Carolina artists were commissioned to start the collection.

THE WORLD'S LARGEST HANGING QUILTED TAPESTRY

Designed by the New York firm of Chermayeff & Geismar Associates Inc., on permanent display in the facility. Produced by Maco Crafts, a North Carolina crafts organization.

MILLER BREWING COMPANY HEADQUARTERS, MILWAUKEE, WI

Architecture

1975

MILWAUKEE HEADQUARTERS OF THE MILLER BREWING COMPANY

Designed by American architect Ulrich Franzen.

Collection

1977-78

COLLECTION OF PAINTINGS, DRAWINGS, AND PRINTS

Purchased from Wisconsin artists statewide for the new headquarters of Miller Brewing Company.

Commission

1977

TAPESTRY

Designed by Helena Hernmarck, Swedish-born American artist, for Miller headquarters.

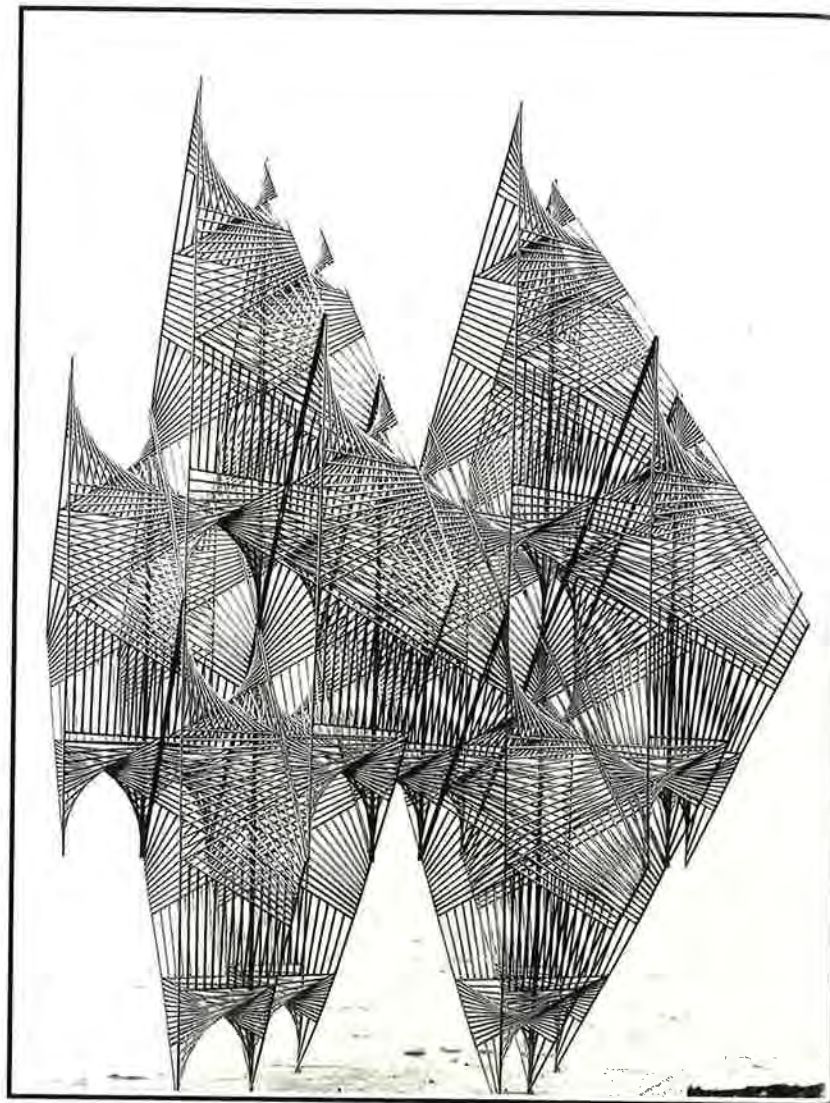
MILLER BREWING COMPANY, EDEN, NC

Collections

1982

MILLER PLUS EIGHTY

Juried exhibition of North Carolina artists from an 80-mile radius of Miller's brewery, organized in conjunction with Green Hill Gallery. Over 30 works purchased by Miller supplement the existing collection at Eden Brewery. On permanent display in that facility.



Sculpture by Angel Durate designed for the facilities of Philip Morris, Fabriques de Tabac Reunies, Neuchatel, Switzerland.

1979

MILLER PLUS SIXTY

Juried exhibition of North Carolina artists from a 60-mile radius of Miller's brewery in Eden, NC, organized in conjunction with Green Hill Gallery. Over 30 works purchased by the Miller collection. On permanent display in the Eden facility.

MILLER BREWING COMPANY, ALBANY, GA

Collection

1982

ART AND GEORGIA

Juried competition for Georgia artists. The top 55 works purchased by Miller Brewing Company form the majority of the Miller Brewing collection in Albany, GA. On permanent display in that facility.

PHILIP MORRIS INTERNATIONAL, NEW YORK, NY

General Commissions

1968

MOSKEE

Commissioned electronic light sculpture by Tom Lloyd, toured in the national exhibition *Contemporary Black Artists*. Donated to New York University by Philip Morris International in 1971.

1965

11 POP ARTISTS — THE NEW IMAGE

Collection of 33 original graphics published in a limited-edition portfolio. (See "Exhibitions.")

PHILIP MORRIS, FABRIQUES DE TABAC REUNIES S.A., NEUCHATEL, SWITZERLAND

Collection

1977

TORSE-CHEVALIER

Sculpture by Jean Arp, purchased by Neuchatel factory.



Eighteenth-century hearth spit or firedog from the General Foods Collection, Rye Brook, New York.



Torse Chevalier by Jean Arp, displayed in the facilities of Philip Morris, Fabriques de Tabac Reunies, Neuchatel, Switzerland.

Commissions

1971

SCULPTURE

By Angel Durate, commissioned by Philip Morris Fabriques de Tabac Reunies S.A.

1964

SCULPTURE

By Andre Ramseyer, commissioned by Philip Morris Fabriques de Tabac Reunies S.A.

**ROTHMANS BENSON & HEDGES,
MONTREAL AND BRAMPTON,
CANADA**

Collections

1977

BILLBOARD ART DISPLAY

Original paintings created for billboard space by artists Jocelyn Jean, Jacques Hurtubise, Marcelin Cardinal, Peter Gnass, and Robert Savoie, shown on company billboards.

1976

OUTDOOR POSTER ART DISPLAY

By Quebec artists Jean-Paul Mousseau, Edmund Alleyn, Denis Juneau, Claude Girard, and Marcel Bellerive, shown on company billboards.

1971

ART WALLS

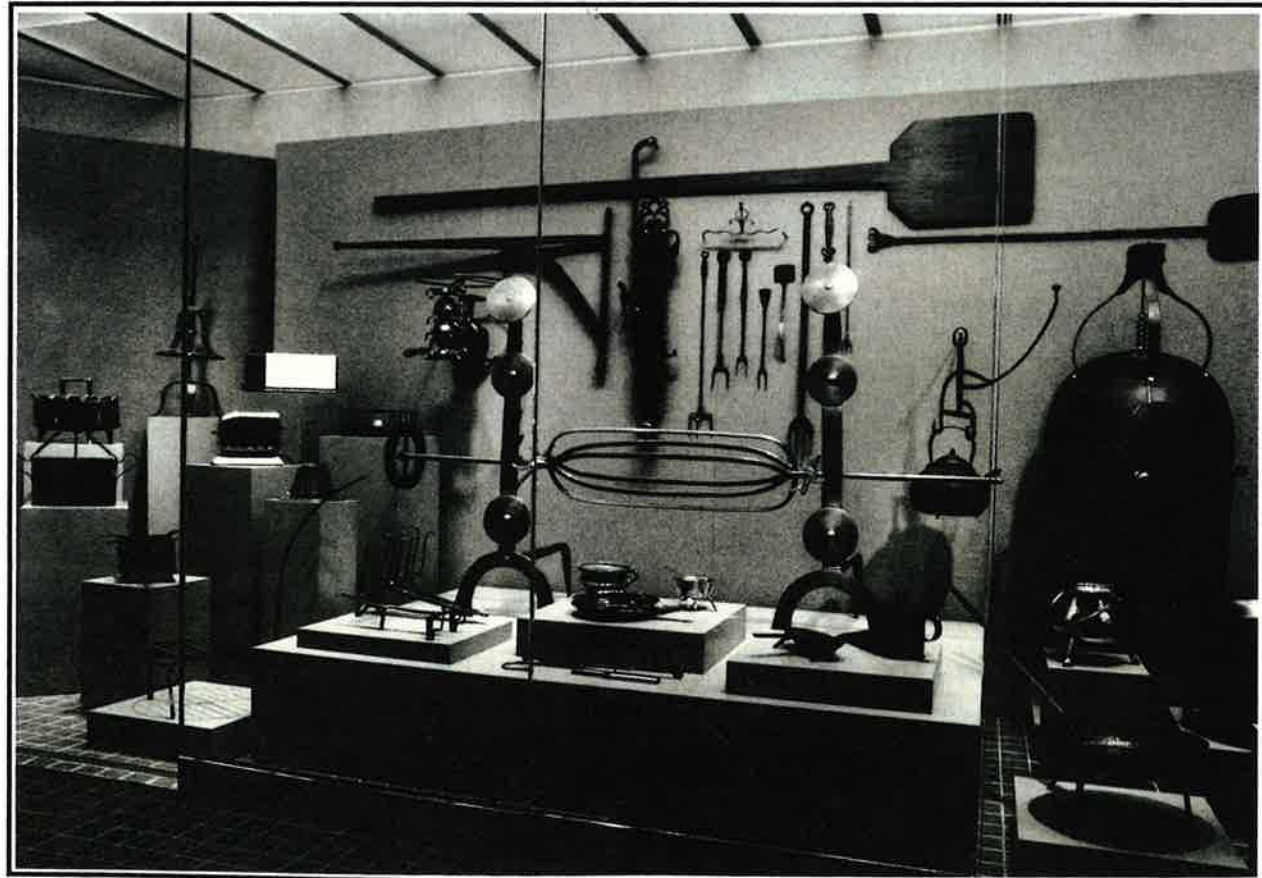
Fifteen huge murals designed by leading Canadian artists and executed on the exterior walls of buildings in high-traffic areas in Montreal, Toronto, Winnipeg, Ottawa, and Quebec. Sponsored by Benson & Hedges Ltd.

1968-69

SELECTIONS

From the collection of the Montreal Museum of Art in both the office and factory facilities, including work suspended from factory ceiling.

Hearth and cookware exhibition from the General Foods Collection, Rye Brook, New York.



Commission

1967

BOOMERANG

Sculpture by Lenton Parr, commissioned for the Philip Morris manufacturing complex in Australia.

**PHILIP MORRIS HOLLAND,
THE NETHERLANDS**

Collection

1982

ROTATING EXHIBITIONS

Works from the Stedelijk Museum, Amsterdam, at Philip Morris Holland, the Netherlands.

**GENERAL FOODS CORPORATION,
RYE BROOK, NY**

Architecture

1983

GENERAL FOODS WORLD HEADQUARTERS

Designed by Kevin Roche, John Dinkeloo and Associates.

Collections

1983-Present

QUILT COLLECTION

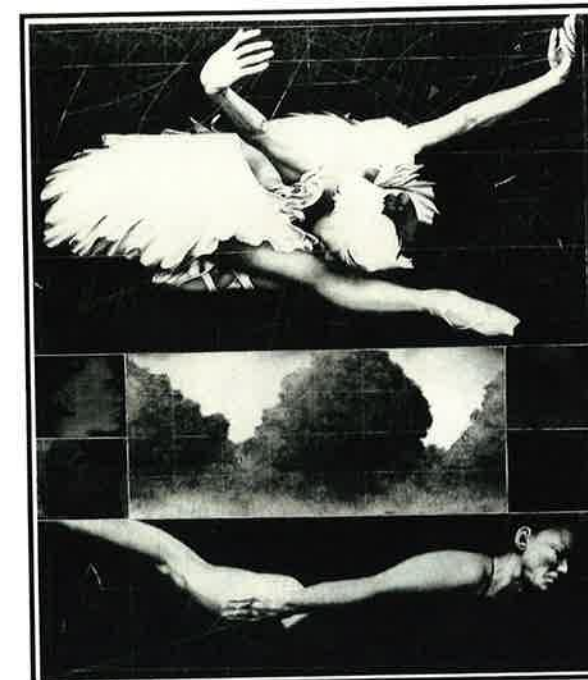
A celebration of the art of the homemaker, a collection of 85 quilts dating as far back as the 18th century, which includes examples of all the basic types — whole cloth, appliqué, and pieced. Although most are American, examples from England, France, and Japan are also included.

GENERAL FOODS MUSEUM

Museum-quality artifacts used in the preparation, preservation, and serving of foods and beverages, representing 2,500 years of culinary history. The core of the collection is permanently on view.

ONGOING ARCHIVE

A collection of vintage ads and packaging representing all General Foods companies. Although most items are from the 1930s, 1940s, and 1950s, some date from the 18th century.



#12 (1988) by Joseph Picillo, displayed in the Philip Morris World Headquarters building.

**PHILIP MORRIS GMBH, MUNICH,
WEST GERMANY**

Collection

1977

PLATZ DER MACHT

Painting by Hannsjorg Voth, purchased for headquarters building, Munich.

Commission

1978

OVERLAY

Tapestry by Dorothea Reese-Heim, commissioned for administrative reception area of Philip Morris GmbH, Munich.

**PHILIP MORRIS AUSTRALIA LTD.,
MOORABBIN, AUSTRALIA**

Collection

1974-Present

THE PHILIP MORRIS ARTS GRANTS

Acquisition funds to buy and exhibit works by innovative Australian artists.

EXHIBITIONS

One of Philip Morris's most notable achievements as a patron of art and culture has been its unprecedented support of the visual arts. Though the vast number of exhibitions and projects sponsored by the company precludes a quick summary, certain basic themes inform this multitude of undertakings. One of the paramount themes has been support of modern art, which symbolizes the company's own business philosophy, predicated on the ideals of innovation, experimentation, and communication. From its early championship of Pop, Op, and Minimalist art, Philip Morris has gone on to examine the interconnections of art with its past and its surroundings; of tribal influences on modern art (*"Primitivism" in 20th-Century Art: Affinity of the Tribal and the Modern*); of art and technology (*The New Alchemy: A Plastic Presence*); of art, environments, and events (*Air*); of art and computers (*Suntai '75*); and of art and architecture (*Collaboration*).



Above: Detail of *Traum II* (1984) by Dieter Hacker, exhibited in *Berlinart: 1961-1987* at The Museum of Modern Art, New York, 1987.

At the opposite end of the cultural spectrum stands the tradition-steeped world of Americana: folk art, arts and crafts, the artifacts and found objects that constitute important evidence of American social history. These themes have been explored in both their historical and modern aspects in exhibitions like *The Flowering of American Folk Art, 1776-1876*; *In Praise of Hands: Contemporary Crafts of the World*; *Craft Today: Poetry of the Physical*; and *Dolley and "the Great Little Madison."* At the same time, Philip Morris has sponsored a number of shows — like *Buffalo Bill and the Wild West*, *Champions of American Sport*, *The Statue of Liberty Centennial*, and *Oom Pah Pah: The Great American Band* — that employ visual evidence to focus upon cherished themes of American history and culture.

Equally important has been Philip Morris's treatment of ethnic and regional themes. Black cul-

Right: *Bourgeois Ceramists* (1983) by Patrick Silar, displayed in *Craft Today: Poetry of the Physical* at the American Craft Museum, New York, 1986.

ture has been surveyed throughout its entire history, ranging from African art (*Perspectives: Angles on African Art*) through African American art from 1800 to 1950 (*The Hidden Heritage*) to the Harlem Renaissance of the twenties and on to black artists and photographers of the present day (*Romare Bearden: 1970-1980*; *Moneta Sleet Jr.: Pulitzer Prize Photojournalist*). Latin American art and culture have been the subjects of such historical presentations as *Splendor of Baroque Mexico* and *The Latin American Spirit*, while the contemporary scene has been illuminated by exhibitions such as *UP Tiempo!* and competitions in various South American countries. The regional art of the United States has been explored in shows like *Painting in the South* or shown in its latest forms in numerous statewide exhibitions of local painters and graphic artists.

Beyond the Americas, Philip Morris has sponsored many exhibitions and events focused on great cultural epochs or individual artists: particularly notable were *The Vatican Collections*, *The Age of Sultan Suleyman the Magnificent*, and *"Primitivism" in 20th-Century*

Art. Major retrospective exhibitions have been devoted to seminal artists, like Vasily Kandinsky and Jean Dubuffet. At the same time, much less familiar contemporary artists have been shown, for example, in exhibitions like *Neue Kunst-Neue Künstler in München*. Yet another approach to modern European art was adopted in *Berlinart: 1961-1987*, a politically charged exhibition that focused on the distinctive art created in Berlin since the building of the Berlin Wall.

Each theme of Philip Morris's visual arts program — modernism, Americana, international exchange — is a projection of the company's basic values: its commitment to experimentation and development, its sense of its deep roots in American soil, and its ever-lengthening outreach to other countries all around the world. Just as in the case of the introduction of art into the workplace, so here in the development of a long-term program of cultural patronage, Philip Morris has evinced a remarkable ability to harmonize the values of art and business — to the great benefit of both.



EXHIBITIONS

1988

THE LATIN AMERICAN SPIRIT: ART AND ARTISTS IN THE UNITED STATES, 1920-1970

A major scholarly investigation of Latin American artists who have been influenced by the United States. From historical and aesthetic perspectives, the exhibition explores the work of some 240 artists who have contributed to the various schools or movements in 20th-century art.

Organized by the Bronx Museum of the Arts, Bronx, NY.

Sponsored by Philip Morris Companies Inc.

Tour 1988-90: The Bronx Museum of the Arts, Bronx, NY; El Paso Museum of Art, El Paso, TX; San Diego Museum of Art, San Diego, CA; Center for the Arts, Vero Beach, FL.



The Pinzon Family (1965)
by Fernando Botero,
exhibited in
*The Latin American Spirit:
Art and Artists in the
United States,
1920-1970*
at the Bronx Museum of
the Arts, New York, 1988.

LIVING WITH ARTS — OPEN EXHIBITION

Exhibition featured works of numerous young unknown artists and photographers in Hong Kong with the aim of providing them an opportunity for public exposure and generating greater public interest in local arts.

Sponsored by Philip Morris Asia Inc.

SPECTRUM

A series of exhibitions of contemporary art in a variety of media. The first exhibition featured works by Clifford Ross and William Willis; the second, works by Charles Simonds; and the third, works by Martin Puryear, Italo Scanga, Robert Stackhouse, and Marybeth Edelson.

Organized by The Corcoran Gallery of Art, Washington, DC.

Sponsored by Philip Morris Companies Inc.

STEPHEN DE STAEBLER: THE FIGURE

An exhibition of sculptures in clay and bronze by California sculptor Stephen De Staebler.

Organized by Saddleback College, Mission Viejo, CA.

Sponsored by Philip Morris Companies Inc. and Mission Viejo Realty Group Inc.

Tour 1988-89: San Francisco Museum of Modern Art, San Francisco, CA; Neuberger Museum, State University of New York at Purchase, NY; Renwick Gallery, Smithsonian Institution, Washington, DC; Krannert Art Museum, University of Illinois, Champaign, IL; Saddleback College Art Gallery, Mission Viejo, CA; Laguna Art Museum, Laguna Beach, CA.



Cowgirls (1986)
by Bob Wade, displayed at
the Third Western States
Exhibition, The Brooklyn
Museum, New York, 1986.

1987

THE AGE OF SULTAN SULEYMAN THE MAGNIFICENT

The first collection of Turkish art to be shown in the United States in nearly 20 years. Exhibition composed of over 200 rare and precious objects from the reign of Sultan Suleyman I (1520-66).

Organized by the National Gallery of Art, Washington, DC.

Sponsored by Philip Morris Companies Inc.

Tour 1987-88: National Gallery of Art, Washington, DC; The Art Institute of Chicago, Chicago, IL; The Metropolitan Museum of Art, New York, NY.

EXHIBITIONS



*Compressed Stele
Rising, Phoenix Stele,
Standing Woman with
Twisting Torso (1979)*
by Stephen De Staebler,
exhibited in *Stephen
De Staebler: The Figure*
at the San Francisco
Museum of
Modern Art, 1988.

EDWARD H. POTTHAST: AMERICAN PAINTER OF SUMMER AND SURF

An exhibition of 44 works by the American Impressionist painter Edward H. Potthast.

Organized by the Smith/Kramer Art Connection, Kansas City, MO.

Sponsored by Miller Brewing Company, Albany, GA.

Tour 1987: Albany Museum of Art, Albany, GA.

HARLEM RENAISSANCE: ART OF BLACK AMERICA, 1919-1929

A comprehensive exploration of the history of Harlem's growth and the development of black culture during the years 1919 to 1929, often referred to as the Jazz Age. Exhibition displays paintings by Aaron Douglas, Palmer Hayden, and William H. Johnson, photographs by James Van Der Zee, and sculpture by Meta Vaux Warrick Fuller.

Organized by The Studio Museum in Harlem, New York, NY.

Sponsored by Philip Morris Companies Inc.

Tour 1987-89: The Studio Museum in Harlem, New York, NY; Crocker Art Museum, Sacramento, CA; Mary & Leigh Block Gallery, Evanston, IL; High Museum of Art, Atlanta, GA; Bowdoin College Museum of Art, Brunswick, ME; Laguna Gloria Art Museum, Austin, TX; Virginia Museum of Fine Arts, Richmond, VA; Tennessee Botanical Gardens and Fine Arts Center at Cheekwood, Nashville, TN; New York State Museum, Albany, NY.

PERSPECTIVES: ANGLES ON AFRICAN ART

Exhibition featuring 100 African works of art in various media chosen by a group of ten individuals, each respected in his field. Selection of works based on a personal perspective of African art. Objects drawn from museums and private collections across the U.S. and abroad.

Organized by The Center for African Art, New York, NY.

Sponsored by Philip Morris Companies Inc.

Tour 1987-88: Virginia Museum of Fine Arts, Richmond, VA; San Diego Museum of Art, San Diego, CA; The Center for African Art, New York, NY; Birmingham Museum of Art, Birmingham, AL.

TEN YEARS OF HONG KONG PAINTING

Exhibition of 50 Hong Kong artists held to commemorate the 10th anniversary of the Hong Kong Arts Centre.

Sponsored by Philip Morris Asia Inc.

BERLINART: 1961-1987

An exhibition surveying the remarkable creativity of the Berlin artistic scene over the last 25 years. Features approximately 150 works in painting, sculpture, film, and video by 55 artists from Germany and ten other countries.

Organized by The Museum of Modern Art, New York, NY.

Sponsored by Philip Morris Companies Inc. and the Deutsche Bank of Germany.

Tour 1987-88: The Museum of Modern Art, New York, NY; San Francisco Museum of Modern Art, San Francisco, CA.

EXHIBITIONS

1986

CHOOSING: AN EXHIBITION OF CHANGING PERSPECTIVES IN MODERN ART AND ART CRITICISM BY BLACK AMERICANS, 1925-1985

An exhibition of prints, sculptures, and mixed-media by 49 black American artists from the early 20th century to the present.

Organized by Hampton University, Department of Art, Hampton, VA.

Sponsored by Philip Morris Companies Inc.

Tour: Museum of Science and Industry, Chicago, IL; Chicago State University, Chicago, IL; Portsmouth Museum, Portsmouth, VA; Howard University, Washington, DC.

CRAFT TODAY: POETRY OF THE PHYSICAL

The inaugural exhibition of the American Craft Museum on the occasion of its 30th anniversary and move into a new museum at 40 West 53rd Street, New York City. The exhibition surveys over 300 works, created since 1980, by 280 outstanding American craftspeople.

Organized by the American Craft Museum, New York, NY.

Sponsored by Philip Morris Companies Inc.

Tour 1986-88: American Craft Museum, New York, NY; Denver Art Museum, Denver, CO; Laguna Art Museum, Laguna Beach, CA; Phoenix Art Museum, Phoenix, AZ; Milwaukee Art Museum, Milwaukee, WI; The J.B. Speed Art Museum, Louisville, KY; Virginia Museum of Fine Arts, Richmond, VA.

THE HIDDEN HERITAGE: AFRO-AMERICAN ART, 1800-1950

A survey of 150 years of black American art, featuring 80 paintings, sculptures, drawings, and prints by 50 artists, some established and some less known.

Organized by the Bellevue Art Museum, Bellevue, WA, and the Art Museum Association of America.

Sponsored by Philip Morris Companies Inc.

Tour 1986-88: The Bronx Museum of the Arts, Bronx, NY; California Afro-American Art Museum, Los Angeles, CA; Wadsworth Atheneum, Hartford, CT; Mint Museum of Art, Charlotte, NC; San Antonio Museum of Art, San Antonio, TX; Toledo Museum of Art, Toledo, OH; Baltimore Museum of Art, Baltimore, MD; Pennsylvania Academy of Fine Arts, Philadelphia, PA; Oklahoma Museum of Art, Oklahoma City, OK.



Self Portrait with Orange Shawl (1924) by Gordon Conway, exhibited in *That Red Head Gal: Fashions and Designs of Gordon Conway, 1916-1936*, at the American Institute of Architects Foundation, Washington, DC, 1980.

EXHIBITIONS



Marlene Dietrich (1942) by Horst P. Horst from *Horst P. Horst: A Retrospective Exhibition* at The International Center of Photography, New York, 1984.



The Apollo Belvedere (1st century B.C.), exhibited in *The Vatican Collections: The Papacy and Art* at The Metropolitan Museum of Art, New York, 1983.

MONETA SLEET JR: PULITZER PRIZE PHOTOJOURNALIST

Exhibition of photographs by Moneta Sleet Jr., staff photographer for *Ebony* and *Jet* magazines and 1969 Pulitzer Prize winner for his portrait of Mrs. Martin Luther King Jr. grieving at her husband's funeral.

Organized by The New York Public Library, New York, NY.

Sponsored by Philip Morris Companies Inc. and Johnson Publishing Company Inc.

Tour 1986-88: The New York Public Library, New York, NY; Newark Public Library, New Jersey; Chicago Public Library Cultural Center, Chicago, IL; Milwaukee Public Library, Milwaukee, WI; Martin Luther King Jr. Memorial Library, Washington, DC; Art Institute of the State Capitol and Jackson Hall Gallery at Kentucky State University, Frankfort, KY; Lynchburg College, Lynchburg, VA.

MOVING THROUGH A NEW TOWN

Guest-curated by Dr. Diane Favro, Assistant Professor of Architecture and Urban Planning at UCLA, and featuring the historical evolution of 12 new towns, including Mission Viejo.

Organized by the Saddleback College Art Gallery, Mission Viejo, CA.

Sponsored by Mission Viejo Realty Group.

On view at the Graduate School of Architecture at UCLA, Los Angeles, CA.

PROGRESSIONS: A CULTURAL LEGACY

Exhibition organized for Black History that honored black women who pioneered the visual arts, including works by 28 contemporary women artists.

Organized by the Women's Caucus for The Institute for Contemporary Arts, NY.

Sponsored by Philip Morris Companies Inc. Exhibited at The Clocktower Gallery, New York.

THE STATUE OF LIBERTY CENTENNIAL/BETWEEN THE GOLDEN DOOR: SETTLEMENT HOUSES NEW YORK

Joint exhibitions that paid tribute to the Statue of Liberty as a symbol of political freedom, a new beginning, and to the settlement houses which provided educational and cultural opportunities to waves of immigrants late 19th century. Included is the auto-etching by Emma Lazarus's famous poem "The New Colossus," along with drawings, paintings, architectural plans, and prints.

EXHIBITIONS

Organized by the Museum of the City of New York and United Neighborhood Houses and exhibited at the Museum of the City of New York.

Sponsored by Philip Morris Companies Inc.

TEXAS: ART ON THE ROAD

A collection of posters from Texas visual and performing arts institutions organized to commemorate the 150th anniversary of the founding of Texas. Selected in cooperation with the Texas Commission on the Arts.

Organized by the Cultural Affairs Department at Philip Morris.

Sponsored by Philip Morris Companies Inc. and Miller Brewing Company, Fort Worth, TX.

Tour 1986-88: traveled extensively throughout Texas.

THIRD WESTERN STATES EXHIBITION

Third in a series of biennial exhibitions exploring contemporary western art and including over 100 paintings, sculptures, and photographs representing roughly 40 artists from 14 states.

Organized by Western States Arts Foundation, Santa Fe, NM, and The Brooklyn Museum, Brooklyn, NY.

Sponsored by Philip Morris Companies Inc.

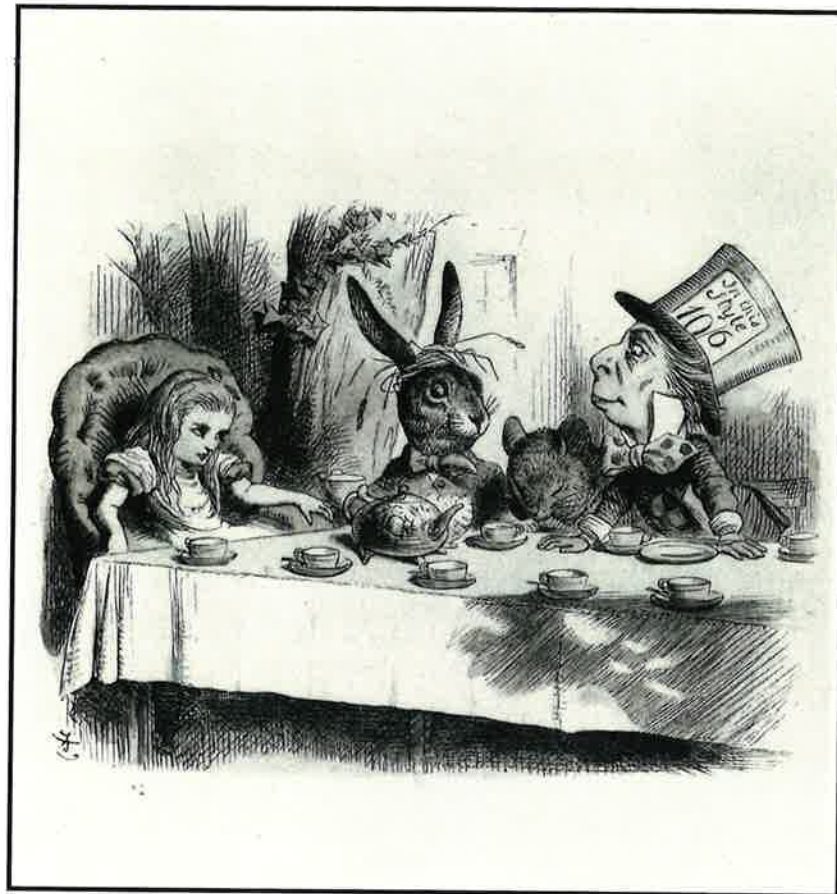
Tour 1986-88: The Brooklyn Museum, Brooklyn, NY; New Orleans Contemporary Art Center, New Orleans, LA; Colorado Springs Fine Arts Center, Colorado Springs, CO; Art Museum of South Texas, Corpus Christi, TX; Yellowstone Art Center, Billings, MT; Palm Springs Desert Museum, Palm Springs, CA.

VENICE BIENNALE: ISAMU NOGUCHI EXHIBITION AT THE U.S. PAVILION, VENICE, ITALY

Since its founding in 1895, the internationally acclaimed Venice Biennale has been a major contributor to the contemporary art scene. In 1986, sculptor Isamu Noguchi represented the American Pavilion. Philip Morris's funding of this exhibition marks the first instance of corporate sponsorship in the Biennale's history.

Organized by The Institute for Contemporary Arts, P.S. 1 Museum, New York, NY.

Sponsored by Philip Morris Companies Inc.



Tea Party (1865) by John Tenniel, displayed in Lewis Carroll and Alice, 1832-1982, at The Pierpont Morgan Library, New York, 1982.

1985

NEW YORK: THE CITY AND ITS PEOPLE — A PHOTOGRAPHIC EXHIBITION

Organized by the Sister City Programs of the City of New York Inc. in conjunction with the China Institute, the Center for U.S. China Arts Exchange, the New York-Tokyo Sister City Committee, and the Museum of the City of New York, in cooperation with the People's Government of Beijing Municipality and the Tokyo Metropolitan Government. Funding was provided for exhibition tour to Beijing, China, and Tokyo, Japan.

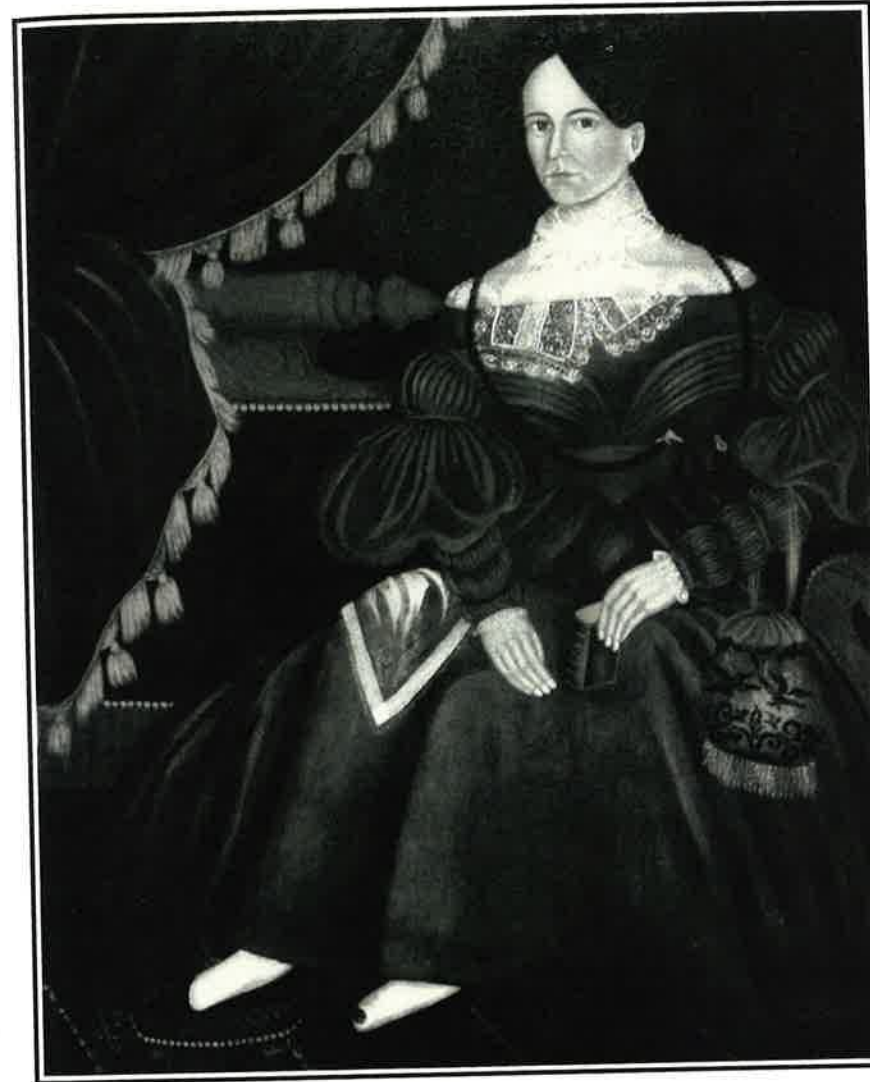
Sponsored by Philip Morris International.

Tour: Forbidden City, Beijing, China; Tokyo Metropolitan Museum, Tokyo, Japan.

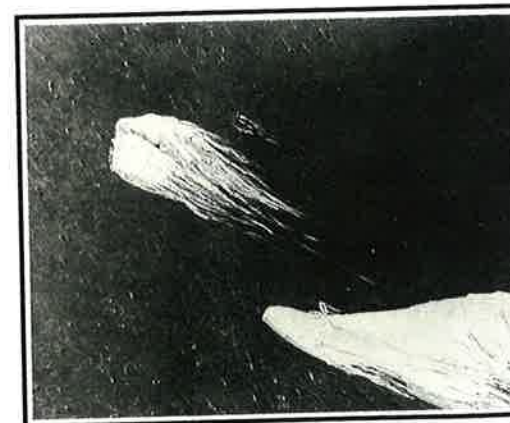
SOUTHERN FOLK ART

An exhibition focusing on the significant contribution that the American South made to

EXHIBITIONS



Portrait of Ann Elizabeth Quarles (1840) by Susan Fauntleroy Quarles Nicholson, from Southern Folk Art at the Museum of American Folk Art, New York, 1985.



Nobody's Cupcake (1981) by Margaret Nielsen, shown in the Second Western States Exhibition at The Corcoran Gallery of Art, Washington, DC, 1983.

America's rich and diverse folk art heritage. Ninety objects, including textiles, pottery, paintings, basketry, furniture, and sculpture, drawn from museums and private collections throughout the South.

Organized by the Museum of American Folk Art, New York, NY. Sponsored by Philip Morris Incorporated.

Tour 1985-86: Museum of American Folk Art, New York, NY; Birmingham Museum of Art, Birmingham, AL; Tennessee State Museum, Nashville, TN; Mint Museum of Art, Charlotte, NC; Valentine Museum, Richmond, VA; J.B. Speed Art Museum, Louisville, KY.

1984

HORST P. HORST

A retrospective exhibition of work by the celebrated fashion photographer, containing 225 photographs spanning more than five decades, some never before displayed. It is in the International Center of Photography series *Masters of Fashion Photography*.

Organized by the International Center of Photography, New York, NY.

Sponsored by Philip Morris Incorporated on behalf of Virginia Slims.

Tour 1984-86: International Center of Photography, New York, NY; Musée des Arts et Métiers, Paris, France; Gibb Gallery, Charleston, SC; Palazzo Fortuny, Venice, Italy; Palazzo Mangani, Florence, Italy; Flint Institute of Arts, Flint, MI; Gallery W, Tokyo, Japan.

LUCILLE BALL: FIRST LADY OF COMEDY

An exhibition devoted to the comedic talent of Lucille Ball and her role in the development of television programming, which contributed to her status as a media legend.

Organized by and on exhibit at
The Museum of Broadcasting,
New York, NY.

Sponsored by Philip Morris
Incorporated.

NEW YORK: ART ON THE ROAD

A collection of 53 posters selected
from performing arts groups
throughout New York State. The
exhibition is a successor to the first
New York: Art on the Road, which
salutes the visual arts.

Organized by the New York State
Council on the Arts and Philip Morris
Incorporated.

Sponsored by Philip Morris
Incorporated.

Tour 1984-85: 12 cities throughout
New York State.

"PRIMITIVISM" IN 20TH-CENTURY ART: AFFINITY OF THE TRIBAL AND THE MODERN

The first major survey to demonstrate
the influence of "primitive" art on
modern art and the resulting impact
on art history. Selections included
more than 200 tribal objects,
juxtaposed with 150 modern paintings
and sculptures by such art giants as
Brancusi, Gauguin, Klee, and Picasso,
among others.

Organized by The Museum of Modern
Art, New York, NY.

Sponsored by Philip Morris
Incorporated.

Tour 1984-85: The Museum of Modern
Art, New York, NY; Detroit Institute of
Arts, Detroit, MI; Dallas Museum of
Art, Dallas, TX.

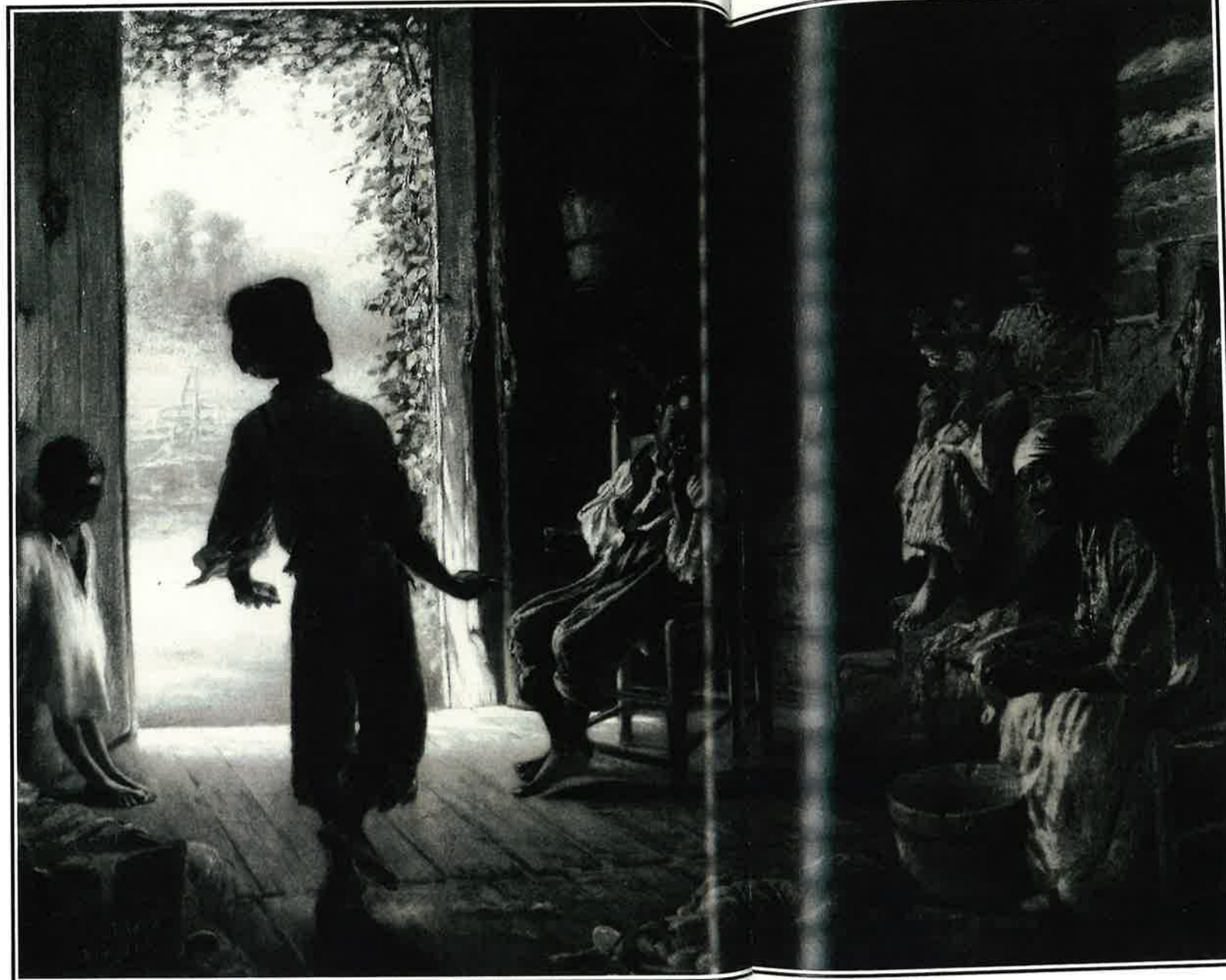
A SHARE OF HONOR: VIRGINIA WOMEN, 1600-1945

An exhibition and accompanying catalogue
focusing on women's achievements in
education, art, religion, homemaking, business,
labor, science, government, medicine, and
horticulture.

Organized by the Virginia Women's Cultural
Project, Alexandria, VA.

Sponsored by Philip Morris Incorporated.

Tour 1983-88: Virginia Museum of Fine Arts,
Richmond, VA; Chrysler Museum, Norfolk, VA;
Roanoke Museum of Fine Arts, Roanoke, VA.



*A Virginny
Breakdown (1877)
by John A. Elder,
exhibited in
Painting in the
South at
the Virginia Museum
of Fine Arts,
Richmond, 1983.*

SPLendor OF BARoque Mexico

A display of 120 objects that explore the rich
art forms created in Mexico during the colonial
period (1521-1821). Exhibition features wood
and ivory sculptures, silver, textiles, porcelain,
furniture, and several impressive paintings
from the Jan and Frederick Mayer Collection.

Organized by the Denver Art Museum, Denver,
CO.

Sponsored by Mission Viejo Realty Group Inc.

and the 400-year-old tradition of quilting.
Organized by The Adhibit Committee Inc., a
hoc committee created for this exhibition.

Sponsored by Philip Morris Incorporated, the
National Endowment for the Arts, the Mary
Duke Biddle Foundation, and Marubeni of
America.

Tour 1983-86: Eighteen cities in Texas, New
Jersey, Pennsylvania, Virginia, Kentucky,
Indiana, West Virginia, District of Columbia,
California, Ohio, Florida, Illinois, New York,
Massachusetts, and Louisiana.
(See "Art in the Workplace.")

DIMENSION '83

Invitational painting exhibition at Haus de
Kunst, Munich, West Germany, and the
National Gallery, Berlin.

Sponsored by Philip Morris GmbH, Munich
(See also "Dimension '79" and "Dimension
for further details.)

**OLD TIME HERE: THE SOUTH AS DEPICTED
THE COLLECTIONS OF THE VALENTINE MUSE
AND THE MUSEUM OF THE CONFEDERACY**
Exhibition serving as a companion show
Painting in the South, held concurrently at
Virginia Museum of Fine Arts, Richmond,
and focusing on Southern life as represented
by works of art in the Valentine Museum,
Richmond, VA, and the Museum of the
Confederacy, Richmond, VA.

Organized by and exhibited at the Valentine
Museum, Richmond, VA.

Sponsored by Philip Morris U.S.A.

PAINTING IN THE SOUTH: 1564-1980

The first comprehensive study of Southern
painting from the 16th century to the present,
including indigenous artists as well as
European and northern painters who worked
periodically in the South.

Organized by the Virginia Museum of Fine Arts,
Richmond, VA.

Sponsored by Philip Morris Incorporated,
National Endowment for the Humanities,
the Fellows of the Virginia Museum.

Tour 1983-84: Virginia Museum of Fine Arts,
Richmond, VA; Birmingham Museum of
Birmingham, AL; National Academy of I
New York, NY; Mississippi Museum of A
Jackson, MS; J.B. Speed Art Museum,
Louisville, KY; New Orleans Museum of
New Orleans, LA.

1983

THE ARTIST AND THE QUILT

Collection of 20 quilts purchased as part of the
Philip Morris art collection. A collaborative
effort between 18 women artists and 17 quilters
that represents the fusion of contemporary art

THE PRECIOUS LEGACY: JUDAIC TREASURES FROM THE CZECHOSLOVAK STATE COLLECTIONS

Exhibition displays nearly 400 objects from the State Jewish Museum in Prague, Czechoslovakia, that explore more than 500 years of the history and artistic development of East European Jewish culture.

Organized by SITES, Smithsonian Institution Traveling Exhibition Service, Washington, DC.

Sponsored by Philip Morris Incorporated.

Tour 1983-85: Smithsonian Institution and the B'nai B'rith Klutznick Museum, Washington, DC; Bass Museum of Art, Miami Beach, FL; The Jewish Museum, New York, NY; San Diego Museum of Art, San Diego, CA; New Orleans Museum of Art, New Orleans, LA; Detroit Institute of Arts, Detroit, MI; The Wadsworth Atheneum, Hartford, CT; Royal Ontario Museum, Toronto, Ont., Canada; Glenboro Museum, Calgary, Alta., Canada; Montreal Museum of Art, Montreal, Que., Canada.

SECOND WESTERN STATES EXHIBITION

Second in a series of exhibitions focusing on contemporary western art through paintings by established and emerging artists working in the West.

Organized jointly by the Western States Arts Foundation, Santa Fe, NM, and The Corcoran Gallery of Art, Washington, DC.

Sponsored by Philip Morris Incorporated.

Tour 1983-84: The Corcoran Gallery of Art, Washington, DC; Lakeview Museum of Arts and Sciences, Peoria, IL; Scottsdale Center for the Arts, Scottsdale, AZ; Albuquerque Museum, Albuquerque, NM; Long Beach Museum of Art, Long Beach, CA; San Francisco Museum of Modern Art, San Francisco, CA.

THE VATICAN COLLECTIONS: THE PAPACY AND ART

A major exhibition of works from the Vatican Museums, containing 237 pieces, ranging from classical and Egyptian antiquities to 20th-century paintings. Represents the first time any of these works have traveled to the United States or been seen outside the Vatican Museums as an exhibition.

Organized by The Metropolitan Museum of Art, New York, NY.

Sponsored by Philip Morris Incorporated.

Tour 1983-84: The Metropolitan Museum of Art, New York, NY; The Art Institute of Chicago, Chicago, IL; M.H. de Young Memorial Museum, Fine Arts Museum of San Francisco, San Francisco, CA.



Small Pleasures (1913) by Vasily Kandinsky, from the exhibition Kandinsky in Munich: 1896-1914 at the Solomon R. Guggenheim Museum, New York, 1982.

WEST COAST REALISM

An exhibition of West Coast realist painters.

Organized by the Laguna Art Museum, Laguna Beach, CA.

Sponsored by Mission Viejo Realty Group Inc.

Exhibited at the Laguna Art Museum, Laguna Beach, CA.

WILLEM DE KOONING: PAINTING AND SCULPTURE

A comprehensive exhibition of artist Willem de Kooning's paintings and sculptures.

Organized by the Whitney Museum of American Art, New York, NY; Akademie der Künste, Berlin, West Germany, and Musée National d'Art Moderne, Paris, France.

Sponsored by Philip Morris Incorporated and the National Endowment for the Arts.

Tour 1983-84: Whitney Museum of American Art, New York, NY; Akademie der Künste, Berlin, West Germany; Musée National d'Art Moderne, Paris, France.



Stockholm, 1967 by Ken Josephson, exhibited in Mirrors and Windows: American Photography Since 1960 at The Museum of Modern Art, New York, 1978.

1982

'60-'80/ATTITUDES/CONCEPTS/IMAGES

An exhibition giving insight into international innovation in the visual arts during the years between 1960 and 1980. Funding given to the Netherlands-American Bicentennial Commission.

Organized by the Stedelijk Museum, Amsterdam, the Netherlands.

Sponsored by Philip Morris Incorporated.

CALIFORNIA: ART ON THE ROAD

Exhibition of 82 posters commemorating visual and performing arts events organized by California cultural institutions over six years. Posters given to Mission Viejo Realty Group Inc., Miller Brewing Company, and Ventura Coastal Corporation.

Organized and sponsored by Philip Morris Incorporated, Mission Viejo Realty Group Inc., Miller Brewing Company, and Ventura Coastal Corporation, in cooperation with the California Arts Council.

Tour 1982-85: toured extensively throughout California.

GRAND CENTRAL TERMINAL: CITY WITHIN THE CITY

A major multimedia exhibition designed by Hardy Holzman & Pfeiffer on Grand Central Terminal, one of America's architectural wonders. Exhibition included photographs,

drawings, sculptures, vintage film clips, and multilevel models.

Organized by The Municipal Art Society, New York, NY.

Sponsored by Philip Morris Incorporated.

Tour 1982-83: The New-York Historical Society, New York, NY; Albany Institute of History and Art, Albany, NY. (See "Films on the Arts.")

KANDINSKY IN MUNICH: 1896-1914

The first in a three-part series of major exhibitions presenting the periods in the career of Vasily Kandinsky, a central figure in the development of 20th-century abstract art.

Organized by the Solomon R. Guggenheim Museum, New York, NY.

Sponsored by Philip Morris Incorporated at the National Endowment for the Arts.

Tour 1982: San Francisco Museum of Modern Art, San Francisco, CA; Solomon R. Guggenheim Museum, New York, NY; Städtische Galerie im Lehnbachhaus, Munich, West Germany.

LEWIS CARROLL AND ALICE, 1832-1982

A 150th-anniversary exhibition that examines Lewis Carroll's life and work in the context of Victorian England. Exhibition utilized manuscripts, photographs, poems and prose, puzzles, and memorabilia.

Organized by and exhibited at The Pierpont Morgan Library, New York, NY.

Sponsored by Philip Morris Incorporated.

OOM PAH PAH: THE GREAT AMERICAN BANJO

Exhibition surveyed the history of the banjo in the United States, from the Colonial and Revolutionary periods up to the early 20th century, including some 150 items, such as musical instruments, photographs, and sheet music.

Organized by The New-York Historical Society, New York, NY.

Sponsored by Philip Morris Incorporated and Miller Brewing Company.

Tour 1982-83: The New-York Historical Society, New York, NY; Dallas Historical Society, Dallas, TX; New York State Museum, Albany, NY; Milwaukee Public Museum, Milwaukee, WI.

TWO HUNDRED YEARS OF BRAZILIAN SCULPTURE

An exhibition of Brazilian sculpture representing the historical influences and departures from tradition over the last century.

EXHIBITIONS

Organized and co-sponsored by the Museo de Sao Paulo, Brazil, with Philip Morris Brasileira S.A.

THE WORKS OF EDWARD RUSCHA

First major retrospective of the renowned southern California pop artist, presenting work from 1959 to 1980.

Organized by the San Francisco Museum of Modern Art, San Francisco, CA.

Sponsored by Philip Morris Incorporated and the National Endowment for the Arts.

Tour 1982-83: San Francisco Museum of Modern Art, San Francisco, CA; Whitney Museum of American Art, New York, NY; Vancouver Art Gallery, Vancouver, B.C., Canada; Contemporary Arts Museum, Houston, TX; Los Angeles County Museum of Art, Los Angeles, CA.

1981

AMERICAN PAINTING, 1930-1980

An exhibition comprising more than 200 works by over 125 artists. Paintings loaned by artists, museums, and private collectors both in the United States and Europe, with over 50 paintings selected from the permanent collection of the Whitney Museum of American Art, New York, NY.

Organized by the Whitney Museum of American Art for the Haus der Kunst, Munich, West Germany.

Sponsored by Philip Morris International.

BUFFALO BILL AND THE WILD WEST

An exhibition of 70 paintings and sculptures, 250 historical objects, and 40 works of Plains Indian art and artifacts that describe the legendary American frontiersman.

Organized by The Brooklyn Museum in coordination with the Buffalo Bill Historical Center, Cody, WY.

Sponsored by Philip Morris Incorporated and The Seven-Up Company. (This sponsorship contributed to Philip Morris receiving the 1981 Business in the Arts Award from Forbes/Business Committee on the Arts.)

Tour 1981-82: The Brooklyn Museum, Brooklyn, NY; Carnegie Institute, Pittsburgh, PA; Buffalo Bill Historical Center, Cody, WY.

CHAMPIONS OF AMERICAN SPORT

An assemblage of some 350 images of great American sports personalities from the mid-19th century to the present.

Organized by the National Portrait

Gallery (Smithsonian Institution), Washington, DC.

Sponsored by Philip Morris Incorporated and Miller Brewing Company. (This sponsorship contributed to Philip Morris receiving the 1981 Business in the Arts Award from Forbes/Business Committee on the Arts.)

Tour 1981-82: National Portrait Gallery, Smithsonian Institution, Washington, DC; Chicago Historical Society, Chicago, IL; American Museum of Natural History, New York, NY.

COLLABORATION: ARTISTS & ARCHITECTS

An exhibition of 11 artist-architect teams commissioned by the Architectural League of New York to collaborate on a project that addressed architectural problems of the 1980s.

Organized by the Architectural League of New York, New York, NY.

Sponsored by Philip Morris Incorporated, the National Endowment for the Arts, and the New York State Council on the Arts. (This sponsorship contributed to Philip Morris receiving the 1981 Business in the Arts Award from Forbes/Business Committee on the Arts.)

Tour 1981-83: The New-York Historical Society, New York, NY; Albright-Knox Gallery, Buffalo, NY; Otis Art Institute of Parsons School of Design Gallery, Los Angeles, CA; Lowe Art Museum, Coral Gables, FL; Huntington Art Gallery, Austin, TX; The Corcoran Gallery of Art, Washington, DC; Institute for Contemporary Art, Boston, MA; Akron Art Institute, Akron, OH; Mary & Leigh Block Gallery, Evanston, IL; Dallas Museum of Art, Dallas, TX; Leigh Yawkey Woodson Art Museum, Wausau, WI; University of Iowa Museum of Art, Iowa City, IA.

I DONT WANT
NO RETRO
SPECTIVE

I Dont Want No Retro spective (1979)
by Edward Ruscha, exhibited in *The Works of Edward Ruscha* at the San Francisco Museum of Modern Art, 1982.

EXHIBITIONS

DIMENSION '81

Sponsored by Philip Morris GmbH, Munich. (See "Dimension '79" for details.)

4 MAESTROS MODERNOS: DE CHIRICO, ERNST, MAGRITTE, Y MIRO

Organized by the National Museum of Fine Arts, Buenos Aires, Argentina.
Sponsored by Benson & Hedges (Argentina).

NON-FIGURATIVE SWISS PAINTING, 1900-1945

Sponsored by affiliate Fabriques de Tabac Reunies S.A.

WISCONSIN: ART ON THE ROAD

A collection of posters from visual and performing arts institutions in Wisconsin.

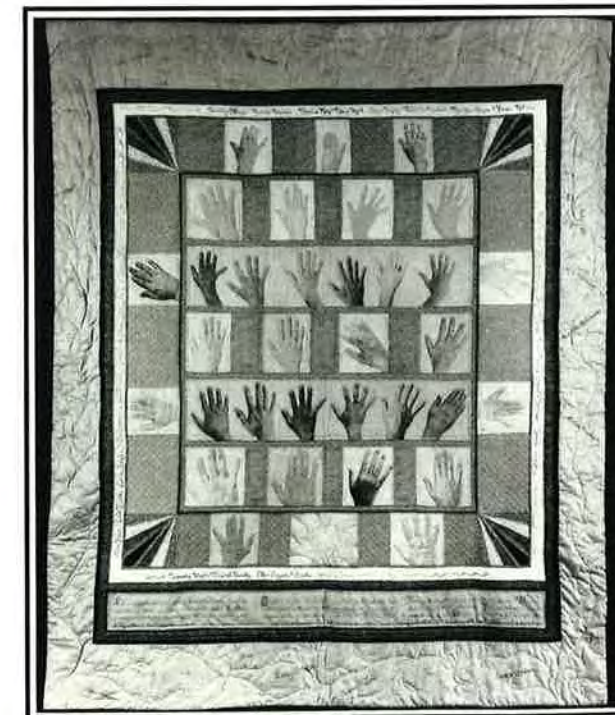
Sponsored by Philip Morris Incorporated, Philip Morris Industrial, and Miller Brewing Company, in cooperation with the Wisconsin Arts Board.

Tour 1981-83: Department of Labor, Washington, DC; New York State Council on the Arts, New York, NY, and various Wisconsin cities.

1980

AUSTRALIAN PHOTOGRAPHERS: THE PHILIP MORRIS COLLECTION

An exhibition of contemporary Australian photography featuring some 800 photographs by 100 Australian photographers.



Organized for the Melbourne Moomba Festi
A selection from the exhibition represented Australia at the Biennale de Paris.

Sponsored by the Philip Morris Arts Grants in Australia.

BAÜME

Exhibition of works by Viennese photographer Willy Puchner.

Sponsored by Philip Morris GmbH, Munich, West Germany. Held in the reception area of the affiliate's headquarters.

EDWARD HOPPER: THE ART AND THE ARTIST

A massive compilation of paintings and drawings by American realist painter Edward Hopper.

Organized by the Whitney Museum of American Art, New York, NY, as part of the 50th-anniversary celebration of the founding of the museum.

Sponsored by Philip Morris Incorporated. (This sponsorship contributed to Philip Morris receiving the 1981 Business in the Arts Award from Forbes/Business Committee for the Arts.)
Tour 1980-82: Whitney Museum of American Art, New York, NY; Art Institute of Chicago, Chicago, IL; San Francisco Museum of Modern Art, San Francisco, CA; Hayward Gallery, London, England; Stedelijk Museum, Amsterdam, the Netherlands; Städtische Kunsthalle, Düsseldorf, West Germany. Because of popular demand, selections from this exhibition toured Australia and appeared in the 1982 Adelaide Festival.

EXPRESSIONISM: A GERMAN INTUITION, 1905-1920

A survey of German Expressionist paintings and drawings featuring over 300 works of art including the contributions of the North German Expressionists, die Brücke and der Blaue Reiter artists who represented important 20th-century movements.

Performances of Arnold Schoenberg's *Pierr Lunaire* were staged in conjunction with the exhibition.

Organized by the Solomon R. Guggenheim Museum, New York, NY.

Sponsored by Philip Morris Incorporated and the National Endowment for the Arts. (This

Signature Quilt I (1982), designed by Charlotte Robinson, from The Artist and the Quilt, 1983, 18-city tour.

EXHIBITIONS

sponsorship contributed to Philip Morris receiving the 1981 Business in the Arts Award from Forbes/Business Committee for the Arts.)

Tour 1980-81: Solomon R. Guggenheim Museum, New York, NY; San Francisco Museum of Modern Art, San Francisco, CA.

THE FASHION AND DESIGNS OF GORDON CONWAY, 1916-1936

An exhibition of drawings, costumes, accessories, and artifacts by American fashion designer Gordon Conway.

Organized by the American Institute of Architects Foundation, Washington, DC.

Sponsored by Philip Morris Incorporated on behalf of Virginia Slims and Miller Brewing Company. (This sponsorship contributed to Philip Morris receiving the 1980 Business in the Arts Award from Forbes/Business Committee for the Arts.)

Tour 1980-82: Octagon Museum, Washington, DC; Dallas Historical Society, Dallas, TX; Los Angeles County Museum of Art, Los Angeles, CA; Chicago Historical Society, Chicago, IL.

GUY RENARD

Exhibition of the Swiss painter's works.

Sponsored by Philip Morris affiliate Fabriques de Tabac Reunies S.A., Neuchatel, Switzerland.

JEAN DUBUFFET

Retrospective exhibition of the French artist's work.

Organized by and on view at the Akademie der Künste, Berlin.

Sponsored by Philip Morris GmbH, Munich.

THE LIVABLE CITY: LOVE IT OR LOSE IT

An exhibition focusing on the preservation and enrichment of New York City's architectural environment.

Organized by The Municipal Art Society, New York, NY.

Sponsored by Philip Morris Incorporated and the National Endowment for the Arts.

On view at the Urban Center, New York, NY.

A MIRROR OF CREATION: 150 YEARS OF AMERICAN NATURE PAINTINGS

An exhibition of 56 paintings inspired by natural scenes and rendered by American artists.

Organized by The Friends of American Art in Religion.

Sponsored by Philip Morris Incorporated.

Tour 1980-81: Vatican Museum, Rome, Italy; Terra Museum, Evanston, IL.

NEUE KUNST-NEUE KÜNSTLER IN MÜNCHEN

An exhibition featuring paintings by five young local artists on the theme "New Art, New Artists" at the Dany Keller Gallery, Munich, West Germany.

Sponsored by Philip Morris GmbH, Munich.

NEW YORK: ART IN THE CITY

A collection of posters from visual arts institutions throughout the five boroughs of New York City.

Sponsored by Philip Morris Incorporated in cooperation with the New York City Department of Cultural Affairs.

Tour 1980-83: throughout New York City, with cultural exchange to Tokyo, Japan.



Bal Jeunesse (1927) by Palmer Hayden, exhibited in *Harlem Renaissance: Art of Black America* at the Studio Museum in Harlem, New York, 1987.

EXHIBITIONS

NOVENO CONCURSO DE ARTE

The ninth in a series of art competitions/exhibitions in the Dominican Republic, with 280 works by more than 100 artists in the categories of paintings, drawings, and sculpture.

Featured at the Centro de la Cultura de Santiago, Dominican Republic.

Sponsored by Philip Morris affiliate E. Leon Jimenes, C. por A.

PANORAMA BENSON & HEDGES DE LA NUEVA PINTURA LATINOAMERICANA

Featuring 96 works representing the latest trends in Latin American art by 32 artists from Argentina, Bolivia, Brazil, Colombia, Chile, Ecuador, Guatemala, Mexico, Paraguay, Peru, Uruguay, and Venezuela.

Sponsored by Argentine affiliate Massalin Particulares, S.A.

Tour: Museo Provincial de Bellas Artes "Caraffa," Córdoba, Argentina, and Museo Provincial de Bellas Artes "Rosa Galisteo de Rodríguez," Santa Fe, Argentina; National Museum of Visual Plastic Arts, Montevideo, Uruguay.

PRIMER SALON NACIONAL DE LA ACUARELA

First national Guatemalan watercolor competition and exhibition, with over 200 works by more than 100 artists. A panel of three international artists selected 91 works. Exhibition held during the 12th Annual Cultural Festival of Guatemala.

Organized and sponsored by affiliate Tabacalera Centroamericana in cooperation with the Guatemala Department of Fine Arts.

ROMARE BEARDEN: 1970-1980

Major retrospective of the works of the American collagist and painter whose art depicts black cultural experiences.

Organized by the Mint Museum of Art, Charlotte, NC.

Sponsored by Philip Morris Incorporated and the National Endowment for the Arts. (This sponsorship contributed to Philip Morris receiving the 1980 Business in the Arts Award from Forbes/Business Committee for the Arts.)

Tour 1980-81: Mint Museum of Art, Charlotte, NC; Mississippi Museum of Art, Jackson, MS; Baltimore Museum of Art, Baltimore, MD; Virginia Museum of Fine Arts, Richmond, VA; The Brooklyn Museum, Brooklyn, NY.

SKULPTUREN AUS GEPRESSTEM BLEI

First individual exhibition by leading sculptor Roni Horn.

Featured in the Kunstrum, Munich, West Germany.

Sponsored by Philip Morris GmbH, Munich.

SMALL FOLK: A CELEBRATION OF CHILDHOOD AMERICA

A visual view of the changing nature of American childhood over 200 years.

Organized by the Museum of American Folk Art, New York, NY.

Sponsored by The Seven-Up Company.

Tour 1980-81: The New-York Historical Society, New York, NY; Museum of American Folk Art, New York, NY; First Street Forum, St. Louis, MO.

STADT LANDSCHAFT MÜNCHEN

An exhibition of Munich landscapes by eight local artists at the Kunstverein, Munich, West Germany.

Sponsored by Philip Morris GmbH, Munich.

WORLD PRINT III

An exhibition of graphics selected from a worldwide competition.

Organized by the World Print Council, San Francisco, CA.

Sponsored by Philip Morris Incorporated.

Tour 1980-83: San Francisco Museum of Modern Art, San Francisco, CA, and 14 other cities throughout the United States and Canada under the auspices of SITES.

1979

ARTISTS '79

Organized by the International Play Group in conjunction with the United Nations. Proceeds provided preschool education, care, and creative workshops for children of parents from developing countries working for the United Nations.

Sponsored by Philip Morris International the International Play Group.

A CENTURY OF CERAMICS IN THE UNITED STATES 1878-1978

An exhibition presenting a 100-year survey of American ceramic artists.

Organized by the Everson Museum of Art, Syracuse, NY.

Sponsored by Philip Morris Incorporated, Miller Brewing Company, the National

EXHIBITIONS

Endowment for the Arts, and the New York State Council on the Arts. (This sponsorship contributed to Philip Morris receiving the 1979 Business in the Arts Award from Forbes/Business Committee for the Arts.)

Tour 1979-81: Everson Museum of Art, Syracuse, NY; Renwick Gallery, Smithsonian Institution, Washington, DC; Cooper-Hewitt Museum, Smithsonian Institution, New York, NY; Flint Institute of Arts, Flint, MI; De Cordova and Dana Museum and Park, Lincoln, MA; Philbrook Art Center, Tulsa, OK; Toledo Museum of Art, Toledo, OH; Allentown Art Museum, Allentown, PA.

DIMENSION '79 — PLASTIC WORKS OF OUR TIME

Contemporary sculptors from the Federal Republic of Germany and West Berlin were invited to submit up to three works in this competition. Prizes were awarded in late 1979 at the opening of the competition's exhibition in Munich.

Sponsored by Philip Morris GmbH, Munich.

Tour 1979-80: Munich, West Germany; Berlin, West Germany.

EDWARD HOPPER: PRINTS AND ILLUSTRATIONS
Organized by the Whitney Museum of American Art, New York, NY.

Sponsored by Philip Morris Incorporated and the National Endowment for the Arts. (This sponsorship contributed to Philip Morris receiving the 1979 Business in the Arts Award from Forbes/Business Committee for the Arts.)

Tour 1979-81: Whitney Museum of American Art, New York, NY; Museum of Fine Arts, Boston, MA; Georgia Museum of Art, Athens, GA; Fort Worth Art Museum, Fort Worth, TX; Milwaukee Art Museum, Milwaukee, WI; San Jose Museum of Art, San Jose, CA.

EMERGENCE AND PROGRESSION:

SIX CONTEMPORARY AMERICAN ARTISTS

Exhibition of works by Pop and Minimalist artists Andy Warhol, Roy Lichtenstein, Frank Stella, Robert Morris, Donald Judd, and Jim Dine.

Organized by the Milwaukee Art Museum.

Sponsored by Philip Morris Incorporated, Miller Brewing Company, and Philip Morris Industrial.

Tour 1979-80: Milwaukee Art Museum, Milwaukee, WI; Virginia Museum of Fine Arts, Richmond, VA; J.B. Speed Art Museum, Louisville, KY; New Orleans Museum of Art, New Orleans, LA.

FIRST WESTERN STATES BIENNIAL EXHIBITION

First in a series of biennial exhibitions focusing on artists currently working in the western United States to heighten their national exposure.

Organized by the Western States Arts Foundation, Santa Fe, NM.

Co-sponsored by Philip Morris Incorporated, the Dayton-Hudson Foundation, and the National Endowment for the Arts. (This sponsorship contributed to Philip Morris receiving the 1979 Business in the Arts Award from Forbes/Business Committee for the Arts.)

Tour 1979-80: Denver Art Museum, Denver, CO; National Gallery of Art, Washington, DC; San Francisco Museum of Modern Art, San Francisco, CA; Newport Harbor Art Museum, Newport Beach, CA; Center for Visual Arts Gallery, Normal, IL; University of Manoa, Manoa, HI.

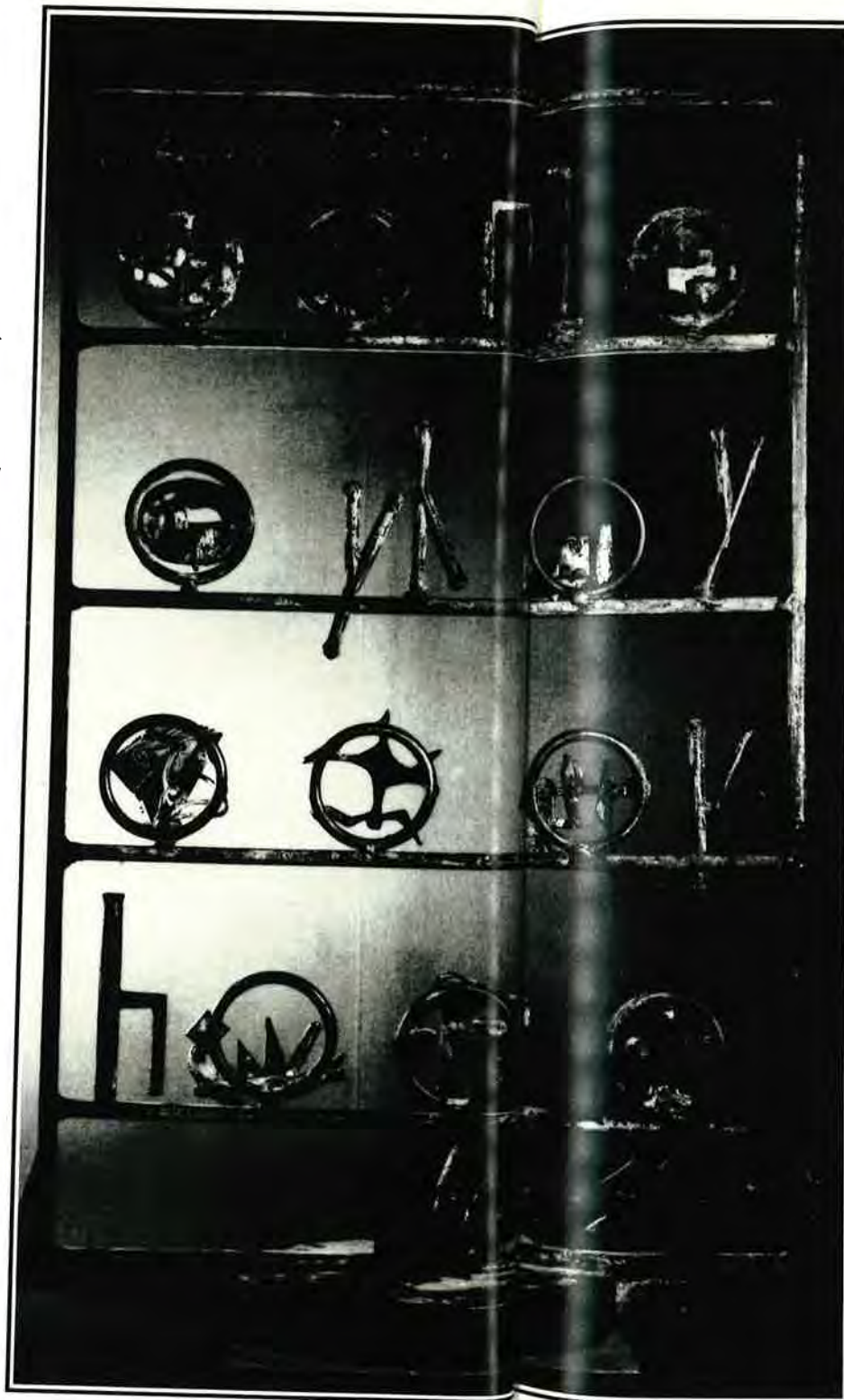
FOLKLORE IN THE DOMINICAN REPUBLIC

Series of eight shows presented at the Museum of Natural Sciences, Santo Domingo, Dominican Republic.

Sponsored by Philip Morris affiliate E. Leon Jimenes, C. por A.

MICHELANGELO AND HIS WORLD: WITH DRAWINGS FROM THE BRITISH MUSEUM

Forty-one drawings by Michelangelo, with



documents and drawings by Tintoretto, Raphael, Titian, and others. Comprising works from the largest loan ever made to an American institution by The British Museum.

Organized by The British Museum and on view at The Pierpont Morgan Library, New York, NY.

Sponsored by the National Endowment for the Arts and Philip Morris Incorporated. (This sponsorship contributed to Philip Morris receiving the 1979 Business in the Arts Award from Forbes/Business Committee for the Arts.)

NEW YORK: ART ON THE ROAD

A collection of exhibition posters from New York State museums organized as a salute to Congress.

Sponsored by Philip Morris Incorporated and the New York State Council on the Arts.

Tour 1979-83: Washington, DC; Tokyo, Japan, and museums throughout New York State, including stops in Albany and New York City.

VENEZIA '79 — LA FOTOGRAFIA 1979

A series of photographic exhibitions, with 50 master workshops and a public lecture series.

Sponsored by Philip Morris Incorporated.

YOUTH ACADEMY

Exhibition of art by current and former Munich University students, Kunstverein, Munich, West Germany.

Sponsored by Philip Morris GmbH, Munich.

1978

GUILLO PEREZ

Exhibition of works by the Dominican Republic painter.

Sponsored by Philip Morris affiliate E. Leon Jimenes, C. por A.

The Letter (1950) by David Smith, displayed in "Primitivism" in 20th-Century Art: Affinity of the Tribal and the Modern at The Museum of Modern Art, New York, 1984.

EXHIBITIONS

MIRRORS AND WINDOWS: AMERICAN PHOTOGRAPHY SINCE 1960

A critical examination of two decades of American photography which emphasizes the photo as a personal artistic statement.

Organized by The Museum of Modern Art, New York, NY.

Sponsored by Philip Morris Incorporated and the National Endowment for the Arts. (This sponsorship contributed to Philip Morris receiving the 1978 Business in the Arts Award from Forbes/Business Committee for the Arts.)

Tour 1978-80: The Museum of Modern Art, New York, NY; Cleveland Museum of Art, Cleveland, OH; Walker Art Center, Minneapolis, MN; J.B. Speed Art Museum, Louisville, KY; San Francisco Museum of Modern Art, San Francisco, CA; Krannert Art Museum, Champaign, IL; Virginia Museum of Fine Arts, Richmond, VA; Milwaukee Art Center, Milwaukee, WI.

PREMIO BENSON & HEDGES AL GRABADO Y DIBUJO

Exhibition of prints and drawings.

Awards sponsored by Philip Morris affiliate C.A. Tabacalera Nacional, Argentina.

1977

DIMENSION '77 — IMAGES OF OUR TIME

Contemporary artists were invited to submit two works to this painting competition. After prizes were awarded, the winning entries were selected for the exhibition.

Sponsored by Philip Morris GmbH, Munich.

DOLLEY AND "THE GREAT LITTLE MADISON"

An exhibition of artifacts, including furniture, art, costumes, and documents, that highlighted the milestones of the Madisons' political and social lives.

Organized by the American Institute of Architects Foundation, Washington, DC.

Sponsored by Philip Morris Incorporated and the National Endowment for the Humanities.

Tour 1977-78: Octagon Museum, Washington, DC; Mint Museum of Art, Charlotte, NC; Virginia Museum of Fine Arts, Richmond, VA.

12TH INTERNATIONAL BIENNIAL OF GRAPHIC ARTS

Held in Ljubljana, Yugoslavia, and coordinated in conjunction with the American Federation of Arts. Official U.S. entry to this international exhibition included 60 works by 21 artists.

Sponsored by Philip Morris Europe.

EXHIBITIONS

JASPER JOHNS, A RETROSPECTIVE EXHIBITION
A retrospective of Jasper Johns's work from 1953 to 1977.

Organized by the Whitney Museum of American Art, New York, NY.

Sponsored by Philip Morris Incorporated and the National Endowment for the Arts. (This sponsorship contributed to Philip Morris receiving the 1977 Business in the Arts Award from Forbes/Business Committee for the Arts.)

Tour 1977-78: Whitney Museum of American Art, New York, NY; Museum Ludwig, Cologne, West Germany; Musee National d'Art Moderne, Centre Georges Pompidou, Paris, France; Hayward Gallery, London, England; Seibu Museum of Art, Tokyo, Japan; San Francisco Museum of Modern Art, San Francisco, CA.

PREMIO BENSON & HEDGES A LA NUEVA PINTURA ARGENTINA: 1977-1978

An exhibition of over 70 paintings by 24 Argentine artists in six South American cities in Argentina and Uruguay.

Sponsored by Philip Morris affiliate C.A. Tabacalera Nacional, Argentina.

1976

ART FROM BAKER LAKE — THE PEOPLE WITHIN

An exhibition of Eskimo art held at the Art Gallery of Ontario, Toronto, Ont., Canada.

Sponsored by Benson & Hedges (Canada) Ltd.

E.L.J. ART COLLECTION

A collection of Philip Morris affiliate E. Leon Jimenes, C. por A., exhibited at the Modern Art Gallery, Santo Domingo, Dominican Republic.

A PICTURE SHOW BY THE ARTIST

An exhibition of Andy Warhol's drawings.

Organized by the Städtische Galerie im Lenbachhaus, Munich.

Sponsored by Philip Morris Europe on behalf of Philip Morris GmbH, Munich.

REMEMBER THE LADIES: WOMEN IN AMERICA, 1750-1815

An exhibition of art and artifacts designed to illustrate the many prominent roles women played in American life during the Colonial period.

Organized by the Pilgrim Society, Plymouth, MA.

Jointly sponsored by the National Endowment for the Arts and the National Endowment for the Humanities, Philip Morris Incorporated,

and Clairol. (This sponsorship contributed to Philip Morris receiving the 1976 Business in the Arts Award from Forbes/Business Committee for the Arts.)

Tour 1976-77: Pilgrim Hall and Plymouth Antiquarian Society, Plymouth, MA; High Museum of Art, Atlanta, GA; The Corcoran Gallery of Art, Washington, DC; Chicago Historical Society, Chicago, IL; Lyndon Baines Johnson Memorial Library, Austin, TX; The New-York Historical Society, New York, NY.

TWO CENTURIES OF BLACK AMERICAN ART

This historic exhibition covered 200 years of black American culture and included furniture, crafts, painting, sculpture, and works on paper.

Organized by the Los Angeles County Museum of Art, Los Angeles, CA.

Sponsored by Philip Morris Incorporated and the National Endowment for the Humanities.

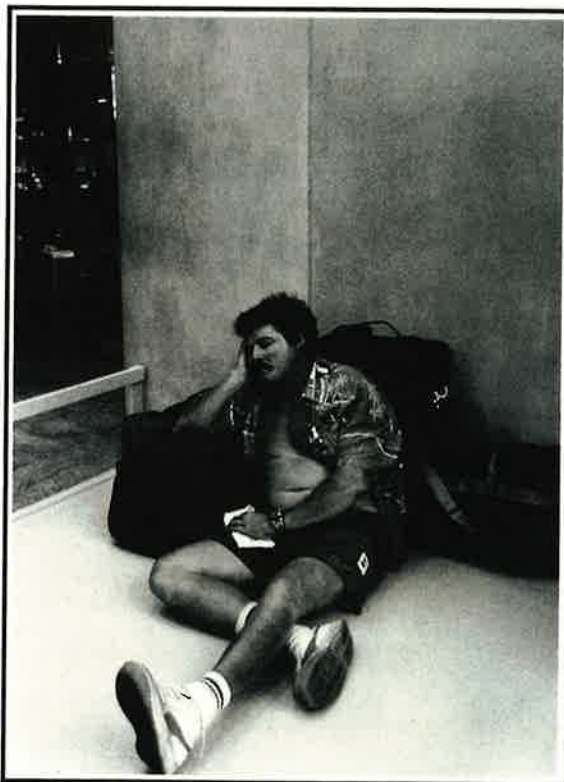
(This sponsorship contributed to Philip Morris receiving the 1977 Business in the Arts Award from Forbes/Business Committee for the Arts and to Philip Morris Incorporated receiving the 1977 Encore Arts Award from the Arts and Business Council.)

Tour 1976-77: Los Angeles County Museum of Art, Los Angeles, CA; High Museum of Art, Atlanta, GA; Dallas Museum of Art, Dallas, TX; The Brooklyn Museum, Brooklyn, NY.

1975

ARTISTS '75

Organized by the International Play Group Inc. in conjunction with the United Nations.



Duane Hanson installation at the Whitney Museum of American Art at Philip Morris, New York, 1988.

EXHIBITIONS

Proceeds provided preschool education, child care, and creative workshops for children of parents from developing countries working at the United Nations.

Sponsored by Philip Morris International.

BREVE HISTORIA DEL GRABADO EN METAL

Exhibition of engravings from the 15th to 20th centuries.

Jointly sponsored by C.A. Tabacalera Nacional, an affiliate of Philip Morris, and Sociedad

Amigos del Museo de Bellas Artes.

Tour: Museo de Bellas Artes, Caracas, Venezuela; and other cities in South America.

FRONTIER AMERICA: THE FAR WEST

An exhibition of the art, artifacts, and crafts of the men and women who settled the western United States before the age of industrialization.

Organized by the Museum of Fine Arts, Boston, MA. Sponsored in the United States by Philip Morris Incorporated on behalf of Marlboro

and the National Endowment for the Arts. Sponsored in Europe (retitled *The Far West*) by Philip Morris Europe on behalf of Marlboro.

Tour 1975-76: Museum of Fine Arts, Boston, MA; Denver Art Museum, Denver, CO; Fine Arts Gallery of San Diego, San Diego, CA; William Rockhill Nelson Gallery of Art, Kansas City, MO; Milwaukee Art Center, Milwaukee, WI; Haags Gemeentemuseum, The Hague, the Netherlands; Kunsthau, Zurich, Switzerland; Villa Hugel, Essen, West Germany; Österreichisches Museum für angewandte Kunst, Vienna, Austria.

MÜNCHNER KÖPFE

Exhibition of portraits of Munich celebrities by Herhard de Crignis.

Co-sponsored by Philip Morris GmbH, Munich.



Display cases of artifacts from *The Precious Legacy: Judaic Treasures from the Czechoslovak State Collections* at the San Diego Museum of Art, 1984.

SUNTAI '75

Exhibition of 800 works by 562 artists in Finland's first computerized-art show at the Taidehalli, Helsinki, Finland.

Sponsored by Philip Morris International.

1974

THE FLOWERING OF AMERICAN FOLK ART, 1776-1876

A landmark exhibition of fine examples of paintings, sculptures, pottery, and other art forms that held utilitarian and creative purposes in the 18th and 19th centuries in America.

Organized by the Whitney Museum of American Art, New York, NY.

Sponsored by Philip Morris Incorporated. (This sponsorship contributed to Philip Morris receiving the 1974 Business in the Arts Award from Forbes/Business Committee for the Arts.)

Tour: Whitney Museum of American Art, New York, NY; Virginia Museum of Fine Arts, Richmond, VA; M.H. de Young Memorial Museum, Fine Arts Museum of San Francisco, San Francisco, CA.

INDIAN ART OF THE AMERICAS

An exhibition that surveyed the work of several Indian tribes throughout North, Central, and South America over a period of approximately 4,000 years. Works from the Museum of the American Indian-Heys Foundation included examples from the earliest material culture to the expressions of contemporary Indian artists working in various media.

Organized by the Museum of the American Indian-Heys Foundation, New York, NY.

Sponsored by Philip Morris Incorporated on behalf of Marlboro, and the National Endowment for the Arts.

Tour 1974-75: Indianapolis Museum of Art, Indianapolis, IN; Witte Museum, San Antonio, TX; Honolulu Academy of Arts, Honolulu, HI; San Diego Museum of Art, San Diego, CA; Heard Museum, Phoenix, AZ.

IN PRAISE OF HANDS—CONTEMPORARY CRAFTS OF THE WORLD

International crafts exhibition of 1,000 works from 50 countries at Ontario Science Center, coordinated with the World Crafts Council.

Sponsored by Benson & Hedges (Canada) Ltd.

EXHIBITIONS

WESTERN ART FESTIVAL

First exhibition of American western art in Mainz, West Germany.
Co-sponsored by Philip Morris GmbH, Munich.

1973

ENTR'ACTE: 1973-1974

Canadian Guild of Crafts, third biennial exhibition at the O'Keefe Center, Toronto, Ont., Canada.

Sponsored by Benson & Hedges (Canada) Ltd.

FERDINAND HODLER

One-man exhibition of work by the contemporary Swiss artist Ferdinand Hodler.

Sponsored by Philip Morris International.

Tour: Berkeley, MA; New York, NY; Cambridge, MA.

MASTERWORKS FROM THE MUSEUM OF THE AMERICAN INDIAN

An exhibition of masterpieces selected from the Museum of the American Indian-Heye Foundation, including well over 200 works that reflected the rich 4,000-year-old cultural heritage of varied Indian civilizations that extended down the American continents from the Arctic to Tierra del Fuego.

Organized by The Metropolitan Museum of Art, New York, NY.

Sponsored by Philip Morris Incorporated on behalf of Marlboro, and the National Endowment for the Arts.

Tour: The Metropolitan Museum of Art, New York, NY.

TELL '73

Exhibition of works by 65 Swiss artists, shown in Zurich, Basel, Lugano, Bern, and Lausanne, Switzerland.

Sponsored by Philip Morris Europe.

1972

EL ARTE DE SURREALISMO

Traveling exhibition organized by the International Council of the Museo de Bellas Artes, Caracas, Venezuela.

Sponsored by Philip Morris affiliate C.A. Tabacalera Nacional.

1971

LATIN AMERICAN GRAPHICS

Collection of 46 graphics purchased by Philip Morris International.

Sponsored by local affiliates.

Tour 1971-75: Buenos Aires, Argentina, and 20 cities and eight countries of Central and South America.

TWO HUNDRED YEARS OF NORTH AMERICAN INDIAN ART

A survey of historic North American Indian Art, including 314 representative pieces from the continental United States, Alaska, and Canada. Contemporary and prehistoric works not included. Exhibition gives new emphasis to little-known tribal art from the plains and woodlands regions.

Organized by the Whitney Museum of American Art, New York, NY.

Sponsored by Philip Morris Incorporated. (This exhibition won Philip Morris the Business and the Arts Award from both the New York Board of Trade and the Esquire/Business Committee for the Arts.)

Tour: Whitney Museum of American Art, New York, NY.

1970

AIR

Works of 11 avant-garde artists whose art deals with dematerialized objects, with events, and with environmental or energy systems. Air was the fundamental ingredient of each of the works. Among artists represented: Arturo Cuetara, Gerald Hayes, Jean Dupuy, Hans Haacke, Bruce Nauman, Susan Lewis Williams, Jean Linder, Alan Sonfist, and Charles Frazier.

Organized by Australian museums in Victoria, South Australia, and Sydney.

Sponsored by Philip Morris International affiliates.

Tour: National Museum, Melbourne, Australia; Australian Museum, Sydney, Australia; Museum of South Australia, Adelaide, Australia; Caracas, Venezuela; Amsterdam, the Netherlands; Everson Museum of Art, Syracuse, NY.

CONTEMPORARY BLACK ARTISTS

A major national exhibition documenting the work of contemporary black artists working in a full range of styles and a variety of media. Exhibition included acrylics, oils, graphics, collages, and sculpture.

Sponsored by Philip Morris Incorporated, Milprint, and Miller Brewing Company. (This sponsorship contributed to Philip Morris receiving the 1971 Business in the Arts Award from Forbes/Business Committee for the Arts.)

EXHIBITIONS



Pow by Roy Lichtenstein, from the exhibition *Pop and Op*, 1965, Philip Morris Collection.

Tour: traveled to 12 American cities. Special 13th showing in September 1970 at the Milwaukee Urban League and the Inner City Arts Council, Milwaukee, WI.

1969

THE NEW ALCHEMY — ELEMENTS, SYSTEMS, FORCES

An exhibition of 40 works limited to four artists — Hans Haacke, Charles Ross, Takis, and John Van Saun — who used electromagnetic fields, prismatic glass, documentary photographs, and the display of verbal information, as well as more familiar conventional kinetic devices, to activate art objects.

Organized by the Art Gallery of Ontario, Toronto, Canada.

Sponsored by Benson & Hedges (Canada) Ltd.

Tour: Art Gallery of Ontario, Toronto, Canada; Musée d'Art Contemporain, Montreal, Que., Canada.

A PLASTIC PRESENCE

An exhibition of 50 works by contemporary artists interested in new technologies and synthetic materials, such as acrylics, urethanes, and polyester resins molded in a variety of new forms.

Organized by the Milwaukee Art Museum, Milwaukee, WI, in cooperation with The Jewish Museum, New York, NY, and the San Francisco Museum of Modern Art, San Francisco, CA.

Sponsored by Philip Morris Incorporated, Milprint, and Miller Brewing Company.

Tour 1969-70: Milwaukee Art Museum, Milwaukee, WI; The Jewish Museum, New York, NY; San Francisco Museum of Modern Art, San Francisco, CA.

TO EVERY THING THERE IS A SEASON

Photographs from a book by Roloff Beny.

Sponsored by Benson & Hedges (Canada) Ltd.

Tour 1969: Canadian provinces.

WHEN ATTITUDES BECOME FORM

A major survey of conceptual art, including earthwork, performance art, body art, and process art. Eighty works by 50 artists from the United States and Europe, including Carl Andre, Joseph Beuys, Bill Bollinger, Eva Hesse, Edward Kienholz, Bruce Nauman, Keith Sonnier, Richard Tuttle, and Frank Lincoln Viner.

Organized by Harold Szeemann, former director of the Kunsthalle, Bern, Switzerland.

Sponsored by Philip Morris Europe.

Tour 1969-70: Museum Haus Lange, Krefeld, West Germany; Institute of Contemporary Art, London, England.

1965

POP AND OP

Exhibition of 65 graphics, including the 33 commissioned works purchased by Philip Morris Incorporated.

Sponsored by Philip Morris Incorporated. (This sponsorship contributed to Philip Morris receiving the 1966 Business in the Arts Award from Esquire/Business Committee for the Arts.)

Tour: circulated by the American Federation of The Arts to 16 major American museums.

11 POP ARTISTS — THE NEW IMAGE

An exhibition of 33 original graphics published in a limited-edition portfolio.

Sponsored by Philip Morris International.

Tour: 64 cities around the world.

PERFORMING ARTS

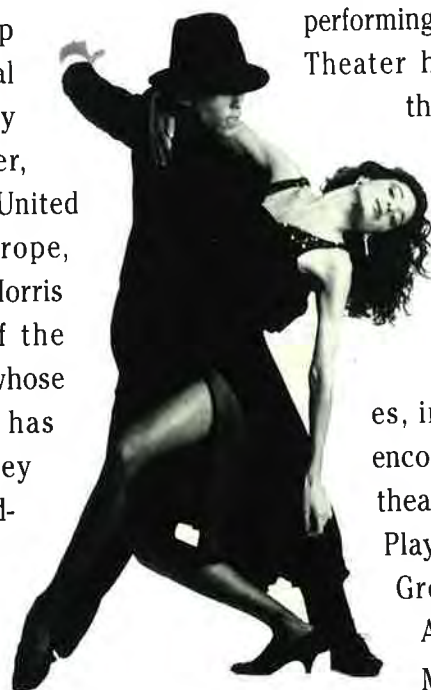
The initial thrust of Philip Morris's program of arts support was directed primarily at the visual arts, but commencing in 1972, when the company started funding The Richmond Ballet, the policy was broadened to embrace the performing arts, particularly dance, and especially modern dance.

In the past decade, Philip Morris has been a principal patron of the Alvin Ailey American Dance Theater, underwriting tours of the United States, Latin America, Europe, and Asia. Likewise, Philip Morris has been a supporter of the Dance Theatre of Harlem, whose Sunday open houses it has sponsored, and The Joffrey Ballet, which has been funded with general operating support, in addition to tour funding. The New York City Ballet has also benefited from grants in support of the company and of the School of American Ballet, established by George Balanchine to create a tradition of native-trained dancers in the United States; the support has also been extended to American

that have received support include The Richmond Ballet, The Paris Opera Ballet, Ballet Hispanico of New York, and Ballet Pacifica, to say nothing of the lengthy list of dance organizations that have received aid from the Dance Project, established by Philip Morris in 1985.

Though the art of dance has benefited especially from Philip Morris's sponsorship, other performing arts have also received support. Theater has been endowed since 1984 through the Theater Project, which has contributed to numerous regional theaters throughout the United States. Awards have also been made outside the fund, both before and since its establishment, for special purposes, including a pioneering effort to encourage the development of musical theater by a consortium consisting of Playwrights Horizons, Music Theatre Group/Lenox Arts Center, and the American Repertory Theatre.

Music of all sorts — classical and avant garde, jazz and country, orchestral or chamber ensemble — has long received support from Philip Morris. Among the notable events have been a 28-city tour by a chamber music group from the Marlboro School of Music, the Bluegrass Music Festival



Carl Orff's Greek trilogy in Munich, eight seasons of the Denver Symphony Orchestra, the first digital recording of Arnold Schoenberg's *Pierrot Lunaire*, the three-month-long Festival of Flanders in Belgium, and *On Blue Mountain*, an original one-act musical by Scott Eyerly, commissioned by Philip Morris for its Employee Chorale and subsequently performed by other community groups. This long history of musical patronage culminated in 1985 with the establishment of the Music Project, a fund designed to support a wide spectrum of music organizations.

Opera has also been subsidized by Philip Morris, since the mid-seventies, when the company underwrote a series of performances by the Metropolitan Opera in the parks of New York City. Since that time, the company has supported the first United States tour by La Scala of Milan, many events of the New York City Opera, and a number of productions by regional opera companies.

Finally, Philip Morris has been a major sponsor of arts festivals, commencing with its

Festival of Stars at the Kentucky Derby Festival in 1958, and including *UP Tiempo!*, a month-long presentation of Hispanic contemporary artists at El Museo del Barrio in New York, and Spoleto Festival U.S.A., an 18-day celebration of the contemporary performing arts in Charleston, South Carolina.

Philip Morris's largest contribution has been to the NEXT WAVE Festival at the Brooklyn Academy of Music, which the company has sponsored in whole or in part for five years. As the international focus for the avant garde in performance, this festival has achieved great acclaim and popularity by presenting internationally-known artists and groups and by staging original works of distinction. Among the artists associated with the NEXT WAVE Festival have been Pina Bausch, Philip Glass (whose opera *Einstein on the Beach* was recreated at BAM), Peter Brook (whose version of *The Mahabharata* was staged under the festival's aegis), Meredith Monk, Steve Reich, Molissa Fenley, Eiko & Koma, Laura Dean, and Elisa Monte.

Like Philip Morris's sponsorship of Pop and Op art in the sixties, its underwriting of performance art in the eighties testifies to the company's desire to foster not just modern or contemporary art but the art of tomorrow.

Left: *Cada Noche...Tango* by Graciela Daniele, performed by Nancy Turano and Pedro Ruiz of Ballet Hispanico.

Below: *The Jig Is Up* by Eliot Feld, performed by The Feld Ballet, 1984.



DANCE**ADVANCED DANCE DEVELOPMENT CENTER, NEW YORK, NY, 1988**

For the Choreographia Nova International Prize competition of May 1988 in Lausanne, Switzerland.

Sponsored by Philip Morris International.

ALVIN AILEY AMERICAN DANCE THEATER, NEW YORK, NY, 1981-88

Established in 1958, the Alvin Ailey American Dance Theater is an interracial modern dance company that not only explores the black tradition in dance, but produces important contemporary works. Ailey offers works by many choreographers of different styles — jazz, ethnic, ballet, and modern dance.

Organized by the Alvin Ailey American Dance Theater.

Sponsored by Philip Morris affiliates in Argentina, Colombia, Brazil, Mexico, and Venezuela (1981); and Philip Morris Incorporated (since 1983). (This sponsorship of the benefit held in New York City in 1981 contributed to Philip Morris receiving the 1981 Business in the Arts Award from Forbes/Business Committee on the Arts.)

Tours:

Boston, MA, and Washington, DC, 1988.

Asia, 1986.

U.S.A., 1984-85 and 1986-87.

Europe, 1984.

25th-anniversary U.S.A. tour to 23 cities, 1983-84.

Five-country Latin American tour, 1981.



Deborah Dawn in *Italian Suite*
by Gerald Arpino,
The Joffrey Ballet, 1983.

Caverna Magica by Alvin Ailey,
performed by the Alvin Ailey
American Dance Theater, 1986.

AMERICAN BALLET THEATRE, NEW YORK, NY, 1987-88

Considered to be one of the top ballet companies in the world, American Ballet Theatre has presented works by every major choreographer of the 20th century while embracing the great dance traditions of the world.

1984 performances in Japan and 1987 performances at the Cultural Center of the Philippines funded by Philip Morris Asia Inc. 1987 and 1988 performances at the Orange County Performing Arts Center funded by Philip Morris Companies Inc.

AMERICAN DANCE FESTIVAL, DURHAM, NC, 1984-88

Major national festival for the presentation of modern dance. The festival includes the work of experimental and established dance companies. Sponsored by Philip Morris Companies Inc.

BALLET HISPANICO, NEW YORK, NY, 1981

Collaboration with INTAR Hispanic America Arts Center and El Museo del Barrio on *The Golden Age of Spain*, a joint festival celebrating the flowering of literature and art in 16th- and 17th-century Spain. (See "Exhibitions.")

Sponsored by Philip Morris Incorporated at the National Endowment for the Arts.

BALLET PACIFICA, LAGUNA BEACH, CA, 1982-83, 1985-88

Funding by Philip Morris Inc. for project outreach, 1983.

Funding by Mission Viejo Realty Group Inc. production of *Steadfast Tin Soldier*, 1985.

Funding by Mission Viejo Realty Group Inc. *Arts for Youth* series, 1987.

Funding for 22 lecture-demonstrations in public schools and special performances of *The Nutcracker* for Mission Viejo elementary-school children, 1988.

BALLET PHILIPPINES, PHILIPPINES, 1988

Ballet Philippines is the resident dance company of the Cultural Center of the Philippines.

Funding for the 1988 tour to Singapore, the USSR, and Czechoslovakia by Philip Morris Asia Inc.

CITY CONTEMPORARY DANCE CO., HONG KONG, 1986-88

Founded in 1979 by choreographer Willy Tsang, the first contemporary dance troupe in Hong Kong.

Its aim is to be representative of Hong Kong through dances that embody the spirit of the times and the feelings of the people.

Funding by Philip Morris Asia Inc.

DANCE PROJECT, 1985-PRESENT

In 1985 Philip Morris created a fund to support dance companies and service organizations that have contributed to the development of dance in the U.S. More than 30 dance organizations are funded through the Dance Project. Companies funded include:

American Ballet Theatre

New York, NY

Armitage Ballet (The)

New York, NY

Ballet Hispanico of New York

New York, NY

Bill T. Jones/Arnie Zane & Company

New York, NY

Chamber Ballet U.S.A.

New York, NY

Clive Thompson

Staten Island, NY

CoDanceCo.

New York, NY

Dance Notation Bureau

New York, NY

Dance Theatre of Harlem

New York, NY

Dance/USA

Washington, DC

David Gordon/Pick-up Company

New York, NY

Elisa Monte Dance Company

New York, NY

Erick Hawkins Dance Company (The)

New York, NY

Feld Ballet (The)

New York, NY

Garth Fagan's Bucket Dance Theatre

Rochester, NY

Lar Lubovitch Dance Company

New York, NY

Laura Dean Dancers and Musicians (The)

New York, NY

Limon Dance Company

New York, NY



Darren Gibson in *Harbinger*,
The Feld Ballet, 1967.

Lucinda Childs Dance Company

New York, NY

Mark Morris Dance Group

New York, NY

Martha Graham Dance Company

New York, NY

Merce Cunningham Dance Company

New York, NY

Meredith Monk

New York, NY

Molissa Fenley and Dancers

New York, NY

Murray Louis Dance Company

New York, NY

National Corporate Fund for Dance

New York, NY

New York City Ballet (The)

New York, NY

New York Dance Center

New York, NY

Nikolais Dance Theatre

New York, NY

Nina Wiener and Dancers

New York, NY

Parsons Dance Company

New York, NY

Paul Taylor Dance Company

New York, NY

Pentacle

New York, NY

Susan Marshall and Company

New York, NY

Trisha Brown Company

New York, NY

Twyla Tharp Dance Foundation

New York, NY

PRESENTING ORGANIZATIONS PROJECT, 1985-PRESENT

In 1985 Philip Morris created a fund to support organizations that present innovative dance, performance art, and theatre. These include:

Aaron Davis Hall

New York, NY

Brooklyn Academy of Music

Brooklyn, NY

Brooklyn Center for the Performing Arts

Brooklyn, NY

City Center Theater
New York, NY

Colden Center for Performing Arts
Queens, NY

Dance Theater Workshop
New York, NY

Dancing in the Streets
New York, NY

Danspace
New York, NY

Franklin Furnace
New York, NY

Institute for Contemporary Arts (The)
P.S. 1 Museum
Long Island City, NY

Joyce Theater (The)
New York, NY

Kitchen (The)
New York, NY

La Mama E.T.C.
New York, NY

Lincoln Center for the Performing Arts
New York, NY

Merkin Concert Hall
New York, NY

92nd Street Y
New York, NY

Performance Space 122
New York, NY

Performing Garage (The)
New York, NY

Symphony Space (The)
New York, NY

Town Hall
New York, NY

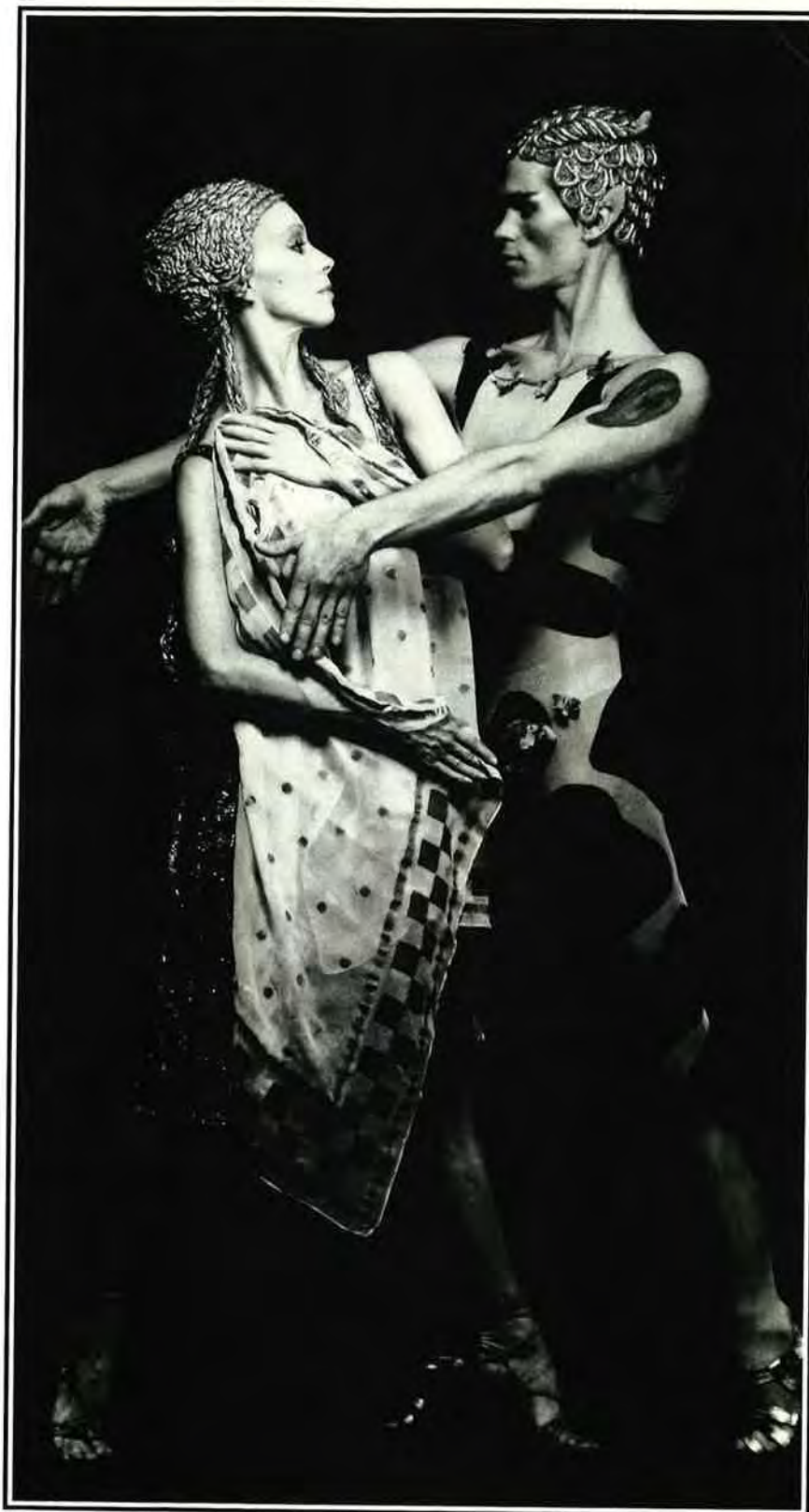
OUTSIDE NEW YORK CITY, PHILIP MORRIS
SPONSORS THESE ORGANIZATIONS:

Buffalo Arts and Music Ltd.
Buffalo, NY

Caramoor Center for Music and the Arts
Katonah, NY

**Carpenter Center for the
Performing Arts**
Richmond, VA

**D.C. Wheel Productions, The Dance
Place**
Washington, DC



Reconstruction of Vaslav Nijinsky's *L'Après-midi d'un faune*,
The Joffrey Ballet, 1988.



Merce Cunningham, dancer, choreographer, and director of the Merce
Cunningham Dance Company, 1982.

Parsons Dance Company performing in the Spoleto
Festival's *Footprints in the Garden* series, 1988.



Denver Center for the Performing Arts (T)
Denver, CO

Jacob's Pillow
Beckett, MA

**John F. Kennedy Center for the Performin
Arts (The)**
Washington, DC

Los Angeles County Music Center
Los Angeles, CA

Milwaukee Performing Arts Center
Milwaukee, WI

Orange County Music Center
Costa Mesa, CA

Orange County Performing Arts Center
Costa Mesa, CA

Spirit Square Center for the Arts
Charlotte, NC

Virginia Center for the Performing Arts
Richmond, VA

Wolf Trap Farm Park
Vienna, VA

DANCE THEATRE OF HARLEM OPEN HOUSES, 1985-88

The Dance Theatre of Harlem Open House
a series of informal monthly events held a
company's school and in other locations
throughout New York City. Atte
by the local community, they fe
dance, music, and theater.

Organized by Dance Theatre of
Harlem.

Sponsored by Philip Morris
Companies Inc.

DANCING FOR LIFE, 1987

Project organized to raise moni
health and welfare organizator
combatting AIDS through resea
care, and education. Event helc
New York State Theater, Lincol
Center for the Performing Arts,
York, NY.

Organized by the Dancing for L
Organization.

Sponsored in part by Philip Morri
Companies Inc.

GOING PLACES: NEW DIRECTION DANCE '84, 1984

A two-week contemporary dan
festival.

Organized by Cal Performances, the New Performance Gallery of San Francisco, CA, and the University of California at Berkeley.
Sponsored by Philip Morris Companies Inc.

JOFFREY BALLET (THE), NEW YORK, NY, AND LOS ANGELES, CA, 1981-89

The Joffrey is one of the foremost American ballet companies. It is known for its youthfulness, versatility, and varied repertory, which ranges from revivals of traditional ballets to premieres of new experimental works.

Organized by The Joffrey Ballet.
Sponsored by Philip Morris Companies Inc.
Funding and Tours:

Funding of national tours in 1985, 1986, and 1987, and selected cities in 1988, as well as New York, NY, and Los Angeles, CA, home seasons during those touring years.

Partial funding of 1983 and 1984 tours to select cities.

25th-Anniversary National Tour, 1982. The largest corporate grant ever awarded an American dance company for a national tour sent the Joffrey "back on the road" to 11 cities across America. (This sponsorship contributed to Philip Morris receiving the 1981-82 Business in the Arts Award from Forbes/Business Committee on the Arts.)

Newark, Trisha Brown Dance Company, 1988.



JOHN BARKER CLASSICAL BALLET DANCE, TAIWAN, 1987-88

Workshop held in collaboration with the Four Seasons School of Classical Dance in Taiwan featuring visiting choreographer John Barker.
Sponsored by Philip Morris Asia Inc.

NEW YORK CITY BALLET (THE), NEW YORK, NY, 1981, 1983, 1986, 1987

Support for company and School of American Ballet established by George Balanchine. The company, in residence at Lincoln Center's New York State Theater, is composed of over 100 dancers and has a repertory of nearly as many works.

Sponsored by Philip Morris Companies Inc.

OSHUN OSOGBO FESTIVAL, NIGERIA, 1975-82

Annual traditional dance festival taking place in the State of Oyo, Nigeria, and dating back three centuries.

Sponsored by Philip Morris affiliate International Cigarette Company Ltd.

PARIS OPERA BALLET, PARIS, FRANCE, U.S. TOUR, 1986

Engagements at the Metropolitan Opera House, New York, NY, and The John F. Kennedy Center for the Performing Arts, Washington, DC.

Sponsored by Philip Morris Companies Inc. and Philip Morris International.

PERFORMANCE IN THE PARK, NEW YORK, NY, 1987

Creative Time, in conjunction with the New York City Department of Parks and Recreation and the Central Park Conservancy, produced a



Top: Ford's Theatre, Washington, DC, supported by general and specific grants from Philip Morris.

Above: *The Rimers of Eldritch* by Lanford Wilson, produced by The Second Stage, 1988.

dance and performance art festival in Central Park. The festival showcased new and experimental works by emerging and established performing artists, including Bill T. Jones/Arnie Zane & Co., Stephanie Skura & Company, Love Theater, Muna Tseng Dance Projects, and The Fiji Theatre Company.

Organized by Creative Time
Sponsored by Philip Morris Companies Inc.

PHILADELPHIA CIVIC BALLET COMPANY, PHILADELPHIA, PA, 1981

Production of *A Christmas Carol*.

Sponsored by Philip Morris Incorporated.

PHILIP MORRIS FLOWERS, 1977-88

An annual award presented to the most outstanding dancer in Finland. This is the largest scholarship of its kind awarded and is affiliated with the Finnish National Ballet.

Sponsored by Philip Morris Europe.

RICHMOND BALLET (THE), RICHMOND, VA, 1972, 1985-86

Funding for the construction of a new set for *The Nutcracker*, 1985.

Funding for new costumes, 1985-86.

Sponsored by Philip Morris Incorporated.

TRISHA BROWN DANCE COMPANY/SET & RE-SET, 1983-84

A collaboration among Trisha Brown Dance Company, musician Laurie Anderson, and artist Robert Rauschenberg. First presented at the Brooklyn Academy of Music's NEXT WAVE Festival.

Sponsored in part by Philip Morris Incorporated.

National and international tour, 1984.

WASHINGTON BALLET (THE), WASHINGTON, DC, 1988

Founded in 1976 by Artistic Director Mary Day to give promising graduates trained at the Washington School of the Ballet an opportunity to perform in a professional company. The Washington Ballet is dedicated to encouraging young choreographers and presenting the finest in classical and contemporary ballet.

General operating support and sponsorship of Far East tour to China, Japan, and Korea.

WORKS AND PROCESS, NEW YORK, NY, 1988

A series of performing arts events at the Solomon R. Guggenheim Museum. Artists presented developing works and lectured on the creative process.

Sponsored by Philip Morris Companies Inc.

THEATER

ACTORS EQUITY FOUNDATION, NEW YORK, NY, 1983

Funding for the Theatre Presentation Fund.

Sponsored by Philip Morris Incorporated.

ENSEMBLE STUDIO THEATRE, NEW YORK, NY, 1984

Funding for Marathon '84.

Sponsored by Philip Morris Incorporated.

FETE DES CLOWNS, 1979

Children's theater festival held at Centre Cultural Neuchatelois, Neuchatel, Switzerland, in conjunction with the United Nations Year of the Child.

Sponsored by Philip Morris Europe Fabriques de Tabac Reunies S.A.

FORD'S THEATRE SOCIETY, WASHINGTON, DC, 1975-84

General and specific support grants.

Sponsored by Philip Morris Incorporated.

INTAR HISPANIC AMERICAN ARTS CENTER, NEW YORK, NY, 1986, 1981

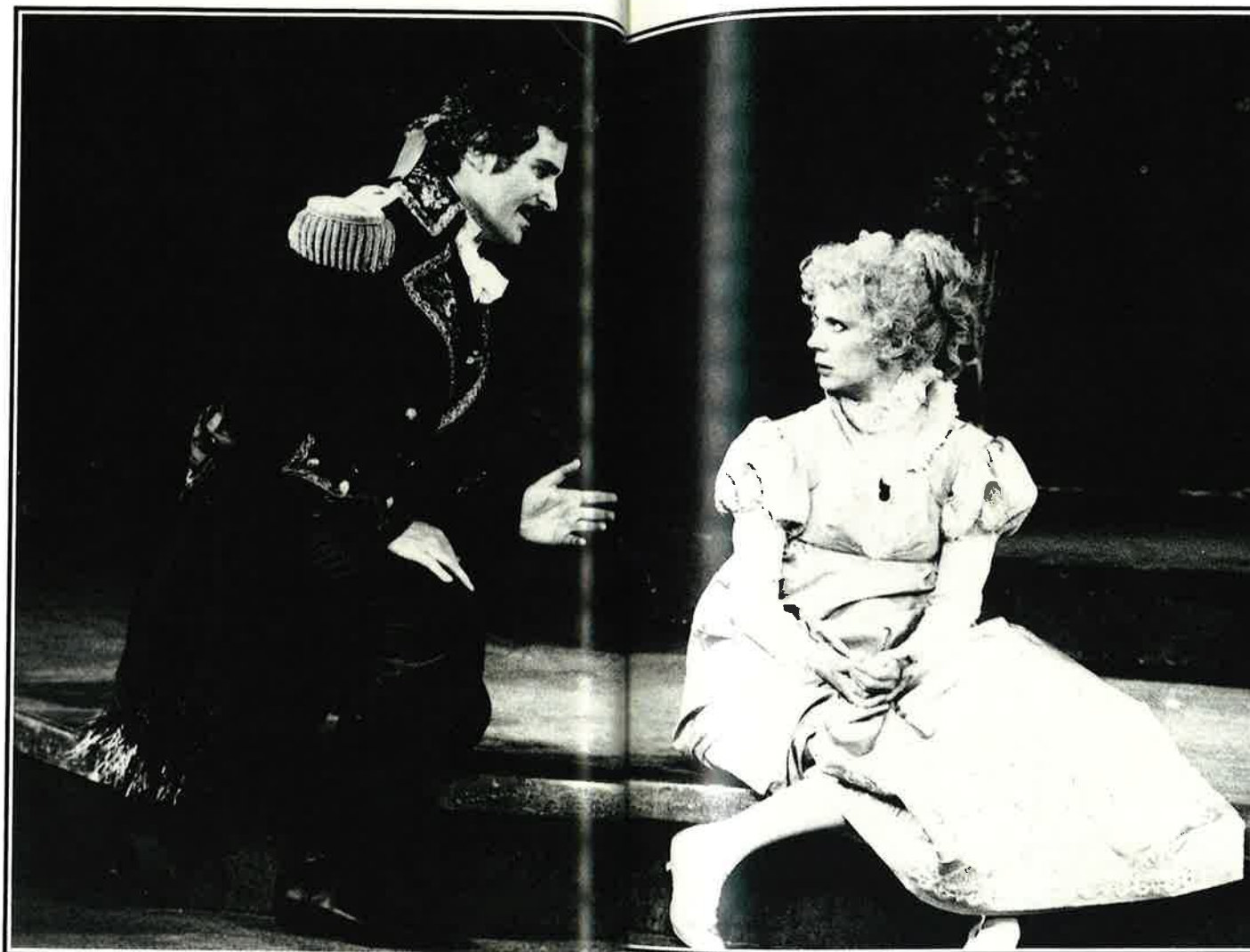
20th-anniversary celebration and collaboration with Ballet Hispanico and El Museo del Barrio on *The Golden Age of Spain*.

Funded by Philip Morris Companies Inc.

MUSIC THEATRE WORKS/PLAYWRIGHTS HORIZONS, NEW YORK, NY, 1985-86

A consortium consisting of Playwrights Horizon, Music Theatre Group/Lenox Arts Center, and the American Repertory Theatre established in 1984 to encourage artistic collaboration and joint commissioning of new and experimental "music theater" works. Projects undertaken by the consortium include the Martha Clarke/Richard Peaslee and Company performances of *The Garden of Earthly Delights* and *Vienna Lusthaus*.

Jointly sponsored by Philip Morris Incorporated, Exxon, and AT&T Foundation.



New York Shakespeare Festival's production of *Much Ado About Nothing*, 1987, 26th season in Central Park.

OLD COURTHOUSE THEATRE, CONCORD, NC, 1981-87

1986-87 funding for capital campaign to renovate the former First Baptist Church into a center for the performing arts.

Sponsored by Philip Morris U.S.A.

PRIMER FESTIVAL MUNDIAL DE TEATRO, 1976

A series of plays performed in Panama by theatrical companies from 13 countries, including Argentina, Brazil, Costa Rica, Germany, Mexico, Poland, Panama, Ireland, Venezuela, Yugoslavia, Puerto Rico, the United States, and Uruguay.

Sponsored by DEXA (Department de Expresiones Artisticas de la Universidad Nacional) and L.A. Tabacalera Nacional, a Philip Morris affiliate in Panama.

THEATER PROJECT, 1984-PRESENT

These groups have received operating support:

Acting Company (The)

New York, NY

Alliance of Resident Theatres

New York, NY

American Music Theater Festival

Philadelphia, PA

American Theatre of Actors

New York, NY

Circle in the Square

New York, NY

Circle Repertory Theater

New York, NY

Classic Stage Company

New York, NY

Ensemble Studio Theatre (The)

New York, NY

Equity Library Theatre

New York, NY

Harold Clurman Theatre (The)

New York, NY

INTAR Hispanic American Arts Center

New York, NY

Mabou Mines

New York, NY

Manhattan Punch Line

New York, NY

Manhattan Theatre Club

New York, NY

Milwaukee Repertory Theater

Milwaukee, WI

Mirror Repertory Theatre (The)

New York, NY

Movement Theatre International

Philadelphia, PA

Music Theatre Works

New York, NY

National Corporate Theatre Fund (The)

New York, NY

National Theatre of the Deaf (The)

Chester, CT

Negro Ensemble Company (The)

New York, NY

New Theatre of Brooklyn

Brooklyn, NY

SADDLEBACK COLLEGE MCKINNEY THEATRE, MISSION VIEJO, CA, 1986

Funding for new stage curtains.

Sponsored by Philip Morris Incorporated and Mission Viejo Realty Group.

SEALS PLAYERS FOUNDATION LTD., HONG KONG, 1986-88

Seals Players Foundation Ltd. was founded in 1979 to promote drama in Cantonese. It is the earliest theatre group to introduce children's drama in Cantonese and the first in Hong Kong to experiment with different theater forms.

Sponsored by Philip Morris Asia Inc.

STOP-GAP, MISSION VIEJO, CA, 1982

Funding for drama therapy programs.

Sponsored by Philip Morris Incorporated and Mission Viejo Realty Group.

New York Shakespeare Festival
New York, NY

New York Theatre Workshop
New York, NY

Pan Asian Repertory Theatre
New York, NY

Playwrights Horizons
New York, NY

Puerto Rican Traveling Theatre Company
New York, NY

Repertorio Español
New York, NY

Riverside Shakespeare Company
New York, NY

Roundabout Theatre Company
New York, NY

Second Stage (The)
New York, NY

Theatre Communications Group
New York, NY

Theatre Development Fund
New York, NY

Theatre for a New Audience
New York, NY

Theatre for the New City
New York, NY

Theatre X, Inc.
Milwaukee, WI

Vietnam Veterans Ensemble Theatre Company
New York, NY

Wooster Group (The)
New York, NY

WPA Theatre
New York, NY

VIRGINIA SHAKESPEARE FESTIVAL, RICHMOND/WILLIAMSBURG, VA, 1985-87
Funding for production of *The Taming of the Shrew* for Philip Morris employees and guests at the Philip Morris cigarette-manufacturing facility in Richmond. Program introduced by the actress Helen Hayes. In 1986, funding underwrote production of *Romeo and Juliet*.
Sponsored by Philip Morris U.S.A.

MUSIC

ARAGUA STATE FOLKLORE MUSIC, 1976
Taped series of music played by blind harpist and guitarist.

Sponsored by C.A. Tabacalera Nacional, a Philip Morris affiliate in Venezuela.

BENSON & HEDGES ORCHESTRA SCHOLARSHIP FUND, 1980

The fund recognizes outstanding achievement by individual music students at Concordia University, Montreal, Que., Canada.

Sponsored by Benson & Hedges (Canada) Ltd.

BLUEGRASS MUSIC FESTIVAL OF THE U.S., LOUISVILLE, KY, 1974

A three-day event featuring bluegrass greats, such as Bill Monroe, the father of bluegrass. Presented on Riverfront Plaza Belvedere in Louisville, KY. Festival included concerts and workshops given by the performers.

Sponsored by Philip Morris U.S.A.

BROOKLYN PHILHARMONIA CHORUS BROOKLYN, NY, 1985-880

General support grants

CANTICA HEBRAICA, 1971-79

Recordings of concerts performed by the American Conference of Cantors.

Sponsored by Miller Brewing Company.

CAPISTRANO VALLEY SYMPHONY, SAN CLEMENTE, CA, 1985-86

Underwriting of production costs for 1985-86 concert series.

Sponsored by Mission Viejo Realty Group Inc.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, NEW YORK, NY, 1985-87

National tours, 1985-86 and 1986-87.

Sponsored in part by Philip Morris Companies Inc.

CITY STAGE, GREENSBORO, NC, 1980-82

A two-day festival of music and entertainment in downtown Greensboro, NC.

Organized by the United Arts Council of Greensboro, NC.

Sponsored by Miller Brewing Company.

DENVER SYMPHONY ORCHESTRA, DENVER, CO, 1979-88

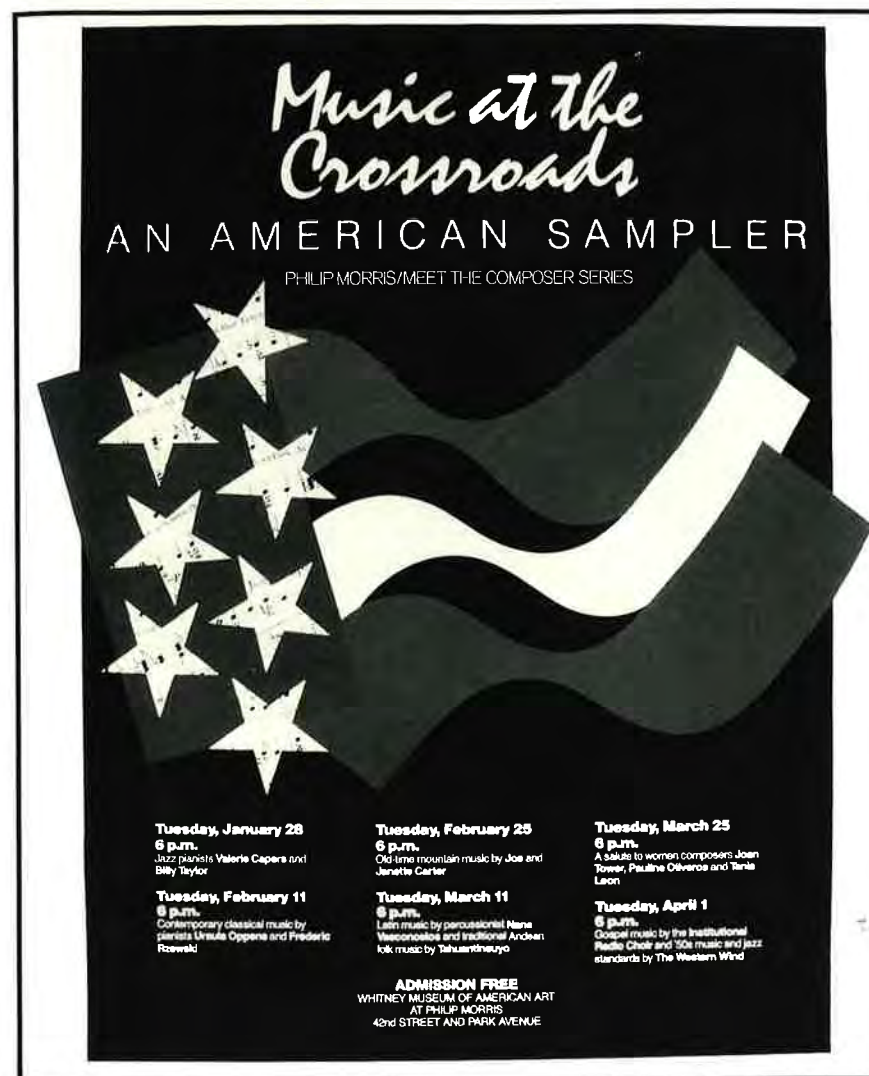
Rocky Mountain Music Festival, 1984-88; Highland Ranch Pop Concert series, 1986-88; concerts between September and June, 1979-87.

Organized by the Denver Symphony Orchestra, Denver, CO.

Sponsored by Mission Viejo Realty Group.

DIE DREI GRIECHENDRAMEN, 1980

First cyclic presentation of composer Carl Orff's Greek trilogy *Antigone*, *Oedipus*, and



Poster for a series of free concerts sponsored by Philip Morris and held at the Whitney Museum of American Art at Philip Morris, 1985-87.

Prometheus at the Kronebau, Munich, West Germany.

Sponsored by Philip Morris GmbH, Munich, on the occasion of Carl Orff's 85th birthday.

ENTRATA BY CARL ORFF, 1978

Premiere performance broadcast via public speakers mounted to blend with music outposts in Marien-Platz for Munich's inner city.

Sponsored by Philip Morris International.

FESTIVAL OF FLANDERS, BELGIUM 1981

Funding for three-month-long concert series in Belgium.

Sponsored by Philip Morris International.

FIRST JAZZ SYMPHONIC CONCERT 1978

Benefit at National Theatre in Santo Domingo, Dominican Republic.

Sponsored by Philip Morris affiliate E. Leon Jimenes, C. por A.

GREEN BAY SYMPHONY ORCHESTRA INC., GREEN BAY, WI, 1978-80

General support grant.

Sponsored by Philip Morris Companies Inc.

LA JEUNESSE MUSICALE, 1980

Record made on the occasion of Philip Morris Europe's sponsorship of concerts by Orchestre International des Jeunesses Musicales: 70 musicians from 16 countries giving concerts in Italy, Switzerland, and France.

Commissioned by Philip Morris Europe.

MARLBORO COUNTRY MUSIC FESTIVAL, 1978

National competition for German groups playing American country music in Germany. Sponsored by Philip Morris GmbH, Munich.

MARLBORO SCHOOL OF MUSIC, MARLBORO, VT 1969-PRESENT

1982-83 national tour of Music from Marlboro consisting of chamber music concerts in 28 cities. Funding for Marlboro Music Festival, Marlboro, VT, 1982-83 summer program.

Sponsored by Philip Morris Incorporated.

MILWAUKEE SYMPHONY ORCHESTRA, MILWAUKEE, WI, 1980-88

General support from 1980 to 1984; sponsorship of summer concert series from 1986 to 1988.

Sponsored by Miller Brewing Company.

MUSIC AT THE CROSSROADS: AN AMERICAN SAMPLER, NEW YORK, NY, 1984-87

Series of free concerts presenting different American music styles held at the Whitney Museum of American Art at Philip Morris. Styles include Latin American, folk, and jazz.

Organized by Philip Morris Companies Inc. in collaboration with Meet the Composer.

Sponsored by Philip Morris Companies Inc.

MUSIC PROJECT, 1985-PRESENT

A fund that provides support to outstanding music groups of different specialties. Its recipients include:

Brooklyn Philharmonic Symphony Orchestra (The)

Brooklyn, NY

Carnegie Hall

New York, NY

Meet the Composer

New York, NY

Opera Ebony

New York, NY

Orchestra of St. Luke's

New York, NY

Queens Symphony Orchestra

Queens, NY

Roulette

New York, NY

Tanglewood Music Center

Lenox, MA

Young Concert Artists

New York, NY

Sponsored by Philip Morris Companies Inc.

MUSICA DE CAMERA, NEW YORK, NY, 1986

A musical organization through which Puerto Rican instrumentalists, singers, and composers can present their work. Funding of lunchtime concert at the Whitney Museum of American Art at Philip Morris.

Sponsored by Philip Morris Companies Inc.

NEUCHÂTEL SYMPHONY ORCHESTRA AND CAFÉ-CONCERT OF LES GAIS LUTRINS QUARTET, 1980

Concert sponsored by Swiss affiliate Fabriques de Tabac Reunies S.A.

NEW ENGLAND BACH FESTIVAL (THE), BRATTLEBORO, VT, 1984

Underwriting of 1984 performance of J.S. Bach's *St. Matthew's Passion* at Symphony Space, New York, NY.

General support, 1983, 1985-86

Sponsored by Philip Morris Incorporated.

NEW YORK PHILHARMONIC, NEW YORK, NY, 1984

Funding for performances in Jakarta, Indonesia, 1984.

NEW YORK REVELS, NEW YORK, NY, 1985

Partial sponsorship of December 1985 concerts.

Sponsored by Philip Morris Incorporated.

NORTHEASTERN PENNSYLVANIA PHILHARMONIC, AVOCA, PA, 1986-88

Annual concert sponsorship featuring regional artists as well as national soloists.

Sponsored by Philip Morris U.S.A.

ON BLUE MOUNTAIN, 1986

An Appalachian farming community during the 1930s is the setting for this original one-act musical by Scott Eyerly. Commissioned by Philip Morris Companies Inc. as a vehicle for its Employee Chorale, the piece is designed for successful performance by community ensembles with a diverse range of acting and vocal skills. In the first two years after the company made performance rights available free to nonprofit organizations, seven productions were mounted.

Sponsored by Philip Morris Companies Inc.

ON WINGS OF SONG, 1971-79

Weekly broadcasts of cantoral music in New York, NY, and Boston, MA.

Sponsored by Miller Brewing Company.

ORCHESTRA OF OUR TIME, NEW YORK, NY, 1980

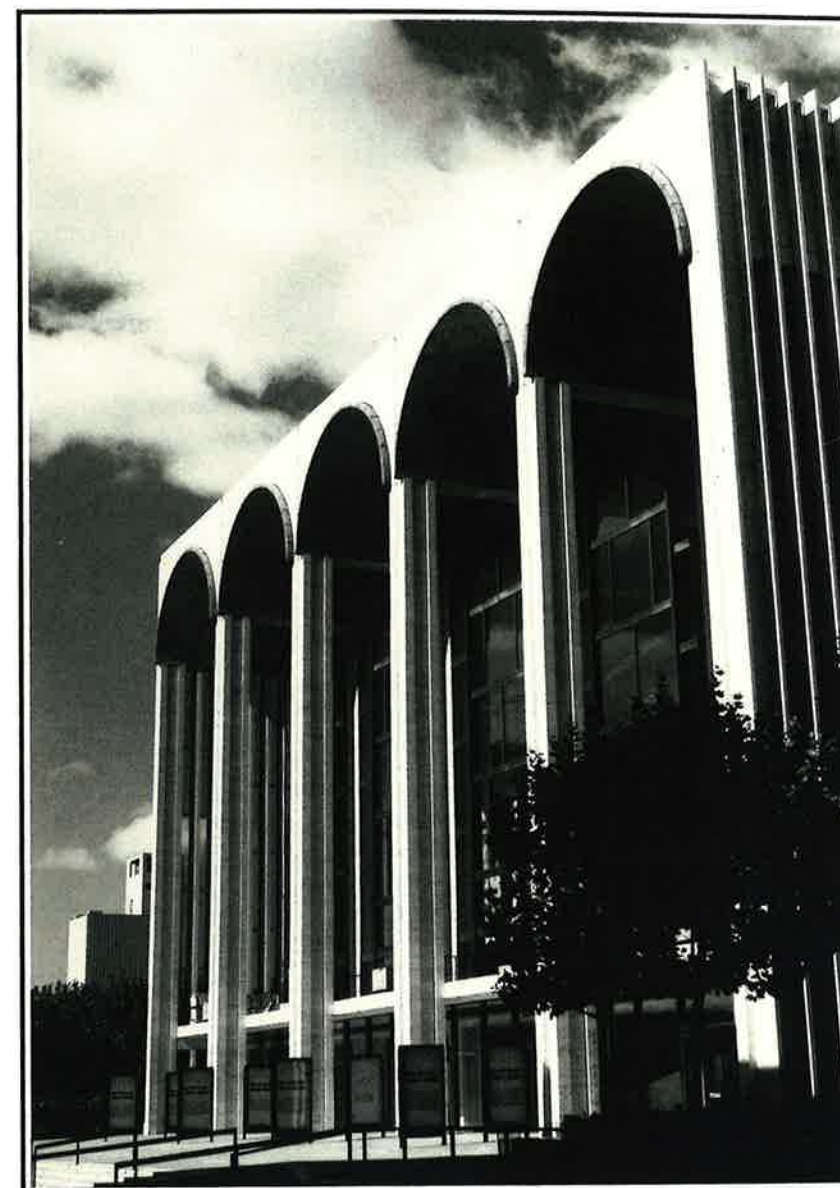
Performance of Arnold Schoenberg's *Pierrot Lunaire* at the Solomon R. Guggenheim Museum and in 1981 the first digital recording of the work.

Sponsored by Philip Morris Incorporated.

ORCHESTRA OF ST. LUKE'S, NEW YORK, NY, 1988

Commission of John Adams's orchestral work *Fearful Symmetries*, premiere at Avery Fisher Hall, New York, NY, the composer conducting.

Sponsored by Philip Morris Companies Inc.



The Metropolitan Opera has received support from Philip Morris for over two decades, including a recent five-year pledge and an earlier grant for its *Opera in the Park* series.

PHILIP MORRIS FESTIVAL OF STARS, LOUISVILLE, KY, 1958-PRESENT

Free Country/Western concert held annually during the Kentucky Derby Festival.

Sponsored by Philip Morris Incorporated.

PHILIP MORRIS SUPERBAND, NEW YORK, NY, 1985-88

The Philip Morris Superband has toured Asia, Europe, Australia, and South America since its inception in 1985, bringing internationally known jazz musicians to audiences throughout the world.

Sponsored by Philip Morris Companies Inc.

POPULAR DOMINICAN MUSIC, DOMINICAN REPUBLIC, 1978

Record produced by Philip Morris affiliate F Leon Jimenes, C. por A., Dominican Republic.

RICHMOND CHORAL SOCIETY, STATEN ISLAND, NY, 1978-80

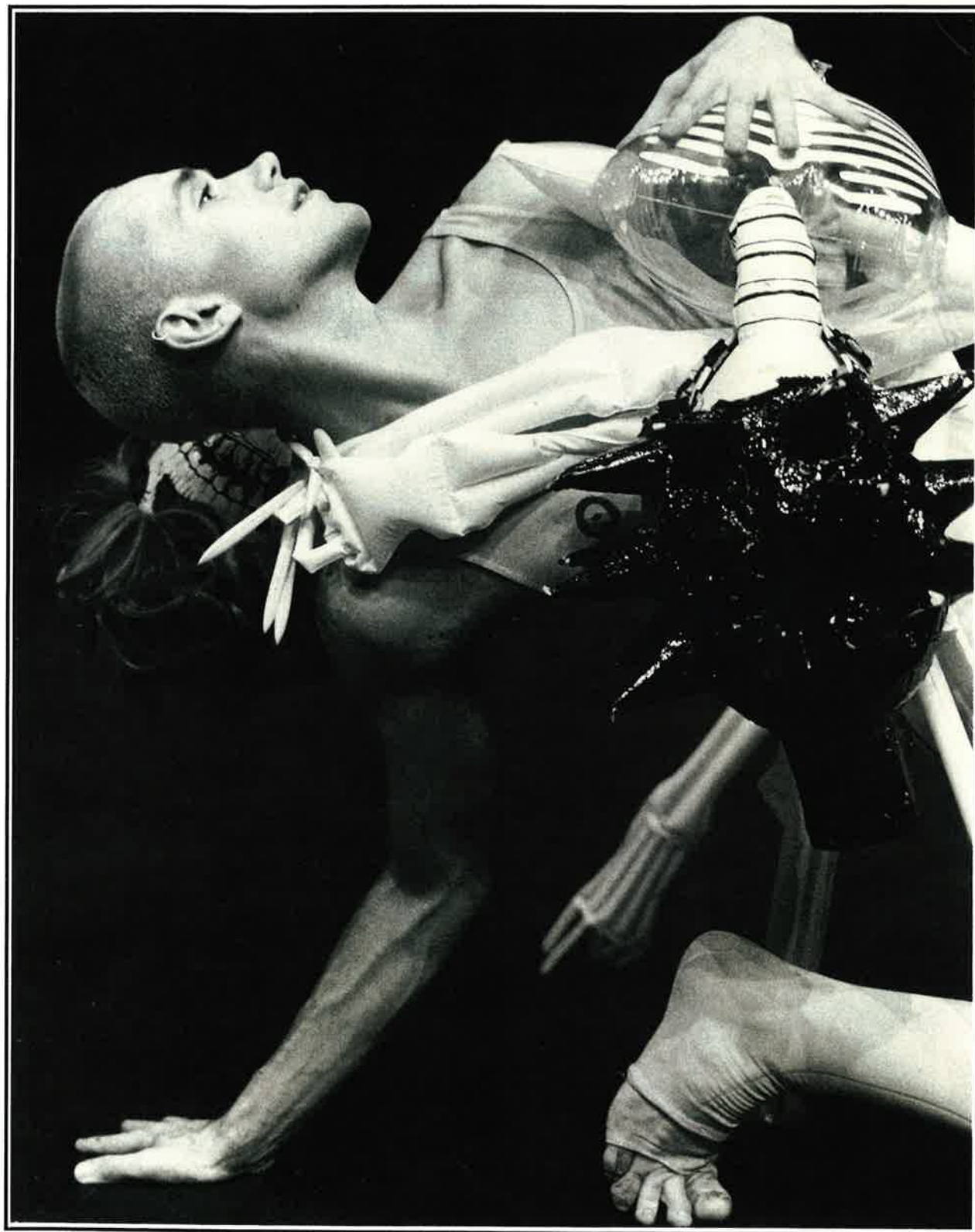
General support grants.

Sponsored by Philip Morris Incorporated.

THE RICHMOND SYMPHONY, RICHMOND, VA, 1960-88

General support grants, endowment campaign and support for concert series and festivals.

Sponsored by Philip Morris Companies Inc.



No Fire Escape in Hell, Michael Clark and Company performing at the Brooklyn Academy of Music's 1986 NEXT WAVE Festival.

ST. LOUIS SYMPHONY ORCHESTRA, ST. LOUIS, MO, 1980-85

Annual support pledge.

Sponsored by Philip Morris Companies Inc.

SYMPHONY ORCHESTRA OF THE NEW YORK CITY HOUSING AUTHORITY, NEW YORK, NY, 1975-88

General support.

TUDOR SINGERS, MONTREAL, CANADA, 1976

General support grant.

Sponsored by Benson & Hedges (Canada) Ltd.

YOUNG AUDIENCES, NEW YORK, NY, 1982

Rudolf Serkin Celebration.

Sponsored by Philip Morris Incorporated.

OPERA

AMBASSADORS OF OPERA, NEW YORK, NY, 1985-86

Asia tour featured stars of the New York Metropolitan Opera which included performances of *Aida* in Hong Kong and Seoul, *Carmen* in Bangkok, gala concerts in Manila and Taipei and a tour of China.

Sponsored by Philip Morris Asia Inc.

BROOKLYN ACADEMY OF MUSIC, BROOKLYN, NY, 1981

Satyagraha by Philip Glass.

Sponsored in part by Philip Morris Incorporated. (This sponsorship contributed to Philip Morris receiving the 1981 Business in the Arts Award from Forbes/Business Committee for the Arts.)

CITY GRAND OPERA SOCIETY, NEW YORK, NY, 1983

Funding for Opera in Central Park, New York, NY.

Sponsored by Philip Morris Incorporated.

LA SCALA OPERA COMPANY, 1981

First tour of Japan.

Sponsored by Philip Morris Europe.

METROPOLITAN OPERA (THE) IN THE PARKS, NEW YORK, NY, 1974

Series of eight operas in New York City parks.

Sponsored by Philip Morris Incorporated.

NEW OPERA OF MONTREAL, MONTREAL, QUE., CANADA, 1980

Tosca by Giacomo Puccini.

Sponsored by Benson & Hedges (Canada) Ltd.

NEW YORK CITY OPERA, 1980-88

Grant to the Fund for American Directors and Designers, 1988.

Sponsorship of an intern, 1983-87.

Gift to Donald Gramm Fund, contribution to American Artists, fund meets costs of vocal coaching and musical and staging rehearsals, 1986.

Contribution to company's Fire Emergency Fund for costume replacement, 1985.

Contribution to help underwrite opening night of the New York City Opera's Summer Festival, 1985.

Contribution on the occasion of the farewell performance of Beverly Sills, 1980.

Sponsored by Philip Morris Companies Inc.

OPERA DE MONTREAL, MONTREAL, QUE., CANADA, 1981, 1980

Madama Butterfly by Giacomo Puccini, 1981, 1980.

Tosca by Giacomo Puccini, 1980.

Sponsored by Benson & Hedges (Canada) Ltd.

PLACIDO DOMINGO, 1988

Premier performance by Placido Domingo in Taiwan.

Sponsored by Philip Morris Asia Inc., in cooperation with the YWCA of Taiwan.

SAN DIEGO OPERA, SAN DIEGO, CA, 1983

Underwriting of the production for *Simon Boccanegra* as part of the 1984 Verdi Festival.

Sponsored by Philip Morris Incorporated and Mission Viejo Realty Group Inc.

TEATRO ALLA SCALA, U.S. BICENTENNIAL TOUR, 1976

First U.S. visit of Milan's La Scala. Fourteen performances of four operas at The John F. Kennedy Center for the Performing Arts in Washington, DC, and performances of Verdi *Requiem* in Philadelphia and New York.

Sponsored by Philip Morris International on behalf of Marlboro, The Kennedy Center, Garfinkel's Department Store, and the Cafritz Foundation. (This sponsorship contributed to Philip Morris receiving the 1977 Business in the Arts Award from Forbes/Business Committee for the Arts.)

VIRGINIA OPERA ASSOCIATION, RICHMOND, 1984

Funding for the 1984-85 season.

Sponsored by Philip Morris U.S.A.

FESTIVALS AND PRESENTATIONS

WAGNER'S *THE FLYING DUTCHMAN*, HONG KONG, 1987

The first Wagner opera to be staged in Hong Kong.

Opening performance sponsored by Philip Morris Asia Inc.

FESTIVALS AND PRESENTATIONS

ANNUAL ART COMPETITION, DOMINICAN REPUBLIC, 1965-71, 1978

Annual visual arts competition open to artists in the Dominican Republic.

Sponsored by Philip Morris affiliate E. Leon Jimenes, C. por A.

COUNTRY WESTERN ENTERTAINMENT, LOUISVILLE, KY, 1972-76

Music festival held in conjunction with the Kentucky Derby Festival.

Sponsored by Philip Morris Incorporated.

FESTIVAL LATINO, NEW YORK, NY 1988

Theater, film, and music festival produced by The New York Shakespeare Festival and performed by visiting artists from Central and South America.

Sponsored by Philip Morris Companies Inc.

GOLDEN AGE OF SPAIN, 1981

A three-day festival of theater, ballet, and art, celebrating the flowering of Spanish culture during the 16th and 17th centuries.

Organized by El Museo del Barrio, Ballet Hispanico of New York, and INTAR Hispanic American Theater.

Sponsored by Philip Morris Incorporated and the National Endowment for the Arts. (This sponsorship contributed to Philip Morris receiving the 1981 Business in the Arts Award from Forbes/Business Committee for the Arts.)

LATIN AMERICA HERITAGE WEEKEND, LOUISVILLE, KY, 1974-80

Annual weekend festival held in cooperation with the Louisville Bicentennial Corp.

Sponsored by Philip Morris Companies Inc.

LOUISVILLE SUMMERSCENE PROGRAM LOUISVILLE, KY, 1976-1977

Summer arts program in Louisville, Kentucky.

Sponsored by Philip Morris Incorporated.

NEXT WAVE FESTIVAL, BROOKLYN ACADEMY OF MUSIC, BROOKLYN, NY, 1984-88

The NEXT WAVE Festival at the Brooklyn Academy of Music offers performances and collaborations in dance, music, and theater by emerging and established artists whose experimentation as well as technical expertise puts them at the forefront of their fields. The festival has been produced annually since 1983 and has established BAM as the foremost international center for commissioning and producing the avant-garde performing arts.

Organized by the Brooklyn Academy of Music.

Sponsored by Philip Morris Companies Inc. for the 1984 and 1985 seasons (partial funding) and 1986, 1987, and 1988 seasons (full funding):

1988

THE WARRIOR ANT

TANGO VARSOVIANO

THE NEXT WAVE IN EASTERN EUROPE

THE POWER PROJECT

THE RETURN OF THE NATIVE

MICHAEL MOSCHEN IN MOTION

POLKA FROM THE FRINGE

EIKO & KOMA

THE FOREST

SUSAN MARSHALL AND COMPANY

M-BASE JAMS AT BAM

DV8 PHYSICAL THEATRE

UNITED STATES

THE PRESIDENT

1987

THE MAHABHARATA

COMPAGNIE MAGUY MARIN

SWING

ANNA TERESA DE KEERSMAEKER

THE MUSIC OF STEVE REICH

NINA WIENER DANCE COMPANY

ELLIOTT SHARP AND CARBON/THE PETER ZUMMO ORCHESTRAS

ZANGEZI

THE ARMITAGE BALLET

MEREDITH MONK

"L" TRAIN TO ELDORADO

HENRY THREADGILL

NIXON IN CHINA

1986

ROARATORIO

SOCIAL AMNESIA

JOHN HASSELL

MICHAEL CLARK & COMPANY

THE ANGELS OF SWEDENBORG

ANNE TERESA DE KEERSMAEKER

ONCE UPON A TIME IN THE EAST VILLAGE

MOLISSA FENLEY AND DANCERS

SONGS OF INNOCENCE AND OF EXPERIENCE

MARK MORRIS DANCE GROUP

KRONOS QUARTET

EIKO & KOMA

DAVID GORDON/PICK-UP COMPANY

THE SOLDIER'S TALE

FESTIVALS AND PRESENTATIONS

BILL T. JONES/ARNIE ZANE & Co.

THE CIVIL WARS: THE ROME SECTION

1985

PINA BAUSCH TANZTHEATER WUPPERTAL

THE GOLDEN WINDOWS

MARGARET JENKINS DANCE COMPANY

CAROLYN CARLSON

MECHTHILD GROSSMANN

LAURA DEAN DANCERS AND MUSICIANS

CALLAS

NINA WIENER AND DANCERS

RUSSIA

THE ALCHEMEDIANS

LOVE OF LIFE ORCHESTRA

SUSANNE LINKE

THE BIRTH OF THE POET

CECIL TAYLOR/WORLD SAXOPHONE QUARTET

1984

THE GAMES

REMY CHARLIP

DEMOCRACY IN AMERICA

THE DESERT MUSIC

ELISA MONTE DANCE COMPANY

RICHARD LANDRY

SECRET PASTURES

MARK MORRIS DANCE GROUP

PENGUIN CAFE ORCHESTRA

EINSTEIN ON THE BEACH

FOOTPRINTS IN THE GARDEN, SPOLETO FESTIVAL U.S.A., CHARLESTON, SC, 1985-88

The Spoleto Festival U.S.A. is an annual festival that presents music, theater, dance, and opera over an 18-day period. *Footprints in the Garden* is a component of the Festival that presents contemporary dance companies and performance artists.

Organized by the Spoleto Festival U.S.A.

Sponsored by Philip Morris Companies Inc.

PHILIP MORRIS FESTIVAL OF STARS, LOUISVILLE, KY, 1958-PRESENT

Free country & western concert held annually during the Kentucky Derby Festival.

Sponsored by Philip Morris U.S.A.

PHILIP MORRIS SUMMERSOUNDS, BROOKLYN, NY, 1977

Free outdoor performances by New York dance, theater, and music groups at The Brooklyn Museum, New York.

Organized by the Brooklyn Arts and Culture Association and sponsored by Philip Morris Incorporated.

UP TIEMPO! PERFORMING AND VISUAL ARTISTS OF THE AMERICAS, 1988

Organized by Creative Time and El Museo del Barrio. A visual and performing arts festival that focused on emerging artists in the Hispanic community, as well as artists who are non-Hispanic but whose work refers to Hispanic culture.

Sponsored by Philip Morris Companies Inc.

WELCOME BACK TO BROOKLYN FESTIVAL, BROOKLYN, NY, 1985-86

An annual one-day festival held at Grand Army Plaza near The Brooklyn Museum, Brooklyn Botanic Gardens, Brooklyn Public Library, and Prospect Park. Special events scheduled by each of these institutions, supplemented by a traditional Maypole dance. Continuous showing of feature films set in Brooklyn and an outdoor art show.

Sponsored by Philip Morris Companies Inc.

OTHER ARTS ACTIVITIES

An arts-support program as vigorous and eclectic as Philip Morris's tends to overflow the traditional or conventional boundaries of arts sponsorship. Over the years the company has not only assisted hundreds of museums, art associations, cultural centers, historical societies, and libraries with specific and general support grants, it has also

underwritten, partially or entirely, scores of educational arts programs and conferences, literary awards and short story contests, and the publication of a wide range of works from museum catalogues, reports, books, and anthologies to directories, biographies, and essays.

In their totality, these undertakings testify to the great breadth of the company's association with the arts.



The Valentine Museum, Richmond, Virginia, recipient of general support and exhibition grants.



Solomon R. Guggenheim Museum, New York, recipient of general and exhibition grants.

MUSEUM SUPPORT

Akademie der Künste
Berlin, West Germany: 1984, 1980△
Akron Art Institute
Akron, OH: 1981▶
Albany Institute of History and Art
Albany, NY: 1982▶
Albany Museum of Art
Albany, GA: 1985-84-83◇; 1989▶
Albright-Knox Gallery
Buffalo, NY: 1981▶
Albuquerque Museum
Albuquerque, NM: 1984▶
Allentown Art Museum
Allentown, PA: 1979▶
Alternative Center for International Arts
New York, NY: 1987-86-85◇
American Association of Museums (The)
Washington, DC: 1987◇
American Craft Museum
New York, NY: 1987-86△
American Federation of The Arts
New York, NY: 1987-86-85-84-83△

American Friends of Cambridge University (Fitzwilliam Museum)
Cambridge, England: 1987△

American Museum of Natural History
New York, NY: 1981◇

Amon Carter Museum
Fort Worth, TX: 1987-86◇

Art Gallery of Ontario
Toronto, Ont., Canada: 1976, 1969△

Art Institute of Chicago (The)
Chicago, IL: 1987, 1983, 1981▶

Art Museum Association of America
New York, NY: 1986◇

Art Museum of South Texas
Corpus Christi, TX: 1986▶

Artists Space/Committee for the Visual Arts
New York, NY: 1983, 1981◇

KEY:

- △ Funding to a museum for an exhibition.
- ▶ A museum included on a tour.
- ◇ General funding to a museum.

MUSEUMS

- Asia Society (The)**
New York, NY: 1987-86, 1982-81-80-79-78-77-76, 1971◇
- Australian Museum**
Sydney, Australia: 1970●
- Baltimore Museum of Art (The)**
Baltimore, MD: 1987, 1981●
- Bass Museum of Art**
Miami Beach, FL: 1984●
- Bellevue Art Museum**
Bellevue, WA: 1985●
- Bergstrom-Mahler Museum**
Neenah, WI: 1982△; 1986-85-84-83◇
- Bethune Museum-Archives**
Washington, DC: 1987-86, 1983◇
- Birmingham Museum of Art**
Birmingham, AL: 1988, 1985-84●
- Bowdoin College Museum of Art**
Brunswick, ME: 1988●
- Bowers Museum**
Santa Ana, CA: 1985◇
- Bronx Museum of the Arts (The)**
Bronx, NY: 1989-88△; 1986, 1981●; 1986, 1984-83◇
- Brooklyn Arts and Culture Association**
Brooklyn, NY: 1981●
- Brooklyn Historical Society (The)**
Brooklyn, NY: 1986◇
- Brooklyn Museum (The)**
Brooklyn, NY: 1986, 1981△; 1988-87-86, 1984◇
- California Afro-American Art Museum**
Los Angeles, CA: 1986●; 1986-85◇
- Caribbean Cultural Center**
New York, NY: 1988-87-86◇
- Carnegie Institute**
Pittsburgh, PA: 1981●
- Center for African Art (The)**
New York, NY: 1987-86△
- Center for the Arts**
Vero Beach, FL: 1990●
- Center for Visual Arts Gallery**
Normal, IL: 1979●
- Centro de la Cultura de Santiago**
Dominican Republic: 1980●

KEY:

- △ Funding to a museum for an exhibition.
● A museum included on a tour.
◇ General funding to a museum.



High Museum of Art,
Atlanta, Georgia, recipient of
funding for touring exhibitions.

Right, top:
Gallery display from *Perspectives: Angles on
African Art*, an exhibition presented at The
Center for African Art, New York, 1987.

Right, bottom:
Whitney Museum of American Art in
New York has received funding from
Philip Morris since 1967.

MUSEUMS



- Chicago Public Library Cultural Center**
Chicago, IL: 1987●
- Cleveland Museum of Art**
Cleveland, OH: 1978●
- Colorado Springs Fine Arts Center**
Colorado Springs, CO: 1987●
- Columbus Museum of Art**
Columbus, OH: 1985●
- Confederate Memorial Literary Society-
Museum of the Confederacy**
Richmond, VA: 1985-84△
- Contemporary Arts Museum**
Houston, TX: 1983●
- Cooper-Hewitt Museum, the Smithsonian
Institution's National Museum of Design**
New York, NY: 1980●; 1988△; 1987-86-85, 1984◇
- Corcoran Gallery of Art (The)**
Washington, DC: 1988, 1983△; 1987-86-85-84◇
- Cowboy Artists of America Museum
Foundation**
Kerrville, TX: 1981◇
- Crocker Art Museum**
Sacramento, CA: 1988●
- Dallas Museum of Art**
Dallas, TX: 1985●; 1987-86-85-84◇
- Dany Keller Gallery**
Munich, West Germany: 1980●
- De Cordova and Dana Museum and Park**
Lincoln, MA: 1979●
- Denver Art Museum (The)**
Denver, CO: 1987, 1975●; 1986, 1984-83◇; 1983◇
- Detroit Institute of Arts (The)**
Detroit, MI: 1985●
- Drawing Center (The)**
New York, NY: 1988-87-86-85-84-83◇
- Dusable Museum of African American H**
Chicago IL: 1987-86-85-84-83◇
- Edgar Allan Poe Museum (The)**
Richmond, VA: 1987-86, 1982-81-80, 1968-67-66-65-64-63-62-61-60-59-58◇
- El Museo del Barrio**
New York, NY: 1988-87-86-85◇; 1981●
- El Paso Museum of Art**
El Paso, TX: 1989●
- Everson Museum of Art of Syracuse
and Onondaga County**
Syracuse, NY: 1987-86◇; 1979△

MUSEUMS

Falkirk Community Cultural Center
San Rafael, CA: 1983

Fine Arts Gallery of San Diego
San Diego, CA: 1975

Fine Arts Museum of San Francisco (The)
San Francisco, CA: 1984-83

Fine Arts Museum of Venezuela
Caracas, Venezuela: 1974

First Street Forum
St. Louis, MO: 1982, 1980

Flint Institute of Arts
Flint, MI: 1979

Forbidden City
Beijing, China: 1985

Fort Worth Art Museum
Fort Worth, TX: 1987-86, 1983; 1980

Fort Worth Museum of Science and History
Fort Worth, TX: 1987-86

Foster Gallery (University of Wisconsin)
Eau Claire, WI: 1982

Friends of the Ixchel Museum
New York, NY: 1985

Friends of Puerto Rico
New York, NY: 1987-86

Galeria de la Raza
San Diego, CA: 1983

Gallery Association of New York State
Hamilton, NY: 1988-87-86-85

Gallery Watari
Tokyo, Japan: 1984

Gibbes Art Gallery
Charleston, SC: 1985

Glenboro Museum
Calgary, Alta., Canada: 1983

Haags Gemeentemuseum
The Hague, the Netherlands: 1975

Hammond Museum
North Salem, NY: 1981

Hampton University Museum
Hampton, VA: 1986

Haus der Kunst
Munich, West Germany: 1983; 1981

Hayward Gallery
London, England: 1981, 1980, 1977

Heard Museum (The)
Phoenix, AZ: 1974

Henry Nohr Gallery (University of Wisconsin)
Platteville, WI: 1981

Herron Art Gallery
Indianapolis, IN: 1984

High Museum of Art
Atlanta, GA: 1988

Hill Library (University of Wisconsin)
Superior, WI: 1982

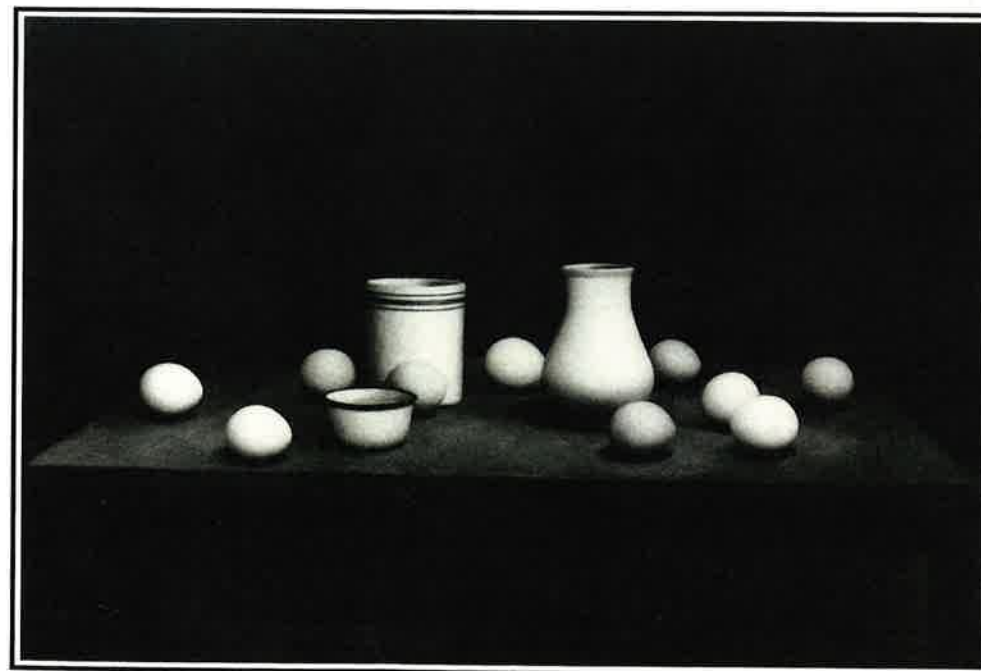
Honolulu Academy of Arts
Honolulu, HI: 1974

Huntington Art Gallery
Austin, TX: 1981

Huntington Galleries (The)
Huntington, WV: 1985

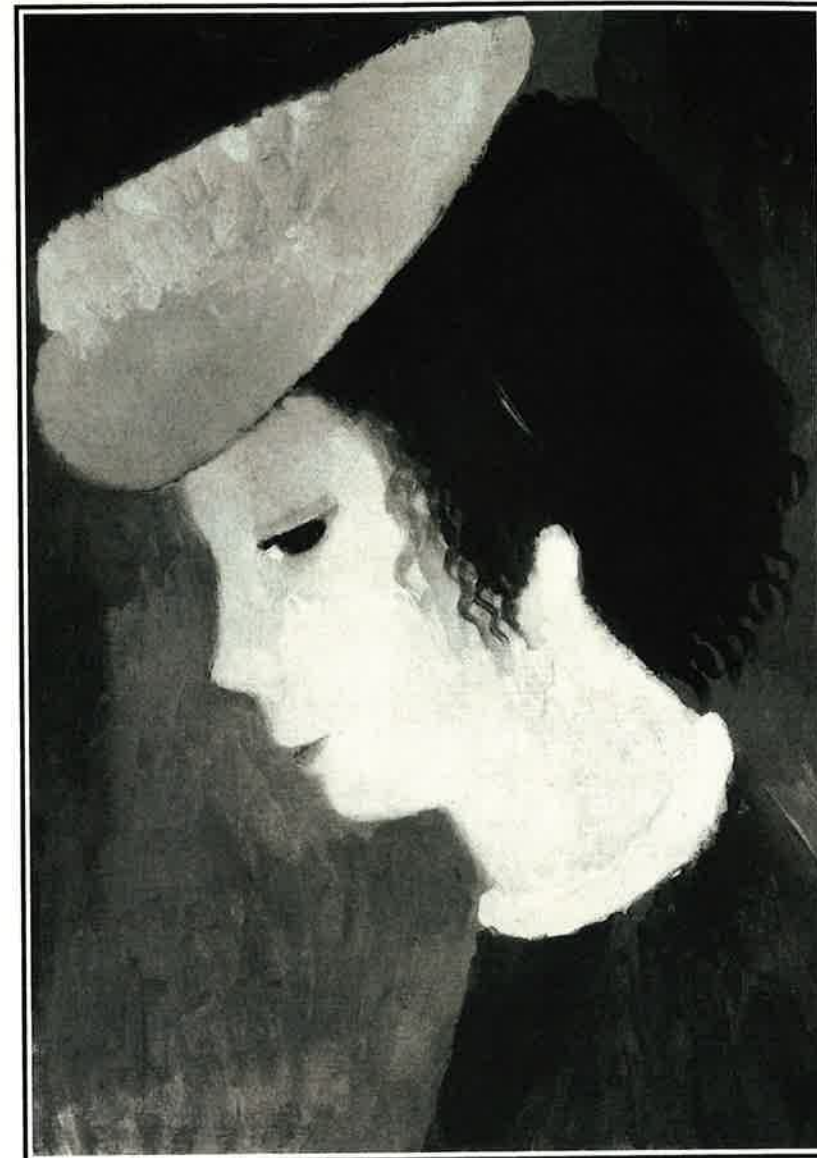
Indianapolis Museum of Art
Indianapolis, IN: 1974

Institute for Contemporary Art
Boston, MA: 1981



Still Life with 10 Eggs, White Vase, Blue and White Vase and Enamel Cup (1971)
by William Bailey, from the permanent collection of the J.B. Speed Art Museum in Louisville, Kentucky.

MUSEUMS



Portrait of a Girl in a Hat (Self-Portrait) (circa 1920)
by Marie Laurencin, from the permanent collection of The National Museum of Women in the Arts, Washington, DC.

Jewish Museum (The)
New York, NY: 1987; 1988-87-86-85-84-83; 1984, 1969

John Michael Kohler Arts Center
Sheboygan, WI: 1981

Joseph and Mary Muscare Museum of Art-College of William and Mary
Williamsburg, VA: 1985-84

Katherine Dunham Museum
East St. Louis, MO: 1985-84, 83

Kentucky Art and Craft Gallery
Louisville, KY: 1988-87

Kentucky Center for the Arts
Louisville, KY: 1987-86-85

Kimbell Art Museum
Fort Worth, TX: 1987-86

Krannert Art Museum
University of Illinois, Champaign, IL: 1988

Kunsthaus
Zurich, Switzerland: 1975

Haus der Kunst
Munich, West Germany: 19

Institute for Contemporary Arts (The)
P.S.1 Museum
Long Island City, NY: 1986; 1985, 1981

The Clocktower Gallery
New York, NY: 1986

Institute of Contemporary Art
London, England: 1969

International Center of Photography
New York, NY: 1988-87-86-85, 1983-82-81, 1979; 1984

J.B. Speed Art Museum (The)
Louisville, KY: 1985; 1988, 1984; 1988-87-86

Jackson Hall Gallery (Kentucky State University)
Frankfort, KY: 1988

Laguna Art Museum
Laguna Beach, CA: 1987, 1984, 1982; 1988-87-86; 1982-81-80-79-78

Laguna Gloria Art Museum
Austin, TX: 1988

Lakeview Museum of Arts and Sciences
Peoria, IL: 1983

Laumeier Sculpture Park and Gallery
St. Louis, MO: 1983

KEY:
△ Funding to a museum for an exhibition.
♦ A museum included on a tour.
◇ General funding to a museum.

MUSEUMS

Leigh Yawkey Woodson Art Museum
Wausau, WI: 1981▶

Lillie Carroll Jackson Museum
Baltimore, MD: 1985◇

Long Beach Museum of Art
Long Beach, CA: 1984▶

Los Angeles County Museum of Art
Los Angeles, CA: 1983, 1976▶

Louisville Museum of History and Science
Louisville, KY: 1987, 1986, 1980, 1975◇

Lowe Art Museum
Coral Gables, FL: 1981▶

Lynchburg College
Lynchburg, VA: 1988▶

Martin Luther King Jr. Memorial Library
Washington, DC: 1988▶

Mary and Leigh Block Gallery
Evanston, IL: 1988▶

Mason County Museum
Maysville, KY: 1985▶

McNay Art Institute
San Antonio, TX: 1983▶

Metropolitan Museum of Art (The)
New York, NY: 1986-85, 1983, 1980-81, 1973△; 1988-87▶; 1988-87-86-85-84, 1982-81-80-79-78◇

Mexican Museum (The)
San Francisco, CA: 1983◇

M.H. de Young Memorial Museum
San Francisco, CA: 1984-83, 1974▶

Milwaukee Art Center
Milwaukee, WI: 1975▶

Milwaukee Art Museum
Milwaukee, WI: 1988, 1979▶; 1987-86-85-84-83◇; 1969△

Milwaukee Public Library
Milwaukee, WI: 1987▶

Milwaukee Public Museum
Milwaukee, WI: 1983▶

Mint Museum of Art
Charlotte, NC: 1985-84-83◇; 1986▶; 1980△

Mississippi Museum of Art
Jackson, MS: 1984, 1981▶

Modern Art Gallery
Santo Domingo, Dominican Republic: 1976▶



Wedding Portrait with Superimposed Image of Little Girl (circa 1926) by James Van Der Zee, exhibited in Harlem Renaissance: Art of Black America at The Studio Museum in Harlem, New York, 1987.

MUSEUMS



Stake Hitch (1984) by Claes Oldenburg and Coosje Van Bruggen, from the permanent collection of the Dallas Museum of Art.

Montreal Museum of Art
Montreal, Que., Canada: 1983△

Musée d'Art Contemporain
Montreal, Que., Canada: 1969▶

Musée des Arts Decoratifs
Montreal, Que., Canada: 1984▶

Musée National d'Art Moderne
Paris, France: 1984, 1977▶

Museo de Bellas Artes
Caracas, Venezuela: 1975, 1972▶

KEY:

△ Funding to a museum for an exhibition.

▶ A museum included on a tour.

◇ General funding to a museum.

- Museum Haus Lange**
Krefeld, West Germany: 1969●
- Museum Ludwig**
Cologne, West Germany: 1977●
- Museum of American Folk Art**
New York, NY: 1985, 1980◇; 1987-86-85-84-83◇
- Museum of the American Indian-Heye Foundation**
New York, NY: 1987-86-85-84-83◇; 1973△
- Museum of the Borough of Brooklyn**
Brooklyn, NY: 1986◇
- Museum of Broadcasting (The)**
New York, NY: 1987-86-85◇; 1984△
- Museum of the City of New York**
New York, NY: 1986△
- Museum of the Confederacy**
Richmond, VA: 1983△
- Museum of Contemporary Art (The)**
Los Angeles, CA: 1987-86◇
- Museum of Fine Arts**
Boston, MA: 1979●; 1975△
- Museum of Modern Art (The)**
New York, NY: 1987, 1985-84, 1979◇; 1988-87-86-85-84-83-82, 1980-79-78, 1976, 1974◇; 1979-78●
- Museum of Natural Sciences**
Santo Domingo, Dominican Republic: 1979●
- Museo de Sao Paulo**
Sao Paulo, Brazil: 1982△
- Museum of Science and Industry**
Chicago, IL: 1986●
- Museum of South Australia**
Adelaide, Australia: 1970●
- National Academy of Design**
New York, NY: 1984●; 1986◇
- National Art Museum of Sport Inc.**
New York, NY: 1980, 78, 77, 74◇
- National Center of Afro-American Artists**
Boston, MA: 1986-85-84◇
- National Civil Rights Museum and Hall of Fame**
Gary, IN: 1986◇
- National Cowboy Hall of Fame and Western Heritage Center**
Oklahoma City, OK: 1984◇

KEY:

- △ Funding to a museum for an exhibition.
● A museum included on a tour.
◇ General funding to a museum.



- National Gallery of Art**
Washington, DC: 1988-87△
- National Museum**
Melbourne, Australia: 1970●
- National Museum of African Art (Smithsonian Institution)**
Washington, DC: 1986◇
- National Museum of American History (Smithsonian Institution)**
Washington, DC: 1986-85◇; 1984-83△
- National Museum of Fine Arts**
Buenos Aires, Argentina: 1981△
- National Museum of Visual Plastic Arts**
Montevideo, Uruguay: 1980●
- National Museum of Women in the Arts (The)**
Washington, DC: 1987-86-85-84-83◇; 1987△
- National Portrait Gallery (Smithsonian Institution)**
Washington, DC: 1981●
- National Tobacco-Textile Museum**
Danville, VA: 1984◇
- Neuberger Museum**
Purchase, NY: 1988◇●
- Neville Public Museum of Brown County**
Green Bay, WI: 1985-84-83◇
- New Museum of Contemporary Art (The)**
New York, NY: 1988-87-86-85◇
- New Orleans Contemporary Art Center**
New Orleans, LA: 1987-86●
- New Orleans Museum of Art**
New Orleans, LA: 1985-84●

Topkapi Museum, Istanbul, Turkey, major contributing museum to the exhibition The Age of Sultan Suleyman the Magnificent.

- New York Fire House Museum**
New York, NY: 1986-85◇
- New York Public Library (The)**
New York, NY: 1986△
- New York State Museum**
Albany, NY: 1986●; 1983◇●
- Newark Public Library**
Newark, NJ: 1987●
- Newport Harbor Art Museum**
Newport Beach, CA: 1979●
- North Carolina Museum of History**
Raleigh, NC: 1986-85-84◇
- Octagon Museum (The)**
Washington, DC: 1980, 1977●
- Oklahoma Museum of Art**
Oklahoma City, OK: 1988●
- Organization of Independent Artists/Artists Space**
New York, NY: 1986-85-84◇
- Osterreichisches Museum fur angewandte Künste**
Vienna, Austria: 1975●
- Otis Art Institute of Parsons School of Design Gallery**
New York, NY: 1981●
- Pacific Design Center (The)**
Los Angeles, CA: 1984●
- Palazzo Fortuny**
Venice, Italy: 1984●
- Palazzo Mangani**
Florence, Italy: 1984●
- Palm Springs Desert Museum**
Palm Springs, CA: 1988-87●
- Parrish Art Museum (The)**
Southampton, NY: 1986, 1983◇
- Peninsula Public Library (The)**
Lawrence, NY: 1981●
- Pennsylvania Academy of Fine Arts (I)**
Philadelphia, PA: 1987●
- Philbrook Art Center**
Tulsa, OK: 1979●
- Phoenix Art Museum**
Phoenix, AZ: 1988-87●
- Pierpont Morgan Library (The)**
New York, NY: 1988-87-86-85-84-83◇; 1982△
- Portsmouth Museum (The)**
Portsmouth, VA: 1986●

MUSEUMS

Queens Museum (The)
Flushing, NY: 1988-87-86-85◇

Renwick Gallery of the National Museum of American Art (Smithsonian Institution)
Washington, DC: 1988, 1979◆

Rotunda Gallery (The)
Brooklyn, NY: 1984◇

Royal Ontario Museum
Toronto, Ont., Canada: 1983◆

Saddleback College Art Gallery
Mission Viejo, CA: 1988△; 1988-87-86◇

St. Louis Art Museum (The)
St. Louis, MO: 1985-84-83◇

San Antonio Museum of Art
San Antonio, TX: 1987, 1982◆

San Diego Museum of Art
San Diego, CA: 1987, 1984◆

San Francisco Museum of Modern Art
San Francisco, CA: 1988, 1984-82-81-80-79-78, 1970◆; 1982△

San Jose Museum of Art
San Jose, CA: 1988◆; 1979△

Science Museum of Charlotte
Charlotte, NC: 1986◇

Science Museum of Virginia
Richmond, VA: 1985-84-83◇

Scottsdale Center for the Arts
Scottsdale, AZ: 1983◆

Seibu Museum of Art
Tokyo, Japan: 1977◆

Solomon R. Guggenheim Museum
New York, NY: 1988-87-86-85-84-83-82-81-80◇; 1984◆; 1982, 1980△

South Street Seaport Museum (The)
New York, NY: 1988-87-86-85-84-83◇

St. Norbert College
De Pere, WI: 1982◆

Städtische Galerie im Lehnbachhaus
Munich, West Germany: 1982, 1976◆

Städtische Kunsthalle
Dusseldorf, West Germany: 1981-80◆

Stedelijk Museum
Amsterdam, the Netherlands: 1982-81-80◆

Storm King Art Center
Mountainsville, NY: 1988-87-86◇

Studio Museum in Harlem (The)
New York, NY: 1987△; 1988-87-86-85-84-83◇



*Little Big Man (1987) by
Viola Frey, from Urban Figures,
an exhibition at
the Whitney Museum
of American Art at Philip Morris,
1988.*

ART ASSOCIATIONS

Taidehalli
Helsinki, Finland: 1975◆

Tennessee State Museum
Nashville, TN: 1986◆

Terra Museum
Evanston, IL: 1980◆

Textile Museum (The)
Washington, DC: 1984△

Tobacco Museum of North Carolina
Kenly, NC: 1986◇

Tokyo Metropolitan Museum
Tokyo, Japan: 1985◆

Toledo Museum of Art (The)
Toledo, OH: 1987◆

Triton Museum of Art
Santa Clara, CA: 1983◆

U.S. Tobacco Museum
Nashville, TN: 1985◆

University of Hartford, Museum of American Political Life
West Hartford, CT: 1986◇

University of Iowa, Museum of Art
Iowa City, IA: 1981◆

University of Manoa
Manoa, HI: 1979◆

Valentine Museum
Richmond, VA: 1983△; 1987-86-85◇; 1986◆

Vancouver Art Gallery
Vancouver, B.C., Canada: 1982◆

Vatican Museum
Rome, Italy: 1980◆

Ventura County Historical Museum
Ventura, CA: 1983-82◆

Villa Hugel
Essen, West Germany: 1975◆

Virginia Museum of Fine Arts
Richmond, VA: 1983△; 1988-87, 1981, 1974◆; 1985-84-83◇

Voorhees-Zimmerli Art Museum, Rutgers University
New Brunswick, NJ: 1984◆

Wadsworth Atheneum (The)
Hartford, CT: 1986-85◆

Walker Art Center
Minneapolis, MN: 1978◆

Washington Project for the Arts
Washington, D.C.: 1987-88△

Waterworks Gallery
Salisbury, NC: 1986-85, 1983◇

Whitney Museum of American Art
New York, NY: 1986-85, 1983-82-81-80-79-78-77-76-75-74, 1971-70-69-68-67◇; 1983-82, 1980-79, 1977, 1974, 1971△

Whitney Museum of American Art at Philip Morris
New York, NY: 1988-87-86-85-84-83△

William Rockhill Nelson Gallery of Art
Kansas City, MO: 1975◆

Witte Museum
San Antonio, TX: 1974◆

Yellowstone Art Center
Billings, MT: 1987◆

ART ASSOCIATIONS

Albany Arts Council
Albany, NY: 1981-80

Alliance of New York State Art Councils Inc. (The)
New Windsor, NY: 1987-86

American Association of Museums
Washington, DC: 1987-86

American Council for the Arts
New York, NY: 1987-86, 1982-81-80-79

American Council of Learned Societies
New York, NY: 1981

American Federation of the Arts
New York, NY: 1981-80-79-78-77-76-75-74-73-72-71-70-69-68-67-66

American Frontier Culture Foundation
Stanton, VA: 1987-86

American Institute of Architects Foundation
Washington, DC: 1979, 1977

American Quadricentennial Corporation
Charlotte, NC: 1986

Architectural League of New York
New York, NY: 1981-80

Arkansas Cultural Enterprises
Little Rock, AR: 1986

Art Museum Association of America
San Francisco, CA: 1986

Artreach
Milwaukee, WI: 1983-82-81-80-79-78-77

Arts and Business Council
New York, NY: 1988-87-86, 1985-84, 1978-77

Arts and Education Council of Greater St. Louis
St. Louis, MO: 1986

ART ASSOCIATIONS

Arts and Humanities Commission/Arts and Fountains Foundation of St. Louis
St. Louis, MO: 1981

Arts and Science Council of Charlotte/Mecklenburg
Charlotte, NC: 1981

Arts Council of Fort Worth and Tarrant County
Fort Worth, TX: 1987-86, 1982-81-80-79-78-77

Arts Council of Richmond (The)
Richmond, VA: 1987-86

Arts International
Washington, DC: 1982

Asian Cultural Council
New York, NY: 1987-86

Association for Business Sponsorship of the Arts
Bath, United Kingdom: 1983-82-81

Bilingual Foundation of the Arts
Los Angeles, CA: 1987-86, 1982-81-80-79

Borough Hall Restoration Foundation
Brooklyn, NY: 1987-86

Branches of the Arts
Richmond, VA: 1986, 1982

Bravo Arts Association
Richmond, VA: 1981-80-79, 1977

Brazilian Cultural Foundation
New York, NY: 1987-86

Bronx Council of the Arts
Bronx, NY: 1987-86

Business Committee for the Arts Inc.
New York, NY: 1981-80-79-78-77-76, 1974, 1971, 1966

Cabarrus County Arts Council
Concord, NC: 1987, 1982-81

Children's Art Carnival
New York, NY: 1981-80

Colonial Williamsburg Foundation (The)
Williamsburg, VA: 1987-86

Colquitt County Arts Council
Moultrie, GA: 1987-86

Corporation of Yaddo (The)
Saratoga Springs, NY: 1987-86

Council for the Arts of Westchester
White Plains, NY: 1973-72-71-70-69-68

Creative Time
New York, NY: 1988-87, 1977

Cultural Council Foundation
New York, NY: 1987-86, 1981

Dr. Ralph J. Bunche Memorial Arts Project
New York, NY: 1980, 1977

Drawing Center (The)
New York, NY: 1987-86, 1983, 1981-80

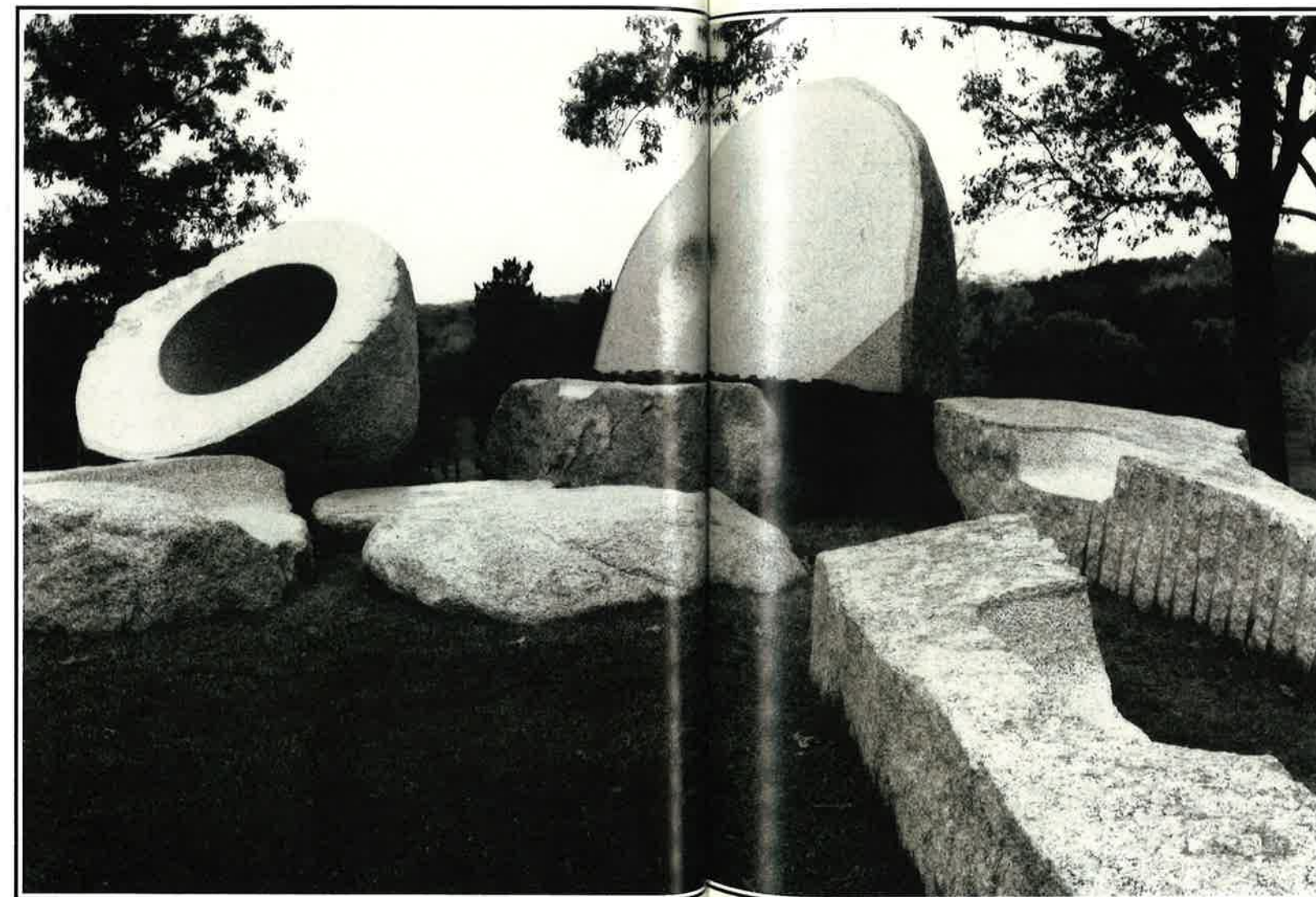
Federated Arts Council of Richmond
Richmond, VA: 1982-81-80-79-78, 1975

Federation Francaise des Sociétés d'Amis de Musées
Paris, France: 1981-80

Festival Foundation
Charleston, SC: 1979

Friends of American Art in Religion
New York, NY: 1980

Gallery Association of New York State
Hamilton, NY: 1987-86



ART ASSOCIATIONS

Greater Louisville Fund for the Arts
Louisville, KY: 1986, 1983-82-81-80-79-78-77-76-75-74-73-72-71-70-69-68

Greater Milwaukee Council of Arts for Children
Milwaukee, WI: 1980-79-78

Harbor Festival Foundation
New York, NY: 1981

Heritage Corporation (The) of Louisville and Jefferson County
Louisville, KY: 1987

Hong Kong Arts Centre
Hong Kong: 1988-87

Independent Curators Incorporated
New York, NY: 1987

International Play Group, Inc.
New York, NY: 1981, 1979, 1975

Jefferson Discovery Foundation
Louisville, KY: 1987

Louisville Community Foundation
Louisville, KY: 1987

Maymount Foundation
Richmond, VA: 1981-80

Milwaukee Inner City Arts Council
Milwaukee, WI: 1987-86, 1981-80-79-78-77

Municipal Art Society of New York (The)
New York, NY: 1987-86, 1982-81-80-79-78-77

National Assembly of State Arts Agencies
Washington, DC: 1987-86

National Conference of Artists
Richmond, VA: 1987-86

National Council of La Raza
Washington, DC: 1986, 1980

National Endowment for the Humanities
Washington, DC: 1981-80, 1978-77

New York Community Trust (The)
New York, NY: 1986

New York Council for the Humanities
New York, NY: 1979

New York Foundation for the Arts
New York, NY: 1986, 1977

New York Quarterly Foundation Inc.
New York, NY: 1981-80-79-78

North Tulsa Heritage Foundation
Tulsa, OK: 1987

Orange County Business Committee for the Arts
Costa Mesa, CA: 1987-86, 1982

Oswego Art Council Inc.
Oswego, NY: 1987-86, 1983-82-81-80

Queens Council on the Arts
Queens, NY: 1986

Rockingham County Arts Council
Reidsville, NC: 1987-86, 1982-81-80-79

Staunton Fine Arts Association
Staunton, VA: 1976-75

Union of Puerto Rican Artists
Santurce, PR: 1969

Momo Taro (1977) by Isamu Noguchi, at the Storm King Art Center, Mountainville, New York.

CULTURAL CENTERS



Beginners' ballet class at The Harlem School of the Arts, New York.

United Arts Council of Greensboro
Greensboro, NC: 1987-86, 1982-81-80-79

United Performing Arts Fund
Milwaukee, WI: 1983-82-81-80-79-78-77-76

Washington Performing Arts Society
Washington, DC: 1981-80-79

Western States Arts Foundation
Santa Fe, NM: 1986, 1981-80, 1979-78

World Print Council
San Francisco, CA: 1979

CULTURAL CENTERS

Caribbean Cultural Center
New York, NY: 1987-86

Center for Arts and Culture of Bedford Stuyvesant (The)
Brooklyn, NY: 1987-86

Creative Arts Rehabilitation Center Inc.
New York, NY: 1987

Friends of the Roanoke Island Center for the Arts
Manteo, NC: 1986

Henry Street Settlement/Arts for Living Center
New York, NY: 1987-86, 1982-81-80-79-78-77-76-75-74-73

International Center in New York
New York, NY: 1981-80, 1978-77, 1968-67-66-65-64-63

Japan Society
New York, NY: 1987-86, 1981-80-79-78, 1972

Kentucky Center for the Arts
Louisville, KY: 1987-86, 1983-82-81-80-79

Littleton Center for Cultural Arts
Littleton, CO: 1979

Living Arts and Science Center
Lexington, KY: 1983

Mexican Fine Arts Center
Chicago, IL: 1986

Mission Performing Arts Company of Southern California
Monrovia, CA: 1981

Montgomery-Hyde Park Center
St. Louis, MO: 1982

National Center of Afro-American Artists
Boston, MA: 1982-81-80-79-78-77

National Italian American Foundation
Washington, DC: 1986

New Artists Coalition
New York, NY: 1986

Richard Allen Center for Culture and Art
New York, NY: 1981, 1979

Schomburg Library/Center for Black Studies (The)
New York, NY: 1987

Snug Harbor Cultural Center
Staten Island, NY: 1987-86

EDUCATIONAL ARTS PROGRAMS

Stamford Museum and Nature Center
Stamford, CT: 1982

Vaughn Cultural Center/Urban League of Metropolitan St. Louis
St. Louis, MO: 1982

Virginia Center for the Creative Arts
Sweet Briar, VA: 1982-81-80

Women's Interart Center
New York, NY: 1981

EDUCATIONAL ARTS PROGRAMS

American Academy in Rome
New York, NY: 1987-86

Arts and Education Council of Greater St. Louis
St. Louis, MO: 1986

Aspen Music School
New York, NY: 1981

Bravo Arts Education
Richmond, VA: 1980-79-78-77

Central Virginia Educational TV, WCVB-Channel 23
Richmond, VA: 1987-86

Educational Broadcasting Corporation, WNET-Channel 13
New York, NY: 1987-86

Elder Craftsmen (The)
New York, NY: 1987-86, 1981-80-79-78

Folger Shakespeare Library
Washington, DC: 1986

Harlem School of the Arts (The)
New York, NY: 1987-86, 1982-81

Henry Street Settlement, Arts for Living Center
New York, NY: 1982-81-80-79-78-77-76-75-74-73

Kentucky Educational Television Foundation
Lexington, KY: 1987-86

Laguna Beach School of Art
Laguna Beach, CA: 1979-78

Los Angeles Music and Art School
Los Angeles, CA: 1987-86

Louisville School of Art
Louisville, KY: 1979

North Carolina School of the Arts
Winston-Salem, NC: 1981

Printmaking Workshop
New York, NY: 1982-81-80

St. Louis Conservatory and School for the Arts
St. Louis, MO: 1982-81-80-79

Wisconsin Conservatory of Music
Milwaukee, WI: 1979-78-77

HISTORICAL SOCIETIES

American-Irish Historical Society
New York, NY: 1980-79-78

Brooklyn Historical Society (The)
Brooklyn, NY: 1986

Buffalo Bill Historical Center
Cody, WY: 1975-74

Chateau de Grandson
Switzerland: 1981

Chesterfield County Historical Society
Chesterfield, VA: 1987-86

Chicago Historical Society
Chicago, IL: 1980

Colonial Williamsburg Foundation (The)
Williamsburg, VA: 1982-81-80-79-78-77-76

Eastern Cabarrus Historical Society
Mount Pleasant, NC: 1987-86

Gold History Corporation
Stanfield, NC: 1987

Heritage Montreal
Montreal, Que., Canada: 1982

Historic Homes Foundation
Louisville, KY: 1979-78-77-76-75-74-73-72

Historic Richmond Foundation
Richmond, VA: 1982-81, 1976-75-74-73-72, 1968-67-66-65-64-63

History in Bronze
Paducah, KY: 1979

Missouri Mansion Preservation
Jefferson City, MO: 1982

National Trust for Historic Preservation
Washington, DC: 1982-81-80-79-78-77-76

Netherlands-American Bicentennial Commission (The)
Washington, DC: 1982

New York Historical Society (The)
New York, NY: 1982-81

North Carolina Museum of History
Raleigh, NC: 1986

Nzingha Society (The)
New York, NY: 1986

Old Salem
Winston-Salem, NC: 1982

LIBRARIES

Pilgrim Society
Plymouth, MA: 1976

Reidsville Historic Properties Commission
Reidsville, NC: 1981

Richmond-on-the-James
Richmond, VA: 1983-82-81

Roanoke Island Historical Society
Manteo, NC: 1986

Saddleback Area Historical Society
El Toro, CA: 1980

St. Louis World's Fair
St. Louis, MO: 1981

San Juan Capistrano Historical Society
San Juan, CA: 1979

Save the Mansion
Frankfort, KY: 1980

Staten Island Historical Society
Richmondtown Restoration
Staten Island, NY: 1987

Thronateeska Heritage Society
San Juan Capistrano, CA: 1980

Yorktown Bicentennial Committee
Yorktown, VA: 1981

LIBRARIES

Arthur and Elizabeth Schlesinger Library (The)
Radcliffe College, Cambridge, MA: 1986

Braille Circulating Library
Richmond, VA: 1982-81-80-79-78

Charles A. Ransom Public Library
Plainview, MI: 1980-79-78

Folger Shakespeare Library
Washington, DC: 1986

Gerald R. Ford Library and Museum Fund
Ann Arbor, MI: 1980

Hugh Reid Memorial Library Fund
Alexandria, VA: 1973

Jessamine County Library Fund
Nicholasville, KY: 1974

Lyndon Baines Johnson Foundation
and the Friends of the LBJ Library
Austin, TX: 1978

Maracay Cultural Center
Maracay, Venezuela: 1972

Mercantile Library (The)
New York, NY 1987-86

Milwaukee Public Library
Milwaukee, WI: 1979-78

New York Public Library (The)
New York, NY: 1988-87-86-85-84-83-82-81-80-79-

AWARDS AND CONFERENCES

78-77-76-75-74-73-72-71-70-69-68-67-66-
65-64-63-62-61-60-59-58

AWARDS AND CONFERENCES

THE CITY LIVEABILITY AWARDS,
WASHINGTON, DC: 1986-85-84-83, 1978

Awards presented annually to mayors in recognition of outstanding leadership in development and support of the urban arts. Organized by the U.S. Conference of Mayors. Sponsored by Philip Morris Companies Inc.

HERITAGE WEEKEND (IN COOPERATION WITH LOUISVILLE, KY): 1988-87-86-85-84-83-82-81-80-79-78-77-76-75-74

Weekends in Louisville to celebrate the accomplishments of particular ethnic groups. Since 1987, when the focus changed, renamed "Showcase, Greater Louisville," with entertainment ranging from Louisville Orchestra concerts to performances by the Nitty Gritty Dirt Band.

Sponsored by Philip Morris U.S.A.

INTERNATIONAL ASSOCIATION OF ART CRITICS, SWITZERLAND: 1978

Juried art show of Swiss artists. Award-winning work, *Hot Video Braille*, donated to Musee Cantonal des Beaux Arts, Lausanne, Switzerland.

Sponsored by and purchase price donated by Philip Morris International.

MAYOR'S AWARDS FOR THE ARTS, ST. LOUIS, MO: 1984

Organized by the Arts and Humanities Commission/Arts and Fountains Foundation of St. Louis, MO.

Sponsored by The Seven-Up Company.

NATIONAL LEAGUE OF CITIES: TASK FORCE ON THE ARTS: 1977

Liaison agency created to provide continuous aid to cities committed to devising a comprehensive arts policy and plan.

Co-sponsored by Philip Morris Incorporated and the National Endowment for the Arts.

NEW YORK STATE GOVERNOR'S ARTS AWARDS: 1985-84

In recognition of vital contributions to the artistic life in the state. Administered by New York State Council on the Arts. Sponsored by Philip Morris Incorporated.

U.S. CONFERENCE OF MAYORS TASK FORCE ON THE ARTS, WASHINGTON, DC: 1978

Sponsored by Philip Morris Incorporated.

LITERATURE/PUBLICATIONS

LITERATURE/PUBLICATIONS

THE ABC'S OF PRESERVATION OF WORKS OF ART MADE OF PAPER AND THE STORY OF PAPER: 1978

Book underwritten by Philip Morris affiliate E. Leon Jimenes, C. por A., Dominican Republic.

ART IN BUSINESS: THE PHILIP MORRIS STORY: 1979

First book devoted entirely to one corporation's arts program. Researched and written by art historian Sam Hunter.

Published under the auspices of the Business Committee for the Arts by Harry N. Abrams Inc.

ART AT PHILIP MORRIS: 1983

Survey of the Philip Morris Corporation's collection, highlighting some 25 works that demonstrate the range of this collection.

BENSON & HEDGES MAGAZINE WRITING AWARD (THE): 1978-77

Annual awards to promote recognition of Canadian authors.

Sponsored by Benson & Hedges (Canada) Ltd.

BOGGIO: 1971

First biography of Venezuela's pioneer modern painter Emilio Boggio (1855-1920), by Alberto Junyet.

Sponsored by Philip Morris affiliate C.A. Tabacalera Nacional.

DANCE/USA DIRECTORY OF MEMBER DANCE COMPANIES: 1988

First publication of its kind to provide artistic, administrative, and touring information on many of America's foremost dance companies.

Funded by Philip Morris Companies Inc. Additional support by AT&T and members of Dance/USA.

DEL PENSAR VENEZOLANO: 1967

Book of essays on modern Venezuelan philosophy, compiled by Manual Graneill.

Sponsored by Philip Morris affiliate C.A. Tabacalera Nacional.

JEFFERSON LECTURE AWARD: 1978

Philip Morris supplied matching funds for this award for literary achievement.

MUSEUMS FOR A NEW CENTURY: 1984

Study of the future of America's museums based on the findings of the American Association of Museum's commissions on

museums, foundations, and business and educational institutions.

Funded by Philip Morris Incorporated.

NATIONAL COMMITTEE FOR LITERARY ARTS AT LINCOLN CENTER, NEW YORK: 1981

Sponsored by Philip Morris Incorporated.

THE NATIONAL MUSEUM OF WOMEN IN THE ARTS: CATALOGUE OF THE PERMANENT COLLECTION: 1986

Documents the 400-work permanent collection, outlines the museum's history and developmer

Sponsored by Philip Morris Companies Inc. and the National Endowment for the Arts.

NEW VIRGINIA REVIEW INC., RICHMOND, VA: 1983

Funds provided for Volume 3, an anthology o poetry, fiction, and artwork by resident Virginians.

Sponsored by Philip Morris Companies Inc.

PHILIP MORRIS AND THE ARTS: TWENTY-FIVE-YEAR REPORT: 1983

Documents 25 years of company support of the arts.

REYNALDO HAHN: 1973

Biography of an outstanding Venezuelan composer of operettas, concertos, and songs during La Belle Epoque in Paris.

Sponsored by Philip Morris affiliate C.A. Tabacalera Nacional.

SHORT STORIES CONTEST: 1977

Held at Casa de Teatro in Santo Domingo, Dominican Republic, by Philip Morris affiliat E. Leon Jimenes, C. por A.

10 AÑOS FOTOGRAFIA DOMINICANA: GRUPO FOTOGRAFICO JUEVES 68: 1979

Documents a decade of work by a group of Dominican photographers called "Jueves 68.

Published by Philip Morris affiliate E. Leon Jimenes, C. por A., as part of its 75th-anniversary celebration.

VIVA VOZ: 1975

Collection of essays by Venezuelan writer Arturo Usler Pietri.

Underwritten by Philip Morris affiliate C.A. Tabacalera Nacional.

WIDENING THE AUDIENCE FOR THE ARTS

The exhibitions and performances sponsored by Philip Morris have made a significant public impact in the United States and around the world. Distinguished and vital, they speak eloquently for themselves. Nevertheless, the company has spared no effort to enhance and extend their effect.

The primary mediums through which the company has heightened the visibility of its projects are advertising and documentary films. Bold, colorful ads in national magazines and newspapers are designed to attract audiences and draw attention to the exhibitions, performances, and institutions. Documentary films have extended the life and increased the range of many of these events.

Scene from *Life, Liberty and the Pursuit of Happiness...a Celebration*, a film based on the exhibition *The Flowering of American Folk Art: 1776-1876*, presented at the Whitney Museum of American Art (New York, 1974)



FILMS ON THE ARTS

1988

THE ARTS AND PHILIP MORRIS: A 30-YEAR CELEBRATION

A video describing Philip Morris's 30-year involvement with the arts.

Produced and sponsored by Philip Morris Companies Inc.

1986

THE ARTIST AND THE QUILT: REFLECTIONS AND CELEBRATIONS

A video based on the exhibition *The Artist and the Quilt*, which explores quilting as an art form. The film includes interviews with art critic Grace Glueck and artist Faith Ringgold. Produced and directed by Diana Kincaid. (See "Exhibitions.")

Sponsored by Philip Morris Companies Inc.

1984

THE PRECIOUS LEGACY

From the exhibition *The Precious Legacy: Judaic Treasures from the Czechoslovak State Collections*, which honored the cultural and artistic achievements of the Czechoslovakian Jewish community, much of which was decimated by the Holocaust. (See "Exhibitions.")

Awards and honors: 1986, two National News and Documentary EMMY Awards (nominated for a third); 1986, First Prize, National Educational Film Festival; 1985, Silver Hugo, Chicago International Film Festival; 1985, CINE Golden Eagle; 1985, Blue Ribbon, American Film Festival New York; 1984, Gold Medal, International Film and TV Festival of New York; 1985-87, National PBS broadcasts.

Sponsored by Philip Morris Incorporated and distributed by Philip Morris Companies Inc.

1983

PAINTING IN THE SOUTH

Based on the exhibition *Painting in the South: 1564-1980*, the first comprehensive study of Southern painting from the 17th century to the present. Narrated by James Earl Jones, the film includes interviews with artists whose work appeared in the exhibition. Produced by William Ferris and Kent Moorhead, and directed by William Ferris. (See "Exhibitions.")

Sponsored by Philip Morris Incorporated and distributed by Philip Morris Companies Inc.

1983

LIFT UP YOUR HEART

Documents the historic exhibition *The Vatican Collections: The Papacy and Art*. The Vatican is the world's oldest and one of the greatest continuing collectors of art. The film documents the exhibition and describes the collecting practices during various papal reigns. (See "Exhibitions.") Award: 1983, Silver Award, International Film and TV Festival of New York.

Sponsored by Philip Morris Incorporated and produced in association with The Metropolitan Museum of Art, New York, NY. Distributed by Philip Morris Companies Inc.

1982

GRAND CENTRAL

A 28-minute film based on the exhibition *Grand Central Terminal: City Within the City*.

Through documentary material and vintage Hollywood film clips, the grandeur and power of one of America's most impressive architectural structures is described with a narration by James Earl Jones and interviews with New York City cultural and political celebrities. (See "Exhibitions.")

Awards and honors: 1985, Grand Prize ("Best Essay"), Fourth International Festival of Film on Art, Montreal, Canada; 1984, Grand Prize, Boulder, Colorado, International Film Festival.

1984, Nomination, National News and Documentary EMMY Awards; 1983, Grand Prize, International Film and Television Festival of New York; 1983, CINE Golden Eagle; 1983-87, National PBS broadcasts.

Sponsored, produced, and distributed by Philip Morris Companies Inc.

1981

A LIFETIME BURNING: ALEXANDER LIBERMAN

A 30-minute documentary on the Russian-born painter and sculptor. This film explores the artist's personal history, career, and ideas through interviews, studio visits, and an exploration of completed works such as *The Way*.

Sponsored and distributed
by Philip Morris Companies
Inc.

BUFFALO BILL AND THE WILD WEST

Film based on the exhibition organized by the Buffalo Bill Historical Center and The Brooklyn Museum. This lively film narrates the life and times of legendary frontiersman Buffalo Bill Cody and includes Hollywood film clips, memorabilia, and commentary. (See "Exhibitions.")

Awards: Chris Statuette, bronze CINE Award for excellence in film.

Sponsored and distributed by Philip Morris
Companies Inc.

CHAMPIONS OF AMERICAN SPORT

Film based on the exhibition organized by the National Portrait Gallery, Smithsonian Institution. The film, narrated by Red Smith, highlights great moments in American sports and features interviews with eight sports champions, including Johnny Unitas, George Halas, Arthur Ashe, Ted Williams, Dick Button, Bob Mathias, Willie Shoemaker, and Richard Petty. (See "Exhibitions.")

Award: 1981, CINE Golden Eagle Award.



Photograph of William F. "Buffalo Bill" Cody from *Buffalo Bill and the Wild West*, a film based on the exhibition of the same title organized by The Brooklyn Museum, Brooklyn, NY, 1982.

**Cover of the brochure
art films from Philip Morris,
describing the collection of
art films produced by
Philip Morris and donated
to the United States
Information Agency for
use in U.S. embassies
around the world.**

Sponsored by Philip Morris Incorporated,
Miller Brewing Company and distributed by
Philip Morris Companies Inc.

HOPPER'S SILENCE

Film based on the exhibition *Edward
The Art and the Artist*, organized by the
Whitney Museum of American Art.

This film memoir takes a personal look at the life and work of one of America's respected Realist painters and includes footage of interviews with the artist. | by Brian O'Dougherty.

Awards and honors: 1982, CINE Golden Eagle Award; 1981, New York Film Festival.

Sponsored and distributed by Philip I
Companies Inc.

**TEATRO ALLA SCALA, U.S.
BICENTENNIAL TOUR**

Film about the first American tour of world-famous opera company, drawn from 14 performances of four operas at the Kennedy Center for the Performing Arts in Washington, DC, and performances of Verdi's *Requiem* in Philadelphia, PA and New York, NY.

Sponsored by Philip Morris Incorporated

LEOPOLDO TORRE-NILSSO FILM FESTIVAL

Seven works by the late Argentine filmmaker, whose films have been compared to Bergman, Antonioni, and Buñuel. The opening at The John F. Kennedy Center Performing Arts in Washington, DC, and traveled to Chicago, IL and New York. Sponsored by Benson & Hedges.

1980

BEARDEN PLAYS BEARDEN

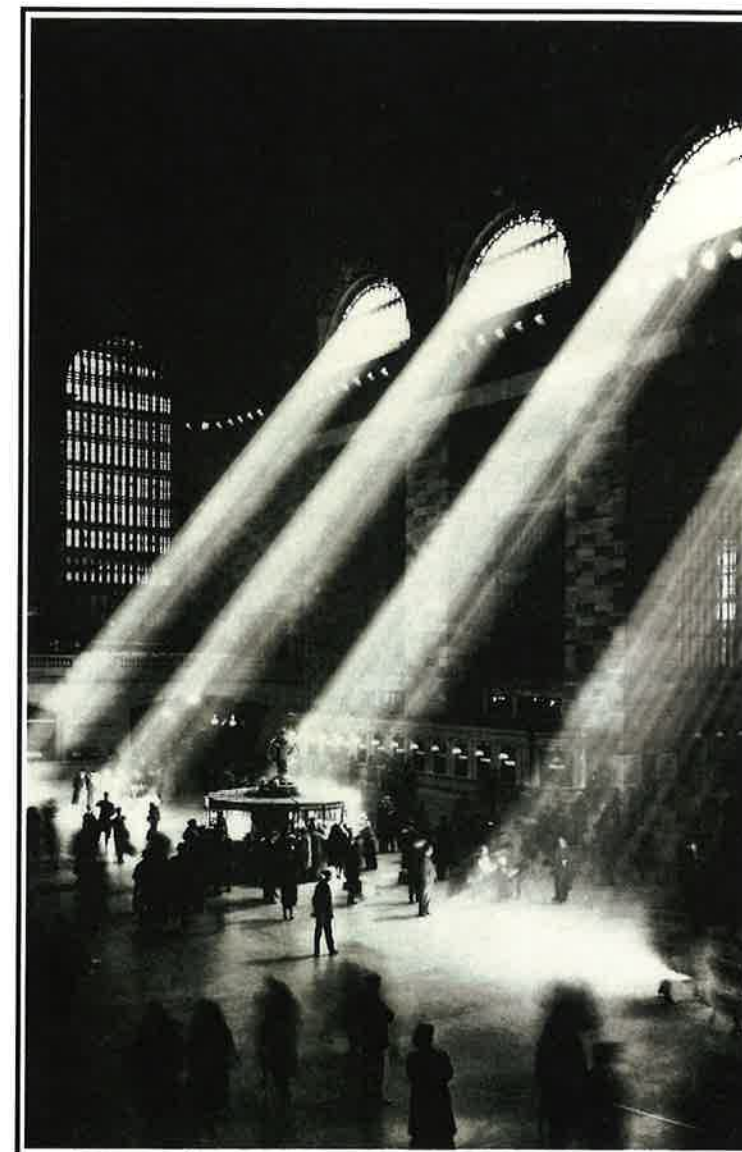
Film based on the exhibition *Romare 1970-1980*, which profiles the New York and his work. (See "Exhibitions.")

Awards and honors: 1985, National News and Documentary EMMY Award (nominee for second EMMY); 1980, CINE Golden Eagle 1981 Bronze Award, Houston International Film Festival; 1981, American Film Festival finalist; National PBS broadcasts.

Sponsored and distributed by Philip
Companies Inc.

EARTH, FIRE AND WATER

Film based on the exhibition *A Century of Ceramics in the United States, 1878-*



Interior view of Grand Central Terminal from the film, *Grand Central*, 1982, made in conjunction with the exhibition, *Grand Central Terminal: City Within the City*.

FILMS ON THE ARTS

and includes interviews with well-known ceramic artists. Organized by the Everson Museum, Syracuse, NY.

Awards and honors: 1981, Silver Hugo Award, Chicago International Film Festival; 1980, CINE Golden Eagle; 1980, International Film and TV Festival of New York.

Sponsored by Philip Morris Incorporated and Miller Brewing Company and distributed by Philip Morris Companies Inc.

1979

NEW ART OF THE AMERICAN WEST

Film based on the *First Western States Biennial Exhibition*, organized by the Western States Arts Foundation. Includes interviews with artists Luis Jimenez, Vance Kirkland, Merrill Mahaffey, Fritz Scholder, Beth Ames Swartz, and John Van Alstine. (See "Exhibitions.")

Sponsored by Philip Morris Incorporated and distributed by Philip Morris Companies Inc.

THE BIG PICTURE IN THE NEW YORK SCHOOL

Film documenting the exhibition *New York: The State of the Art*, including interviews with several of the artists represented in the exhibition: Andy Warhol, Robert Rauschenberg, Nancy Graves, and Roy Lichtenstein.

Directed by Barbara Rose and produced by Philip Morris Incorporated.

Co-sponsored by Philip Morris Incorporated and the New York State Department of Commerce.

1978

DOLLEY AND "THE GREAT LITTLE MADISON"

Film based on the exhibition organized by the American Institute of Architects Foundation. Dramatization of the life and times of President James Madison and his wife, Dolley, who is portrayed by EMMY-Award-winning actress Lois Nettleton. (See "Exhibitions.")

Award: 1978, CINE Golden Eagle Award.

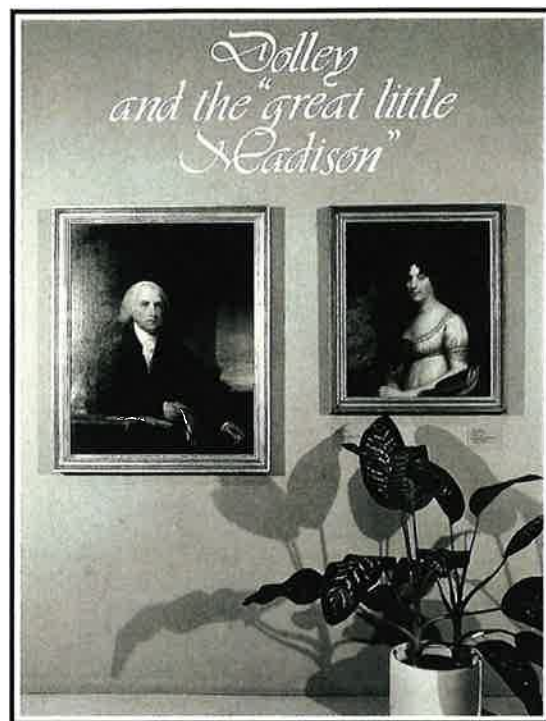
Sponsored by Philip Morris Incorporated and distributed by Philip Morris Companies Inc.

1977

REMEMBER THE LADIES: WOMEN IN AMERICA, 1750-1815

Based on the exhibition organized by the Pilgrim Society, Plymouth, MA, and featuring Celeste Holm. (See "Exhibitions.")

Awards: 1977, Silver Plaque, International Film and TV Festival of New York; 1977, Chris



Portraits of James and Dolley Madison (1804) by Gilbert Stuart, shown in the film *Dolley and "the Great Little Madison,"* a dramatization of the life and times of President Madison, based on the exhibition of the same title, organized by the American Institute of Architects Foundation, 1977.

Bronze Plaque, 25th-Annual Columbus Film Festival.

Sponsored by Philip Morris Incorporated and distributed by Philip Morris Companies Inc.

TWO CENTURIES OF BLACK AMERICAN ART

Film based on the exhibition organized and commissioned by the Los Angeles County Museum of Art, Los Angeles, CA. (See "Exhibitions.")

Sponsored by Philip Morris Incorporated and distributed by Philip Morris Companies Inc.

1976

A 76: THE FIRST PHILIP MORRIS INTERNATIONAL FESTIVAL OF ANIMATION

A series of animated films from Australia, Belgium, Canada, Czechoslovakia, Finland, France, Great Britain, Iran, Italy, the Netherlands, the United States, the U.S.S.R., and Yugoslavia. Presented in Melbourne, Australia.

Organized and sponsored by the Philip Morris Arts Grant, Philip Morris (Australia) Ltd.

CONTRIBUTIONS TO FILM AND VIDEO

FRONTIER AMERICA

Film based on the exhibition organized by the Museum of Fine Arts, Boston, MA, documenting America's pioneer days. (See "Exhibitions.")

Award: 1977, Gold Plaque, International Film and TV Festival of New York.

Sponsored by Philip Morris Incorporated and distributed by Philip Morris Companies Inc.

EL HOMBRE QUE INVENTO UN PUERTO

Film on the life and work of Benito Quinquela Martin, one of Argentina's best-known painters.

Award: from II Army Corps during the Festival Iberoamericano de Publicidad.

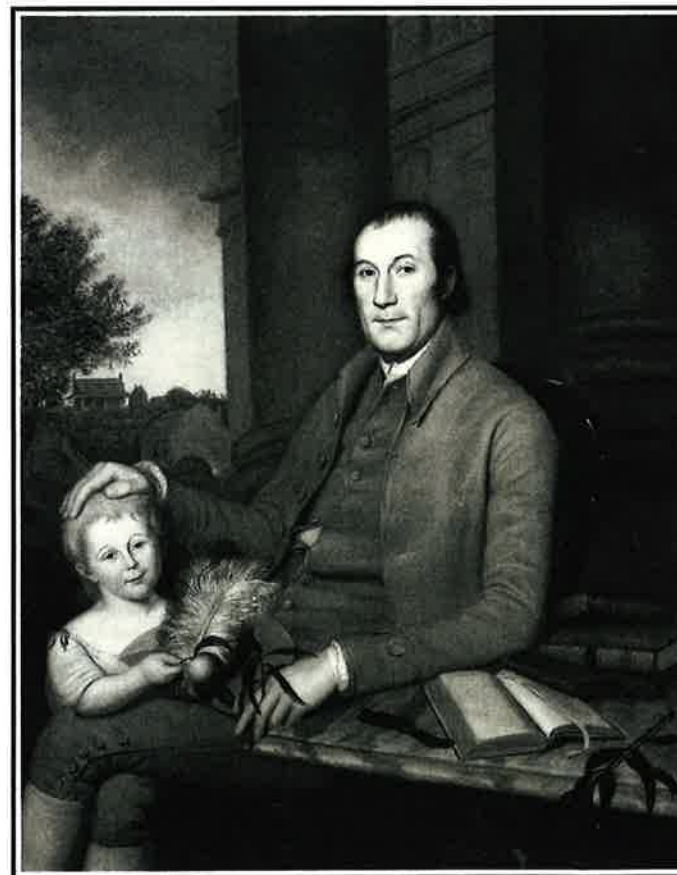
Sponsored by C.A. Tabacalera Nacional, a Philip Morris affiliate in Argentina.

1975

LIFE, LIBERTY AND THE PURSUIT OF HAPPINESS...A CELEBRATION

Film based on the exhibition *The Flowering of American Folk Art, 1776-1876*, held at the Whitney Museum of American Art.

(See "Exhibitions.").



Award: 1976, Gold Camera Award, United States Industrial Film Festival.

Sponsored by Philip Morris Incorporated distributed by Philip Morris Companies Inc.

1971

MILLER MOVIES IN THE PARKS

An innovative program of films in the parks of New York City's five boroughs. Working with the Film Society of Lincoln Center and the New York City Department of Parks and Recreation and Cultural Affairs, Miller Brewing Company presented 21 programs of independently made short films of diverse subject matter, style, and length. Sponsored by Miller Brewing Company.

1970

MOVIES IN THE PARK

Jointly sponsored by Miller Brewing Company with the Film Society of Lincoln Center and New York Urban Coalition.

CONTRIBUTIONS TO FILM AND VIDEO

American Film Institute
Los Angeles, CA: 1983

Avoriaz Horror Movie Festival

Avoriaz, France. Sponsored by La Fondation Philip Morris du Cinema: 1980

Checkerboard Foundation Inc.

New York, NY: 1985-84

Film Society of Lincoln Center Inc.

New York, NY: 1987-86-85-84-83-82-81-80-79-78-77-76-75-74-73-72-71-70-69

La Fondation Philip Morris du Cinéma

Established by Philip Morris, France: 1982-81-80-79-78-77

Martin Luther King Jr. Film Project

New York, NY: 1970

Prix Atlantic, the American Movie Festival

Deauville, France. Sponsored by La Fondation Philip Morris du Cinema: 1980

Young Filmmakers/Video Arts

New York, NY: 1985, 1983, 1981-80

William Smith and His Grandson (1788) by Charles Willson Peale, shown in the film *Painting in the South: 1564-1980* at the Virginia Museum of Fine Arts, Richmond, VA, 1983.

RESEARCHING THE ARTS

Since 1973, Philip Morris has funded five national surveys to determine the importance of the arts to the American people. These surveys have provided overwhelming evidence that the majority of Americans regards the arts as central to their lives and to the social and economic well-being of their communities.

The company also sponsored a landmark report in 1984 by the American Association of Museums that set forth a new role for museums in the 21st century as educators and communicators to a growing arts public.

With the surveys and the report have assisted arts institutions throughout the country to better understand their audiences and to chart their policies for the future.



RESEARCH

1987

LOUIS HARRIS SURVEY, AMERICANS AND THE ARTS

Fifth in a series of nationwide public opinion surveys on the interests and degree of participation of Americans in the arts. Topics covered include work and leisure activities, arts attendance, attitudes about participation in the arts, financial support of the arts, and the role of television, cable, and VCRs.

Funded by Philip Morris Companies Inc.

1984

LOUIS HARRIS SURVEY, AMERICANS AND THE ARTS

Fourth in a series of surveys that focus on how Americans view the arts and arts funding.

Funded by Philip Morris Companies Inc.

MUSEUMS FOR A NEW CENTURY

Report on the future of America's museums based on the findings of the American Association of Museums.

Published by the American Association of Museums.

Funded by Philip Morris Incorporated.

1980

LOUIS HARRIS SURVEY, AMERICANS AND THE ARTS

Third in a series of surveys on the arts that illustrate the importance of the arts in America to the American people.

Funded by Philip Morris Incorporated. (This funding contributed to Philip Morris receiving the 1981 Business in the Arts Award from Forbes/Business Committee on the Arts.)

1975

LOUIS HARRIS SURVEY, AMERICANS AND THE ARTS

Second in a series of surveys investigating the importance of the arts in America to the American people.

Funded by Philip Morris Incorporated.

1973

LOUIS HARRIS SURVEY, AMERICANS AND THE ARTS

First in a series of surveys to determine the interests of the American public toward funding of the arts.

Funded by Philip Morris Incorporated.

ARTS AWARDS TO PHILIP MORRIS

Philip Morris is proud of its efforts on behalf of the arts and is pleased by their public acknowledgement. In recognition of the quality, originality, and diversity of its arts-support program, Philip Morris has received more than 60 awards from arts and business organizations. These honors have set a challenging standard for the company's continuing commitment to the support of art and the enrichment of culture worldwide.



Engraving of Phillis Wheatley, from the exhibition *Remember the Ladies: Women in America, 1750-1815*, recipient of the 1977 Arts and Business Council Encore Arts Award.

1986

Forbes/BCA Business in the Arts Award, Distinguished Achievement Awards Winner: Presented in recognition of an outstanding arts-support program, and in recognition of sponsorship of the following events: The Joffrey Ballet's 1986 National Tour; Alvin Ailey American Dance Theater; The Dance Theatre of Harlem; Music from Marlboro; Music at the Crossroads: An American Sampler; 1985 Governor's Arts Awards; *The Statue of Liberty Centennial/Beyond the Golden Door: Settlement Houses in New York*; *The Hidden Heritage: Afro-American Art, 1800-1950*; *Southern Folk Art*; *Texas: Art on the Road*; *The Artist and the Quilt*; the Whitney Museum of American Art at Philip Morris, and the Virginia Museum of Fine Art's West Wing opening.

Two EMMY Awards, National Association of Television Arts and Sciences: Presented for *The Precious Legacy*.

First Place, National Educational Film Festival, in the category "World History."

1985

Blue Ribbon, American Film Festival: Presented for *The Precious Legacy*.

Silver Hugo, Chicago International Film Festival: Presented for *The Precious Legacy*.

CINE Golden Eagle: Presented for *The Precious Legacy*.

The City Club of New York's Albert S. Bard Award for Excellence in Architecture and Urban Design: Presented in recognition of the architectural design and use of the Whitney Museum of American Art at Philip Morris, in the category "Public Space and Amenity Within Corporate Structures."

Forbes/BCA Business in the Arts Award, Distinguished Achievement Awards Winner: Presented in recognition of an outstanding arts-support program, and sponsorship of the following events: "Primitivism" in *20th-Century Art: Affinity of the Tribal and the Modern*; Horst P. Horst; *New York: Art on the Road*; *Twelve Months of Tobacco*; The Joffrey Ballet's 1984 national tour; Music at the Crossroads; Governor's Arts Awards; *Museums for a New Century* report; "Americans and the Arts/1984 Louis Harris Survey," and the film on the exhibition *The Precious Legacy: Judaic Treasures from the Czechoslovak State Collections*.

Forbes/BCA Business in the Arts Award: Presented to Mission Viejo Realty Group for outstanding artistic contributions in California and Colorado and for ongoing support to community arts organizations and activities.

Governor's Business Award in the Arts and Humanities: Presented in recognition of Miller Brewing Company's outstanding support of the arts in North Carolina. Particular

reference was made to Miller's sponsorship of the Rockingham County Heritage Festival and the Greensboro Symphony In-School Program conducted in Rockingham County. Rockingham County Arts Council nominated Miller for this award.

Grand Award, International Festival of Art on Film, Montreal: Presented for *Grand Central*.

EMMY Award, National Association of Television Arts and Sciences: Presented for *Bearden Plays Bearden*.

Orange County Business in the Arts Award: Presented to Mission Viejo Company for outstanding artistic support.

The State of Wisconsin Governor's Award in Support of the Arts: Presented to Miller Brewing Company and William Howell, President and CEO, on behalf of the people of the State of Wisconsin for exemplary support of the arts and the

company's "perceptive recognition of their vital importance to the quality of life of [Wisconsin] citizenry" and for "leadership in assembling and exhibiting the state's largest corporate art collection with Wisconsin-related themes."

1984

Grand Prize, Bordeaux International Architectural Film Festival: Presented for *Grand Central*.

Forbes/BCA Business in the Arts Award Distinguished Achievement Award Winner:

Presented in recognition of an outstanding arts-support program, and in recognition of sponsorship of the following events: Alvin Ailey American Dance Theater's 25th-Anniversary Tour; *The Artist and the Quilt*; *Painting in the South*; *The Precious Legacy: Judaic Treasures from the Czechoslovak State Collections*; *Second Western States Exhibition*; *The Vatican Collections: The Papacy and Art*; and the Whitney Museum of American Art at Philip Morris. In all, the company initiated or continued ongoing support to more than 60 cultural centers and art associations, 26 dance companies, 30 historical societies, 75 museums, 68 opera and music groups, and over 55 television, radio, and theatrical operations.

Forbes/BCA Business in the Arts Award: Presented to Mission Viejo Company for outstanding artistic contributions to the California community, such as various land and artifactual donations to the Orange County Natural History Museum and Orange County Performing Arts Center. Mission Viejo has also provided ongoing support to a variety of arts organizations and activities.

Gold Award, International Film and Television Festival of New York: Presented for *The Precious Legacy*.

"Philip Morris Companies' support of the arts continues to set the pace among so many American corporations."

— Milton Rhodes, President,
American Council for the Arts,
Horizon magazine,
May 1988

Orange County Business in the Arts Award: Presented to Mission Viejo Realty Group Inc. for outstanding artistic support.

1983

ACA Corporate Award: The American Council for the Arts awarded Philip Morris its Corporate Award "for outstanding leadership in support of the arts."

Arts and Business Council Encore Arts Award: Presented in recognition of Philip Morris's 25-year program of wide-ranging support of the arts, with a special mention of the opening of a branch of the Whitney Museum of American Art in the Philip Morris World Headquarters building, "establishing a major art museum in midtown Manhattan and adding an important cultural resource to this busy commercial area;" and the sponsorship of the 25th anniversary of the Alvin Ailey American Dance Theater.

Capital Award for Art Sponsors: Presented to Philip Morris GmbH, Munich, in recognition of its extraordinary professional and systematic level of sponsorship, with impressive results.

CINE Golden Eagle Award: Presented in recognition of excellence in filmmaking for *Grand Central*, based on the exhibition *Grand Central Terminal: City Within the City*, organized by The Municipal Art Society of New York.

CINE Golden Eagle Award: Presented in recognition of excellence in filmmaking for *Progress, Not Promises*, a film depicting village life in rural northeastern Thailand.

First Annual Architectural League Award: Presented to Philip Morris Chairman George Weissman for 25 years of support of the arts and architecture.

Grand Prize, International Film and Television Festival of New York: Presented in recognition of excellence in filmmaking for *Grand Central*, based on the exhibition *Grand Central Terminal: City Within the City*, organized by The Municipal Art Society of New York.

Silver Award, International Film and Television Festival of New York: Presented in recognition of excellence in filmmaking for *Lift Up Your Heart*, based on the exhibition *The Vatican Collections: The Papacy and Art*, organized by The Metropolitan Museum of Art.

Bronze Award, International Film and Television Festival of New York: Presented in recognition of excellence in filmmaking for *Tato and The Seven-Up Mystery*, an animated children's short for bottlers' use primarily in Latin America.

Louisville Chamber of Commerce Annual Community Service Award: Presented to Philip Morris U.S.A. for its annual Philip Morris Festival of Stars Country Music Show. The show has been in existence for 28 years.

Mayor's Award for the Arts: Presented to The Seven-Up Company, stating that its "staunch support of many of our area's [St. Louis] cultural institutions is a shining example of what can be achieved when the corporate community supports such worthwhile community endeavors."

Orange County Business in the Arts Award: Presented to Mission Viejo Realty Group Inc. for outstanding artistic support.

Presidential Award-Private Sector Initiative Commendation: The President's Committee on the Arts and Humanities honored Philip Morris Incorporated with an award of honor "for its civic leadership in providing longstanding and continuing support of artistic excellence and for bringing art of the highest quality to citizens across the nation." President Reagan presented Philip Morris Incorporated with this award "in recognition of exemplary community service in the finest American tradition."

Expressionism

A GERMAN INTUITION 1905-1920



Poster for *Expressionism: A German Intuition, 1905-20*. The exhibition helped Philip Morris to receive the 1981 Forbes/BCA Business in the Arts Award.



Performance of Arnold Schonberg's *Pierrot Lunaire*, presented at the Solomon R. Guggenheim Museum in conjunction with *Expressionism: A German Intuition, 1905-1920*, recipient of the 1982 Forbes/BCA Business in the Arts Award.

1982

Capital Award for Art Sponsors, Germany: Presented in recognition of Philip Morris GmbH, Munich's competition "Dimension," held every two years for young artists. Continued support for art since 1970 was also noted.

CINE Golden Eagle Award: Presented in recognition of highest cinematographic achievement for *Hopper's Silence*, based on the exhibition *Edward Hopper: The Art and the Artist*, organized by the Whitney Museum of American Art.

Forbes/BCA Business in the Arts Award: Presented in recognition of Philip Morris's sponsorship of three major programs in 1981: Alvin Ailey American Dance Theater's New York City Gala; Brooklyn Academy of Music's production of Philip Glass's opera *Satyagraha*; and The Joffrey Ballet's 1981-82 national tour. Exhibitions noted were *Champions of American Sport*, *Collaboration: Artists and Architects*, and *Buffalo Bill and the Wild West*. The company's funding for a three-day festival of Hispanic arts in New York City was cited as well.

Forbes/BCA Business in the Arts Award: Presented in recognition of The Seven-Up Company's corporate contributions to the Repertory Theatre of St. Louis (1981's largest corporate contribution); St. Louis Arts and Humanities Commission; "St. Louis Editions," a national marketing program; and Laumeier International Sculpture Park's project by Alexander Liberman.

Hemis Film Festival First Prize: Presented to *Buffalo Bill and the Wild West* for excellence in film; film based on the exhibition of the same name organized by The Brooklyn Museum and Buffalo Bill Historical Center.

IFPA Bronze Cindy Award: Presented to the film *Buffalo Bill and the Wild West* for excellence.

Ohio Film Festival "Chris Statuette": First prize presented to *Buffalo Bill and the Wild West* for excellence in film.

1981

American Film Festival Finalist: Representative film for this prestigious "invitation only" competition was *Bearden Plays Bearden* from the exhibition *Romare Bearden: 1970-1980*, organized by the Mint Museum of Art in Charlotte, NC.

Chicago International Film Festival Silver Hugo Award: Presented in recognition of cinematographic achievement for the film *Earth, Fire and Water*, based on the exhibition *A Century of Ceramics in the United States 1978*, organized by the Everson Museum Syracuse, NY.

CINE Golden Eagle Award: Presented in recognition of highest cinematographic achievement for *Champions of America*, based on the exhibition of the same name organized by the National Portrait Gallery Smithsonian Institution, Washington, DC.

Forbes/BCA Business in the Arts Award: Presented in recognition of two major exhibitions, *Expressionism: A German Intuition, 1905-1920*, organized by the Solomon R. Guggenheim Museum, and *Edward Hopper: The Art and the Artist*, organized by the Whitney Museum of American Art. Not too, was the film made in conjunction with the Hopper exhibition, *Hopper's Silence*, four performances of *Pierrot Lunaire* by the Orchestra of Our Time, presented at the Guggenheim Museum in conjunction with the Expressionism exhibition.

Forbes/BCA Business in the Arts Award: Presented in recognition of four major exhibitions, two films, and support of performing and visual arts organizations, particularly the largest corporate grant given to fund a dance tour, which was the 25th-Anniversary Tour of The Joffrey Ballet.

Houston International Film Festival First Prize Award: Presented in recognition of highest cinematographic achievement for *Bea Plays Bearden*, based on the retrospective exhibition *Romare Bearden: 1970-1980* organized by the Mint Museum of Art Charlotte, NC.

Sydney Film Festival and Melbourne International Film Festival: *Earth, Fire and Water* was invited to the representative film entered in these competitions.

United States Industrial Film Festival Award for Creative Excellence: Presented in recognition of excellence for the film *Ambassador of Quality* an account of Philip Morris Incorporated's international tobacco business.

1980

Arts and Business Council Encore Arts Award: Presented in recognition of Philip Morris

sponsorship of *A Century of Ceramics in the United States, 1878-1978*; *New York Art: On the Road*; *The Livable City: Love It or Lose It*; and *Edward Hopper: The Art and the Artist*; as well as a special city and art advertising series, and special employee programs.

CINE Golden Eagle Award: Presented in recognition of highest cinematographic achievement for *New Art of the American West*, based on the exhibition *First Western States Biennial Exhibition*, organized by the Western States Art Foundation.

CINE Golden Eagle Award: Presented in recognition of highest cinematographic achievement for *Earth, Fire and Water*, based on the exhibition *A Century of Ceramics in the United States, 1878-1978*, organized by the Everson Museum of Art.

Forbes/BCA Business in the Arts Award: Presented in recognition of Philip Morris's sponsorship of six major exhibitions in 1979. Three outstanding examples: *Michelangelo and His World: With Drawings from The British Museum*; *A Century of Ceramics in the United States, 1878-1978*; and the *First Western States Biennial Exhibition*. Continued support for art acquisition and revolving loans to the Whitney Museum of American Art, nine art associations, eleven cultural centers, three dance companies, six historical societies, sixteen museums, seven symphonies, and eleven theaters were noted. Two films, based on the ceramics exhibition and the Western States Biennial, were made available to cable television free of charge.

International Film and Television Festival of New York: Presented in recognition of cinematographic achievement for the film *Earth, Fire and Water*, based on the exhibition *A Century of Ceramics in the United States, 1878-1978*, organized by the Everson Museum of Art.

Skowhegan Gertrude Vanderbilt Whitney Award: Presented in recognition of the corporation's ongoing commitment to the support of the arts.

Touche Ross and Company New Perspectives Award: Presented in recognition of the corporation's outstanding contributions to the arts and for "creating a bridge between cultural institutions."

First Place, United States Industrial Film Festival Golden Camera Award: Presented in recognition of cinematographic excellence for



Poster for Edward Hopper: *The Art and the Artist*. The film was the recipient of the 1982 CINE Golden Eagle Award, presented in recognition of highest cinematographic achievement for the film *Hopper's Silence*.

the film *New Art of the American West*, based on the exhibition *First Western States Biennial Exhibition*, organized by the Western States Art Foundation.

1979

CINE Golden Eagle Award: Presented in recognition of highest cinematographic achievement for *Dolley and "the Great Little Madison,"* based on the exhibition of the same name, organized by the American Institute of Architects Foundation.

Fifth Annual Antiques Monthly Award: Presented in recognition of the corporation's "distinguished contribution to art and antiquities."

Forbes/BCA Business in the Arts Award: Presented in recognition of the corporation's sponsorship of four major touring exhibitions in America and two abroad, and support of performing and visual arts associations and organizations.

1978

Forbes/BCA Business in the Arts Award: Presented in recognition of *Jasper Johns, A Retrospective Exhibition*, organized by the Whitney Museum of American Art; a continuation of the tour of the exhibition *Two Centuries of Black American Art*, and for widespread support of performing and visual arts associations and organizations.

1977

Arts and Business Council Encore Arts Award: Presented in recognition of overall contribution to the arts, citing Teatro Alla

Scala: U.S. Bicentennial Tour; *Remember the Ladies: Women in America, 1750-1815*, organized by the Pilgrim Society; Philip Morris Summersounds, free outdoor performances by

various dance, theater, and music groups at The Brooklyn Museum during the showing of *Two Centuries of Black American Art*, which, along with the "It Takes Art to Make a Company Great" national ad campaign by Intermedia, was also cited.

Forbes/BCA Business in the Arts Award: Presented in recognition of *Two Centuries of Black American Art*, organized by the Los

Angeles County Museum of Art.

Silver Plaque, International Film and Television Festival of New York: Presented in recognition of cinematographic achievement for the film *Remember the Ladies: Women in America, 1750-1815*, based on the exhibition organized by the Pilgrim Society.

Chris Bronze Plaque, 25th-Annual Columbus Film Festival: Presented in recognition of the film *Remember the Ladies: Women in America, 1750-1815*, based on the exhibition organized by the Pilgrim Society.

1976

Forbes/BCA Business in the Arts Award: Presented in recognition of major support to The John F. Kennedy Center for the Performing Arts for the first American appearance of La Scala Opera Company; co-sponsorship of *Remember the Ladies: Women in America 1750-1815*; and a series of art advertisements designed to encourage other corporations to support the arts.

United States Industrial Film Festival Gold Camera Award: Presented in recognition of cinematographic excellence for the film *Life, Liberty and the Pursuit of Happiness...A Celebration*, based on the exhibition *The Flowering of American Folk Art, 1776-1876*, organized by the Whitney Museum of American Art.



Installation views from *Dolley and "the Great Little Madison."* The film was the recipient of the 1979 CINE Golden Eagle Award, presented in recognition of highest cinematographic achievement.

1974

Esquire/BCA Business in the Arts Award Presented in recognition of the exhibition *Frontier America: The Far West*, organized the Museum of Fine Arts in Boston.

1973

Arts and Business Council Encore Arts Award Presented in recognition of the exhibition *Masterworks from the Museum of the American Indian*, organized by The Metropolitan Museum of Art, and overall contributions to the art

1972

New York Board of Trade Award: Presented in recognition of the exhibition *Two Hundred Years of North American Indian Art*, organized by the Whitney Museum of American Art

1971

Arts and Business Council Encore Arts Award: Presented in recognition of the exhibition *Two Hundred Years of North American Indian Art*, organized by the Whitney Museum of American Art, and overall contributions to the arts.

Esquire/BCA Business in the Arts Award Presented in recognition of the exhibition *Two Hundred Years of North American Indian Art*, organized by the Whitney Museum of American Art.

1970

Arts and Business Council Encore Arts Award: Presented in recognition of the company's sponsorship of *Contemporary Black Artists*, organized by the Milwaukee Center, and its 12-city tour.

Esquire/BCA Business in the Arts Award Presented in recognition of the company's sponsorship of *Contemporary Black Artists* exhibition, organized by the Milwaukee Center, and its 12-city tour.

1965

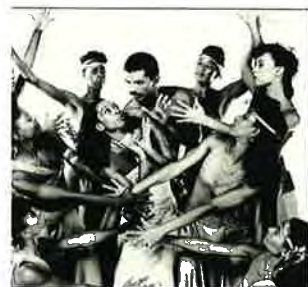
Esquire/BCA Business in the Arts Award Presented in recognition of *Pop and Op*, exhibition of graphics, including 33 works commissioned and purchased by Philip Morris, which was organized by the American Federation of the Arts.

INDEX

A

Aaron Davis Hall, 55
ABC's of Preservation of Works of Art Made of Paper and the Story of Paper, The, 87
 Abrams, Harry N., 87
 ACA Corporate Award, 98
 Acting Company, The, 61
 Actors Equity Foundation, 60
 Adams, John, 64
 Adelaide Festival, 41
 Adhibit Committee, Inc., The, 37
 Advanced Dance Development Center, 52
Age of Sultan Suleyman the Magnificent, The, 29, 30
Aida, 67
 Alvin Ailey American Dance Theater, 50, 52, 98, 99
Air, 28, 48
 Akademie der Künste, 42, 71
 Akron Art Institute, 40, 71
 Albany Arts Council, 81
 Albany Institute of History and Art, 71
 Albany Museum of Art, 31, 71
 Albright-Knox Gallery, 40, 71
 Albuquerque Museum, 38, 71
 Alchemedians, The, 69
 Richard Allen Center for Culture and Art, 84
 Allentown Art Museum, 71
 Alleyn, Edmund, 26
 Alliance of New York State Art Councils, Inc., The, 81
 Alliance of Resident Theatres, 61
 Alternative Center for International Arts, 71
Ambassador of Quality II, 99
 Ambassadors of Opera, 67
 American Academy in Rome, 85
 American Association of Museums, The, 71, 81, 87, 94, 95
 American Ballet Theatre, 50, 53, 54
 American Conference of Cantors, 62
 American Council for the Arts, 81
 American Council for the Arts Corporate Award, 98
 American Council of Learned Societies, 81
 American Craft Museum, 71
 American Dance Festival, 53

American Federation of the Arts, 45, 49, 71, 81, 101
 American Film Festival, 89, 91, 99
 American Film Institute, 93
 American Friends of Cambridge University, 71
 American Frontier Culture Foundation, 81
 American Institute of Architects Foundation, 42, 45, 81, 92, 100
 American-Irish Historical Society, 85
 American Museum of Natural History, 40, 71
 American Music Theater Festival, 61
American Painting, 1930-1980, 40
 American Quadricentennial Corporation, 81
 American Repertory Theatre, 50, 60
 American Theatre of Actors, 61
 Amon Carter Museum, 71
 Anderson, Laurie, 59
 Andre, Carl, 49
Angels of Swedenborg, The, 68
 Annual Art Competition (Dominican Republic), 68
Antigone, 62
 Antonioni, Michelangelo, 91
Aragua State Folklore Music, 62
 Architectural League of New York, 81
 Arkansas Cultural Enterprises, 81
 Armitage Ballet, The, 54, 68
 Arp, Jean, 25
Art and Georgia, 25
 Art at Philip Morris, 87
El Arte de Surrealismo, 48
Art Exhibitions of Virginia Artists, 23
Art for the Masses, 1911-1917: A Radical Magazine and Its Graphics, 21
Art from Baker Lake—The People Within, 46
 Art Gallery of Ontario, 46, 49, 71
Art in Business: The Philip Morris Story (Hunter), 87
 Art Institute of Chicago, The, 30, 38, 41, 71
Artist and the Quilt: Reflections and Celebrations, The (film), 89
Artist and the Quilt, The, 20, 37, 89, 97
Artists '75, 46
Artists '79, 43
 Artists Space/Committee for the Visual Arts, 71
 Art Lobby, State Capitol (Frankfort, KY), 33



Art Museum Association of America, 32, 71, 81
 Art Museum of South Texas, 34, 71
Art of Music: American Paintings and Musical Instruments, 1770-1910, The, 21
 Artreach, 81
 Arts and Business Council, 81
 Arts and Business Council Encore Arts Award, 98, 99, 100, 101
 Arts and Education Council of Greater St. Louis, 81, 85
 Arts and Humanities Commission/Arts and Fountains Foundation of St. Louis, 82, 86
Arts and Philip Morris: A 30-Year Celebration, The, 89
 Arts and Science Council of Charlotte/Mecklenburg, 82
 Arts Council of Fort Worth and Tarrant County, 82
 Arts Council of Richmond, The, 82
Arts for Youth, 53
 Arts International, 82
Art Walls, 26
 Ashe, Arthur, 90
 Asian Cultural Council, 82
 Asia Society, The, 72
 Aspen Music School, 85
 Association for Business Sponsorship of the Arts, 82
 Australian Museum, 48, 72
Australian Photographers: The Philip Morris Collection, 41
 Avery Fisher Hall, 64
Avoraz Horror Movie Festival, 93

B

Bach, J. S., 64
 Balanchine, George, 50, 58
 Ball, Lucille, 35
 Ballet Hispanico of New York, 50, 53, 54, 68
 Ballet Pacifica, 50, 53
 Ballet Philippines, 53
 Baltimore Museum of Art, The, 32, 43, 72
 Albert S. Bard Award, 97
 John Barker Classical Ballet Dance, 58
 Bartholdi, Frederic-Auguste, 20
 Bass Museum of Art, 38, 72
Baüme, 41
 Bausch, Pina, 51
Romare Bearden: 1970-1980, 29, 43, 91, 99
Bearden Plays Bearden, 91, 97, 99
 Bellerive, Marcel, 26
 Bellevue Art Museum, 32, 72
 Benson & Hedges Magazine Writing Award, The, 87
 Benson & Hedges Orchestra Scholarship Fund, 62
 Beny, Roloff, 49
 Bergman, Ingmar, 91
 Bergstrom-Mahler Museum, 72
Berlinart: 1961-1987, 29, 31
 Bethune Museum-Archives, 72
 Beuys, Joseph, 49
Big Picture in the New York School, The, 92
 Bilingual Foundation of the Arts, 82
Billboard Art Display, 26
 Birmingham Museum of Art, 31, 35, 37, 72
Birth of the Poet, The, 69
 Mary & Leigh Block Gallery, 31, 40, 76
Bluegrass Music Festival of the U.S., 50, 62
 B'nai B'rith Klutznick Museum, 38
 Boggio, Emilio, 87
 Bollinger, Bill, 49
Boomerang, 27
Bordeaux International Architectural Film Festival, 89, 97
 Borough Hall Restoration Foundation, 82
 Bowdoin College Museum of Art, 31, 72
 Bowers Museum, 72
Box Transformed, The, 21
 Braille Circulating Library, 86
 Branches of the Arts, 82
 Brancusi, Constantin, 36
 Bravo Arts Association, 82
 Bravo Arts Education, 85
 Brazilian Cultural Foundation, 82
 Marcel Breuer and Associates, 18, 23
Breve Historia del Grabado en Metal, 47
 British Museum, The, 45
 Bronx Council of the Arts, 82
 Bronx Museum of the Arts, The, 30, 32, 72
 Bronze Medallion, 22
Bronze Statue of Liberty Enlightening the World, 20
 Brook, Peter, 51
 Brooklyn Academy of Music (BAM), 51, 55, 59, 67, 68, 99
 Brooklyn Arts and Culture Association, 69, 72
 Brooklyn Botanic Gardens, 69
 Brooklyn Center for the Performing Arts, 55
 Brooklyn Historical Society, The, 72, 85
 Brooklyn Museum, The, 34, 40, 43, 46, 69, 72, 90, 99, 101
 Brooklyn Philharmonia Chorus, 62
 Brooklyn Philharmonic Symphony Orchestra, The, 64
 Brooklyn Public Library, 69
 Trisha Brown Company, 55
 Trisha Brown Dance Company/Set and Re-Set, 59
 Buffalo Arts and Music Ltd., 56
Buffalo Bill and the Wild West, 28, 40, 90, 99
Buffalo Bill and the Wild West (film), 90, 99
 Buffalo Bill Historical Center, 40, 85, 90, 99
 Dr. Ralph J. Bunche Memorial Arts Project, 82



Bunshaft, Gordon, 22
 Buñuel, Luis, 91
 Business Committee for the Arts Inc., 82, 87
 Button, Dick, 90

C

Cabarrus County Arts Council, 82
Calder: Selections from the Permanent Collection, 21
 California Afro-American Art Museum, 32, 72
California: Art on the Road, 39
 California Arts Council, 39
Callas, 69
 Cal Performances, 58
 Canadian Guild of Crafts, 48
Cantica Hebraica, 62
 Capistrano Valley Symphony, 62
 Capital Award for Art Sponsors, 98, 99
 Caramoor Center for Music and the Arts, 56
 Cardinal, Marcelin, 26
 Caribbean Cultural Center, 72, 84
 Carlson, Carolyn, 69
Carmen, 67
 Carnegie Hall, 64
 Carnegie Institute, 40, 72
 Carpenter Center for the Performing Arts, 56
Lewis Carroll and Alice, 1832-1982, 39
 Casa de Teatro, 87
 Center for African Art, The, 31, 72
 Center for Arts and Culture of Bedford Stuyvesant, The, 84
 Center for the Arts (Vero Beach, Fla.), 30, 72
 Center for U.S. China Arts Exchange, 34
 Center for Visual Arts Gallery, 44, 72
 Central Park Conservancy, 58
 Central Virginia Educational TV, WCVE-Channel, 85
 Centre Cultural Neuchatelois, 60
 Centro de la Cultura de Santiago, 43, 72
Century of Ceramics in the United States, 1878-1978, A, 43, 91, 99, 100
 Chamber Ballet U.S.A., 54
 Chamber Music Society of Lincoln Center, 62
Champions of American Sport, 28, 40, 90, 99
Champions of American Sport (film), 90
Changing Likeness: 20th-Century Portrait Drawings—Permanent Collection, The, 21
 Charlip, Remy, 69
 Chateau de Grandson, 85
 Checkerboard Foundation, Inc., 93
 Chermayeff, Ivan, 23
 Chermayeff & Geismar Associates, Inc., 24

Chesterfield County Historical Society, 85
 Chicago Historical Society, 40, 42, 46, 85
 Chicago International Film Festival, 89, 92, 97, 99
 Chicago Public Library Cultural Center, 33, 73
 Chicago State University, 32
 Children's Art Carnival, The, 82
 Lucinda Childs Dance Company, 55
 China Institute, 34
Choosing: An Exhibition of Changing Perspectives in Modern Art and Art Criticism by Black Americans, 1925-1985, 32
 Choreographia Nova International Prize Competition, 52
 Chris Bronze Plaque, 92, 101
 Chris Statuette, 90, 99
Christmas Carol, A, 59
 Chrysler Museum, 36
 Cigarette Manufacturing Center, 23
 CINE Golden Eagle, 89, 90, 91, 92, 97, 98, 99, 100
 Circle in the Square, 61
 Circle Repertory Theater, 61
 City Center Theater, 56
 City Club of New York, 97
 City Contemporary Dance Co., 53
 City Grand Opera Society, 67
 City Liveability Awards, The, 86
 City Stage, 62
CIVIL Wars: The Rome Section, The, 69
 Michael Clark & Company, 68
 Martha Clarke/Richard Peaslee and Company, 60
 Classic Stage Company, 61
 Cleveland Museum of Art, 45, 73
 Clocktower Gallery, The, 33, 75
 Harold Clurman Theatre, The, 61
 CoDanceCo., 54
 Cody, Buffalo Bill, 40, 90
 Colden Center for Performing Arts, 56
Collaboration: Artists & Architects, 28, 40, 99
Collection of Paintings, Drawings, and Prints, Miller Brewing Company Headquarters, 24
Collections, New Manufacturing Center, 23
 College of William and Mary, 75
 Colonial Williamsburg Foundation, The, 82, 85
 Colorado Springs Fine Arts Center, 34, 73
 Colquitt County Arts Council, 82
 Columbus Museum of Art, 73
 Compagnie Maguy Marin, 68
 Concordia University, 62
 Confederate Memorial Literary Society-Museum of the Confederacy, 73
 Contemporary Arts Museum, 40, 73
Contemporary Black Artists, 25, 48, 101
Contemporary Cutouts, 21
Contemporary North Carolina Arts and Crafts, 23



Conway, Gordon, 42
 Cooper-Hewitt Museum, 44, 73
 Corcoran Gallery of Art, The, 30, 38, 40, 46, 73
 Corporation of Yaddo, The, 82
 Council for the Arts of Westchester, 82
 Country Western Entertainment, 68
 Cowboy Artists of America Museum Foundation, 73
Craft Today: Poetry of the Physical, 28, 32
 Creative Arts Rehabilitation Center, Inc., 84
 Creative Time, 58, 59, 69, 82
 Crocker Art Museum, 31, 73
 Cuetara, Arturo, 48
 Cullman, Joseph F., 3rd, 20
 Cultural Center of the Philippines, 53
 Cultural Council Foundation, 82
 Merce Cunningham Dance Company, 55
 Cunningham, Imogen, 21

D

Dallas Historical Society, 39, 42
 Dallas Museum of Art, 36, 40, 46, 73
 Dance Notation Bureau, 54
Dance Project, 50, 54
 Dance Theater Workshop, 56
 Dance Theatre of Harlem, 50, 54, 57, 97
 Dance/USA, 54, 87
Dance/USA Directory of Member Dance Companies, 87
Dancing for Life, 57
 Dancing in the Streets, 56
 Danspace, 56
Stuart Davis: An American in Paris, 21
 Day, Mary, 59
 D.C. Wheel Productions, The Dance Place, 56
 Laura Dean Dancers and Musicians, 51, 54, 69
 de Chirico, Giorgi, 41
 De Cordova and Dana Museum and Park, 44, 73
 de Crignis, Herhard, 47
 De Keersmaecker, Anna Teresa, 68
Willem de Kooning: Painting and Sculpture, 38
Del Pensar Venezolano (Graneill), 87
Democracy in America, 69
 Denver Art Museum, The, 32, 36, 44, 47, 73
 Denver Center for the Performing Arts, The, 57
 Denver Symphony Orchestra, 51, 62
Desert Music, The, 69
 De Staebler, Stephen, 30
 Detroit Institute of Arts, The, 36, 38, 73

M. H. de Young Memorial Museum, 38, 47, 76
Dimension Competition, 99
Dimension '77—Images of Our Time, 45
Dimension '79—Plastic Works of Our Time, 44
Dimension '81, 41
Dimension '83, 37
 Dine, Jim, 44
 Dolley and the "Great Little Madison," 28, 45, 92, 100
Dolley and the "Great Little Madison" (film), 92, 100
 Domingo, Placido, 67
 Douglas, Aaron, 31
 Drawing Center, The, 73, 82
Drei Griechendramen, Die, 62
 Dubuffet, Jean, 29, 42
 Katherine Dunham Museum, 75
 Dupuy, Jean, 48
 Durate, Angel, 26
 Dusable Museum of African American History, 73
 DV8 Physical Theatre, 68

E

Earth, Fire and Water, 91, 99, 100
 Eastern Cabarrus Historical Society, 85
 Edelson, Marybeth, 30
 Eden Brewery, 24, 25
 Educational Broadcasting Corporation, WNET-Channel 13, 85
Edward H. Potthast: American Painter of Summer and Surf, 31
 Eiko & Koma, 51, 68
Einstein on the Beach, 51, 69
 Elder Craftsmen, The, 85
Elements: Five Installations, 21
11 Pop Artists—The New Image, 25, 49
E.L.J. Art Collection, 46
 Elliott Sharp and Carbon/The Peter Zummo Orchestras, 68
 El Paso Museum of Art, 30, 73
Emergence and Progression: Six Contemporary American Artists, 44
 EMMY Awards, 90, 91, 97
 Ensemble Studio Theatre, The, 60, 61
Entr'acte: 1973-74, 48
Entrata, 63
 Equity Library Theatre, 61
 Ernst, Max, 41
 Esquire/BCA Business in the Arts Award, 101
 Everson Museum of Art, 43, 44, 48, 73, 92, 99, 100
Expressionism: A German Intuition, 1905-1920, 41, 99
 Eyerly, Scott, 51, 64



F

Garth Fagan's Bucket Dance Theatre, 54
Falkirk Community Cultural Center, 74
Far West, The, 47
Fashion and Designs of Gordon Conway, 1916-1936, The, 42
Favro, Diane, 33
Fearful Symmetries, 64
Federated Arts Council of Richmond, 82
Federation Francaise des Sociétés d'Amis de Musées, 82
Feld Ballet, The, 54
Fenley, Molissa, 51
Molissa Fenley and Dancers, 55, 68
Ferris, William, 89
Festival Foundation, 82
Festival Iberoamericano de Publicidad, 93
Festival Latino, 68
Festival of Flanders, 51, 63
Fête des Clowns, 60
Fifth Annual Antiques Monthly Award, 100
Fiji Theatre Company, The, 59
Film Society of Lincoln Center Inc., 93
Fine Arts Gallery of San Diego, 47, 74
Fine Arts Museum of San Francisco, The, 38, 47, 74
Fine Arts Museum of Venezuela, 74
Finnish National Ballet, 59
Fire Emergency Fund, 67
First Annual Architectural League Award, 98
First Jazz Symphonic Concert, 63
First Street Forum, 43, 74
First Western States Biennial Exhibition, 44, 92, 100
Flint Institute of Arts, 35, 44, 74
Flowering of American Folk Art, 1776-1876, The, 28, 47, 93, 101
Flowers in Folk Art, 21
Flying Dutchman, The, 68
Folger Shakespeare Library, 85, 86
Folklore in the Dominican Republic, 44
Fondation Philip Morris du Cinéma, La, 93
Footprints in the Garden: Spoleto Festival U.S.A., 51, 69
Forbes/BCA Business in the Arts Award, 97, 99, 100, 101
Forbidden City, 34, 74
Gerald R. Ford Library and Museum Fund, 86
Ford's Theatre Society, 60
Forest, The, 68
Fort Worth Art Museum, 44, 74
Fort Worth Museum of Science and History, 74
Forty North Carolina Artists, 24
Forum Exhibition: Selections and Additions, The, 22
Foster Gallery, 74



4 Maestros Modernos: De Chirico, Ernst, Magritte, y Miro, 41
Four Seasons School of Classical Dance, 58
Franklin Furnace, 56
Franzen, Ulrich, 18, 20, 22, 24
Frazier, Charles, 48
Friends of American Art in Religion, The, 42, 82
Friends of Puerto Rico, 74
Friends of the Ixchel Museum, 74
Friends of the Roanoke Island Center for the Arts, 84
Frontier America (film), 93
Frontier America: The Far West, 47, 101
Fuller, Meta Vaux Warrick, 31
Fund for American Directors and Designers, 67

G

Galeria de la Raza, 74
Gallery Association of New York State, 74, 82
Gallery Watari, 35, 74
Games, The, 69
Garden of Earthly Delights, The, 60
Gauguin, Paul, 36
General Foods Museum, 27
General Foods World Headquarters, 18, 27
Georgia Museum of Art, 44
Gibbes Art Gallery, 35, 74
Girard, Claude, 26
Glass, Philip, 51, 67, 99
Glenboro Museum, 38, 74
Glueck, Grace, 89
Gnass, Peter, 26
Going Places: New Directions in Dance '84, 57
Golden Age of Spain, The, 53, 68
Golden Windows, The, 69
Gold History Corporation, 85
David Gordon/Pick-up Company, 54, 68
Governor's Arts Awards, 97
Governor's Business Award, 97
Martha Graham Dance Company, 55
Donald Gramm Fund for American Artists, 67
Grand Army Plaza, 69
Grand Central (film), 89, 97, 98
Grand Central Terminal: City Within the City, 39, 89, 98
Graneill, Manual, 87
Graves, Nancy, 92
Greater Louisville Fund for the Arts, 83
Greater Milwaukee Council of Arts for Children, 83

Green Bay Symphony Orchestra Inc., 63
Green Hill Gallery, 24, 25
Greensboro Symphony In-School Program, 97
Grossmann, Mechthild, 69
Guatemala Department of Fine Arts, 43
Solomon R. Guggenheim Museum, 39, 41, 42, 60, 64, 80, 99
Guillo Perez, 45
Gutmann, Willi, 23
Guy Renard, 42

H

Haacke, Hans, 48, 49
Haags Gemeentemuseum, 47, 74
Haas, Richard, 18, 22
Haas Room, The, 22
Reynaldo Hahn, 87
Halas, George, 90
Hammond Museum, 74
Hampton University Museum, 32, 74
Harbor Festival Foundation, 83
Hardy, Holzman & Pfeiffer, 39
Harlem Renaissance: Art of Black America, 1919-1929, 31
Harlem School of the Arts, The, 85
Louis Harris Survey, Americans and the Arts, 95, 97
Harvest Home, 22
Hassell, John, 68
Haus der Kunst, 37, 40, 74, 75
Erick Hawkins Dance Company, The, 54
Hayden, Palmer, 31
Hayes, Gerald, 48
Hayes, Helen, 62
Hayward Gallery, 41, 46, 74
Heard Museum, The, 47, 74
Hemmis Film Festival, 99
Henry Street Settlement/Arts for Living Center, 84, 85
Heritage Corporation of Louisville and Jefferson County, The, 83
Heritage Montreal, 85
Heritage Weekend, 86
Hernmarck, Helena, 24
Herron Art Gallery, 74
Hesse, Eva, 49
Hidden Heritage: Afro-American Art, 1800-1950, The, 29, 32, 97
Highland Ranch Pop Concert, 62
High Museum of Art, The, 31, 46, 74
Hill Library, 74
Historic Homes Foundation, 85
Historic Richmond Foundation, 85
History in Bronze, 85
Ferdinand Hodler, 48

Holm, Celeste, 92
Hombre que Inventó un Puerto, El, 93
Hong Kong Arts Centre, 31, 83
Honolulu Academy of Arts, 47, 74
Raymond Hood: City of Towers, 21
Edward Hopper: Prints and Illustrations, 44
Edward Hopper: The Art and the Artist, 41, 91, 99, 100
Hopper's Silence, 91, 99
Horn, Roni, 43
Horst P. Horst, 35, 97
Hot Video Braille, 86
Houston International Film Festival Bronze Award, 91, 99
Howard University, 32
Howell, William, 97
Hunter, Sam, 87
Huntington Art Gallery, 40, 74
Huntington Galleries, The, 74
Hurtubise, Jacques, 26

I

IFPA Bronze Cindy Award, 99
Independent Curators Incorporated, 83
Indianapolis Museum of Art, 47, 74
Indian Art of the Americas, 47
Inner City Arts Council (Milwaukee), 49
In Praise of Hands—Contemporary Crafts of the World, 28, 47
Institute for Contemporary Art (Boston), 33, 40, 74
Institute for Contemporary Arts, The (New York), 34, 56, 75
Institute of Contemporary Art (London), 49, 75
INTAR Hispanic American Arts Center, 53, 60, 61, 68
Intermedia, 101
International Association of Art Critics, 86
International Center in New York, 84
International Center of Photography, 35, 75
International Festival of Art on Film, 89, 97
International Film and Television Festival of New York, 89, 90, 92, 93, 98, 100, 101
International Play Group, Inc., 43, 46, 83



J

Jackson Hall Gallery, 33, 75
Lillie Carroll Jackson Museum, 76
Jacob's Pillow, 57

INDEX

Japan Society, 84
J.B. Speed Art Museum, The, 32, 35, 37,
44, 45, 75
Jean, Jocelyn, 26
Jefferson Discovery Foundation, 83
Jefferson Lecture Award, 87
Margaret Jenkins Dance Company, 69
Jessamine County Library Fund, 86
Jeunesse Musicale, La, 63
Jewish Museum, The, 38, 49, 75
Jimenes, E. Leon, 46, 65, 87
Jimenez, Luis, 92
Joffrey Ballet, The, 50, 58, 97, 99
Jasper Johns, A Retrospective Exhibition,
46, 100
Johns, Jasper, 46, 100
Johnson, William H., 31
Lyndon Baines Johnson Foundation and
the Friends of the LBJ Library, 86
Lyndon Baines Johnson Memorial
Library, 46
Bill T. Jones/Arnie Zane & Co., 54, 59, 69
Jones, James Earl, 89
Joyce Theater, The, 56
Judd, Donald, 44
Jueves 68, 87
Juneau, Denis, 26
Junyet, Alberto, 27

K

Kandinsky in Munich: 1896-1914, 39
Kandinsky, Vasily, 29, 39
Dany Keller Gallery, 42, 73
John F. Kennedy Center for the
Performing Arts, The, 57, 58, 67, 91,
101
Kentucky Art and Craft Gallery, 75
Kentucky Center for the Arts, 75, 84
Kentucky Derby Festival, 51, 65, 68, 69
Kentucky Educational Television
Foundation, 85
Kentucky State University, 75
Kienholz, Edward, 49
Kimbell Art Museum, 75
Kincaid, Diana, 89
King, Coretta Scott, 33
Martin Luther King Jr. Film Project, 93
Martin Luther King Jr. Memorial Library,
33, 76
Kirkland, Vance, 92
Kitchen, The, 56
Klee, Paul, 36
John Michael Kohler Arts Center, 75
Krannert Art Museum, 30, 45, 75
Kronebau, 63
Kronos Quartet, 68
Yasuo Kuniyoshi, 21

Kunsthalle, 49
Kunsthau, 47, 75
Kunstrum, 43
Kunstverein, 43, 45

L

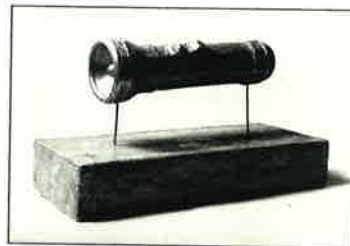
Labor Department, U.S., 41
Laguna Art Museum, 30, 32, 38, 75
Laguna Beach School of Art, 85
Laguna Gloria Art Museum, 31, 75
Lakeview Museum of Arts and Sciences,
38, 75
Landry, Richard, 69
Lar Lubovitch Dance Company, 54
La Scala Opera Company, 51, 67
Latin America Heritage Weekend, 68
Latin American Graphics, 48
*Latin American Spirit: Art and Artists in the
United States, 1920-70, The*, 29, 30
Laumeier Sculpture Park and Gallery, 75,
99
Lazarus, Emma, 33
Leigh Yawkey Woodson Art Museum, 40,
76
Leopoldo Torre-Nilsso Film Festival, 91
Lewis Carroll and Alice, 1832-1982, 39
Lieberman, Alexander, 90, 99
Lichtenstein, Roy, 44, 92
*Life, Liberty and the Pursuit of
Happiness...A Celebration*, 93, 101
Lifetime Burning: Alexander Lieberman, A,
90
Lift Up Your Heart, 89, 98
Limon Dance Company, 55
Lincoln Center for the Performing Arts,
56, 57, 58, 64
Linder, Jean, 48
Linke, Susanne, 69
Littleton Center for Cultural Arts, 84
Livable City: Love It or Lose It, The, 42, 100
Living Arts and Science Center, 84
Living with Arts—Open Exhibition, 30
Lloyd, Tom, 25
Long Beach Museum of Art, 38, 76
Los Angeles County Museum of Art, 40,
42, 46, 76, 92, 101
Los Angeles County Music Center, 57
Los Angeles Music and Art School, 85
Murray Louis Dance Company, 55
Louisville Bicentennial Corp., 68
Louisville Chamber of Commerce Annual
Community Service Award, 98
Louisville Community Foundation, 83
Louisville Museum of History and
Science, 76
Louisville Orchestra, 86
Louisville School of Art, 85

INDEX

Louisville Summerscene Program, 68
Love of Life Orchestra, 69
Love Theater, 59
Lowe Art Museum, 40, 76
"L" Train to Eldorado, 68
Lucille Ball: First Lady of Comedy, 35
Lynchburg College, 33, 76

M

Mabou Mines, 61
Maco Crafts, 24
Madama Butterfly, 67
Madison, Dolley, 92
Madison, James, 92
Magritte, Henri, 41
Mahabharata, The, 51, 68
Mahaffey, Merrill, 92
Mama E.T.C., La, 56
Manhattan Punch Line, 61
Manhattan Theatre Club, 61
Maracay Cultural Center, 86
Marathon '84, 60
Marlboro Country Music Festival, 63
Marlboro Music Festival, 63
Marlboro School of Music, 50, 63
Susan Marshall and Company, 55, 68
Mason County Museum, 76
Masters of Fashion Photography, 35
*Masterworks from the Museum of the
American Indian*, 101
Mathias, Bob, 90
Jan and Frederick Mayer Collection,
36
Maymount Foundation, 83
Mayor's Awards for the Arts, 86, 98
M-Base JAMS at BAM, 68
McNay Art Institute, 76
Meet the Composer, 64
Melbourne Film Festival, 99
Melbourne Moomba Festival, 41
Mercantile Library, The, 86
Merkin Concert Hall, 56
Metropolitan Museum of Art, The, 30, 38,
48, 76, 98, 101
Metropolitan Opera House, 58
Metropolitan Opera in the Parks, The,
51, 67
Mexican Fine Arts Center, 84
Mexican Museum, The, 76
Michael Moschen in Motion, 68
*Michelangelo and His World: With
Drawings from the British Museum*, 44,
100
Michelangelo Buonarroti, 44
Miller Brewing Company, 19, 24, 25, 39,
93, 97
Miller Brewing Company Headquarters,
24
Miller Movies in the Parks, 93
Miller Plus Eighty, 24
Miller Plus Sixty, 25
Milwaukee Art Center, 45, 47, 76, 101
Milwaukee Art Museum, 32, 44, 49, 76
Milwaukee Inner City Arts Council, 83
Milwaukee Performing Arts Center, 57
Milwaukee Public Library, 33, 76, 86
Milwaukee Public Museum, 39, 76
Milwaukee Repertory Theater, 61
Milwaukee Symphony Orchestra, 64
Milwaukee Urban League, 49
Mint Museum of Art, 32, 35, 43, 45,
76, 99
Miro, Joan, 41
*Mirror of Creation: 150 Years of American
Nature Paintings, A*, 42
Mirror Repertory Theatre, The, 61
*Mirrors and Windows: American
Photography Since 1960*, 45
Mission Performing Arts Company of
Southern California, 84
Mission Viejo Realty Group Inc., 39, 53,
97, 98
Mississippi Museum of Art, 43, 76
Missouri Mansion Preservation, 85
Modern Art Gallery (Santo Domingo), 46,
76
*Modern Machines: Recent Kinetic
Sculpture*, 21
Modern Masks, 21
*Moneta Sleet Jr.: Pulitzer Prize
Photojournalist*, 29, 33
Monk, Meredith, 51, 55, 68
Monotypes by Maurice Prendergast, 21
Monroe, Bill, 62
Elisa Monte Dance Company, 51, 54, 69
Montgomery-Hyde Park Center, 84
Montreal Museum of Art, 26, 38, 77
Moorhead, Kent, 89
Mark Morris Dance Group, 55, 68, 69
Morris, Robert, 44
Moskee, 25
Mousseau, Jean-Paul, 26
Movement Theatre International, 61
Movies in the Park, 93
Moving Through a New Town, 33
Muna Tseng Dance Projects, 59
Münchner Köpfe, 47
Municipal Art Society of New York, The,
42, 83, 98
Walter Murch, 21
Joseph and Mary Muscarelle Museum of
Art, 75
Musée Cantonal des Beaux Arts, 86
Musée d'Art Contemporain, 49, 77
Musée des Arts Decoratifs, 35, 77
Musée National d'Art Moderne, 38, 46, 77
Museo de Bellas Artes, 47, 48, 77
Museo del Barrio, El, 51, 53, 68, 69, 73



INDEX

Museo de Sao Paulo, 40, 78
 Museo Provincial de Bellas Artes
 "Caraffa," 43
 Museo Provincial de Bellas Artes "Rosa
 Galisteo de Rodríguez," 43
 Museum Haus Lange, 49, 78
 Museum Ludwig, 46, 78
 Museum of American Folk Art, 35, 43, 78
 Museum of Broadcasting, The, 36, 78
 Museum of Contemporary Art, The, 78
 Museum of Fine Arts (Boston), 44, 47, 78,
 93, 101
 Museum of Modern Art, The (New York),
 31, 36, 45, 78
 Museum of Natural Sciences (Santo
 Domingo), 44, 78
 Museum of Science and Industry, 32, 78
 Museum of South Australia, 48, 78
 Museum of the American Indian-Heye
 Foundation, 47, 48, 78
 Museum of the Borough of Brooklyn, 78
 Museum of the City of New York, 34, 78
 Museum of the Confederacy, 37, 78
Museums for a New Century, 87, 97
 Musica de Camera, 64
*Music at the Crossroads: An American
 Sampler*, 64, 97
Music from Marlboro, 63, 97
Music of Steve Reich, The, 68
 Music Project, 51, 64
 Music Theatre Group/Lenox Arts Center,
 50, 60
 Music Theatre Works, 61
 Music Theatre Works/Playwrights
 Horizon, 60

N

National Academy of Design, 37, 78
 National Art Museum of Sport Inc., 78
 National Assembly of State Arts Agencies,
 83
 National Association of Television Arts
 and Sciences, 97
 National Center of Afro-American Artists,
 78, 84
 National Civil Rights Museum and Hall of
 Fame, 78
 National Committee for Literary Arts at
 Lincoln Center, 87
 National Conference for Artists, 83
 National Corporate Fund for Dance, 55
 National Corporate Theatre Fund, The, 61
 National Council of La Raza, 83
 National Cowboy Hall of Fame and
 Western Heritage Center, 78
 National Educational Film Festival, 89, 97
 National Endowment for the Humanities,
 83

National Gallery (Berlin), 37
 National Gallery of Art (Washington,
 D.C.), 30, 44, 79
 National Italian American Foundation, 84
 National League of Cities: Task Force on
 the Arts, 86
 National Museum (Melbourne), 48, 79
 National Museum of African Art, 79
 National Museum of American History, 79
 National Museum of Fine Arts (Buenos
 Aires), 41, 79
 National Museum of Visual Plastic Arts,
 43, 79
*National Museum of Women in the Arts:
 Catalogue of the Permanent Collection,
 The*, 87
 National Museum of Women in the Arts,
 The, 79
 National News and Documentary EMMY
 Awards, 90, 91
 National Portrait Gallery (Smithsonian
 Institution), 40, 79, 90, 99
 National Theatre, Santo Domingo, 63
 National Theatre of the Deaf, The, 61
 National Tobacco-Textile Museum, 79
 National Trust for Historic Preservation,
 85
 Nauman, Bruce, 48, 49
 Negro Ensemble Company, The, 61
 William Rockhill Nelson Gallery of Art, 47,
 81
 Netherlands-American Bicentennial
 Commission, The, 39, 85
 Nettleton, Lois, 92
 Neuberger Museum, 30, 79
 Neuchatel Symphony Orchestra and Cafe-
 Concert of Les Gais Lutrins Quartet,
 64
 Neue Kunst-Neue Künstler in München,
 29, 42
 Neville Public Museum of Brown County,
 79
New Alchemy: A Plastic Presence, The, 28
*New Alchemy—Elements, Systems, Forces,
 The*, 49
 Newark Public Library, 33, 79
 New Artists Coalition, 84
New Art of the American West, 92, 100
New Colossus, The, 33
New England Bach Festival, The, 64
 New Museum of Contemporary Art, The,
 79
 New Opera of Montreal, 67
 New Orleans Contemporary Art Center,
 34, 79
 New Orleans Museum of Art, 37, 38, 44, 79
 New Performance Gallery of San
 Francisco, 58
 Newport Harbor Art Museum, 44, 79
 New Theatre of Brooklyn, 61
New Virginia Review Inc., 87
New York: Art in the City, 42
New York: Art on the Road (1979), 36, 45,
 100

INDEX

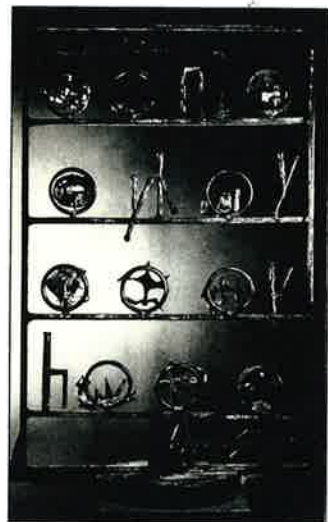
New York: Art on the Road (1984), 36, 97
 New York Board of Trade Award, 101
 New York City Ballet, The, 50, 55, 58
 New York City Department of Cultural
 Affairs, 93
 New York City Department of Parks and
 Recreation, 58, 93
 New York City Opera, 51, 67
New York City Opera Summer Festival, 67
 New York Community Trust, The, 83
 New York Council for the Humanities, 83
 New York Dance Center, 55
New York Film Festival, 91
 New York Fire House Museum, 79
 New York Foundation for the Arts, 83
 New-York Historical Society, The, 39, 40,
 43, 46, 85
 New York Metropolitan Opera, 67
 New York Philharmonic, 64
 New York Public Library, The, 33, 79, 86
 New York Quarterly Foundation Inc., 83
 New York Revels, 64
 New York Shakespeare Festival, 62, 68
 New York State Council on the Arts, 36,
 41, 86
 New York State Governor's Arts Awards,
 86
 New York State Museum, 31, 39, 79
 New York State Theater, 58
 New York Theatre Workshop, 62
*New York: The City and Its People—A
 Photographic Exhibition*, 34
New York: The State of the Art, 92
 New York-Tokyo Sister City Committee, 34
 New York University, 25
 New York Urban Coalition, 93
NEXT WAVE in Eastern Europe, The, 68
 NEXT WAVE Festival, 51, 59, 68
 Nikoia's Dance Theatre, 55
 Nina Wiener and Dancers, 55, 69
 Nina Wiener Dance Company, 68
 92nd Street Y, 56
 Nitty Gritty Dirt Band, 86
Nixon in China, 68
 Noguchi, Isamu, 34
 Henry Nohr Gallery, 74
Non-Figurative Swiss Painting, 1900-45, 41
North Carolina Artists, Forty Works, 24
 North Carolina Museum of History, 79, 85
 North Carolina School of the Arts, 85
 Northeastern Pennsylvania Philharmonic,
 64
 North Tulsa Heritage Foundation, 83
Noveno Conurso de Arte, 43
Nutcracker, The, 53, 59
 Nzingha Society, The, 85

O

Octagon Museum, The, 42, 45, 79
 O'Dougherty, Brian, 91
Oedipus, 62
 Ohio Film Festival, 99
 O'Keefe Center, 48
 Oklahoma Museum of Art, 32, 79
 Okulick, John, 22
 Old Courthouse Theatre, 60
 Old Salem, 85
*Old Time Here: The South as Depicted in
 the Collections of the Valentine Museum
 and the Museum of the Confederacy*, 37
On Blue Mountain, 51, 64
On 42nd Street: Artists' Visions, 21
Once Upon a Time in the East Village, 68
 Ongoing Archive, General Foods World
 Headquarters, 27
 Ontario Science Center, 47
On Wings of Song, 64
Oom Pah Pah: The Great American Band,
 28, 39
 Opera de Montreal, 67
 Opera Ebony, 64
 Opera in Central Park, 67
 Orange County Business Committee for
 the Arts, 83
 Orange County Business in the Arts
 Award, 98
 Orange County Music Center, 57
 Orange County Natural History Museum,
 97
 Orange County Performing Arts Center,
 53, 57, 97
 Orchestra of Our Time, 64, 99
 Orchestra of St. Luke's, 64
 Orchestre International des Jeunesses
 Musicales, 63
 Orff, Carl, 51, 62, 63
 Organization of Independent
 Artists/Artists Space, 79
Oshun Osogbo Festival, 58
 Österreichisches Museum für
 angewandte Kunst, 47, 79
 Oswego Art Council Inc., 83
 Otis Art Institute of Parsons School of
 Design Gallery, 40, 79
Outdoor Poster Art Display, 26
Overlay, 27

P

Pacific Design Center, The, 79
Painting in the South: 1564-1980, 29, 37, 89,
 97



INDEX

Painting in the South (film), 89
 Palazzo Fortuny, 35, 79
 Palazzo Mangani, 35, 79
 Palm Springs Desert Museum, 34, 79
 Pan Asian Repertory Theatre, 62
Panorama Benson & Hedges de la Nueva Pintura Latinoamericana, 43
 Paris Opera Ballet, 50, 58
 Parr, Lenton, 27
 Parrish Art Museum, The, 79
 David Parsons Dance Company, 54
 Peaslee, Richard, 60
 Penguin Cafe Orchestra, 69
 Peninsula Public Library, The, 79
 Pennsylvania Academy of Fine Arts, The, 32, 79
 Pentacle, 55
 People's Government of Beijing Municipality, 34
Guillo Perez, 45
 Performance in the Park, 58
 Performance Space 122, 56
 Performing Garage, The, 56
Perspectives: Angles on African Art, 29, 31
 Petty, Richard, 90
 Philadelphia Civic Ballet Company, 59
 Philbrook Art Center, 44, 79
 Philip Morris, Fabriques de Tabac Reunies S.A., 26
Philip Morris and the Arts: Twenty-Five Year Report, 87
 Philip Morris Art Collection, World Headquarters Building, 22
 Philip Morris Arts Grants, The, 27
 Philip Morris Australia Ltd., 27
 Philip Morris Employee Chorale, 51, 64
Philip Morris Festival of Stars, 51, 65, 69, 98
 Philip Morris Flowers, 59
 Philip Morris GmbH, Munich, 27, 98, 99
 Philip Morris Holland, 27
 Philip Morris International, 25
 Philip Morris Research Center Tower, 22
Philip Morris Summersounds, 69, 101
Philip Morris Superband, 65
 Philip Morris U.S.A., Cabarrus County, N.C., 23
 Philip Morris U.S.A., Richmond, Va., 22
 Philip Morris World Headquarters Building, 18, 20, 98
 Phoenix Art Museum, 32, 79
Photography of Imogen Cunningham: A Centennial Selection, The, 21
 Picasso, Pablo, 36
Picture Show by the Artist, A, 46
 Pierpont Morgan Library, The, 39, 45, 79
Pierrot Lunaire, 41, 51, 64, 99
 Pietri, Arturo Uslar, 87
 Pilgrim Hall, 46
 Pilgrim Society, 46, 86, 92, 101
Pina Bausch Tanztheater Wuppertal, 69
 Plastic Presence, A, 49
Platz der Macht, 27

Playwrights Horizons, 50, 60, 62
 Plymouth Antiquarian Society, 46
 Edgar Allen Poe Museum, The, 73
Polka from the Fringe, 68
Pop and Op, 22, 49, 51, 101
Popular Dominican Music, 65
 Portsmouth Museum, The, 32, 79
 Potthast, Edward H., 31
Power Project, The, 68
Precious Legacy: Judaic Treasures from the Czechoslovak State Collections, The, 38, 89, 97
Precious Legacy, The (film), 89, 97
Precisionist Perspectives: Prints and Drawings, 21
Premio Benson & Hedges a La Nueva Pintura Argentina: 1977-78, 46
Premio Benson & Hedges al Grabado y Dibujo, 45
 Prendergast, Maurice, 21
President, The, 68
 Presidential Award-Private Sector Initiative Commendation, 98
 President's Committee on the Arts and Humanities, The, 98
Primer Festival Mundial de Teatro, 60
Primer Salon Nacional de la Acuarela, 43
"Primitivism" in 20th-Century Art: Affinity of the Tribal and the Modern, 28, 29, 36, 97
 Printmaking Workshop, 85
Prints and Drawings from the Permanent Collection, 21
 Prix Atlantic, the American Movie Festival, 93
Progress, Not Promises, 98
Progressions: A Cultural Legacy, 33
Prometheus, 63
 Prospect Park, 69
 P.S. 1 Museum, 34, 56, 75
 Puccini, Giacomo, 67
 Puchner, Willy, 41
 Puerto Rican Traveling Theatre Company, 62
 Puryear, Martin, 30



INDEX

Q
 Queens Council on the Arts, 83
 Queens Museum, The, 80
 Queens Symphony Orchestra, 64
Quilt Collection, 27
 Quinquela Martin, Benito, 93

R
 Ramseyer, Andre, 26
 Charles A. Ransom Public Library, 86
 Raphael, 45
 Rauschenberg, Robert, 59, 92
Raymond Hood: City of Towers, 21
 Reagan, Ronald, 98
Real Faces, 21
 Reese-Heim, Dorothea, 27
Reginald Marsh's New York, 21
 Reich, Steve, 51
 Hugh Reid Memorial Library Fund, 86
 Reidsville Historic Properties Commission, 86
Remember the Ladies: Women in America, 1750-1815, 46, 92, 101
Remember the Ladies: Women in America, 1750-1815 (film), 92, 101
 Guy Renard, 42
 Renwick Gallery of the National Museum of American Art, 30, 44, 80
 Repertorio Español, 62
 Repertory Theatre of St. Louis, 99
Requiem (Verdi), 67, 91
 Research Center Art Committee (Philip Morris), 23
Return of the Native, The, 68
Reynaldo Hahn, 87
 Rice, Pierce, 22
 Richmond Ballet, The, 50, 59
 Richmond Choral Society, 65
 Richmond Manufacturing Center, 19
 Richmond-on-the-James, 86
 Richmond Research Center, 19, 23
 Richmond Symphony, The, 65
 Ringgold, Faith, 89
 Riverfront Plaza Belvedere, 62
 Riverside Shakespeare Company, 62
 Roanoke Island Historical Society, 86
 Roanoke Museum of Fine Arts, 36
Roaratorio, 68
 Kevin Roche, John Dinkeloo and Associates, 19, 27
 Rockingham County Arts Council, 83, 97
Rockingham County Heritage Festival, 97
Rocky Mountain Music Festival, 62

Romare Bearden: 1970-1980, 29, 43, 91, 99
Romeo and Juliet, 62
 Rose, Barbara, 92
 Ross, Charles, 49
 Ross, Clifford, 30
Rotating Exhibitions (Stedelijk Museum), 27
 Rothmans Benson & Hedges, 26
 Rotunda Gallery, The, 80
 Roulette, 64
 Roundabout Theatre Company, 62
 Royal Ontario Museum, 38, 80
 Ruscha, Edward, 40
 Russia, 69

S
 Saddleback Area Historical Society, 86
 Saddleback College, 30
 Saddleback College Art Gallery, 30, 33, 80
 Saddleback College McKinney Theatre, 61
 St. Louis Art Museum, The, 80
 St. Louis Arts and Humanities Commission, 99
 St. Louis Conservatory and School for the Arts, 85
St. Louis Editions, 99
 St. Louis Symphony Orchestra, 67
 St. Louis World's Fair, 86
St. Matthew's Passion, 64
 St. Norbert College, 80
 San Antonio Museum of Art, 32, 80
 San Diego Museum of Art, 30, 31, 38, 47, 80
 San Diego Opera, 67
 San Francisco Museum of Modern Art, 30, 31, 38, 39, 40, 41, 42, 43, 44, 45, 46, 49, 80
 San José Museum of Art, 44, 80
 San Juan Capistrano Historical Society, 86
Satyagraha, 67, 99
 Save the Mansion, 86
 Savoie, Robert, 26
 Scanga, Italo, 30
 Arthur and Elizabeth Schlesinger Library, The, 86
 Schoenberg, Arnold, 41, 51, 64
 Scholder, Fritz, 92
 Schomburg Library/Center for Black Studies, The, 84
 School of American Ballet, 50, 58
 Science Museum of Charlotte, 80
 Science Museum of Virginia, 80
 Scottsdale Center for the Arts, 38, 80
Sculpture (1964), 26
Sculpture (1971), 26
 Seals Players Foundation Ltd., 61
 Second Stage, The, 62



INDEX

Second Western States Exhibition, 38, 97
Secret Pastures, 69
 Seibu Museum of Art, 46, 80
Selections (Rothmans Benson & Hedges), 26
 Serkin, Rudolf, 67
76: The First Philip Morris International Festival of Animation, A, 92
 Seven-Up Company, The, 98, 99
Share of Honor: Virginia Women, 1600-1945, A, 36
 Elliott Sharp and Carbon/The Peter Zummo Orchestras, 68
 Shoemaker, Willie, 90
Short Stories Contest, 87
Showcase, Greater Louisville, 86
 Sills, Beverly, 67
 Silver Hugo Award, 89, 92, 99
Simon Boccanegra, 67
 Simonds, Charles, 30
 Singeltary, Robert, 23
 Sister City Programs of the City of New York Inc., 34
'60-'80/Attitudes/Concepts/Images, 39
 Skidmore, Owings & Merrill, 22
 Skowhegan Gertrude Vanderbilt Whitney Award, 100
Skulpturen Aus Gepresstem Blei, 43
 Stephanie Skura & Company, 59
 Sleet, Moneta, Jr., 33
Small Folk: A Celebration of Childhood in America, 43
 Smith, Red, 90
 Smith/Kramer Art Connection, 31
 Smithsonian Institution Traveling Exhibition Service (SITES), 38, 43
 Snug Harbor Cultural Center, 84
Social Amnesia, 68
Social Graces: 1905-1944, The, 21
Soldier's Tale, The, 68
 Sonfist, Alan, 48
Songs of Innocence and of Experience, 68
 Sonnier, Keith, 49
Southern Folk Art, 34, 97
 South Street Seaport Museum, The, 80
Spectrum, 30
 Spirit Square Center for the Arts, 57
Splendor of Baroque Mexico, 29, 36
Spoletto Festival U.S.A., 51, 69
 Stackhouse, Robert, 30
Stadt Landschaft München, 43
 Städtische Galerie im Lehnbachhaus, 39, 46, 80
 Städtische Kunsthalle, 41
 Stamford Museum and Nature Center, 85
 State Jewish Museum (Prague), 38
 Staten Island Historical Society Richmondtown Restoration, 86
 State of Wisconsin Governor's Award, 97
 State University of New York, 30
Statue of Liberty Centennial/Beyond the Golden Door: Settlement Houses in New York, 28, 33, 97

Staunton Fine Arts Association, 83
Steadfast Tin Soldier, 53
 Stedelijk Museum, 27, 39, 41, 80
 Stella, Frank, 44
 Stephanie Skura & Company, 59
Stephen De Staebler: The Figure, 30
Still Life: Hollywood Photographs, 21
 Stop-Gap, 61
 Storm King Art Center, 80
Stuart Davis: An American in Paris, 21
 Studio Museum in Harlem, The, 31, 80
Suntai '75, 28, 47
Surreal City: 1930s-1950s, The, 21
 Swartz, Beth Ames, 92
Swing, 68
Sydney Film Festival, 99
Symbol, 23
 Symphony Orchestra of the New York City Housing Authority, 67
 Symphony Space, The, 56
 Szeemann, Harold, 49

T

Tabacalera Centroamericana, 43
 Taidehalli, 47, 81
 Takis, 49
Taming of the Shrew, The, 62
 Tanglewood Music Center, 64
Tango Varsoviano, 68
Tapestry, 24
Tato and The Seven-Up Mystery, 98
 Cecil Taylor/World Saxophone Quartet, 69
 Paul Taylor Dance Company, 55
Teatro alla Scala, U.S. Bicentennial Tour, 67, 100
Teatro alla Scala, U.S. Bicentennial Tour (film), 91
Tell '73, 48
 10 Años Fotografía Dominicana: Grupo Fotografico Jueves, 87
 Tennessee Botanical Gardens and Fine Arts Center, 31
 Tennessee State Museum, 35, 81
Ten Years of Hong Kong Painting, 31
 Terra Museum, 42, 81
Texas: Art on the Road, 34, 97
 Texas Commission on the Arts, 34
 Textile Museum, The, 81
 Theater Project, 50, 61
 Theatre Communications Group, 62
 Theatre Development Fund, 62
 Theatre for a New Audience, 62
 Theatre for the New City, 62
 Theatre Presentation Fund, 60
 Theatre X, Inc., 62
Third Western States Exhibition, 34



INDEX

Thompson, Clive, 54
 Threadgill, Henry, 68
Three American Families: A Tradition of Artistic Pursuit, 21
 Thronateeska Heritage Society, 86
 Tintoretto, 45
 Titian, 45
 Tobacco Museum (Richmond), 23
 Tobacco Museum of North Carolina, 81
To Every Thing There is a Season, 49
 Tokyo Metropolitan Government, 34
 Tokyo Metropolitan Museum, 81
 Toledo Museum of Art, The, 32, 44, 81
 Torre-Nilso, Leopoldo, 91
Torse-Chevalier, 25
Tosca, 67
 Touche Ross and Company New Perspectives Award, 100
 Town Hall, 56
 Triton Museum of Art, 81
 Tsao, Willy, 53
 Muna Tseng Dance Projects, 59
 Tudor Singers, 67
 Tuttle, Richard, 49
12th Annual Cultural Festival of Guatemala, 43
12th International Biennial of Graphic Arts, 45
Twelve Months of Tobacco, 97
20th-Century Sculpture: Process and Presence, 22
25th Annual Columbus Film Festival, 92, 101
Two Centuries of Black American Art, 46, 92, 100, 101
Two Centuries of Black American Art (film), 92
Two Hundred Years of Brazilian Sculpture, 39
Two Hundred Years of North American Indian Art, 48, 101
 Twyla Tharp Dance Foundation, 55

U

Union of Puerto Rican Artists, 83
 Unitas, Johnny, 90
 United Arts Council of Greensboro, 62, 84
 United Nations, 43, 46, 47, 60
 United Neighborhood Houses, 34
 United Performing Arts Fund, 84
United States, 68
 U.S. Conference of Mayors Task Force on the Arts, 86
 United States Industrial Film Festival Award for Creative Excellence, 99
 United States Industrial Film Festival Golden Camera Award, 93, 100, 101
 U.S. Tobacco Museum, 81
 University of California at Berkeley, 58
 University of California at Los Angeles, 33
 University of Hartford Museum of American Political Life, 81
 University of Iowa Museum of Art, 40, 81
 University of Manoa, 44, 81
 University of Wisconsin, 74
UP Tiempo! Performing and Visual Artists of the Americas, 29, 51, 69
 Urban Center (New York), 42
Urban Figures, 21
Urban Pleasures: New York 1900-1940 — Permanent Collection, 21

V

Valentine Museum, 35, 37, 81
 Van Alstine, John, 92
 Vancouver Art Gallery, 40, 81
 Van Der Zee, James, 31
 Van Saun, John, 49
Vatican Collections: The Papacy and Art, The, 29, 38, 89, 97, 98
 Vatican Museums, 38, 81
 Vaughn Cultural Center/Urban League of Metropolitan St. Louis, 85
 Vaux, Meta, 31
 Venezia '79—La Fotografia 1979, 45
Venice Biennale: Isamu Noguchi Exhibition at the U.S. Pavilion, 34
 Ventura Coastal Corporation, 39
 Ventura County Historical Museum, 81
 Verdi, Giuseppe, 67, 91
Verdi Festival, 67
Vienna Lusthaus, 60
 Vietnam Veterans Ensemble Theatre Company, 62
Viewer as Voyeur, The, 21
View Over the Potomac, 23
 Villa Hugel, 47, 81
 Viner, Frank Lincoln, 49
 Virginia Center for the Creative Arts, 85
 Virginia Center for the Performing Arts, 57
 Virginia Museum of Fine Arts, 31, 32, 36, 37, 43, 44, 45, 47, 81, 97
 Virginia Opera Association, 67
Virginia Shakespeare Festival, 62
 Virginia Women's Cultural Project, 36
Viva Voz (Pietri), 87
 Voorhees-Zimmerli Art Museum, Rutgers University, 81
 Voth, Hannsjorg, 27



INDEX

W

Wadsworth Atheneum, The, 32, 38, 81
 Wagner, Richard, 68
 Walker Art Center, 45, 81
Walter Murch, 21
 Warhol, Andy, 44, 46, 92
Warrior Ant, The, 68
 Washington Ballet, The, 59
 Washington Performing Arts Society, 84
 Washington Project for the Arts, 81
 Washington School of the Ballet, 59
 Waterworks Gallery, 81
Way, The, 90
 Weissman, George, 98
Welcome Back to Brooklyn Festival, 69
West Coast Realism, 38
Western Art Festival, 48
 Western States Arts Foundation, 34, 38, 44, 84, 92, 100
When Attitudes Become Form, 49
 Whitney Museum of American Art, 20, 22, 38, 40, 41, 44, 46, 47, 48, 81, 91, 93, 99, 100, 101
 Whitney Museum of American Art at Philip Morris, 18, 20, 64, 81, 97, 98
 Nina Wiener and Dancers, 55, 69
 Nina Wiener Dance Company, 68
Willem de Kooning: Painting and Sculpture, 38
 Williams, Susan Lewis, 48
 Williams, Ted, 90
 Willis, William, 30
Wisconsin: Art on the Road, 41
 Wisconsin Conservatory of Music, 85

Witte Museum, 47, 81
 Wolf Trap Farm Park, 57
 Women's Caucus for Art, 33
 Women's Interart Center, 85
 Wooster Group, The, 62
 Works and Process, 60
Works of Edward Ruscha, The, 40
 World Crafts Council, 47
World History, 97
 World Print Council, 43, 84
World Print III, 43
World's Largest Hanging Quilted Tapestry, The, 24
 WPA Theatre, 62

Y

Yasuo Kuniyoshi, 21
 Yellowstone Art Center, 34, 81
 Yorktown Bicentennial Committee, 86
Young Audiences, 67
 Young Concert Artists, 64
 Young Filmmakers/Video Arts, 93
Youth Academy, 45

Z

Zangezi, 68
 Zion & Breen, 22, 23

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