

Trip to New York City (en route to TPLP conference in Boston), Dec. 2, 1994.

Walking from mother's 57th and 6th Ave apt east on 57th, then up 5th to the Metropolitan Museum of Art, which even at 10:00 am was crowded, especially in the Origins of Impressionism exhibition, sponsored by Philip Morris ("Supporting the spirit of innovation."--ad in Times 12/2/94, C29). 170 paintings (according to the ad, 175, according to a pamphlet, 200 according to Connaissance des Arts) covering the years 1859-1869, culminating with Monet's and Renoir's paintings of the Seine park, La Grenouilliere; my favorite was also one of the posters, Monet's winterscape La Pie, which was refused by the 1865 Salon jury. Portraiture was made more mysterious by these new artists, such as the Portrait of Madame Louis-Joachim Gaudibert, in 3/4 profile.

This is the Sponsor's Statement (from page viii in the catalogue):

Impressionism was both an artistic movement and a new way of looking at the world. In *Origins of Impressionism*, we witness the birth of Impressionism during an extraordinary decade of development in the 1860s. These artists celebrated, as though for the first time, the marvels of perception and the everyday circumstances of urban--and suburban--life. In the process, they forged a new way of painting.

This exhibition reminds us of the crucial roles of risk and innovation. The artists featured in this exhibition were driven by a creative dissatisfaction with the status quo--the force behind most progress, whether in industry or the arts. We at Philip Morris know the importance of creative thought and intelligent risk, and we applaud The Metropolitan Museum of Art and the Reunion des musees nationaux for their collaborative efforts to offer a new vision of the origins of Impressionism.

William Murray
Chairman of the Board
Philip Morris Companies, Inc.

Phillip Morris funding was commingled, in fine print, with "additional assistance provided by the National Endowment for the Arts and the Janet Traeger Salz Foundation....Indemnity granted by the Federal Council on the Arts and Humanities."

Passed by the gift shop at the Jewish Museum and then searched for the Academy of Medicine and its fascinating exhibition on Madness in America in the 19th century. No current exhibition sponsored by Philip Morris was at the Museo del Barrio, around 103rd and 5th, but I picked up a past PM exhibition monograph from 1989. Walked to Papaya King for 2 hotdogs and mango juice, then a subway to the Waldorf Astoria, near where Steve Collins spotted me and

we talked about art sponsorship by the tobacco companies. He mentioned he's on the board of the Manhattan Theater Club, which has taken money and this disturbs him.

At the Waldorf, I took photos of the Winston Cup Awards Banquet ballroom, which would be the scene of the nationally televised ceremony on TNN a few hours later. Passed by a fellow with a JR Tobacco Co. Marlboro shopping bag, and he directed me to the crowded store on E. 45 for more bags. Through Grand Central to the Philip Morris lobby and one of its pamphlets describing its lobby artworks. Then to its cigarette shop and finally its crummy little art gallery. The New York Public Library had a wonderful hallway exhibition of Charles Addams drawings and an overdone exhibition on Garbage and a boring one of ee Cummings.

At the International Center of Photography, I took in "talking pictures," an exhibition and national tour sponsored by Philip Morris. "We invited 54 people to choose the one photograph most important to them, the picture that obsesses them, that stands for what they believe in, that changed what they think or their perception of reality." The voices of the people themselves are heard on an accompanying recorder.

This is the sponsor's statement from page 1 of the catalogue:

The abundance of imagery that exists today can be attributed to the rapid proliferation of information throughout our society. We are visually stimulated daily by messages that have the power to provide us with fresh insights and to inspire us to understand our world in new ways. Yet, rarely do we examine or take the time to consider the impact that these images have on our thoughts and feelings.

Talking Pictures provides a brilliant means to measure the effects that this multitude of images demands of us intellectually and emotionally. The stories relayed by these seventy individuals through photographs, which were inspired by the single photograph they chose, could be our stories as well. Through their oral readings, we each see and learn something about ourselves.

Philip Morris is proud to sponsor *Talking Pictures*. This unique exhibition creates a dialogue that we, as a consumer products company, believe is relevant to our world today. *Talking Pictures* will have a lasting impact on how photography is viewed and how visual messages are absorbed.

Stephanie French
Vice-President
Corporate Contributions and Cultural Affairs
Philip Morris Companies Inc.

The most curious thing about this exhibition was that one photograph was "temporarily removed": A daguerrotype of a South American Indian with a tumor of the jaw, Caracas, Venezuela, 1848, owned by Stanley B. Burns, MD. "Most people cringe when they see pictures like this one, wrote Burns. "They are terrified and fascinated because of magical substitution, one of the properties of photography. When you look at a photograph, you magically substitute yourself in it...Sometimes you don't want to look at what's in the picture, for fear it will happen to you."

I rounded off the day with a quick dip into the Equitable gallery on 7th Avenue and 50th for a glimpse of music boxes as art, then closed with a stop in the lobby of the City Center for fliers advertising the Alvin Ailey American Dance Theater, sponsored by Philip Morris Companies Inc. (A benefit for Gay Men's Health Crisis would be held on December 24). I didn't make it to the Brooklyn Academy of Music for the Philip Morris-sponsored New wave Festival. As the City Council continued to consider the bill on smoking, full-page ads by Philip Morris, Lorillard, and the restaurant and tavern association ran in every newspaper I saw, from the Times and Newsday to the Voice, Amsterdam News, Observer, and the free Our Town.