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# *Smoke Signals*

VOL. 3 No. 9 SEPTEMBER-OCTOBER 1954



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*"All I'm saying is, giving a little something to the  
arts might help our image."*

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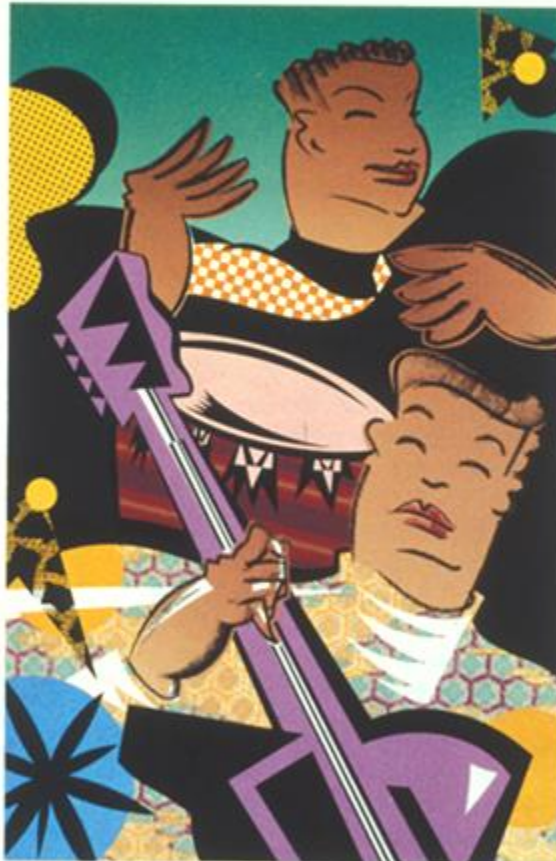
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February 13 – May 17, 1998

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Frida Kahlo  
Self-Portrait with Monkey, 1937



Wilfredo Lam  
Untitled, 1941

## Together at last.

You're looking at the work of artists who fought to be accepted and won. Now they are part of an enlightening new exhibition that celebrates their victories.

The artists all share a Latin American heritage. Their work attracted the likes of Picasso, Motherwell and Pollock, yet critics were often condescending. Now, seeing their work in one place is like looking at 50 familiar years of art history through a new pair of glasses.

The exhibition is entitled, "The Latin American Spirit: Art and Artists in the United States, 1920-1970." And because these artists did live and work in the United States, what the exhibition gives us finally — together at last — is a missing chapter in the history of American art.

The Bronx Museum of the Arts, Oct. 1, 1988 - Jan. 29, 1989  
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# PICASSO AND BRAQUE

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Assembled here for the first time are 390 Cubist works by Braque and Picasso, many new to American eyes. Arranged season by season, these images follow the march of two pioneers into uncharted territory that is still being explored today.

This remarkable exhibition is itself a creative partnership between The Museum of Modern Art and Philip Morris Companies Inc., whose people have an eye for original ideas in many fields. In Enterprise as well as the Arts.

---

The Museum of Modern Art  
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## HALLELUJAH! BLACK ART MAKES A JOYFUL NOISE TO ALL THE LAND.

THERE IS ART that lies quietly on the wall, waiting to be noticed. And then there is the brave new exhibition at the Dallas Museum of Art. The colors are a jubilation. The heartbeat is rhythm and blues. Here is art that is not so much seen as felt, like some high-voltage aria. It all but shouts for joy.

Thrumming through each piece like a pulse is the exuberance of Africa, an inheritance celebrated here in glorious measure by 49 black artists living in the New World. Listen: Here, in a Senofo totem you can almost hear the smoky riff of a tenor sax. And in the dance of an ancient Dogon zigzag pattern, the whoop of a market fair.

BLACK ART: ANCESTRAL LEGACY is a voyage of discovery for artists and audiences alike. When this show moves on, the Dallas Museum of Art will seem a very quiet place.

Throughout its travels, to other museums in other cities, BLACK ART: ANCESTRAL LEGACY will carry with it the ardent hope of Philip Morris Companies Inc. that this show will inspire others as it has us. It is a powerful testament indeed that the talents of black Americans enrich us all. In Enterprise as well as the Arts.

BLACK ART: ANCESTRAL LEGACY—THE AFRICAN IMPULSE IN AFRICAN-AMERICAN ART.  
Dallas Museum of Art, through February 25, 1990  
High Museum of Art, Atlanta, May 22–August 5  
Milwaukee Art Museum, September 14–November 18  
Virginia Museum of Fine Arts, Richmond, January 28–March 24, 1991

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*The Art of*  
**JOHN BIGGERS**  
*View from the Upper Room*

CALIFORNIA  
AFRO AMERICAN  
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# The Art of JOHN BIGGERS

## View from the Upper Room

The art of John Biggers: *View from the Upper Room* has been organized by the Museum of Fine Arts, Houston, Great and Hampton University Museum, Hampton, Virginia.

This exhibition is sponsored by Philip Morris Companies, Inc.

Additional national funding has been provided by the National Endowment for the Humanities, the National Endowment for the Arts, federal agencies, The Rockefeller Foundation, the John S. and James L. Knight Foundation, and the Richard A. Florsheim Art Fund.

Local support was also provided by the following chapters of the Southern California Chapter of the Links, Inc.: Angel City Chapter; Bakersfield Chapter; Beverly Hills Chapter; Channel Island Chapter; Harbor Arts Chapter; Inglewood Pacific Chapter; Las Vegas Chapter; Los Angeles Chapter; Orange County Chapter; Palm Verdes Chapter; Pasadena-Alhambra Chapter; San Bernardino Chapter; and San Fernando Chapter, and 100 Black Men of Los Angeles, Inc.





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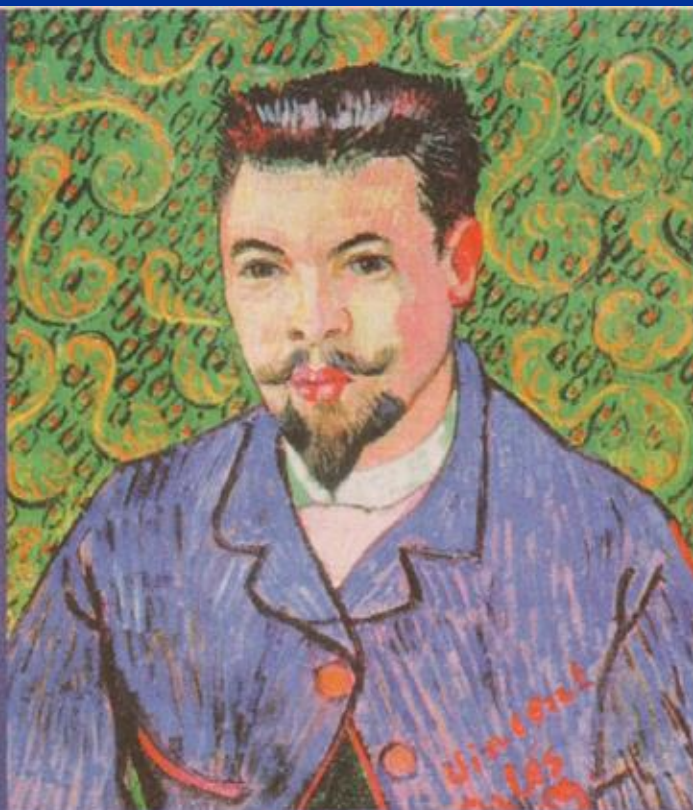


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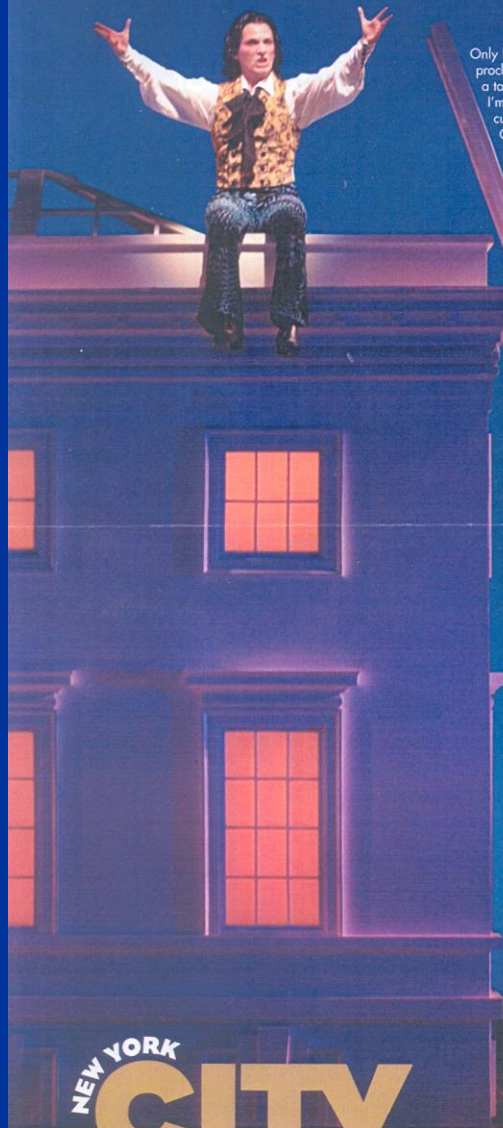
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The exhibition was organized by the San Francisco Museum of Modern Art.  
In New York, the exhibition is made possible by The John and Annamaria Phillips Foundation and  Altria

The international tour is made possible by the Evelyn D. Haas Exhibition Fund and *charles SCHWAB*  
Diane Arbus, *Teenage couple on Hudson Street, N.Y.C. 1963*. Copyright © 1967 The Estate of Diane Arbus, LLC.



# 6 new productions and



Only halfway through our current season, critics and audiences have proclaimed it City Opera's strongest line-up in many years. So we had a tall order to fill in planning our follow-up for the 2005-2006 season. I'm pleased to announce a season that builds off the energy of the current one, with all the qualities you have come to expect from City Opera performances: a well-balanced program of rarely performed masterworks and undeniable classics, vivid and engaging productions, and committed performances from an international roster of exceptional musical talents.



Six new productions promise both musical rewards—the unforgettable Pamela Armstrong in Strauss's rapturous *Capriccio*, the internationally renowned soprano Carol Vaness in Dukas's unique and powerful *Ariane et Barbe-Bleue*, and audience favorite Emily Pulley in Mark Adamo's new opera *Lysistrata*—and theatrical excitement—director Francesca Zambello's magical staging of *The Little Prince*, the irrepressible antics of Gilbert & Sullivan's *Patience*, and a suspenseful, action-packed presentation of Richard Rodney Bennett's rare thriller *The Mines of Sulphur*.

But, as *The New York Times* raved this season, "City Opera also does extremely well by the standard repertoire," and the 2005-2006 season features some of opera's most cherished works in landmark productions. Among our returning repertoire are favorites by Mozart and Puccini and lesser-known masterpieces by Rossini, Handel, and Frank Loesser—all bolstered by the commitment of our versatile orchestra and the energy of our brilliant casts.

There is no better way to experience all this season has to offer than by subscribing. Our subscribers are a vital part of the City Opera family, enjoying the best seats, the best savings, and New York's most flexible ticket exchange policy. With such a variety of excellent performances in store, subscribing makes it even easier and more affordable to see as many City Opera performances as possible. Another part of City Opera's family that deserves special thanks is our loyal group of funders—listed to the right—who remain an indispensable pillar for this company.

We hope to see you often in what we think may just be our best season yet.

—Paul Kellogg  
General and Artistic Director



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"3 Shades of Blues"—Roots: Taj Mahal, Randy Weston, Abdou M'boup	10/25, 8pm	
"3 Shades of Blues"—Country: Ricky Skaggs, Wycliffe Gordon	10/26, 8pm	
"3 Shades of Blues"—Soul: Holmes Brothers, Marie Knight	10/27, 8pm	
"Let Freedom Swing": Glenn Close, Morgan Freeman, Wynton Marsalis	10/28, 8pm	
"Brasil Livre!": Hermeto Pascoal, Cyro Baptista	10/29-30, 7:30pm	
"Up on the Toes: Jazz in Motion": A Jazz Talk	10/30, 2pm	
"Jazz in Motion": Savion Glover, Garth Fagan	11/3-5, 8pm	
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Today, The Shakespeare Theatre has been called "the nation's foremost Shakespeare company" by *The Wall Street Journal* and "the best classical theatre in the

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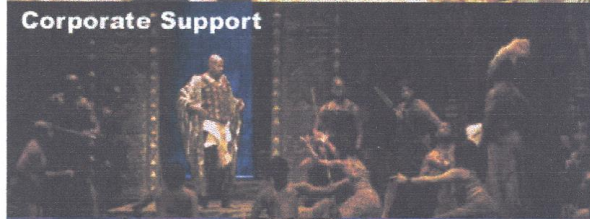
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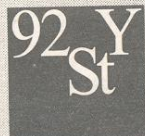
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The 92nd Street Y Harkness Dance Center receives major support from the Harkness Foundation for Dance and additional major support from the John & Jody Arnold Foundation. The 92nd Street Y Harkness Dance Project is sponsored by Altria Group Inc. and by Citigroup with additional support from the Center for the Study of Tobacco and Society.

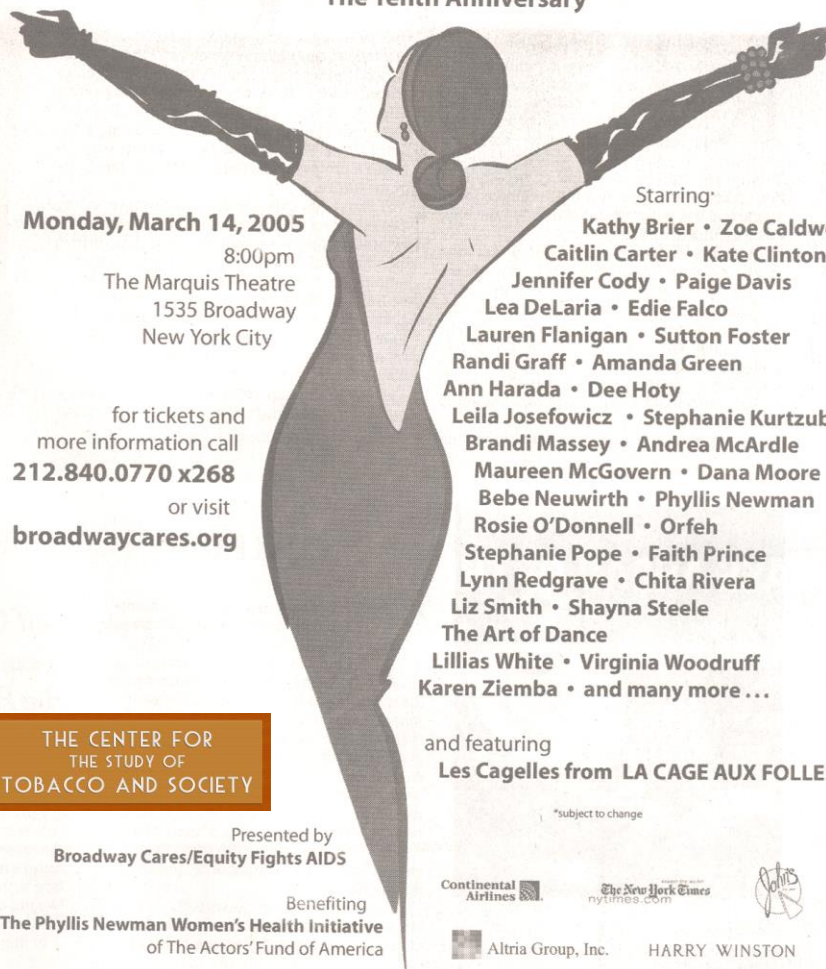
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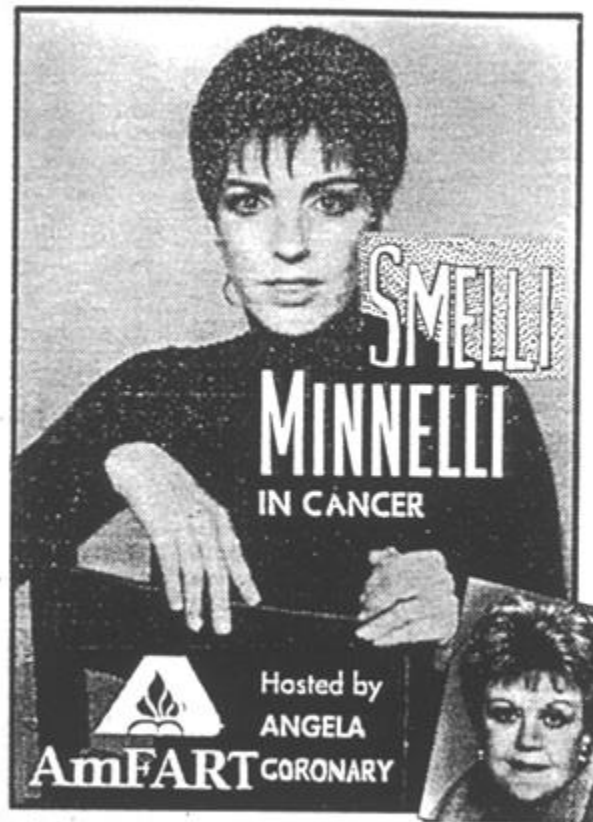
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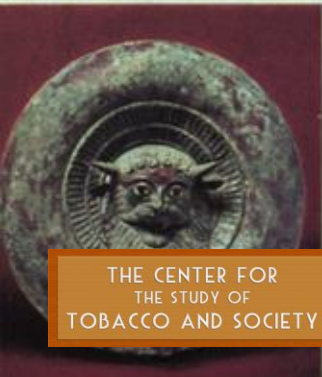
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You are looking at a mere handful of examples from a priceless treasury of art, spanning more than 2,000 years lovingly collected and preserved for us against the ravages of time and the pillaging of barbarians, by history's oldest continuing collector of the art of mankind. They are part of an unprecedented, and stunning, exhibition entitled "The Vatican Collections: The Papacy and Art" to be shown at The Metropolitan Museum of Art from February 26th to June 12th.

The popes collected with an ecumenical eye—Renaissance angel and Aztec god, Leonardo's St. Jerome and Greek Apollo. Their faith was that the truly great works of art created in any culture or in any time or place would, in the words of Pope John Paul II "uplift the human spirit to the uncreated source of all beauty."

The works their faith has left us dazzle the imagination and lift the heart. They bring us a new view of art and of ourselves.

We are proud to have been given the opportunity to sponsor the U.S. tour of this exhibition, and we urge you to try to see it at the times and places listed below. In our business as in yours, we need to be reminded that we are, every day, the beneficiaries of the work of the human spirit and therefore must be its caretakers. Sponsorship of art that reminds us of this is not patronage. It's a human and business necessity.

If your company would like to know more about corporate sponsorship of art, write George Weissman, Chairman of the Board, Philip Morris Incorporated, 120 Park Avenue, New York, N.Y. 10017.

The U.S. tour of **The Vatican Collections: The Papacy and Art** is made possible through a grant to The Metropolitan Museum of Art by the national sponsor:

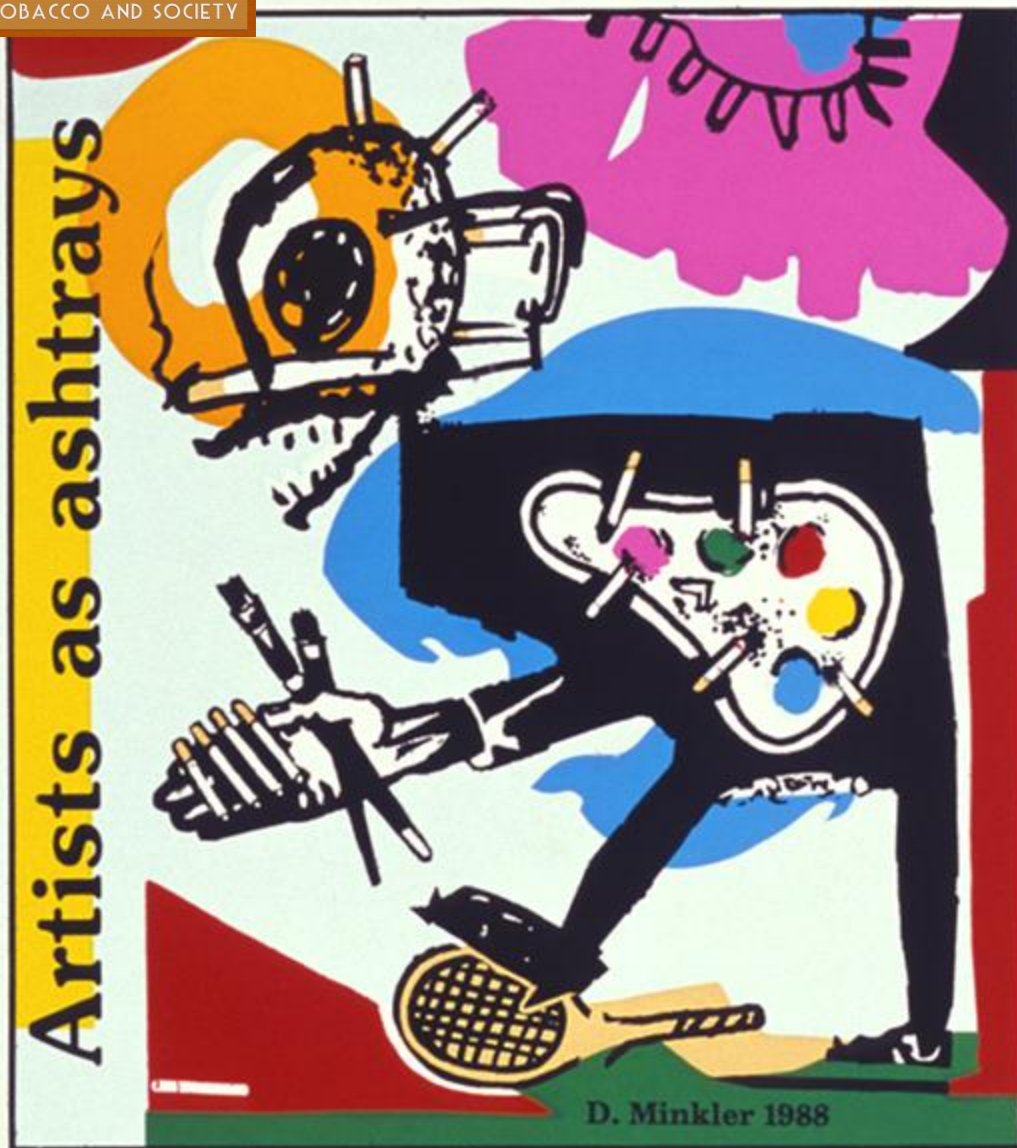
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"The Vatican Collections: The Papacy and Art" appears at The Metropolitan Museum of Art, New York, February 26-June 12, 1983; The Art Institute of Chicago, Chicago, July 23-October 16, 1983; M.H. de Young Memorial Museum, The Fine Arts Museums of San Francisco, San Francisco, November 19, 1983-February 19, 1984.

Top left: APOLLO BELVEDERE. Roman copy, 130-140 A.D.  
Bottom left: BORGESIA WITH HEAD OF ACHILLEUS. Paros marble, 3rd century B.C.  
Center: MICHAEL ANGEL, St. Jerome in the Desert, ca. 1480. Top right: ST. JEROME, Leonardo da Vinci, ca. 1480.  
Bottom right: QUEZALCOATL. Aztec feathered serpent, early 16th century.

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

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

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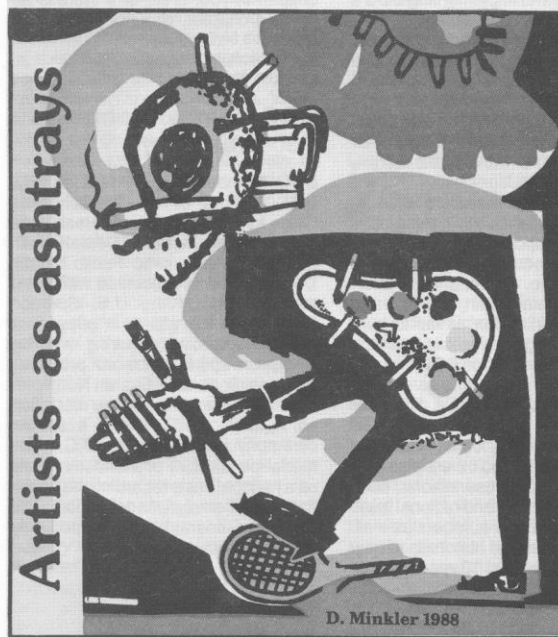
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Spring 1988

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# Doc News and Views



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

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

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

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

#### Philip Morris Companies Inc.



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

## Doctors, Artists Join to Undo Tobacco-Art Ties

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

manufacturer, and other tobacco makers.

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

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

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

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# MUSEUM OF TOBACCO ART AND HISTORY

NASHVILLE, TENNESSEE



*Meerschaum pipe with amber stem*



*Dutch tobacco jar*



*Cigar store Indian*



*Tobacco field*

THE CENTER FOR  
THE STUDY OF  
TOBACCO AND SOCIETY