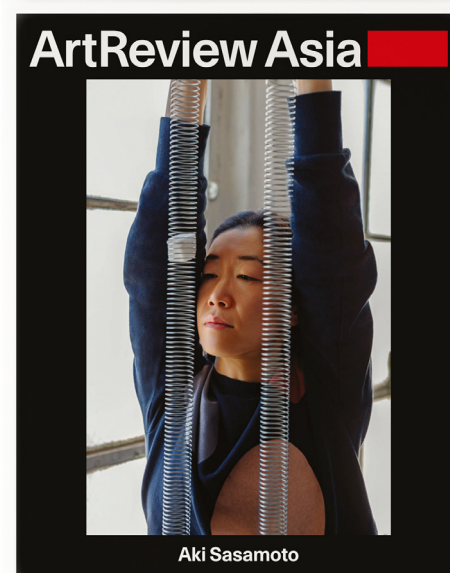
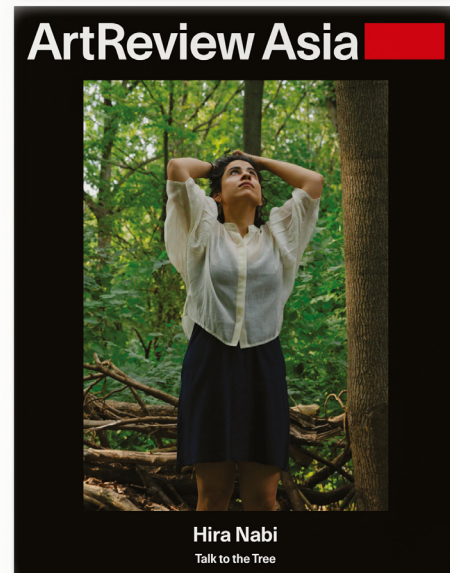


# Media Kit 2025



## Overview



Mat Dryhurst and Holly Herndon

Over the past 75 years *ArtReview* has evolved into the journal of record for contemporary art. It is the space in which art history is shaped and – following the magazine’s constant embrace of new ideas and new forms of art – continually reshaped. Drawing on writers from the realms of art criticism, literature, philosophy and science – such as Henri Matisse, John Berger, J.G. Ballard, Siri Hustvedt, Pankaj Mishra, Heather Phillipson, Adam Thirlwell and Noam Chomsky – the magazine has been instrumental in key cultural moments, from the development of Pop art to explorations of the current impact of AI and NFTs, and has pioneered the understanding of contemporary art as the product of multiple art histories rather than one art history. Since its founding, the magazine has specialised in looking at the ways in which ideas produced by artists are reflected back and forth in wider cultures of architecture, fashion, literature, filmmaking and music, and doing so through writing that is clear, incisive and accessible.

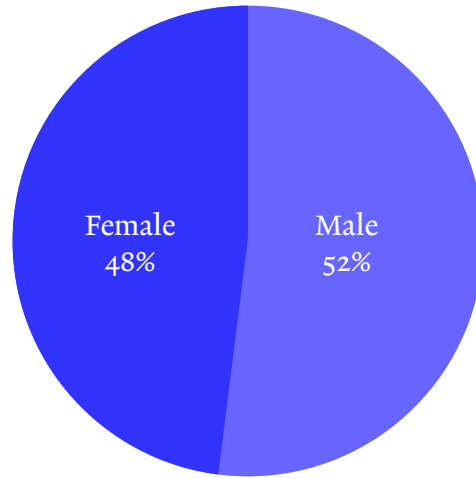
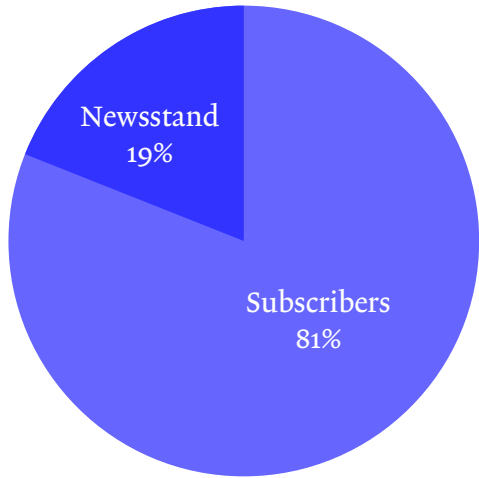
*artreview.com* brings its readers exclusive digital content, news and comment, while subscribers have digital access to *ArtReview*’s magazine archive. Through regular newsletters and social media, *ArtReview* connects with over a million people every month.

Alongside its print and digital reach, *ArtReview* develops and hosts regular events, ranging from talks and screenings to launches and conferences, both in London and at venues around the globe. In addition, *ArtReview* curates live events and programmes for nonprofit institutions, art fairs and major art festivals. It also offers high-quality content and creative solutions to select global brand partners, including bespoke events, contract publishing of books and supplements, high-spec video and podcast content, and much more.

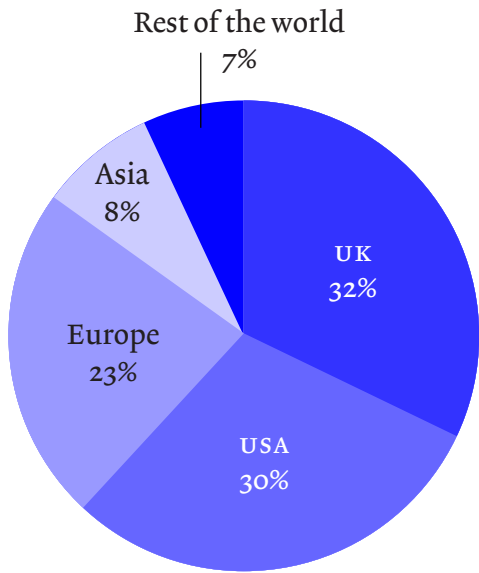
New ideas, new ways of communicating

Circulation 52,031

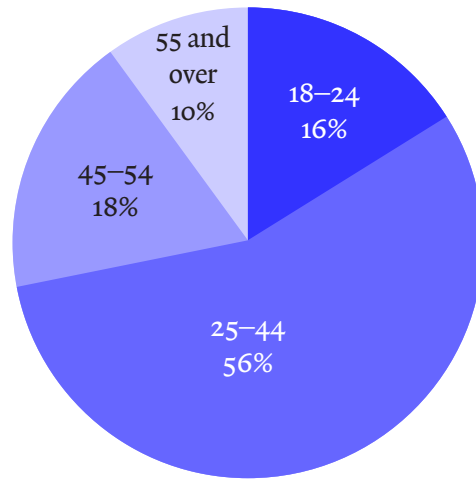
Readership 210,000 per issue



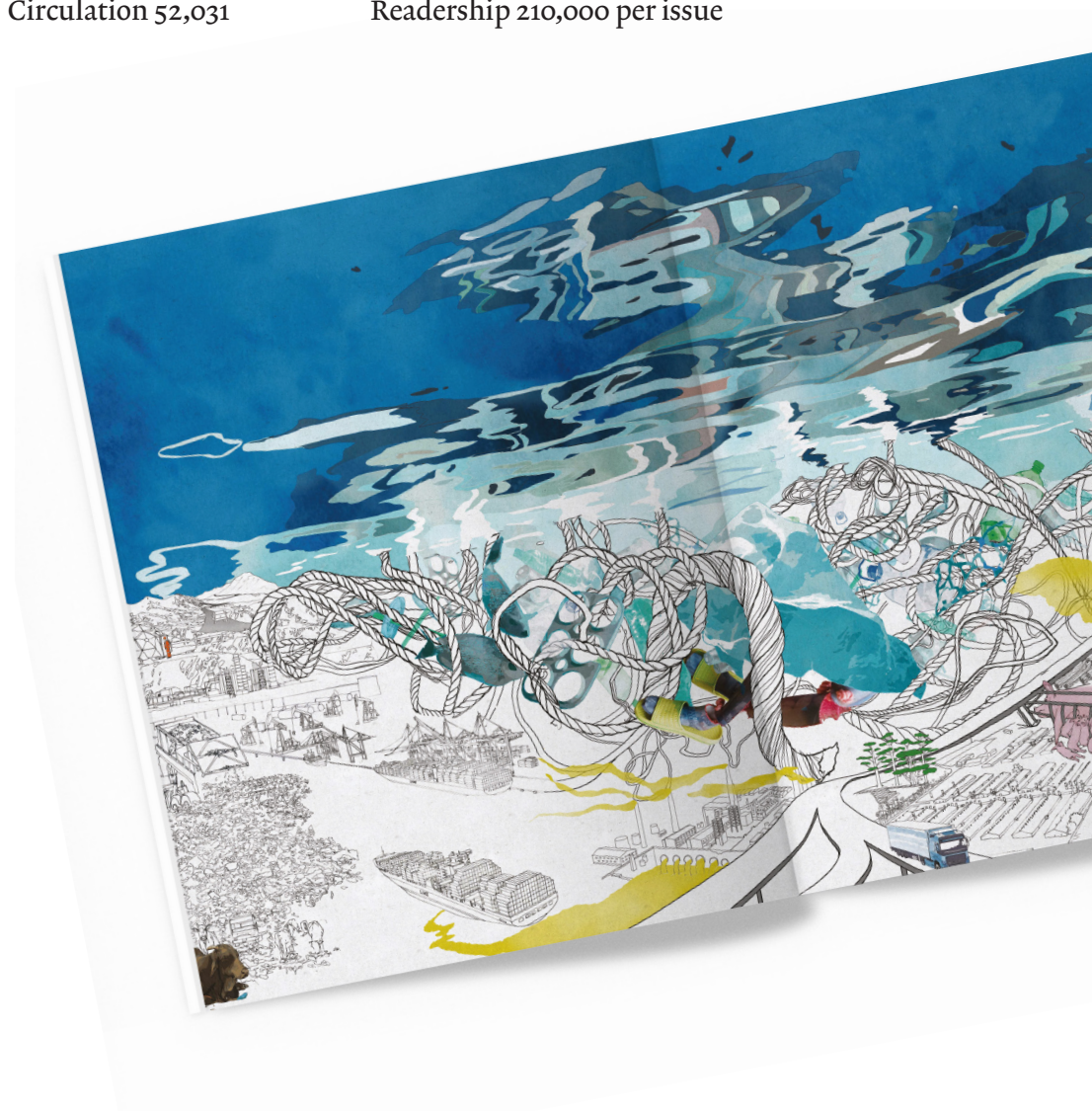
Gender



Distribution



Age



# ArtReview Asia

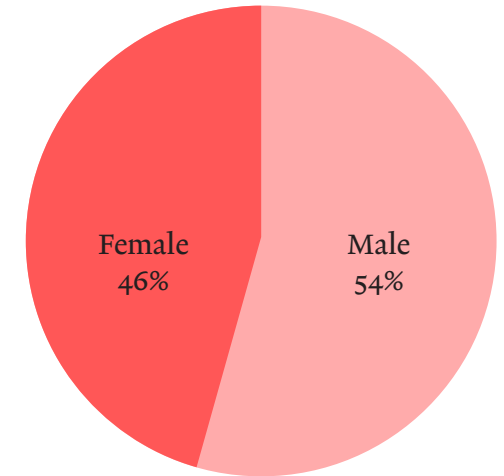
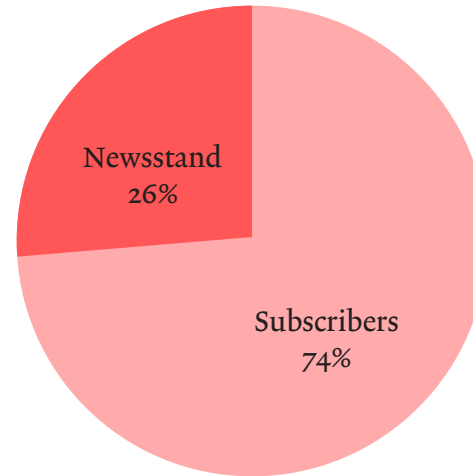
Published four times a year, *ArtReview Asia* looks at the world of contemporary art from an alternative perspective

Circulation 30,937

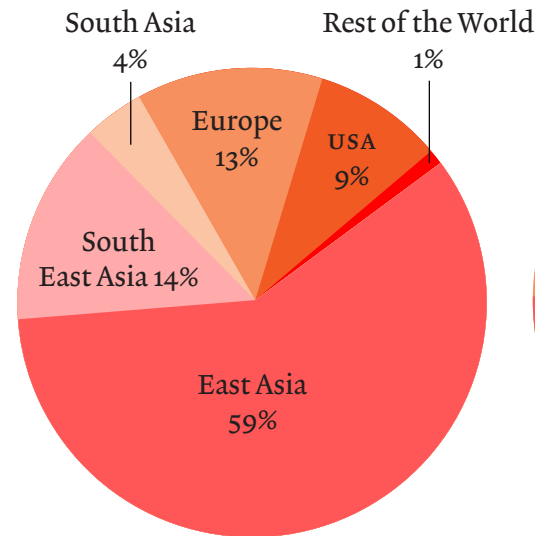
Readership 125,000 per issue



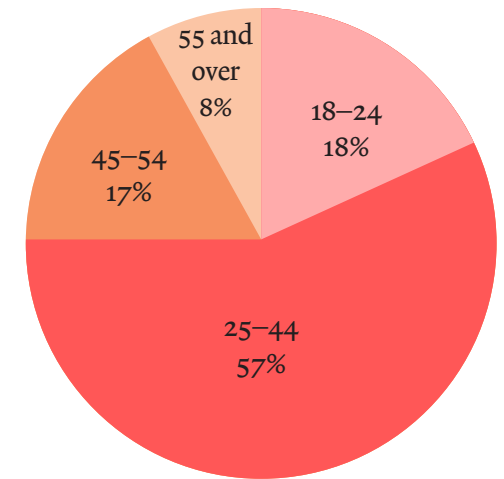
*ArtReview Asia* is published in print and digital versions.



Gender



Distribution



Age

# Editorial Highlights 2025

## ArtReview

### January & February

*Future Greats* Tomorrow's art stars selected by the art stars of today. An essential guide to the ideas, issues and media that are shaping the art to come.

### March

*Art, Ecology and Climate Justice* ArtReview looks at a series of interdisciplinary projects, spanning from the Middle East to Japan, that combine living and artmaking at the intersection of tending the land, living communally and fostering cultural dialogue.

### April

*Pictures of You* Portraiture – it sounds old-fashioned. Because it is. And yet it endures. In this issue we take a look at how our ideas about the human form have changed in recent years, and how this has changed our approaches to capturing it in art, from painting and sculpture to surveillance technologies and digital art.

### May

*Optimism* Much of the talk around art right now concerns how we cope with difficult times: the planet is on fire, political tensions are high and oppression is rife. Perhaps unsurprisingly, these are the subjects of most art exhibitions too. In this issue ArtReview takes a look at what role optimism might play in both art and these dark days. Is providing some kind of light amid the darkness what art is supposed to be about?

### Summer

*I'm digging your scene! (Whatever happened to the underground?)* How do scenes and movements develop in art? What role do community and shared interests play? What and where are the hip scenes of today? And do we only notice scenes in retrospect, or in retrospectives?

### September

*Constraint* It's often said that repression, constriction and restraint force people to become more creative. But is this really true? ArtReview tackles that cliché and goes on to explore how restrictions and constraints have been used in art over the past century.

### October

*Institutionalised?* In the age of decolonisation, multiple interpretations and general contingency, what role do museums and institutions play in the contemporary artworld? And should we be looking towards other models?

### November

*Futurisms* From Afrofuturism, to Gulf Futurism, to the future in general, why are so many artists trying to interpret the present from a perspective that is yet to come? ArtReview takes a deep dive into futurology.

### December

*The Power 100* The definitive list of the most influential people in contemporary art.

## ArtReview Asia

### Spring

*Speaking to Power* Everyone's always going on about how we live in an age of multiple art histories, where there's no difference between the margins and the centre, but is this really true? Is there an artworld in which no one is voiceless?

### Summer

*Speaking in Tongues* What are the new languages of art? A look at the languages of gaming and social media, and their impact on the artworld. At the same time, we look at the old language, English, and ask why everything has to be translated into it. Even ourselves.

### Autumn

*Speaking to the Past* A look at the ways in which artists hope to reshape and redeploy history to support the changing demands of the present. Also an opportunity to look at art historical models such as the Progressive Group anew.

### Winter

*Speaking to the Future* So far art scenes across Asia have been incorporating established Western models of institution-building and market operations. But are there other more endemic systems that might serve the region better? What might an art system that incorporated these look like and how might it operate?

## Publication Dates 2025

### *ArtReview*

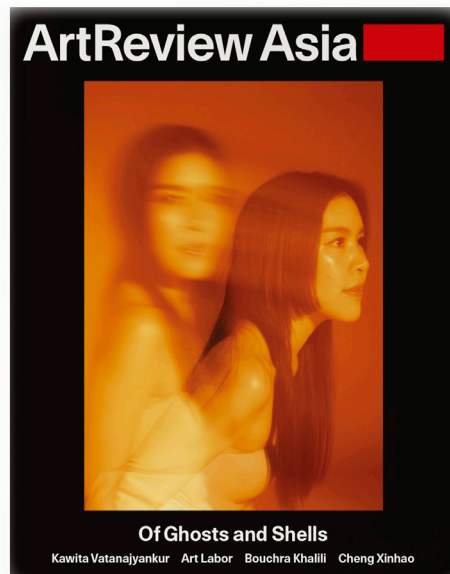
<i>Issue</i>	<i>Space</i>	<i>Material</i>	<i>On sale</i>	<i>Additional distribution</i>
Jan & Feb	6 January	10 January	30 January	1-54 Marrakech, ARCOMadrid, Desert X, Frieze Week LA, India Art Fair, ZONAMACO
March	3 February	7 February	27 February	Art Basel Hong Kong
April	10 March	14 March	3 April	Art OnO Seoul, Art Paris, Dallas Art Fair, EXPO Chicago, Miart
May	7 April	11 April	1 May	1-54 New York, Frieze Week NY, Gallery Weekend Beijing, Paris Gallery Weekend, Photo London, Taipei Dangdai, TEFAF New York
Summer	12 May	16 May	1 June	Art Basel in Basel, CHART Art Fair, June Art Fair, Liste, Tokyo Gendai, Zurich Art Weekend
September	11 August	15 August	4 September	Armory, Atlanta Art Week, Berlin Art Week, Frieze Week Seoul, KIAF Seoul, Madrid Gallery Weekend, Tokyo Gendai
October	8 September	12 September	2 October	1-54 London, Art Basel Paris, Art Cologne, Art Jakarta, Asia NOW, Frieze Week London, Paris Internationale
November	6 October	10 October	30 October	Art Week Tokyo, Arto21, Artissima, Paris Photo, Shanghai Art Week, West Bund Art & Design
December	6 November	12 November	2 December	Art Basel Miami Beach, Art Genève, Art SG

### *ArtReview Asia*

<i>Issue</i>	<i>Space</i>	<i>Material</i>	<i>On sale</i>	
Spring	24 February	28 February	18 March	Art Basel Hong Kong, Art Dubai, Gallery Weekend Beijing
Summer	20 May	23 May	12 June	Art Basel in Basel, Berlin Art Week, Frieze Week Seoul, KIAF Seoul, Liste, Tokyo Gendai, Zurich Art Weekend
Autumn	1 September	5 September	25 September	Art Basel Paris, Art Week Tokyo, Arto21, Artissima, Asia NOW, Shanghai Art Week, West Bund Art & Design
Winter	20 October	24 October	13 November	Abu Dhabi Art, Art Basel Miami Beach, ART SG, India Art Fair



Founded in 2013 to cover art from the various perspectives at play across the world's largest continent, *ArtReview Asia* is dedicated to challenging established views and exploring the contingent and contested in art. From eastern Turkey to eastern Japan (and everywhere up, down and in between), the magazine looks at gaps and blind spots, charting the ways in which artists are responding to local contexts and the evolving challenges of the present. At its heart, *ArtReview Asia* is both marking and shaping the pathways of alternative and non-Western art.



## Chinese Edition

*ArtReview's* first non-English language publication operates in a language understood by almost 20 percent of the world's population. And attempts to tell the stories of art in a manner that's relevant to them. It operates as a bridge between the global and local art scenes, exploring the best and newest contemporary art in China and the ways in which it corresponds to and communicates with that of the international artworld. An essential guide to what's on, what's in and what's out in China today.





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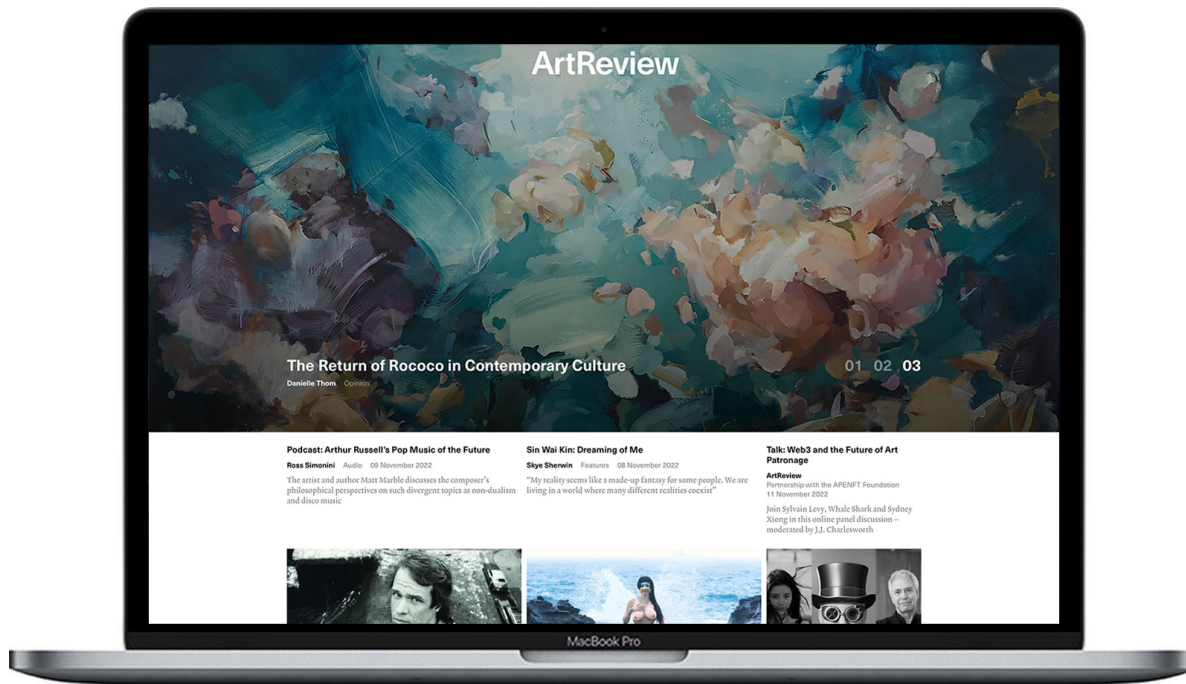


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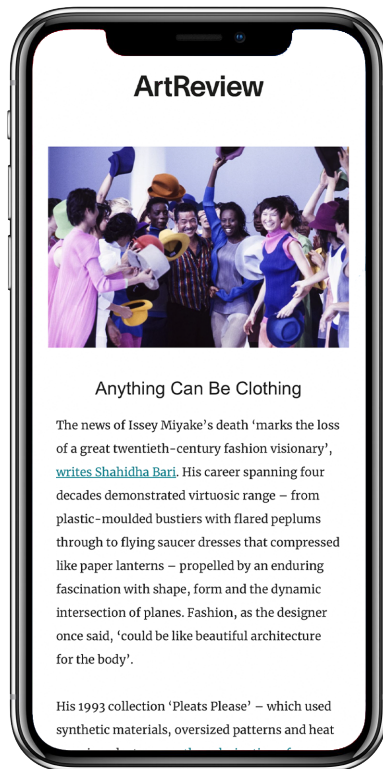
# Website & Digital Editions



*artreview.com* hosts the recent archives of content from *ArtReview* and *ArtReview Asia*. In addition it features exclusive multimedia content commissioned for the platform, including artist projects, news, previews, blogs and videos by *ArtReview*'s global network of contributors. Regular strands include the 'Art Lover's Movie Club' – a monthly screening of new videoworks – and a series of monthly previews highlighting the most interesting new exhibitions, performances and movies worldwide.

*artreview.com* also gives subscribers access to all digital editions of *ArtReview* and *ArtReview Asia* from 2006 to the present, as well as dedicated Power 100 pages charting *ArtReview*'s annual ranked list of the contemporary artworld's most influential players, providing visitors with up-to-the-minute insight into the latest developments in contemporary art.

# Partner Content, Social Media & Newsletter



## Partner Content

*ArtReview* offers bespoke partner content based on material provided by partner or developed from scratch, combining editorial expertise with sophisticated local knowledge to give select global brands prime exposure.

*ArtReview* has the biggest following on X/Twitter among art magazines, with active and growing Facebook and Instagram feeds, WeChat, Threads and LinkedIn, keeping over 800,000 followers up-to-date with *ArtReview*'s online content, print issues and live events.

- Facebook 51,000 followers
- Instagram 245,000 followers
- X/Twitter 344,000 followers
- LinkedIn 75,000 followers
- Threads 55,000 followers
- WeChat 24,000 followers

## Newsletter

*ArtReview* and *ArtReview Asia*'s biweekly email newsletters keep readers informed of the current preoccupations of the magazines' writers and editors, including information about events, news, previews and reviews from exhibitions, fairs and biennials around the world. Each email goes out to over 35,000 registered subscribers.

Combined monthly digital reach exceeds 1,300,000, with open and click-through rates for the newsletter of 20.5% and 1.8%.

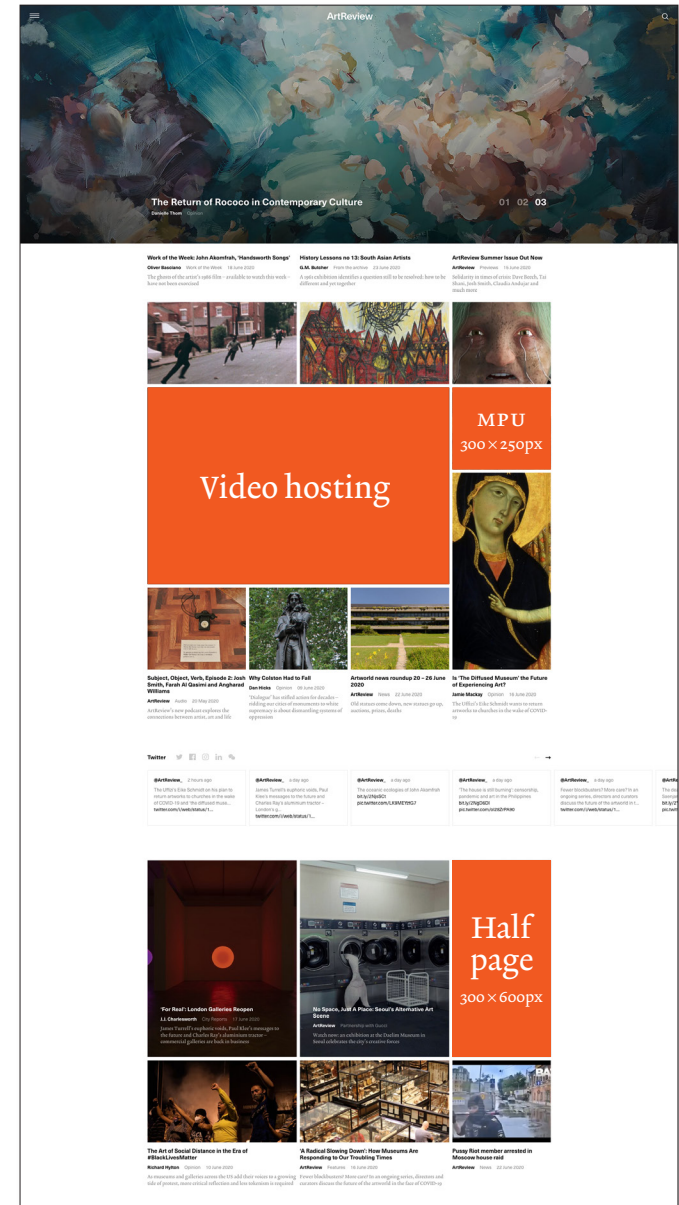
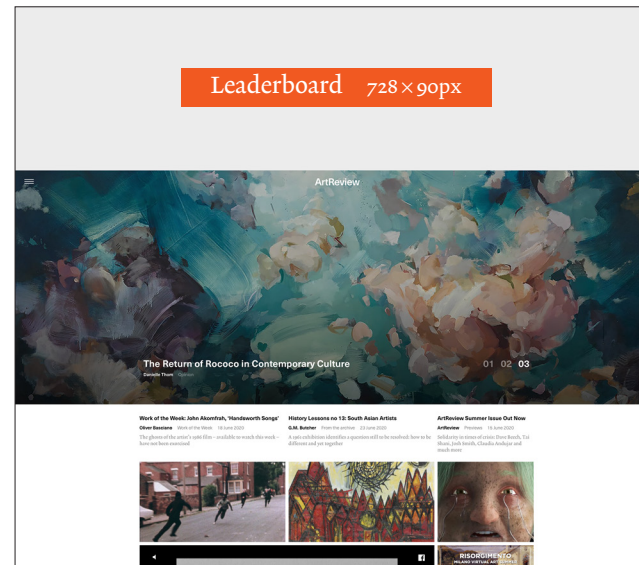
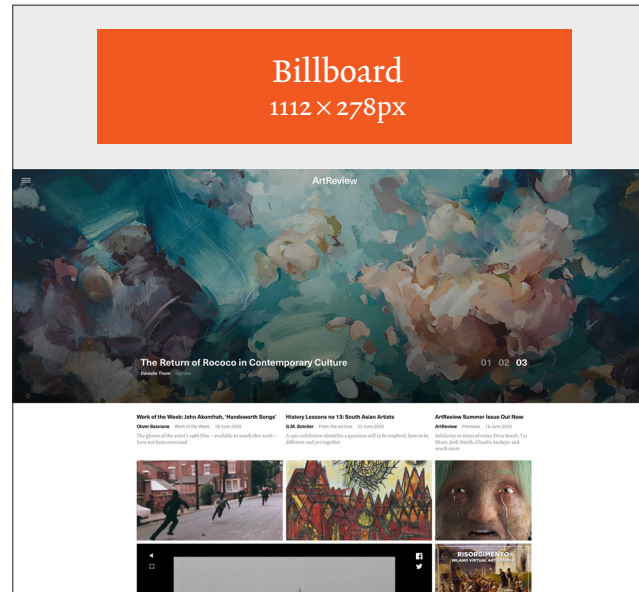
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# Rate Card Newsletter

## Newsletter

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## ArtReview



### Anything Can Be Clothing

The news of Issey Miyake's death 'marks the loss of a great twentieth-century fashion visionary', writes Shahidha Bari. His career spanning four decades demonstrated virtuosic range – from plastic-moulded bustiers with flared peplums through to flying saucer dresses that compressed like paper lanterns – propelled by an enduring fascination with shape, form and the dynamic intersection of planes. Fashion, as the designer once said, 'could be like beautiful architecture for the body'.

His 1993 collection 'Pleats Please' – which used synthetic materials, oversized patterns and heat pressing pleats – was the culmination of a unique sensibility: 'the expert drapery of European couturiers Madeleine Vionnet and Mariano Fortuny meeting the Japanese art of origami'. In later collections, Bari writes, Miyake might champion Asian ikat textiles and Japanese farmer clothing as easily as he would create jackets out of monofilament polyamide with a shimmering holographic sheen. 'There are no boundaries for what clothes can be made from', he observed. 'Anything can be clothing.'

[Read now](#)

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## Wednesday Newsletter

Banner

## ArtReview



### Abdication of Reality

It's unsurprising that photos of Margot Robbie and Ryan Gosling rollerblading in Venice Beach have provided the spark necessary to turn a growing obsession with bright saturated pinks into full-on 'Barbiecore', writes Amber Butchart. Barbiecore's pastiche roots can be traced back to a multitude of origin points: consider Villanelle in Killing Eve, a recent Pantone/Valentino collaboration, or even the trends for 'dopamine dressing' and #fillembola. 'The colour pink has always had an enigmatic, shifting set of meanings', writes Butchart. It has a mercurial ability to confound expectations, to reinvent itself. So what does our latest thirst for hot pink say about the times we live in?



**The Politics of Barbiecore**  
A slew of corporate-backed Hollywood films about plastic dolls may not be the cultural response we expected to a world on fire. Amber Butchart on what our thirst for hot saturated pinks says about the times we live in. [read now](#)



**NASA's Sound of a Black Hole**  
'If space' had a soul, then the black hole sound is the music it would make. But are NASA not just cynically manipulating some otherwise unimpressive sound wave data, misting it for clicks and likes? Tom Whyman investigates. [read now](#)

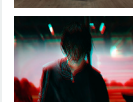
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**Farah Al Qasbi's General Behaviour**  
The artist's show at Cultural Foundation, Abu Dhabi employs a highly ornamented aesthetic to assess constructed environments that distort perception, finds Yalda Bidshahi. [read now](#)



**What Makes and Breaks Community**  
Mounira Al Solh's A Day is as long as a year at Belis Centre for Contemporary Art speaks to a solidarity of suffering as much as it does to a solidarity of women, writes Mark Rappolt. [read now](#)



**September Issue Out Now**  
Featuring Anne Imhof and 'the smoldering trash heap of cultural citations' that inform her performance works; the pioneering work of African-Brazilian artist Abdias Nascimento; the consequences of state-provided incomes for artists; and more. [subscribe now](#)

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## Friday Newsletter

## Partnerships & Consulting

With their uniquely global coverage and access to artists and audiences around the world, ArtReview's four titles come together to offer a wide range of additional bespoke programming, whether branded or white-labelled: from conferences and talks series, to video productions and special publications, to the curating and production of limited, artist-designed editions, to podcasts, curated exhibitions, performances and social events. Combined, the titles make ArtReview a singular organisation that can cater to both local and global audiences, and operate anytime, anywhere.



Limited-edition artwork by Liam Gillick, commissioned by The Standard Hotel London × ArtReview

## Partners (Selection)

1-54 African Art Fair  
Almine Rech Gallery  
ARCOmadrid  
Akris  
Arcual  
Armani  
Art Basel  
Art Cologne  
Art Genève  
Artissima  
Balenciaga  
Berlin Biennale  
Bienal de São Paulo  
Biennale di Venezia  
Bloomberg  
BMW  
Bonhams  
Busan Biennale  
Berggruen Institute  
Celine  
Chanel  
CHART Art Fair  
Christie's  
Contemporary Istanbul  
David Zwirner  
Dhaka Art Summit  
Dior  
E. Gutzwiller & Cie  
Edition Hotels

Edouard Malingue  
Gallery Esther Schipper  
Etro  
EXPO Chicago  
Fondation Beyeler  
Fondazione Prada  
Fondazione Sandretto  
Re Rebaudengo  
Fortnum & Mason  
Frieze  
Fundación Casa Wabi  
Gagosian  
Galería Helga de Alvear  
Galerie Rudolfinum  
Galerie Thaddaeus Ropac  
Galleria Continua  
Gallery Weekend Berlin  
Goodman Gallery  
Gropius Bau  
Gwangju Biennale  
Hammer Museum  
Hauser & Wirth  
Istanbul Biennial  
K11 Art Foundation  
KIAF Seoul  
Kochi-Muziris Biennale  
Kukje Gallery  
Lévy Gorvy  
Lisson Gallery

Liste Art Fair  
M+ Hong Kong  
Madrid Gallery Weekend  
Manifesta  
Margaret Howell  
Marian Goodman  
Massimo De Carlo  
Max Mara  
MAXXI  
Mirabaud Group  
Mendes Wood DM  
Miart  
MMCA Seoul  
Modern Forms  
Museo Jumex  
National Galleries of Scotland  
National Gallery Singapore  
NGV Melbourne  
Pace  
Palais Populaire  
Paris Internationale  
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Porsche  
Prada  
Richard Mille  
Rimowa  
Roberts Projects

Roche Bobois  
Royal College of Art  
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Saint Laurent  
SCAD Museum of Art  
S.E.A. Focus  
Sharjah Art Foundation  
Silverlens  
Singapore Art Book Fair  
Sotheby's  
SP-Arte São Paulo  
Serpentine Galleries  
Sprüth Magers  
Standard Hotel  
Steirischer Herbst  
Sunpride Foundation  
Sydney Biennial  
Taipei Dangdai  
Tang Contemporary Art  
Tate  
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