

# ArtReview Media Kit 2026



## Overview



Amy Sherald

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.

# Print



## Editorial Highlights 2026

### 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

*The Last Museum* What is a museum today? Are they simply temples to consumerism? Are they centres of learning or sites of forgetting? Anachronistic vestiges of the era of empires and colonialism, or places of cultural power and privilege, disconnected from contemporary reality? And yet everywhere now needs a big museum. *ArtReview* takes a look at the fast-changing landscape of big new museum initiatives, from London to Doha to Benin City, and asks how museums are making sense of the extent to which artworks and objects matter today. And if we really need museums at all.

### April/May

*Biennale Fever* Venice, the oldest of biennials, began as a showcase for the cultural aspirations of nineteenth-century European nations. And it has remained so ever since. While in many ways this has been a successful model – witness the hundreds of 'biennales' that now

litter the globe – is the Venice Biennale still a sign of our times? Or should we be looking at something else? As countries struggle with competing issues of cosmopolitanism, nationhood and nationalism, *ArtReview* looks at the artists negotiating the promise and pitfalls of the Venice Biennale's world stage, and selects highlights from the 2026 edition.

### Summer

*Decentralised Intelligence* From AI to micro-organisms, *ArtReview* dives into the world of nonhuman, more-than-human or plain artificial art. How is our cultural landscape changing as a result? And whatever change may be on its way (if it isn't already here), is it good or bad?

### September

*Rewriting History* Sometimes it's good, sometimes it's bad, but as everyone rushes to do it, *ArtReview* takes a look at how it works. From movements to decolonise, postcolonialise and generally reflect art that has been marginalised or overlooked, to efforts to do the same with real history and real people. Or people wishing simply to erase the past. *ArtReview* examines how it's done... both well and badly.

### October

*Optimism* Click on any news site, anywhere in the world, and you'll likely be told that the world is a mess and be presented with an image of the end of times. Which are also the kinds of images that most contemporary art galleries are populated with today. While that's understandable – we want the art of our times to reflect our times – it leaves *ArtReview* wondering, is art still capable of celebrating things, of looking at the positive sides of life? In this issue *ArtReview* takes a look at art that does just that. Assuming it can find it.

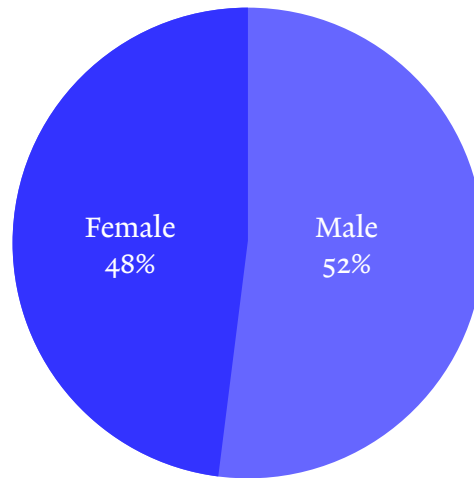
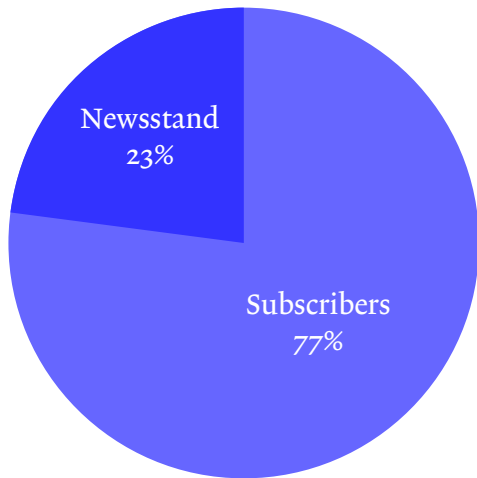
### November/December

*Power 100* *ArtReview's* annual guide to the people who are deciding what art we get to see and how we get to see it. In order of potency. Find out who's making things happen and perhaps even why...

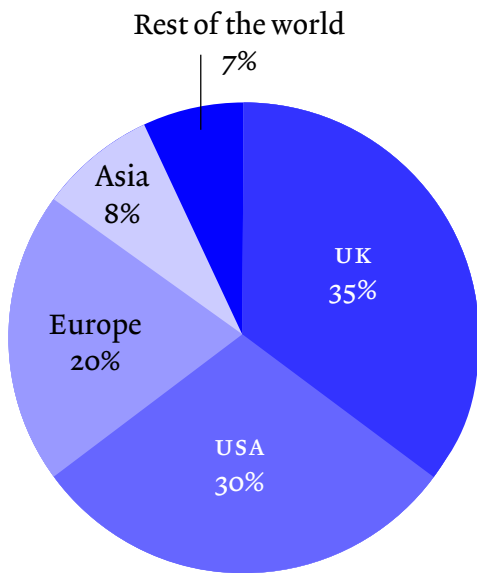
## New ideas, new ways of communicating

Circulation 53,076

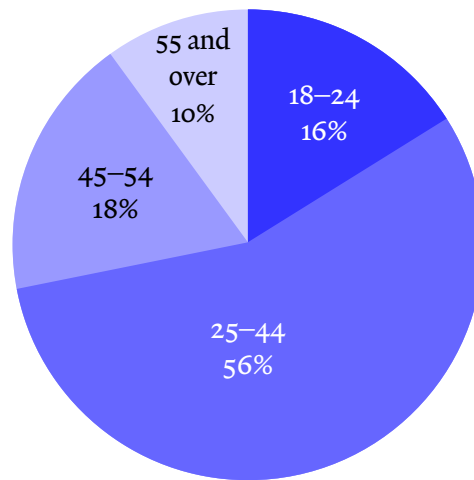
Readership 265,387 per issue



**Gender**



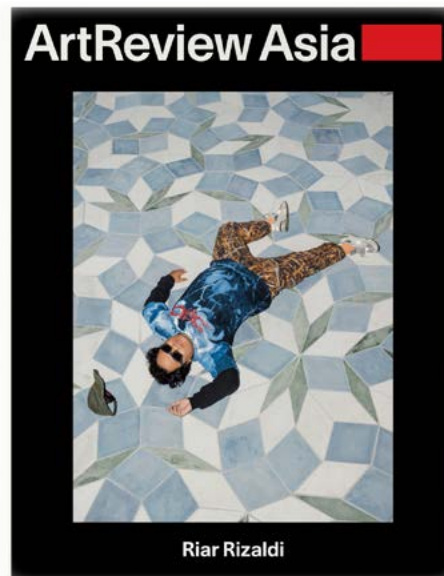
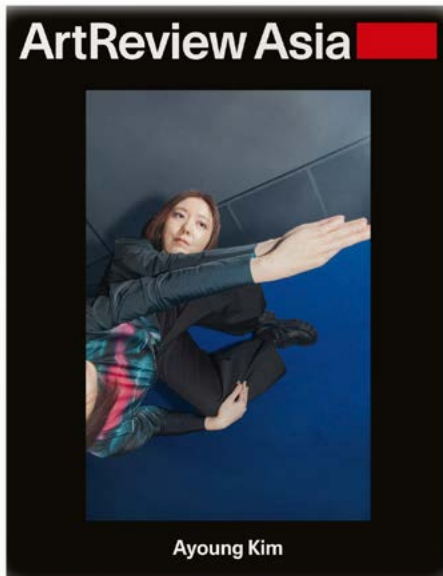
**Distribution**



**Age**



## ArtReview Asia



Since 2013, *ArtReview Asia* has been exploring multiple and alternative narratives of the story of art. Turning the art history written in *ArtReview* into art histories. *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, providing critical insights into the work that's shaping new centres from the Gulf to Japan, and exploring the aesthetics and philosophies that spread across boundaries, linking the nations around the Indian Ocean and beyond.



# ArtReview Asia

## Editorial Highlights 2026



Let ArtReview step in

### *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?

## ArtReview Asia

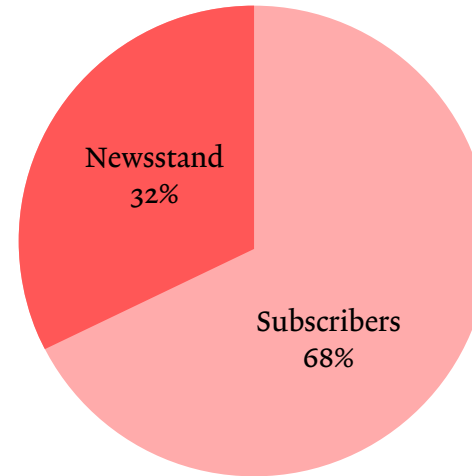
Published four times a year, *ArtReview Asia* looks at the world of contemporary art from an alternative perspective

Circulation 31,674

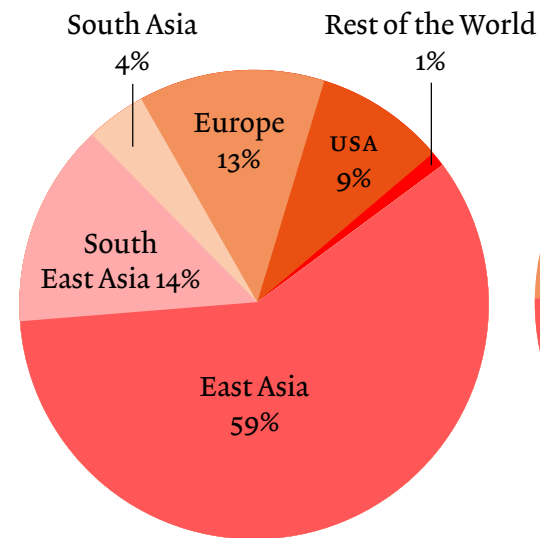
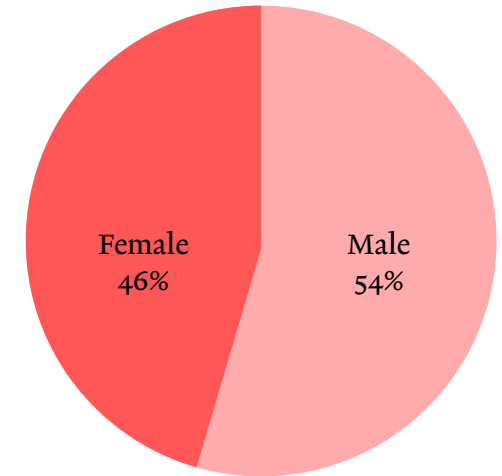
Readership 128,000 per issue



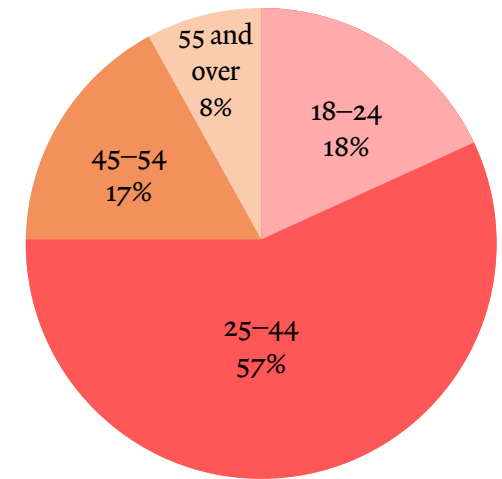
*ArtReview Asia* is published in print and digital versions.



Gender



Distribution



Age

## Publication Dates 2026

### *ArtReview*

<i>Issue</i>	<i>Space</i>	<i>Material</i>	<i>On sale</i>	<i>Additional distribution</i>
Jan & Feb	5 January	9 January	29 January	1-54 Marrakech, Frieze Week LA, India Art Fair, ZONAMACO, Art Basel Qatar
March	9 February	13 February	5 March	ARCOmadrid, Art Basel Hong Kong, Miart, SP Arte, Art ONO Seoul, Art Paris, Dallas Art Fair, Art Dubai
April & May	6 April	10 April	8 May	Venice Biennale, Photo London, EXPO Chicago, Frieze Week NY, 1-54 New York, TEFAF New York, Gallery Weekend Beijing, Gallery Weekend Paris
Summer	18 May	22 May	11 June	Art Basel in Basel, CHART Art Fair, June Art Fair, Liste, Zurich Art Weekend
September	10 August	14 August	3 September	Armory, Berlin Art Week, Frieze Week Seoul, KIAF Seoul, Madrid Gallery Weekend
October	7 September	11 September	1 October	1-54 London, Frieze Week London, Art Basel Paris, Art Cologne, Art Jakarta, Asia NOW, Paris Internationale, Paris Photo, Singapore Art Book Fair, Artissima, Frieze Abu Dhabi, Shanghai Art Week, West Bund Art & Design, ARTO21
Nov & Dec	9 November	13 November	3 December	Art Basel Miami Beach, Art SG, London Art Fair, FOG Design + Art

### *ArtReview Asia*

<i>Issue</i>	<i>Space</i>	<i>Material</i>	<i>On sale</i>	
Spring	24 February	27 February	19 March	Art Basel Hong Kong, Art Dubai, Gallery Weekend Beijing
Summer	1 June	5 June	25 June	Art Basel in Basel, Berlin Art Week, Frieze Week Seoul, KIAF Seoul, Liste, Tokyo Gendai, Zurich Art Weekend
Autumn	31 August	4 September	24 September	Art Basel Paris, Art Week Tokyo, Arto21, Artissima, Asia NOW, Shanghai Art Week, West Bund Art & Design
Winter	2 November	6 November	26 November	Abu Dhabi Art, Art Basel Miami Beach, ART SG, India Art Fair, Art Fair Delhi, Frieze Abu Dhabi, Art Basel Qatar

## 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.



# Rate Card Print

## Single page

Outside back cover	POA
Inside back cover	POA
Contents /Editor's letter	POA
Specified position	POA
Run of magazine	POA

## Double page spread

Inside front cover	POA
First DPS	POA
Specified position	POA
Run of magazine	POA

Prices exclusive of VAT

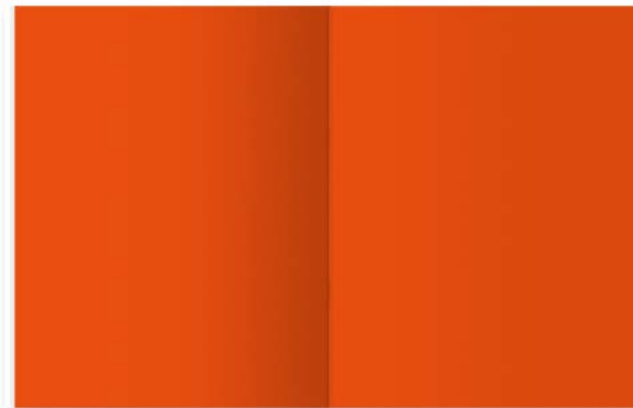
All positions subject to availability

Additional commercial/creative options available, including gatefolds, inserts, belly bands and printing on bagging

For print advertising specifications visit [artreview.com/advertise/](http://artreview.com/advertise/) or contact [production@artreview.com](mailto:production@artreview.com)

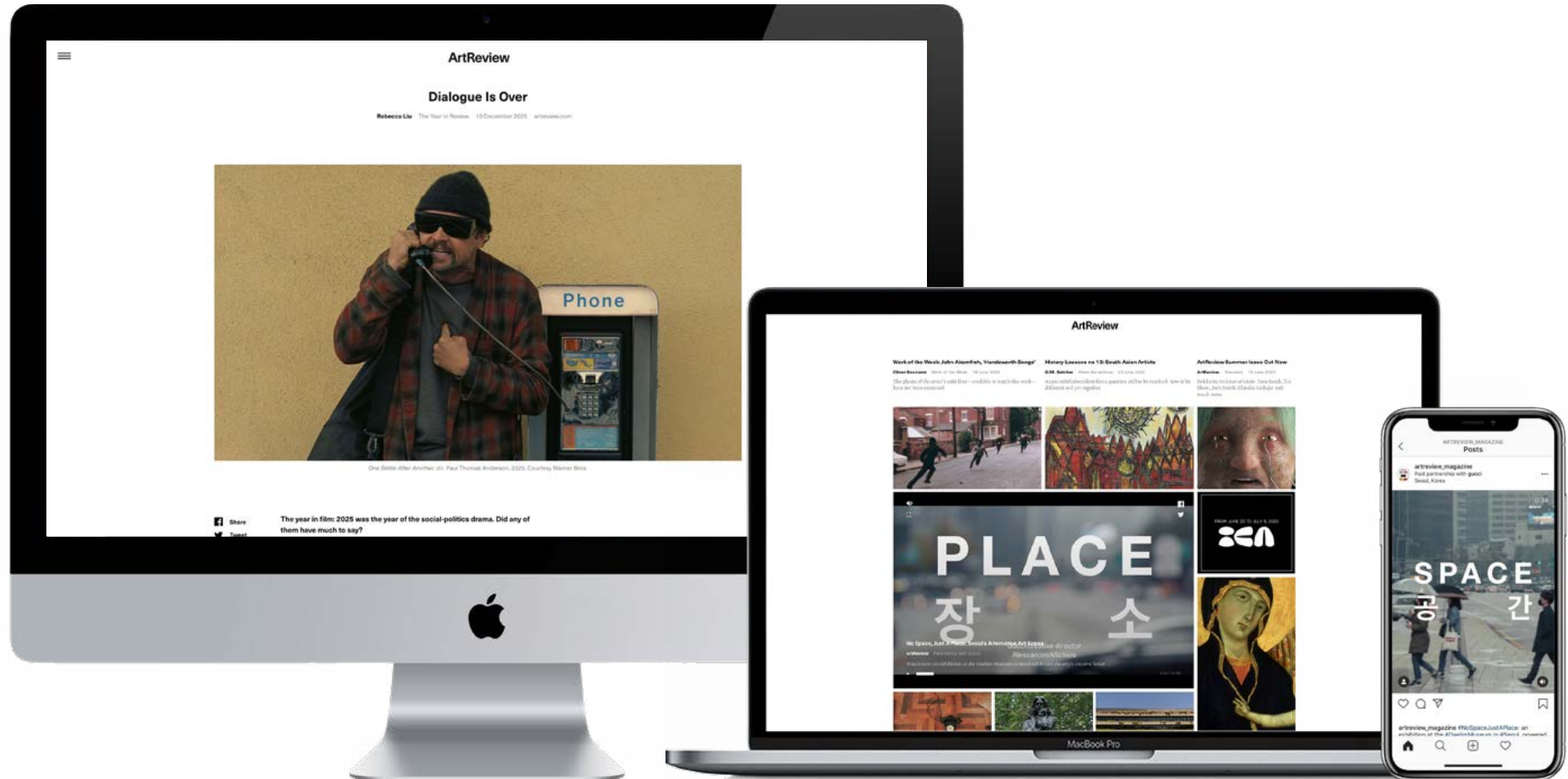


Single page

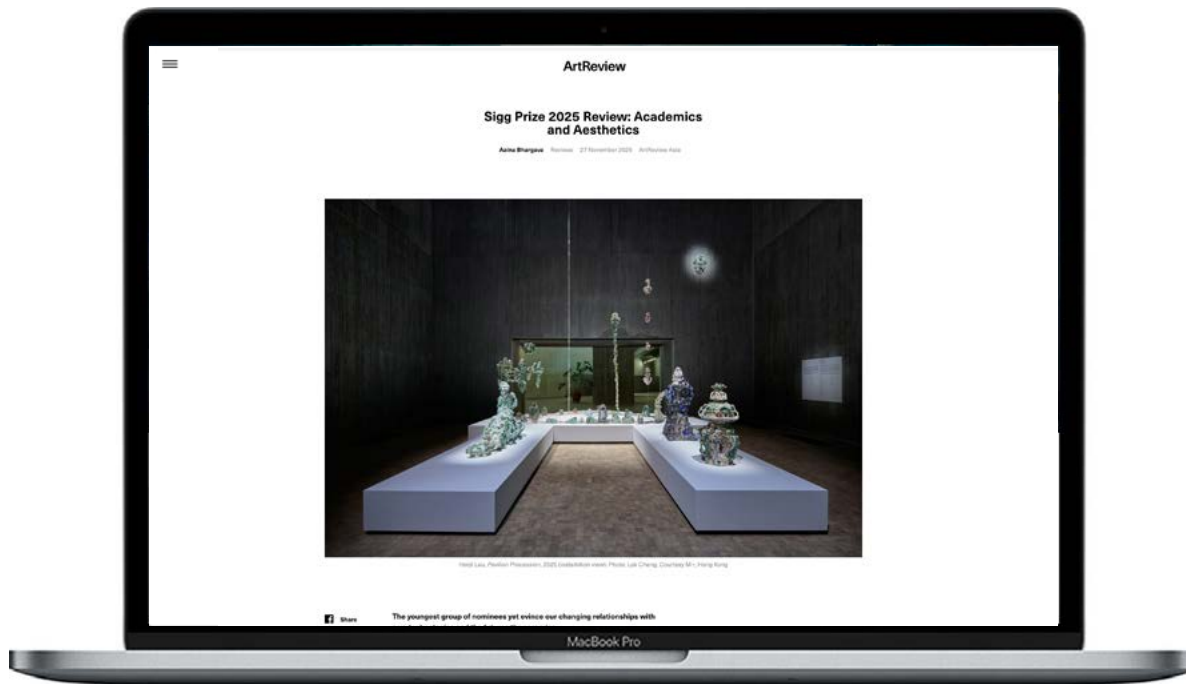


Double page spread

# Digital



# Website



*artreview.com* is the archive for all of *ArtReview*'s publications, whether print or digital. In addition, it commissions and hosts exclusive multimedia content, including artist projects, news, previews, blogs and videos by *ArtReview*'s global network of contributors, alongside articles from recent issues of *ArtReview* and *ArtReview Asia* magazines, and highlights from 77 years of issues in the *ArtReview* archive.

*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.

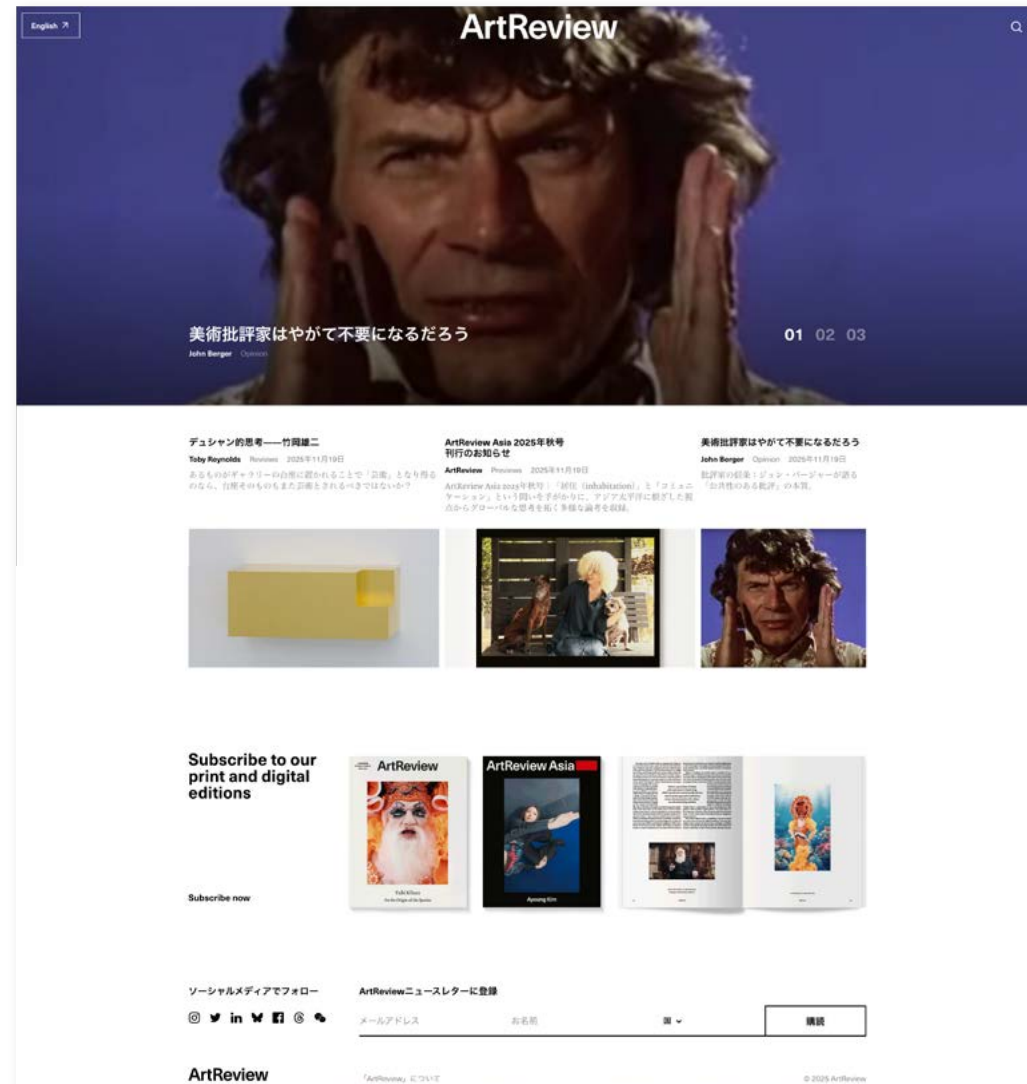
Average monthly page views: 250,000

Gender: Female 49%, Male 51%

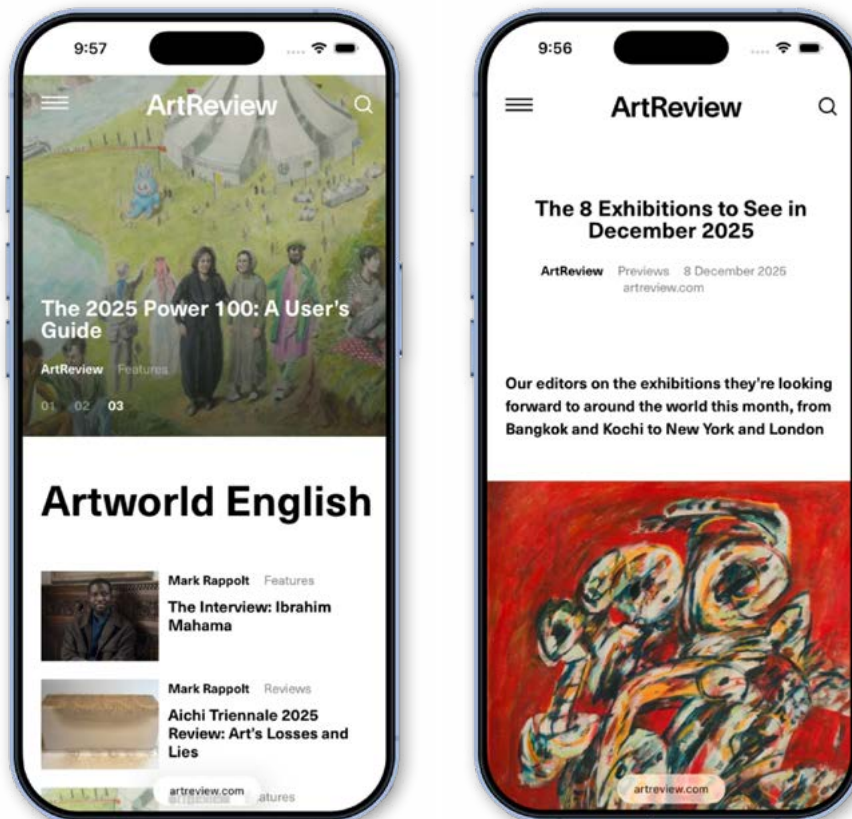
Distribution: North America 32%, UK 22%, EU 20%, Asia 20%, Rest of the World 6%

## Japanese Edition

Featuring original Japanese-language content alongside translated texts from *ArtReview*'s storied 76-year archive, the digital publication serves to bring the magazine's authoritative analysis of contemporary art to new audiences, and to expand on *ArtReview Asia*'s commitment to transforming art history into art histories. The new publication features a mixture of criticism, reviews, commentary and analysis focused on contemporary art in Japan and its interactions with the global artworld.



## Partner Content, Social Media & Newsletter



### *Partner Content*

*ArtReview* offers Bespoke Partner Content on *artreview.com*, its social media channels and e-newsletters based on material provided by partner or developed from scratch, combining editorial expertise with sophisticated local knowledge to give select global brands prime exposure. For newsletter, we also offer bespoke, fully dedicated newsletters providing 100% Share of Voice for partners.

Combined monthly digital reach exceeds 1,300,000.

### *Social Media*

*ArtReview* has the largest following on X of any art publication, with active and growing audiences across Instagram, Facebook, LinkedIn, Threads and WeChat. Together, these channels generate an average of 2,048,000 total views per month, keeping more than 825,000 followers up to date with *ArtReview's* online content, print issues and live events.

Facebook 51,000 followers

Instagram 263,000 followers

X 344,000 followers

LinkedIn 81,000 followers

Threads 57,800 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 40,000 registered subscribers, with average open and click-through rates of 35.5% and 1.8%.

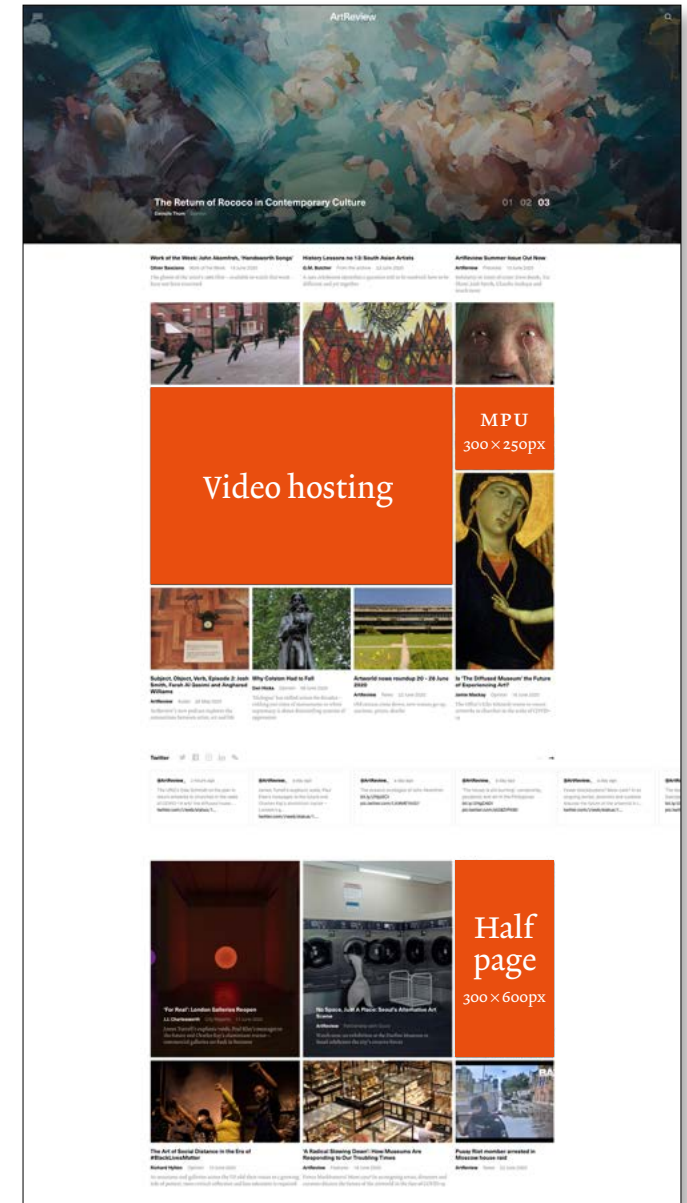
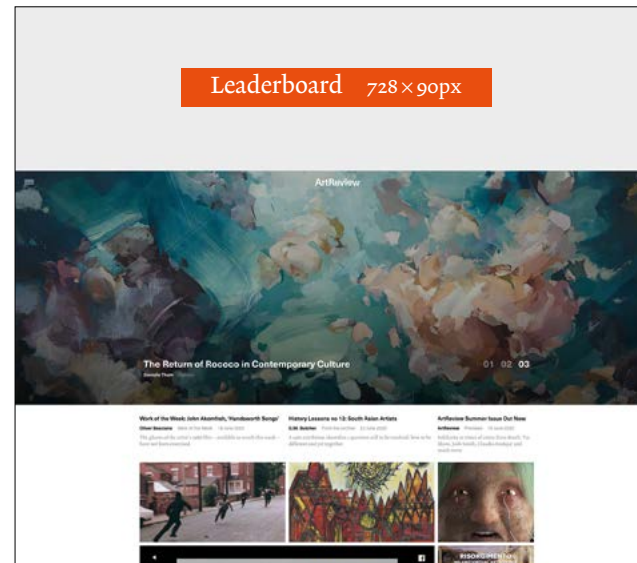
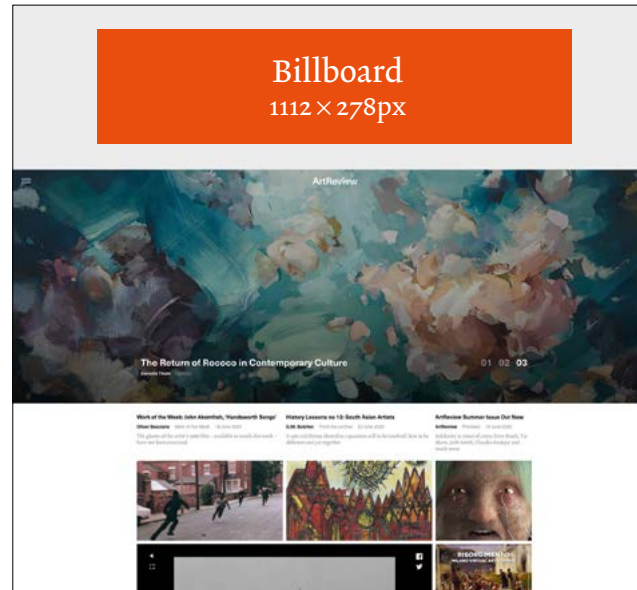
# Rate Card Digital

## Website

Billboard	POA
MPU	POA
Homepage takeover	POA
Full site takeover	POA
Leaderboard	POA
Half page	POA
Partner content	POA
Social media	POA
Video hosting	POA

Prices exclusive of VAT

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# Rate Card Newsletter

## Newsletter


Banner	POA
Takeover ( <i>Wednesday</i> )	POA
Takeover ( <i>Friday</i> )	POA
Bespoke 100% Share of Voice	POA

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Banner

ArtReview



Thou Chaos

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'.

Now, on our screens and in the contemporary art gallery, an era of ugly, morbidly playful satire is back, writes Lydia Eliza Trail in a new essay for ArtReview. Take Cosima von Bonin's current show at London's Raven Row, 'where plushie toys and inscriptions of New Yorker cartoons onto canvas carry a Pollock 'fuck-you' to art speak, minimalism and the German art establishment', Trail writes; or the tongue-in-cheek tone of Marc Kokopel's Literature & Painting Playset (2025), 'which sees two South Park plushies dressed respectively as a preaching puritan and a discombobulated, struggling artist'. While the White House takes umbrage with South Park's recent endeavours - one storyline sees Donald Trump... anally impregnate Satan - Kokopel enshrines them. What makes all this vital, Trail writes, is the potential of psychic liberation that such grotesque satire holds: 'we now venerate the popular potential of nine-year-old boys Cartman and Kyle as the world turns grey, and terror is conquered by laughter'.


Read now

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Wednesday Newsletter


Banner

ArtReview




Abdication of Reality

My commute takes three trains and lasts a minimum of fifty minutes. It also usually involves inhaling a stranger's armpit. Thankfully, I've discovered that the journey time can be cut in half via a bike, assuming I'm feeling brave enough and the weather allows. I won't get too sentimental on you, but those two wheels have taught me to see my city in something of a new light. I now know which streets have the smoothest stretches of concrete, the sequence of each set of traffic lights, the seamless way a cycle path connects to a roundabout. And it's also why I was so drawn to Sam Jacob's review of *Adventurous Vents* by Lucy Lavers, Judy Owens and Suzanne Proseman.




The Art of the Ventilation Shaft  
This photobook explores vents and their awkward disguises, in a celebration of architecture's double life. By Sam Jacob, read now




Sigg Prize 2025 Review: Academics and Aesthetics  
The youngest group of nominees yet evince our changing relationships with new technologies and the futures they promise, writes Aasma Bhargava. read now


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Ragnar Kjartansson Keeps Repeating Himself  
Kjartansson's latest work suggests the impossibility of returning to the past, and therefore captures something unique about recent European politics, writes Louis Bury. read now



The Inequalities of Scale  
Joanna Walsh asks: For some artists, bigger is better. But who can afford to size up? read now



Bogus Pseudog's Shrine to Experimentation  
The artist's first institutional presentation outside of Asia, at New York's Swiss Institute, tells a story of industry, spirituality and postcolonial culture in spare parts, writes Jenny Wu. read now

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Friday Newsletter

# Partnerships & Consulting

## Make Yourself Heard

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  
Alaïa  
Almine Rech Gallery  
ARCOMadrid  
Akris  
Arcual  
Armani  
Art Basel  
Art Cologne  
Art Genève  
Artissima  
Balenciaga  
Berlin Biennale  
Bienal de São Paulo  
Biennale di Venezia  
BMW  
Bonhams  
Berggruen Institute  
Celine  
Chanel  
CHART Art Fair  
Château La Coste  
Christie's  
Contemporary Istanbul  
David Zwirner  
Dhaka Art Summit  
Dior  
Durjoy Bangladesh Foundation  
E. Gutzwiller & Cie

Edition Hotels  
Gallery Esther Schipper  
Etro  
EXPO Chicago  
Ferragamo  
Fondation Beyeler  
Fondazione Prada  
Fondazione Sandretto  
Re Rebaudengo  
Fortnum & Mason  
Frieze  
Fundación Casa Wabi  
Gaggenau  
Gagosian  
Galerie Rudolfinum  
Galerie Thaddaeus Ropac  
Galleria Continua  
Gallery Weekend Berlin  
Goodman Gallery  
Gropius Bau  
Gwangju Biennale  
Hammer Museum  
Han Nefkens Foundation  
Hauser & Wirth  
Instituto Guimarães Rosa  
Jaguar Land Rover  
LAS Art Foundation  
K11 Art Foundation  
KIAF Seoul

Kochi-Muziris Biennale  
Korean Ministry of Culture  
Kukje Gallery  
Lévy Gorvy  
Lisson Gallery  
Liste Art Fair  
Loewe Foundation  
M+ Hong Kong  
Madrid Gallery Weekend  
Marian Goodman  
Massimo De Carlo  
Max Mara  
MAXXI  
Mirabaud Group  
Mendes Wood DM  
Miart  
MMCA Seoul  
Museo Jumex  
National Gallery Singapore  
NGV Melbourne  
Pace  
Palais Populaire  
Paris Internationale  
Paris Photo  
Paul Smith's Foundation  
Perrotin  
Photo London  
Porsche  
Prada

Richard Mille  
Rimowa  
Roche Bobois  
Royal College of Art  
Sadie Coles HQ  
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  
Sunpride Foundation  
Sydney Biennial  
Taipei Dangdai  
Tate  
UBS  
UCCA Beijing  
V-A-C Foundation  
Van Cleef & Arpels  
Victoria & Albert Museum  
West Bund Art & Design  
Whispering Angel  
White Cube  
ZONAMACO