

CANADIAN

## Satellites

*practices across borders*

Sascha Brautig  
Ryan Foerster  
Brent Wadden  
Marie-Michelle Deschamps  
Rochelle Goldberg  
Kapwani Kiwanga  
Tamara Henderson  
Sojourner Truth Parsons  
Vejas Kruszewski  
Sharmeen Obaid-Chinoy  
Nicolas Grenier  
Julien Ceccaldi  
Sara Cwynar  
Wanda Nanibush  
Wolfgang Tillmans  
Julia Feyrer  
Kathy Acker  
Mary Richardson  
Luis Jacob  
Gabriele Beveridge  
Mertine Syms  
Don Stirling  
Patricia Reed  
Director X  
Sarah Schulman  
Liz Magor  
Joni Murphy  
Moyra Davey

# CANADIANART

THE VOICE FOR VISUAL ARTS IN CANADA



CONNECT YOUR BRAND

**CANADIAN ART** looks at culture from a visual-arts perspective. From film and fashion, to architecture and design. Canadian Art is the country's leading publication about art and culture.

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For more than 30 years *Canadian Art* has been the most widely read visual-arts magazine in the country

We are the most trusted, authoritative source for the knowledge and appreciation of visual arts in all of its forms

More than 250,000 people turn to us annually to enhance their appreciation of Canada's artists and their works

From emerging talent to established icons, we discover and cover the art world in Canada as well as celebrate Canadian artists practicing abroad

## REACH AFFLUENT AND SOPHISTICATED READERS

CANADIAN ART READERS ARE  
PEOPLE FOR WHOM ART IS ESSENTIAL

- Average age: **43**
  - Male/Female: **40%/60%**
  - Average household income: **\$107,000**
  - Seeking financial management and investment advice: **32%**
- 

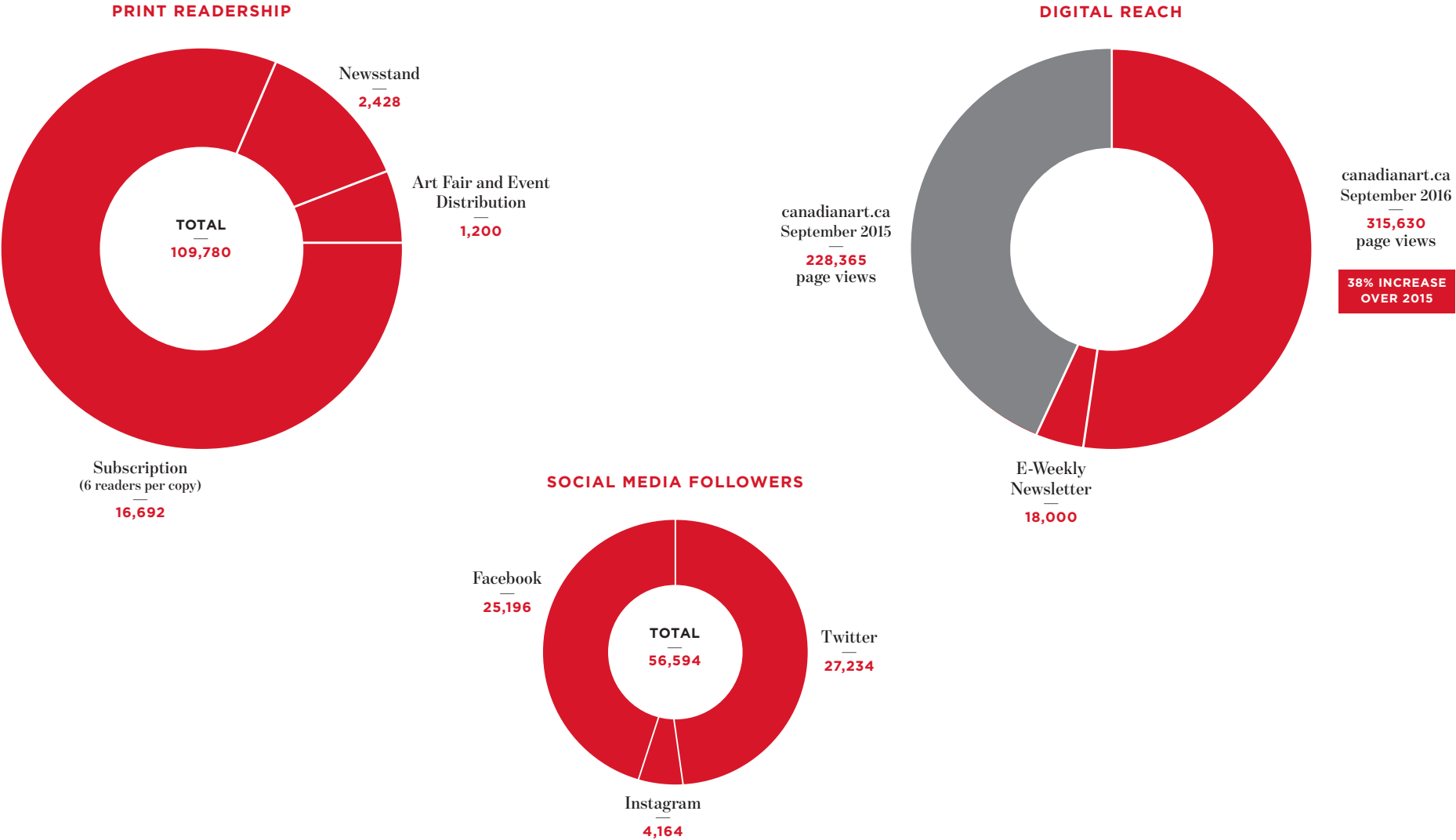
CANADIAN ART READERS HAVE ART COLLECTIONS  
WITH AN AVERAGE VALUE OF **\$54,000**

- **78%** have a personal art collection
  - **76%** will purchase art or art services in the coming year
  - **42%** plan major home renovations in the next 12 months
- 

CANADIAN ART READERS ARE PASSIONATE  
ABOUT TRAVEL AND CULTURAL DESTINATIONS

- **77%** visit museums or galleries 10+ times a year
- **75%** like travel to include art fairs and exhibitions
- **67%** will go on vacation in the next 12 months

CANADIAN ART REACHES MORE THAN 250,000 AFFLUENT PEOPLE ANNUALLY



SOURCE: IN-HOUSE SURVEY



## CANADIAN ART EDITORIAL LINE-UP

### WINTER 2017

Focus on “The Future,” opening up discussions on topics as timely and diverse as climate change, privacy and surveillance, virtual reality, gender fluidity and race and ethnicity and their impact on 21st century art practices and thinking.

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### SPRING 2017

We examine the current state of architectural, institutional, material and immaterial “Structures,” including a planned special artist project by Vancouver artist Geoffrey Farmer to coincide with his work at the Canada Pavilion of the Venice Biennale, opening in May 2017.

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### SUMMER 2017

Working closely with our Indigenous editor-at-large, we will focus on the varied ideas and legacies of “Indigeneity,” a topic that is crucial to understanding the unresolved frictions that in many ways define contemporary art and culture in Canada. A special feature planned for this issue will be coverage by Indigenous curator Candice Hopkins on her work as a curatorial advisor for this year’s Documenta 14 exhibition, one of the world’s most prestigious art events held every five years in Kassel, Germany.

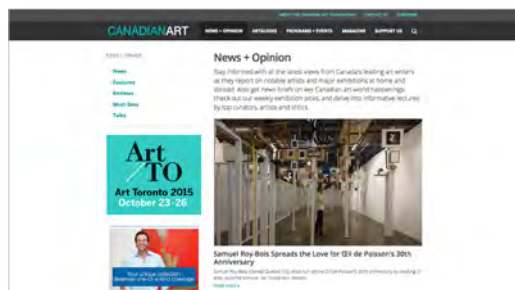
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### FALL 2017

We will take a sustained, critical look at “The Idea of History,” offering fresh contemporary perspectives on the hidden histories, untold stories and missing links in Canadian art’s historical canon. It’s an issue that will present a new narrative for contemporary Canadian art, one that moves a rich history into the present, and the future.

**Sharmeen Obaid-Chinoy**  
on location in South Africa  
for the filming of *The New  
Apartheid* 2006

**CANADIANART.CA IS CANADA'S VISUAL-ARTS WEBSITE.** Our fully-optimized website offers an image-rich online experience that keeps readers informed and inspired. In addition to original content, in-depth features, reviews and breaking news from the Canadian art world, canadianart.ca also hosts a comprehensive, up-to-date guide to must-see exhibitions and events.



## BANNER ADVERTISING

**Premiere positioning. High visibility. Relevant environment.**

- More than **315,000** pageviews per month
- More than **93,000** unique visitors per month
- The *Canadian Art Weekly* e-newsletter is delivered to more than **18,000** recipients each Thursday, driving traffic to the site for planning arts-filled weekends
- canadianart.ca is top-ranked by Google for contemporary art in Canada

UNIT	DIMENSIONS	FILE TYPE	CPM*
Half-Page Banner	300x600 px (72 dpi)	GIF or JPEG	\$40.00
Medium Rectangle	300 x 250 px (72 dpi)	GIF or JPEG	\$25.00

\*cost per thousand impressions

## CANADIAN ART WEEKLY

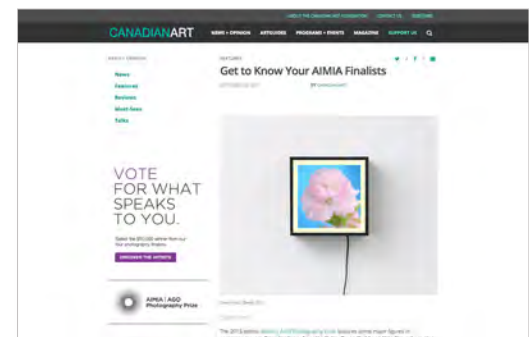
*Canadian Art Weekly* is an award-winning e-newsletter that edits hundreds of exhibitions, talks and screenings into a concise, informative and timely guide to the most vital art happenings in Canada.

Readers value its clean design, accessible approach and frequency—it arrives in inboxes each Thursday afternoon.

**RATE: \$100 CPM**

**DIMENSIONS: 600x120 px (72 dpi) GIF or JPEG**

**SUBSCRIBERS: 18,000**



## SPONSORED CONTENT

Canadian Art Sponsored Content is the ideal strategy to build engagement and brand connection with a sophisticated, arts-focused audience.

Sponsored Content is developed to be relevant to your audience and delivered as a seamless experience with the look and feel of our respected editorial environment.

### Program Details

- Sponsored Content content pages are embedded within the editorial fabric of the website
- Exclusive surrounding display ads and in-page links drive readers to related content
- The reader experience is seamless across our editorial spaces
- Sponsored Content is actively promoted in key section pages, such as Features: relevant stories that naturally attract and build reader engagement

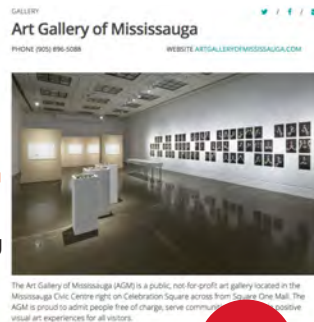
## DIRECTORY LISTINGS



Banner



Listing

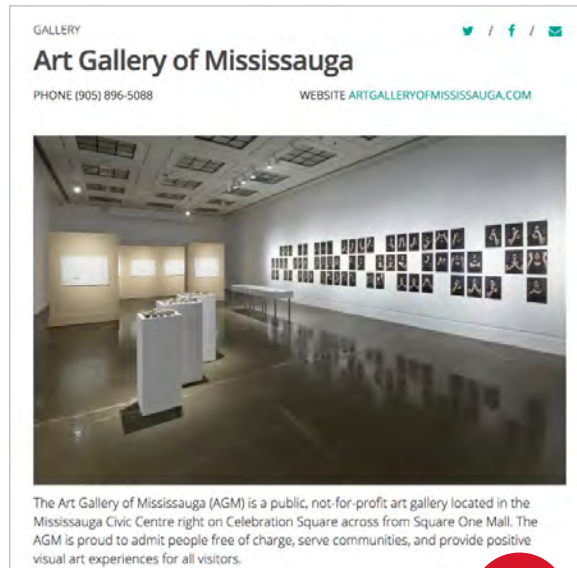


\$1,200

### ANNUAL DIGITAL AD PROGRAM

Advertise a year of exhibitions and events for just **\$100/month**. These premium advertising packages include all the benefits of gallery directory listings, with the addition of **4** Half-Page banner campaigns a year at a reduced rate.

- 4 Half-Page Banner campaigns (**20,000** impressions per)
- Gallery description (**500** words) with scrolling **5**-image gallery
- A brand ad on the homepage Exhibition Finder
- A link to your gallery's website
- **12** expanded exhibition or event listings on our Exhibition Finder
- An expandable Dropbox with text in our user-friendly listings calendar
- Images to go along with each listing
- Map and contact info

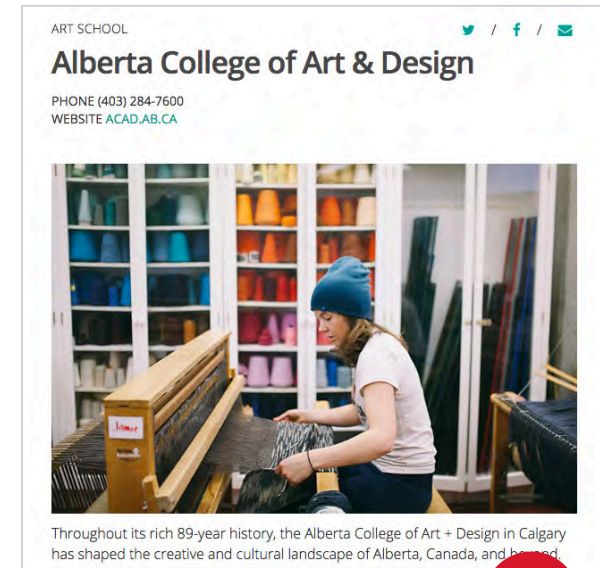


\$600

### GALLERY LISTING

Advertise a year of exhibitions and events online for just **\$600**. Communicate your exhibitions, openings and events to dedicated gallerygoers who travel to see and buy art.

- Gallery listing
- **12** expanded exhibition listings per year



\$600

### ART SCHOOLS LISTING

Connect to prospective art school students by advertising for just **\$600** per year! The Art Schools Navigator on canadianart.ca brings together Canada's best art schools in one place. A school listing highlights programs, faculty and alumni with images, text and links.

- Listings include:
- Customizable program information
- Up to **5** images to help you communicate your school's unique identity
- Link to your school or faculty website
- Map and contact details



## SPECIAL INTEREST PUBLICATIONS

Canadian Art special-interest publications, in print and digital formats, deliver specialized thematic content.



### SITE-SPECIFIC CITY GUIDES

Site-Specific supplements are a fresh, smart approach to seeing cities, towns and neighbourhoods across Canada through a visual-arts lens.

Provided as a special-interest publication with the Spring issue.



### COLLECTING GUIDE

The Canadian Art Collecting Guide and Experience is a multimedia initiative. Drawing on *Canadian Art's* editorial expertise, and in the form of an in-magazine supplement and a website special section, the Collecting Guide instructs readers on the steps to starting and building a personal art collection. The Guide then comes to life in the form of an exclusive Collecting Experience, hosted by the Collecting Guide Sponsor.

Provided as a special-interest publication with the Summer issue.



### ART SCHOOL SMART GUIDE

Written by prospective art-school students (and their parents) the annual Art School Smart Guide is designed to open up potential students to the range of visual arts education at the undergraduate level and beyond.

Now in its 6th year, the Art School Smart Guide is an inspirational resource, up-to-date and cutting edge.

Provided as a special interest publication with the Winter issue.



## RATES, DATES & SPECS

### NET RATES

FOUR COLOUR	1 TIME	2 TIMES	4 TIMES
Outside back cover	\$7,700	\$6,930	\$6,540
Inside front cover spread	\$11,145	\$10,030	\$9,470
Double-page spread	\$9,690	\$8,720	\$8,235
Full page	\$5,700	\$5,130	\$4,845

### GALLERY RATES

FOUR COLOUR	1 TIME	2 TIMES	4 TIMES
Double-page spread	\$9,650	\$8,650	\$8,200
Full page	\$5,650	\$5,100	\$4,000
Half	\$3,400	\$3,050	\$2,400
Quarter	\$1,850	\$1,650	\$1,400

### BLACK & WHITE RATES

B&W	1 TIME	2 TIMES	4 TIMES
Double-page spread	\$7,500	\$6,750	\$6,400
Full page	\$4,500	\$3,400	\$3,100
Half	\$2,500	\$2,300	\$1,600
Quarter	\$1,450	\$1,300	\$950

### PUBLISHING SCHEDULE

ISSUE	CLOSE	MATERIAL DUE	IN MARKET
<b>SPRING 2017</b>	January 11	January 18	March 10 to June 15
<b>SUMMER 2017</b>	April 12	April 19	June 10 to September 14
<b>FALL 2017</b>	July 12	July 19	September 10 to December 15
<b>WINTER 2018</b>	October 11	October 18	December 10 to March 15

### PRINT ADVERTISING SPECIFICATIONS

**PAGE SIZE - W X H IN INCHES:** 8.875" x 10.875" (trim)  
please add 0.125" for bleed on all sides

**DPS:** 17.75" x 10.875" (trim)  
For above, please allow 0.25" of type safety inside trim

**1 FULL PAGE W/BLEED:** 8.875" x 10.875" (trim), 9.125" x 11.125" (bleed)  
For above, please allow 0.25" of type safety inside trim

**1 FULL PAGE WITH BORDER:** 7.625" x 9.625"

**1/2 PAGE - VERTICAL:** 3.6875" x 9.625"

**1/2 PAGE - HORIZONTAL:** 7.625" x 4.6875"

**1/4 PAGE:** 3.6875" x 4.6875"

### FILE FORMAT & DELIVERY

**FILE FORMAT:** We are an Adobe CS environment. We accept the following files: PDF x-1a, Photoshop TIFF. It is crucial when saving in PDF format that all images in the document are NOT downsampled (see image resolution below). PDF must be flattened. NO layers. NO transparency.

**COLOUR:** Absolutely NO RGB. You must convert to CMYK before submitting your files. Black or process colour (CMYK) to guarantee reproduction. NO spot colours. A solid black background should be supported with 30% Cyan in four colour ads.

**FILE IMAGE RESOLUTION:** 300 DPI and used at 100% or ZIP

**REPRO:** Web press on 70 lb Sterling Ultra Matte Text

**EXPECTED DOT-GAIN:** Cyan 23%, Magenta 23%, Yellow 21%, Black 27%  
Fractional ads do not have bleed

**PROOF:** Clients concerned about colour reproduction can submit an accurate hard-copy colour proof with their ad. To facilitate accurate reproduction of a colour ad, a FUJI or picto proof, matching SWOP standards must be supplied to us.

**FILE TRANSFER:** Ad files can be transfered to Canadian Art via email, Dropbox, WeTransfer or FTP. The method of transfer depends on the size of the file. Many email servers refuse to accept email attachments over 10MB in size. If you require assistance uploading large files contact our Print Production Manager, Dale Barrett at dbarrett@canadianart.ca.

If you upload files via FTP, Dropbox or WeTransfer you MUST email dbarrett@canadianart.ca to let us know your file has been uploaded.

## POLICIES & TERMS

Acceptance of any advertisement in *Canadian Art* is at the sole discretion of the publisher. All copy and graphics are subject to the publisher's approval.

**CONTRACTS:** The publisher is not bound by any conditions, printed or otherwise, on contract or copy instructions when such conditions conflict with the rate card or the publisher's policies. Contracts must be completed within one year (four issues). In the case of a lawsuit by any party against or enjoining *Canadian Art*, relating to a given advertisement (including, but not limited to, libel, copyright infringement, defamation of character or plagiarism), the given advertiser and/or its advertising agency shall fully indemnify and save harmless *Canadian Art* and the Canadian Art Foundation from all costs, damages and demands.

**TERMS:** Advertisers and their agencies have dual liability to the publisher in the event of non-payment for advertising. The agency is responsible for the client, and vice versa, notwithstanding any statements to the contrary on agency or advertiser insertion orders or contracts.

**CANCELLATION:** Cancellations must be received by *Canadian Art* in writing. An advertiser must cancel the contract in writing 14 days prior to the next issue's closing date. *Canadian Art* reserves the right to issue an invoice for advertising space if cancellation is made after the required date. Rates that are based on a frequency schedule are subject to short rates if the full schedule is not complete.

**CONFIDENTIALITY:** *Canadian Art* shall ensure that any confidential material which is obtained during the scope of this advertising agreement or in negotiation thereof is kept confidential.

**ACCOUNT PAYMENT:** Depending on credit terms extended, *Canadian Art's* invoices are payable within 30 days from the date of the invoice. Overdue accounts will be subject to a service charge of 2% per month commencing 30 days from the date of the invoice until paid. When a cheque or a pre-authorized debit is returned unpaid due to non-sufficient funds (NSF), an NSF fee of \$45 is charged.

**CREDIT:** A contract will not be considered valid until a client's credit is approved and the contract is signed by an authorized *Canadian Art* representative.

**ERRORS:** In the event of a material error in the advertisement that is the fault of *Canadian Art*, the maximum liability of the magazine is limited to the space charge for that issue. In this event, the contract will be extended for one issue and the total contract price will remain the same.

**NOTE:** It is against the policy of *Canadian Art* to permit the purchase of advertising to have any effect on editorial content. Sales representatives have no authority to make any representations about editorial content.

## CONTACT

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### DEBRA ROTHER

Co-Publisher  
drother@canadianart.ca  
(416) 368-8854, ext. 110

### AMY CORNER

Advertising Director  
acorner@canadianart.ca  
(416) 906-0224

## SPONSORED CONTENT

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Sponsored content is developed to be relevant to your audience and is delivered as a seamless experience with the look and feel of our respected editorial environment.

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### MAGAZINE

- When topics are of mutual interest, clients have the opportunity to co-present features or sections of the magazine
- Support for content is prominently featured and seamlessly integrated into the magazine's design

### DIGITAL

- Sponsored content is embedded within the website's editorial
- Could include exclusive display ads and in-page links
- Sponsored content is promoted in key section pages to build reader engagement



## SPOTLIGHT

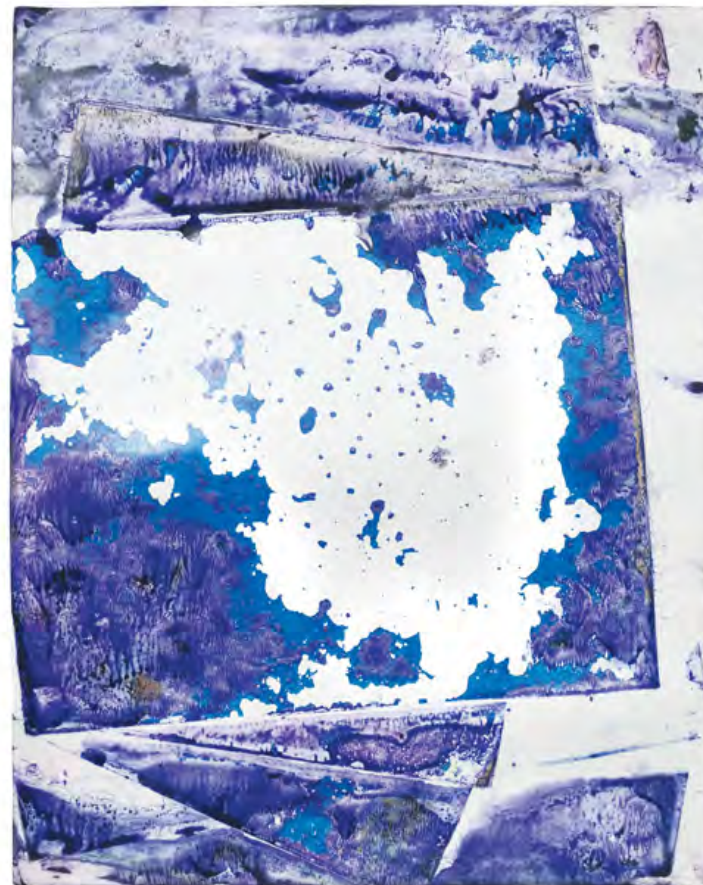
GENEROUSLY SUPPORTED BY THE  
RBC EMERGING ARTISTS PROJECT

*A Canadian living and working abroad is fairly unremarkable. Canadians tend to carry their national identities quietly, often nonchalantly—and sometimes reservedly. And in a contemporary art world in which travel and itinerancy have become commonplace, Canadians who move across borders are not unique. In this series of 12 profiles, beginning with a mood-setting interview between artist Ryan Foerster and critic Bob Nickas about living in New York, we meditate on practices that go in and out of the country, and whose Canadianness can seem inconsequential. Yet it is this cohort of artists, filmmakers, illustrators and fashion designers who are at the forefront of international culture making. Interiority, reflexivity, craft, sincerity: whatever makes Canadian art what it is, it is active, visible and everywhere.*

# RYAN FOERSTER

in conversation with Bob Nickas

Bob Nickas: In the mid-'80s I was aware of two Canadian artists in New York—Vikky Alexander, originally from Ottawa, and Alan Belcher, from Toronto. They were friendly and smart, each working with photography that wasn't necessarily camera-based, with photo-murals and photo-objects. It never occurred to me to ask why they came to New York. That's what younger artists did back then, and still do. Many of the artists here are from somewhere else. The way that Vikky and Alan looked at pictures—as representations, as constructions—fit in with and helped define that moment. They were thought of as New York artists. They were part of the scene. Alan had co-founded Nature Morte, which was one of the best galleries in the East Village. There were other Canadians, photo-based artists in particular, who only came to New York for shows. The first time I saw works by Rodney Graham, Ken Lum, Jeff Wall and Ian Wallace was in 1985 at 49th Parallel, which was the Centre for Contemporary Canadian Art in New York. So they were definitely "imports."





## CANADIAN ART GALA

PRESENTING SPONSOR



The Canadian Art Foundation's largest annual fundraiser is the Canadian Art Gala, held annually in September. More than 350 influential art, cultural, philanthropic and business leaders gather for this highly anticipated event. The Canadian Art Gala guests include some of Canada's most important art collectors and enthusiasts.

The Gala offers one of the largest live and silent auctions of contemporary art in Canada and is the essential source of funding for the Canadian Art Foundation.



**CANADIAN ART ENCOUNTERS:**  
INTERNATIONAL ARTISTS SERIES

This speaker series brings visionary and influential artists, curators, researchers and thinkers from around the world to audiences across Canada. These speakers are some of the most accomplished professionals in their fields. They inform and inspire audiences about how art and culture shape and define contemporary society.

Past speakers include Germano Celant, Sarah Thornton, Simon Denny, Thomas Hirschhorn, Shirin Neshat, Yael Bartana, El Anatsui, Jean De Loisy and Michael Fried, Marina Abramovic, Hito Steyerl, Janice Kerbel, Taryn Simon, Julian Barnes and Wolfgang Tillmans.



PRESENTING SPONSOR



### **CANADIAN ART: SCHOOL HOP**

The Canadian Art School Hop is an important youth initiative aimed at providing education and outreach to secondary-school students. In the face of reduced funding for extracurricular activities and diminished focus on art education in public schools, this free half-day program offers a unique opportunity for a younger generation to participate in the visual arts cultural landscape.





## CANADIAN ART MENTORSHIP

### WRITING PRIZE

The Canadian Art Writing Prize is designed to encourage new writers on contemporary art. The winner of this national competition is commissioned to write a feature story for *Canadian Art* and receives a \$3,000 award, while two runners-up each receive recognition in the magazine and a \$1,000 award.

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### SUMMER EDITORIAL RESIDENCY

The Canadian Art Editorial Residency is a national prize awarded to a current undergraduate, graduate or other post-secondary student with an interest in developing expertise in the realm of professional art-magazine publishing. The award involves an 11-week summer residency with a \$7,000 honorarium. This introduction to art-magazine publishing and writing is intended to foster new editorial and critical talent.

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### INTERNSHIPS

The Canadian Art Foundation mentorship program includes three paid internship opportunities to upper-level undergraduate and graduate students and beginning professionals who wish to pursue a career in publishing. Working closely with our editorial and programming departments, our interns receive valuable experience in writing about art, magazine publishing, art criticism, website editing, video production and social-media marketing. Editorial internships for print, web and video run eight months from October to May.

## INTERNSHIP TESTIMONIALS

“I think that the Canadian Art Foundation Writing Prize and similar initiatives have a vital role in fostering new voices. To reward and support young writers is to give much needed acknowledgement to the value of thoughtful discourse within the arts. I’m thrilled to have the opportunity to write for *Canadian Art*, and I hope this opens avenues for working with other arts and culture publications.”

— AMY LUO, CANADIAN ART FOUNDATION WRITING PRIZE WINNER, 2014

“Acting as editorial intern at *Canadian Art* and contributing to the collaborative efforts involved in the production of a national art magazine was incredibly beneficial for the development of my writing practice and in building a comprehensive understanding of the contemporary Canadian art scene. The critical feedback I received for my written work was detailed, considered and clever, which I couldn’t have appreciated more. It gave me indispensable knowledge and experience that has had a lasting impact on my thinking as I continue to write, edit and work collaboratively on various projects. I am extremely grateful for it.”

— KARINA IRVINE, EDITORIAL INTERN, PRINT, 2015

“The experience of working with the editors at *Canadian Art* was totally invaluable. It was an apt demonstration in the value of the in-person discussion of ideas and instant feedback: interpersonal dialogue holds the potential for tailored direction that is reactive and receptive. The process of discussing my work at all stages—from brainstorming ideas and sources to getting consistent structural and conceptual feedback—with the editors was a crucial sounding board that made me a considerably more confident writer.”

— MERRAY GERGES, EDITORIAL RESIDENT, PRINT AND ONLINE, 2016

“The online editorial internship at Canadian Art helped me to greatly improve my writing skills, gain confidence in my critical abilities and learn about the editorial process of a national art publication. I gained new insights on contemporary art that hugely complimented my concurrent studies at OCAD. I learned to not shy away from being opinionated and that my greatest asset as a writer was my own unique perspective. Before my internship at Canadian Art I hadn’t seriously considered writing professionally but from the experience I’ve continued to apply myself and have my writing published online and in print—most recently with The Huffington Post. The experience of interning with Canadian Art provided me with new skills and opportunities that I would have otherwise not had. I cannot recommend this opportunity more.”

— BENJAMIN HUNTER, EDITORIAL INTERN, ONLINE, 2015



**CUSTOM EVENTS**

**A SPECIAL COMPONENT OF A CANADIAN ART PROGRAM**

- Opportunities could include a panel moderated by Editor-in-Chief David Balzer on your choice from a range of timely subjects in contemporary art and culture
- Experts could include a collector, art consultant, curator and artist





