

BLAU

INTERNATIONAL

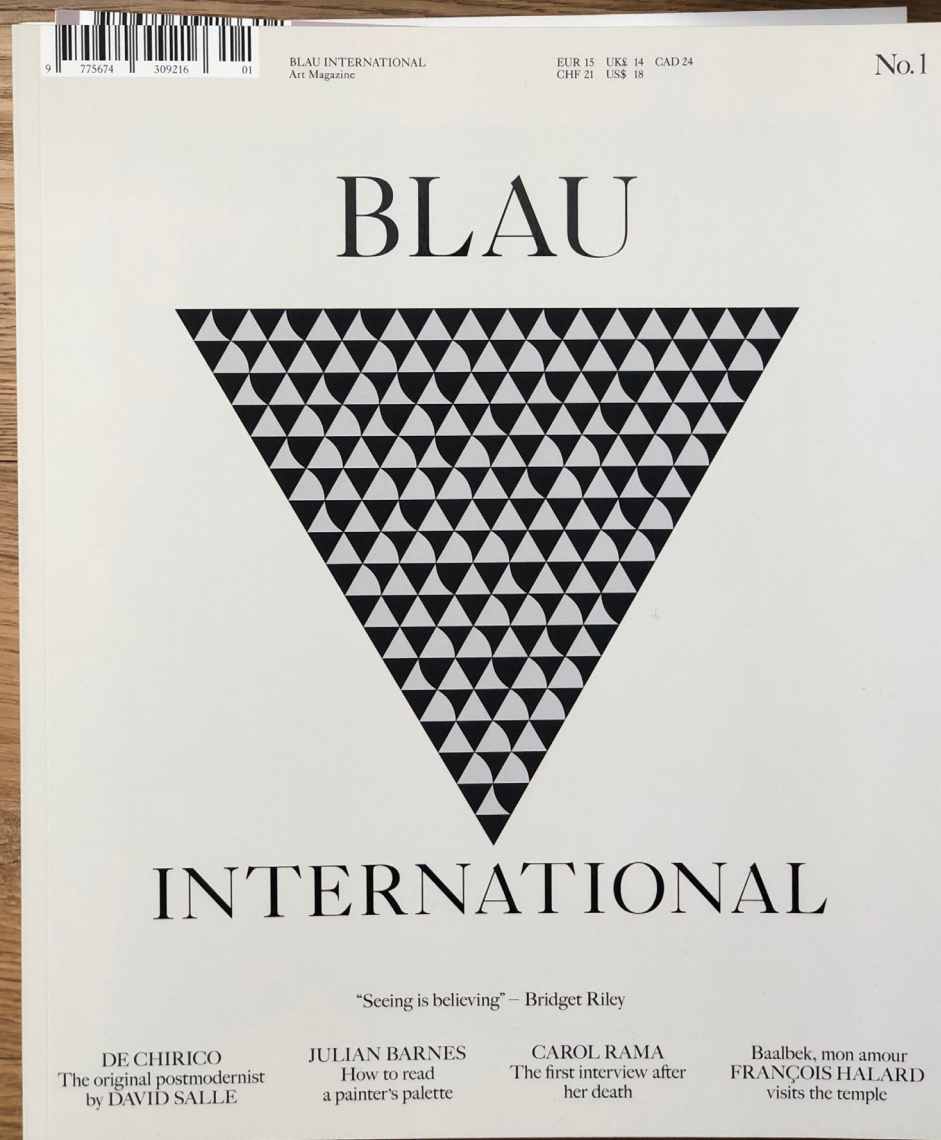
Media Kit

CORNELIUS TITTEL

EDITOR IN CHIEF

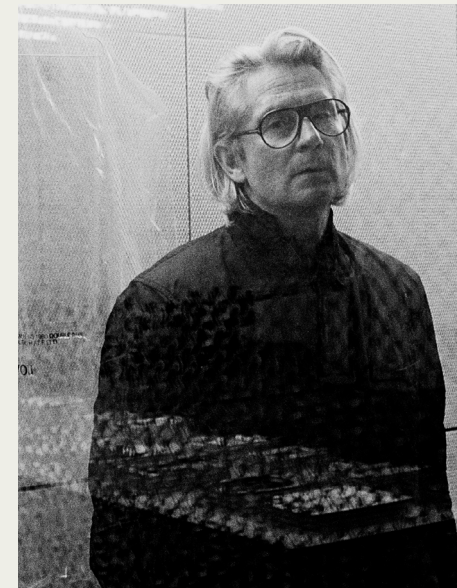


Cornelius Tittel was 16 when he was introduced on television as Germany's youngest art expert, and he has since established close relationships with artists and curators across the globe. After a brief but exhausting career as a resident DJ at Berlin's legendary Watergate club, he became the art critic of the Sunday newspaper *Welt am Sonntag* at the age of 27, followed by three years as editor-in-chief of the monthly art magazine *Monopol*. In 2010, he was appointed as the creative director and deputy editor of *Welt am Sonntag* and *Die Welt*, for which he created the acclaimed series of artists' newspapers in close collaboration with Cindy Sherman, Ellsworth Kelly, Gerhard Richter, and many others before first launching BLAU and finally BLAU INTERNATIONAL.



MIKE MEIRÉ

ART DIRECTOR



Mike Meiré is one of Europe's leading art directors and has been responsible for the look of magazines like *032c*, *GQ Italia*, *Garage*, *Interview Germany*, *Neue Zürcher Zeitung*, *Brand Eins*, and *Cahiers d'Art*. With BLAU INTERNATIONAL, Mike channels his private passion as an avid art collector into a steady exchange of discoveries and rediscoveries with the editorial team, turning the publication into a collector's item in its own right. A great magazine, says Mike, has to be a filter that the audience can trust. "BLAU INTERNATIONAL epitomizes my philosophy. The internet is endless, paper is not. So BLAU INTERNATIONAL is really as much about what we do not show as it is about what we present to the reader."



BLAU INTERNATIONAL
Art Magazine

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CHF 30 US\$ 26

No.14

Our Mission

BLAU



INTERNATIONAL

"I was trying to be an artist. I was unable to be a hippie" – Bruce Nauman

ZURBARÁN
Just like a prayer,
he'll take you there

MICHAELA EICHWALD
talks art and avoidance
with ALBERT OEHLER

LORENZO AMOS
First, the wall.
Next, the world

MAX HOLLEIN
on growing up on
WALTER PICHLER

Originating from a series of artist newspapers conceived by Cornelius Tittel for *Die Welt* in 2010, the first, German edition of BLAU established itself in the global art world as a sophisticated curatorial publication. Under Tittel and Meiré's direction, BLAU INTERNATIONAL now opens a vibrant portal to the diverse landscapes of the modern and contemporary art worlds, expanding BLAU's intellectual and aesthetic viewpoint with Meiré's dynamic graphic vocabulary for a broad English-speaking audience.

BLAU INTERNATIONAL is the art magazine for people who have seen much but still feel the persistent call of curiosity. Far-traveled, well-read, and with a meticulous eye, our readers are tastemakers in the creative industries, art-collecting entrepreneurs, and of course the very artists whose work makes our world go around. Knowing what a rare thing the magazine is, our readership enjoys a studio visit with John Currin as much as the world premiere of Charlotte Rampling's paintings, or a peek inside Dominique de Menil's private home in Houston, Texas. Fashion, interiors, and literature inspire the lives of our readers as much as ours. Such is reflected on every page of BLAU INTERNATIONAL. Because we're the ones who read the issues first, and if we're not bored, our readers won't be either.

You can find the magazine at bookstores, newsstands, and select hotels around the world, and please also note that we dispatch every issue to a curated yet far-reaching list of influential figures across art, fashion, music, and tech.



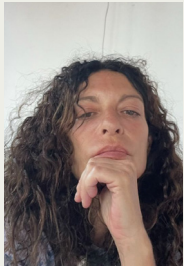
Think of BLAU INTERNATIONAL as a happy patchwork family bridging generations, continents, and fields. From New York, there's the writer-turned-essayist David Salle, eminent museum directors like Thelma Golden and Glenn Lowry, and photographic legends like Roe Ethrdige.

In Paris, we have François Halard firmly on board, the undisputed doyen of interior photography, and returning again and again is Fabrice Hergott from the Musée d'art Moderne.

And from London, Jonathan Anderson has twice crossed the lines from reader to contributor, while Claes Juhlin sends his bi-annual dispatch from inside the most important collections of the world. And then there is Berlin...



FRANÇOIS
HALARD



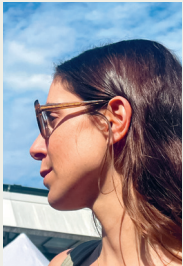
MONI HAWORTH



JULIAN BARNES



PALOMA
PICASSO



SENTA
SIMOND



THELMA
GOLDEN



LUCIE &
LUKE MEIER



DAVID HOCKNEY



ANTHEA
HAMILTON



MAX
HOLLEIN

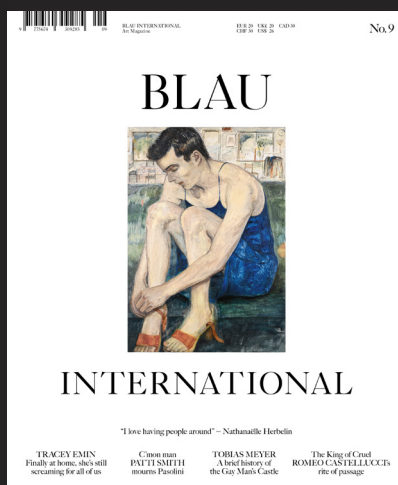
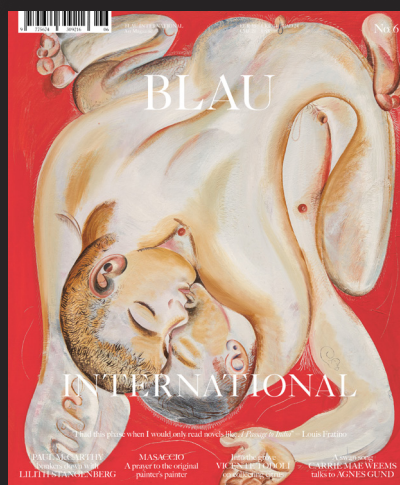
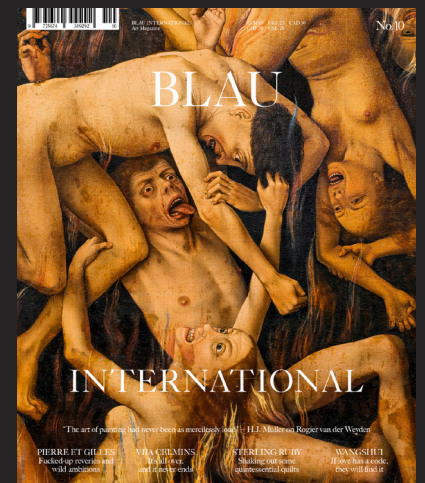
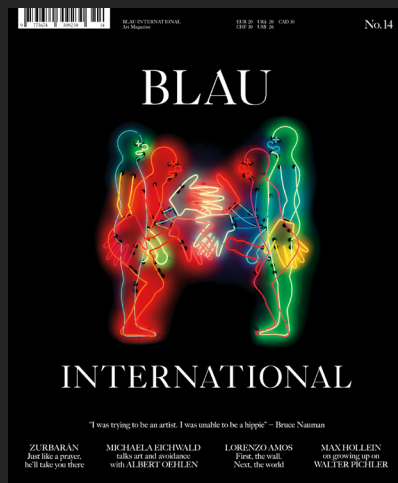
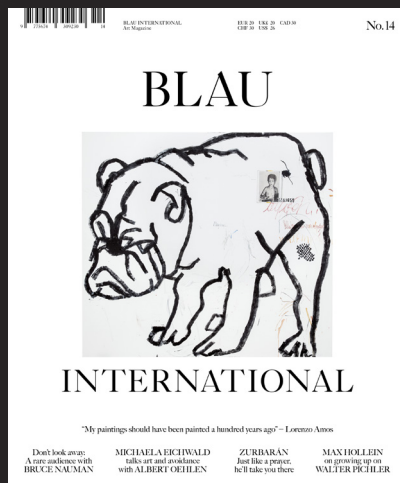


JONATHAN
ANDERSON



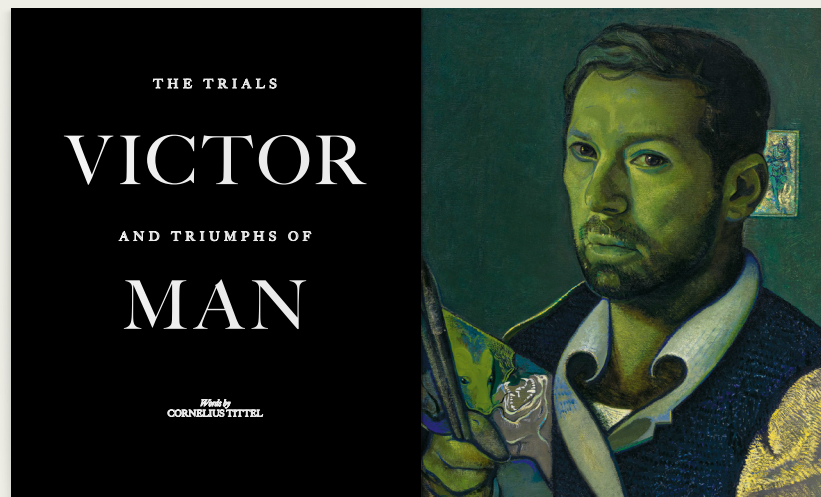
FRANCESCO
RISO

“BLAU is like your favorite restaurant, at which you want to order each and every single dish”
 — Peter Lindbergh, photographer, 2019



THE
M
IX

INTERNATIONAL



Not since Frida Kahlo has any artist so publicly turned her trauma into treasure. Having survived the odd terminal diagnosis, TRACEY EMIN feels more alive than ever. Surprisingly, for a cultural icon who long ago transcended art world fame, she is just now producing the most profound paintings and sculptures of her career. *Oliver Koerner von Gustorf* travels to Margate to convene with an artist he once deemed a helpless narcissist, only to find that she is bearing her burdens for us all

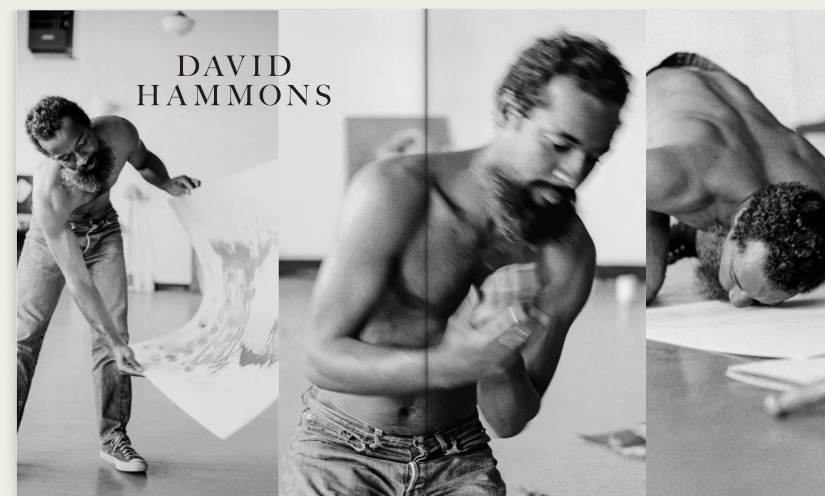
LIKE A CLOUD OF BLOOD, 2012
Acrylic on canvas, 152 x 82 cm
Drawing and
EVERY PART OF ME, 2012, 1998
Drawing and
1998, 1998, 1998, 1998



Since BLAU's very first issue, published solely in German, and for which Christopher Wool granted us a rare studio visit, it's been our honor and pleasure to meet with the greats of contemporary art for in-depth profiles and conversations. The most important artists working today trust us. This very trust is the foundation that BLAU INTERNATIONAL is built on. No wonder that op art pioneer Bridget Riley invited her long-time confidant Michael Bracewell in to her London sanctuary, or that Georg Baselitz gave us the most personal, longest-ever interview of his entire career.



BASELITZ



DAVID
HAMMONS

THE ORIGINAL

DE

POSTMODERNIST

CHIRICO

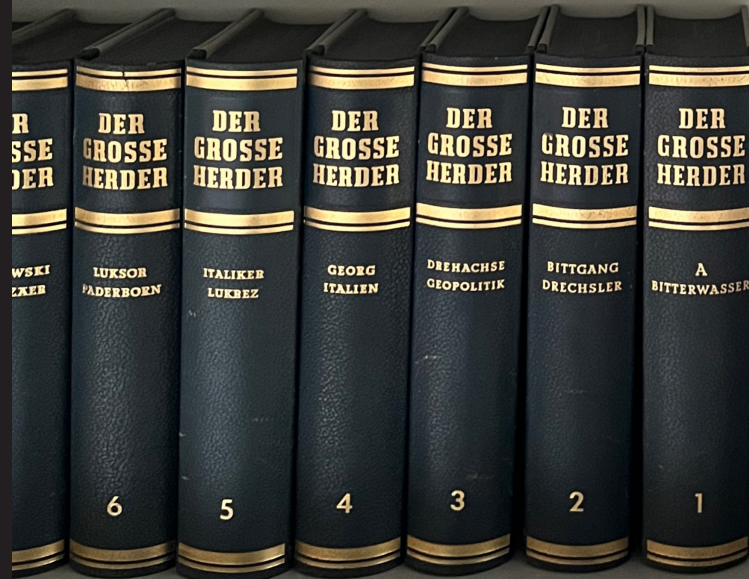
Words
DAVID SALLE

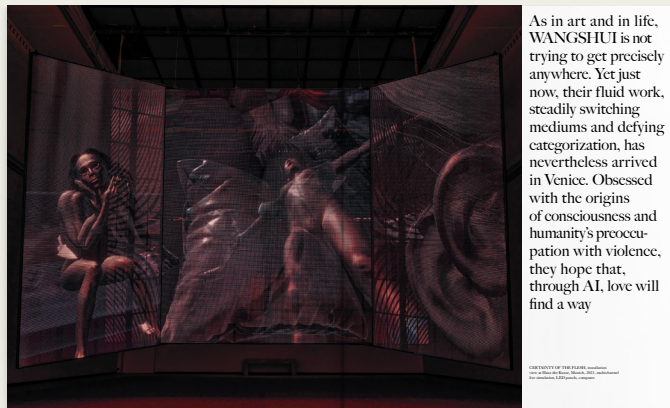


Why do the most sought-after contemporary artists open their studio doors for BLAU? Maybe it has something to do with the context. It's no surprise that they like to see their work next to a feature on Renaissance masters Pierro della Francesca and Rosso Fiorentino, or avant-garde icon Giorgio de Chirico. In the end every contemporary art star stands on the shoulders of giants.

“I have always enjoyed *looking* at the German BLAU. And I can see why the team behind it had the trust of some of the greatest artists working today. I am happy that there is now an international edition that I can *read* too.”

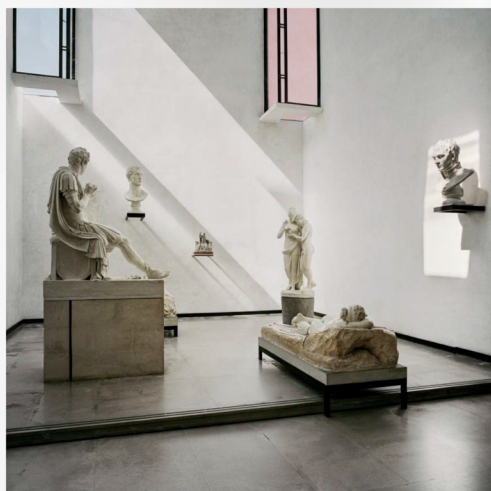
– JAY JOPLING,
Founder, White Cube Gallery, London



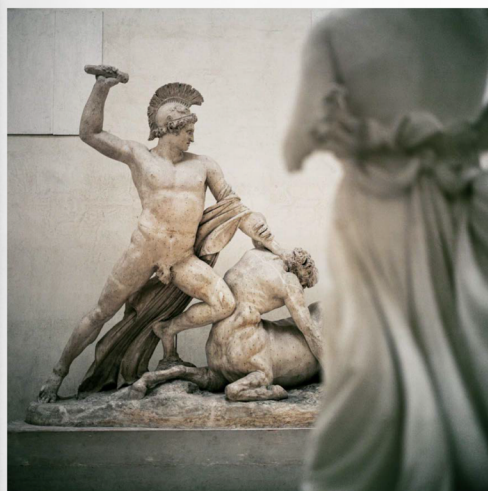


Rather than mentioning every young artist registering on the billboard charts, we carefully select the people we feature. Presenting a mix of established and new-to-the-scene artists is crucial for BLAU INTERNATIONAL, as we continuously ask ourselves who can stand with those who've already made a mark on art history. Consider, for example, Deana Lawson, a rising force within the contemporary art world. "Through remembrance and connectivity, we acquire power," Lawson says in No. 4, in a rare interview with curator Alison M. Gingeras. Then in No. 10, WangShui, learning to love through AI, invites us into their studio just before they touch down in Venice for the 2024 biennale. And in No. 11, we encounter, at a crucial time, the prodigious talents of the young painter Joseph Yaeger, who is without doubt at this very moment taking the art world by storm.





CANOVA



SCARPA



What does Miquel Barceló think will remain of his work in some distant future? Even on this sunny afternoon, the artist cannot help but be reminded of a classical tragedy: Achilles's confrontation with the Queen of the Amazons. His sword plunges into her chest and, after one last look from Penthesilea, Achilles is hopelessly in love—with a woman he just killed. All that remains of Panaenus's great lost painting of this moment are admiring accounts of his classical Greek contemporaries, and one small, black-and-red vase in the British Museum that's a copy of a copy of a copy of the original.

If all of Barceló's paintings burn to ashes in the fires of the coming centuries, he hopes that a fragment of one of his vases might still be rescued from the wreckage, a piece of fired clay with an octopus on it, or a fish, or a wave, or his face. In the best-case scenario, someone will be touched, just as we're still touched at the sight of the dead—or almost dead—Amazon queen. As fragile as ceramics may be, for Barceló it's a medium that not only anticipated painting but will survive it. "Ceramics is everything," he says, "a complement to painting, a genre of painting, the mother of painting, and like paint, the soft clay becomes flesh."

Barceló is standing in his ceramics studio in Vilafranca, a sleepily dusty village at the center of Mallorca, removed from both the tourist towers and the chic finca scene of the most-visited Balearic island. As he walks between the long rows of tables—stroking a vase here, patting a head there—one cannot help but suspect that this actually is the beating heart of his work. Barceló may be by far



We don't see life and art as two separate areas. After all, where does art come more alive than in the homes of great artists and collectors? The best houses are like autobiographies telling us about the travels, the passions, and sometimes the demons of the people who inhabit them. And who would be better suited to capture them than *the* leading interior photographer of our time, François Halard? For No. 7, Halard visited the Parisian apartments of Roberto Matta, captured still as they were when the great surrealist passed away, and for issue No. 11, he popped into the sunlit Montmartre studio of the Italian painter Beatrice Caracciolo.

How to read

Photography
Matthias Schaller



Eugène Delacroix

a palette

Words
Julian Barnes

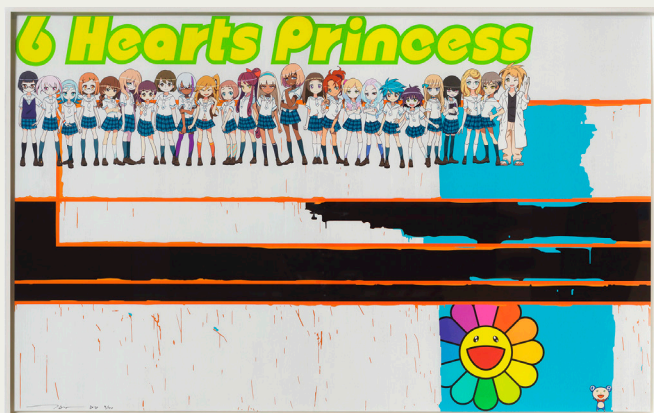
Émile Zola wrote beautifully about the work of Cézanne. Frank O'Hara championed the abstract expressionists and a young Jasper Johns. It's in this tradition that we ask the foremost novelists and poets of our time to write about the artists they truly admire. Proof of point: Julian Barnes's essay *How to Read a Palette*; John Banville's *A Trail of Terror and Beauty*, the Booker Prize laureate's travelogue following the footsteps of two Renaissance masters across Tuscany; and in No. 10, a poem by Patti Smith that meditates on the death of the great filmmaker Pier Paolo Pasolini.



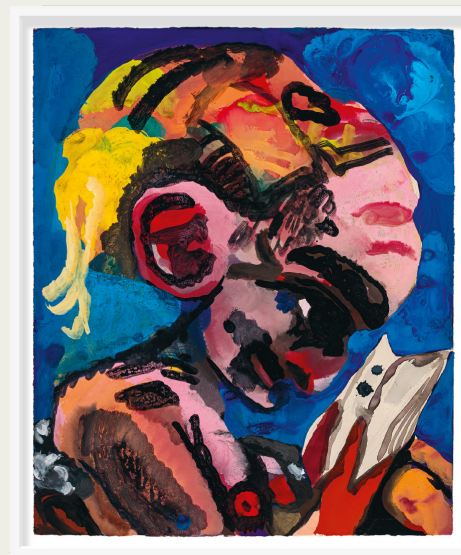
CECILY BROWN
Untitled (Hylas and the Nymphs) 1 & 2, 2022
 Archival pigment print on
 Fabriano Watercolor Rag paper, 310 gsm
 18 × 24 in. / 46 × 61 cm



TAKASHI MURAKAMI
6HP DOB Michel Majerus, 2020
 Archival pigment
 print on Canson Velin
 pure cotton paper, 300g
 26 × 41 in. / 65 × 105 cm



ALBERT OEHLLEN
BLAU, 2020
 Lithograph on BFK
 Rives paper,
 250 g 20 × 15 in. / 50 × 38 cm



DANA SCHUTZ
Reader, 2021/23
 Archival pigment print on
 Fabriano Artístico rag paper, 310 gsm
 30 × 25 in. / 76 × 64 cm



BLAU INTERNATIONAL has established long and trusting relationships with some of the world's foremost artists, with whom we collaborate for limited and signed artist editions on an irregular basis. Starting with painting's breakout star Harold Ancart and followed by Albert Oehlen, Takashi Murakami, Cecily Brown, and Dana Schutz, BLAU's editions cater to the collectors among our readership, allowing them access to rare and coveted works.

BLAU INTERNATIONAL #15

(Winter 2026)

On Sale: October 19, 2026

Booking deadline: August 21, 2026

Artwork deadline: August 28, 2026

AD FORMATS & PRICES

DPS EUR 26,500

SP EUR 16,000

IFC DPS EUR 37,000

OBC EUR 37,000

IBC EUR 16,000

Specific position +10%

DISTRIBUTION

Circulation: approx. 20,000 copies

Sold in premium locations worldwide, and distributed to a select list of VIPs

DISTRIBUTION BREAKDOWN

USA: 30 percent; France: 17 percent; UK: 15 percent;

Italy: 8 percent; Germany: 8 percent;

Japan: 5 percent; China: 8 percent;

Asia other: 3 percent; others: 6 percent

FORMAT

233 mm × 280 mm

PRINTING METHOD

Cover/Content Offset-Print

PAPERCover: 270g/qm Papyrus Ensocoat 2S +
soft touch coating;

Content: 130g/qm Papyrus Munken Polar, 1,13 vol.

PROCESSING

Adhesive binding

RESOLUTION

300 dpi

ICC PROFILE

Cover: PSO coatedv3 (FOGRA51)

Content: PSO uncoatedv3 (FOGRA 52)

Color: 4/4, CMYK

AD SIZE FORMATS / TRIM

2/1 page: 466 × 280 mm

1/1 page: 233 × 280 mm

1/2 page: 98 × 266 mm / 216 × 128 mm
(vertical/horizontal)**BLEED**

5 mm all-round

TYPE SAFE AREA (for content inside trim box)

8 mm all-round

DATA DELIVERY

PDF/X-4. File with crop marks

PRINTING MATERIAL

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Customer-supplied proofs are matched to offset print

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