

BLAU

INTERNATIONAL

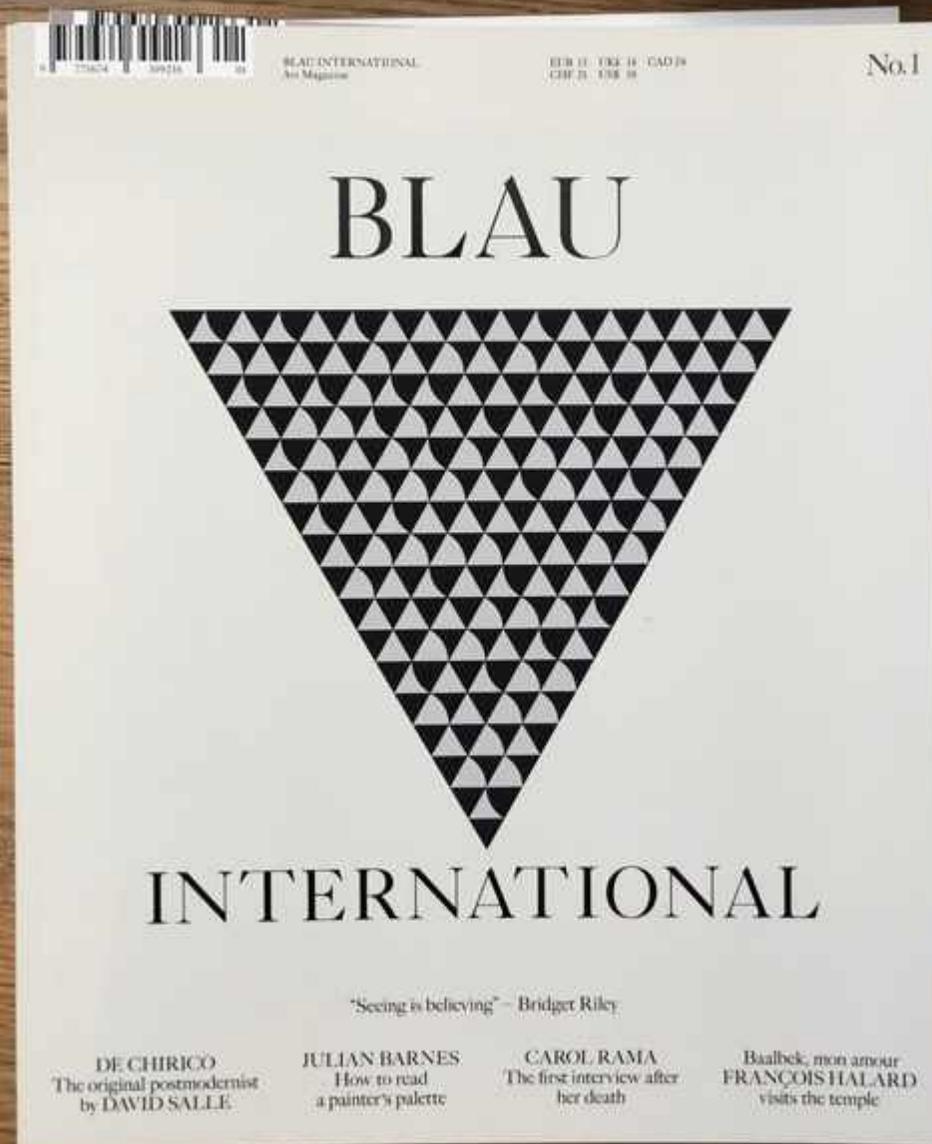
Media Kit

CORNELIUS TITTEL

EDITOR IN CHIEF

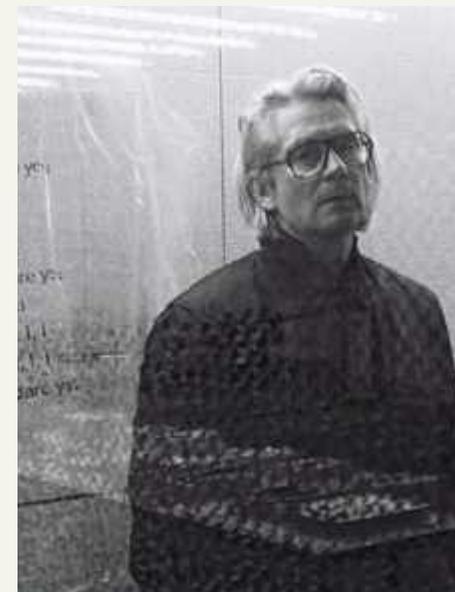


Cornelius Tittel was 16 when he was introduced on television as Germany's youngest art expert and has since then established close relationships with important artists and curators worldwide. After a brief but exhausting career as a resident DJ at Berlin's legendary Watergate club, he became the art 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 artist's 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 BLAU 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

EUR 15 UKE 14 CAD 24
CHF 21 US\$ 18

No.2

Our Mission

BLAU



INTERNATIONAL

"What looks good today may not look good tomorrow" – Michel Majerus

BETYE SAAR
Home alone with a
national treasure

PETER HANDKE
on the Seven Sacraments by
NICOLAS POUSSIN

CHRISTINA QUARLES
Reconfiguring the
body politics of painting

JOHN BALDESSARI
The world premiere
of his final works

Originating from a series of artist newspapers conceived by Cornelius Tittel for the German newspaper *Die Welt* in 2010, the original German edition of BLAU has established a key role in the global art world as an influential and sophisticated curatorial voice. Under Tittel and Meiré's direction, BLAU INTERNATIONAL now unlocks 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 wide English-speaking audience.

BLAU INTERNATIONAL is the art magazine for people who have seen a lot and still have not lost their curiosity. Far-travelled, well-read and with a meticulous eye, our readers are tastemakers in the creative industries, art-collecting entrepreneurs and of course the very artists (and their dealers) whose work makes our world go round. Knowing what a rare thing it is, our readers enjoy the studio visit with Rudolf Stingel as much as the world premiere of Yves Saint Laurent's erotic drawings or a peek inside Dominique de Menil's private home in Houston, Texas. Fashion, interiors and literature inspire our reader's lives as much as ours. It's 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 bored either.



Think of BLAU INTERNATIONAL as a happy patchwork family bridging generations and continents. From London Julian Barnes, Britains foremost novelist, is contributing as is Jamie Hawkesworth, fashion photography's breakout star.

In Paris we have François Halard firmly on board, the undisputed doyen of interior photography, as well as Gaia Repossi, head of the namesake maison on Place Vendôme and last but not least recent Nobel-Prize-Winner Peter Handke who wrote about his passion for Poussin's Seven Sacraments.

From New York, David Salle, master painter turned essayist, is sending his dispatches on canvas bound psychological drama, while stylist Marie Chaix and photographer Brianna Capozzi make sure BLAU INTERNATIONAL is fashion forward from issue no. 1.

And then there is Berlin...



FRANÇOIS
HALARD



MARIE CHAIX



JULIAN BARNES



CHARLINE
VON HEYL



JAMIE
HAWKESWORTH



HEJI SHIN



GAIA REPOSSI



DUSTIN THIERRY



DAVID SALLE



CLAES JUHLIN



BRIANNA
CAPOZZI



PETER HANDKE

“If BLAU was a gallery, their roster would be my favorite. It has a very particular taste and elegance and the eye is just beyond correct. On an intellectual and visual level, it gives hope for print and the future of journalism and culture.”

– GAIA REPOSSI, Creative Director of Repossi, Paris



THE
M
IX

INTERNATIONAL



Since BLAU’s very first issue solely published in German, for which Christopher Wool granted us a rare studio visit, it’s been our honor and pleasure to team up 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 allowed her long-time confidant Michael Bracewell over in her London sanctuary or Takashi Murakami wrote a very personal essay on his passion for the late and great Michel Majerus.

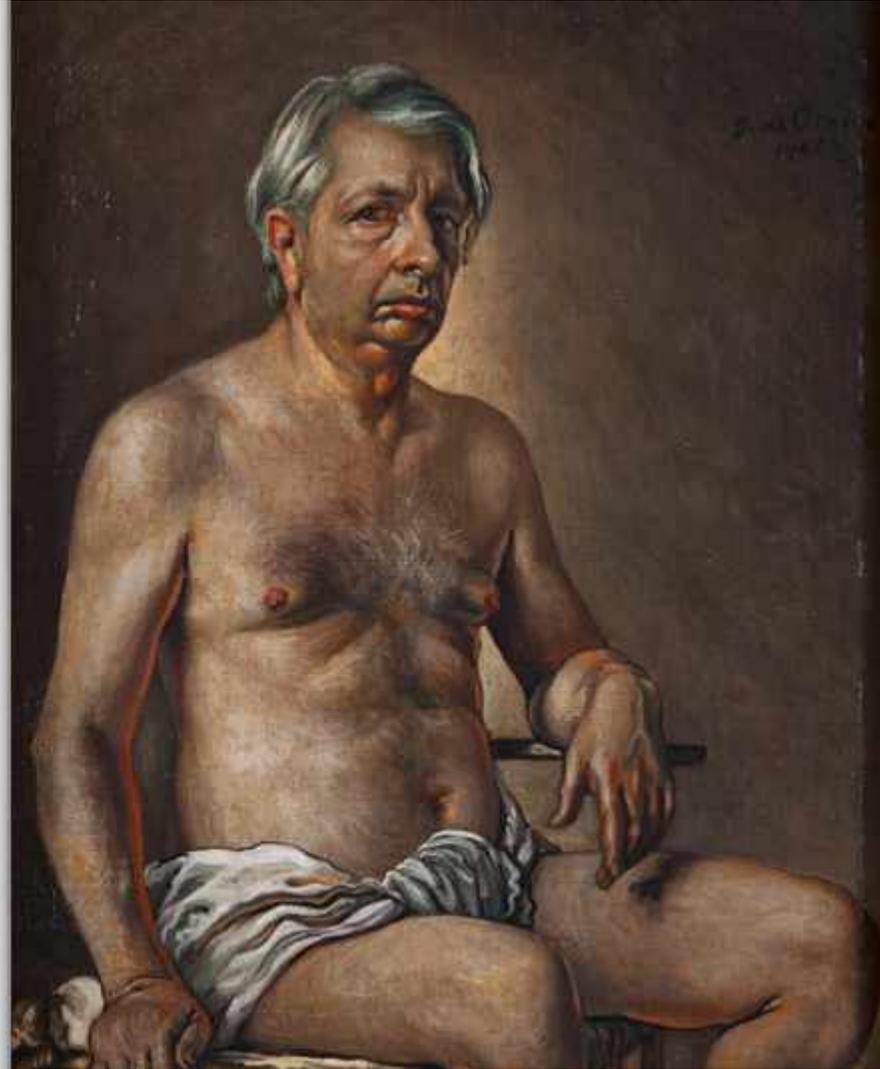
THE ORIGINAL

DE

POSTMODERNIST

CHIRICO

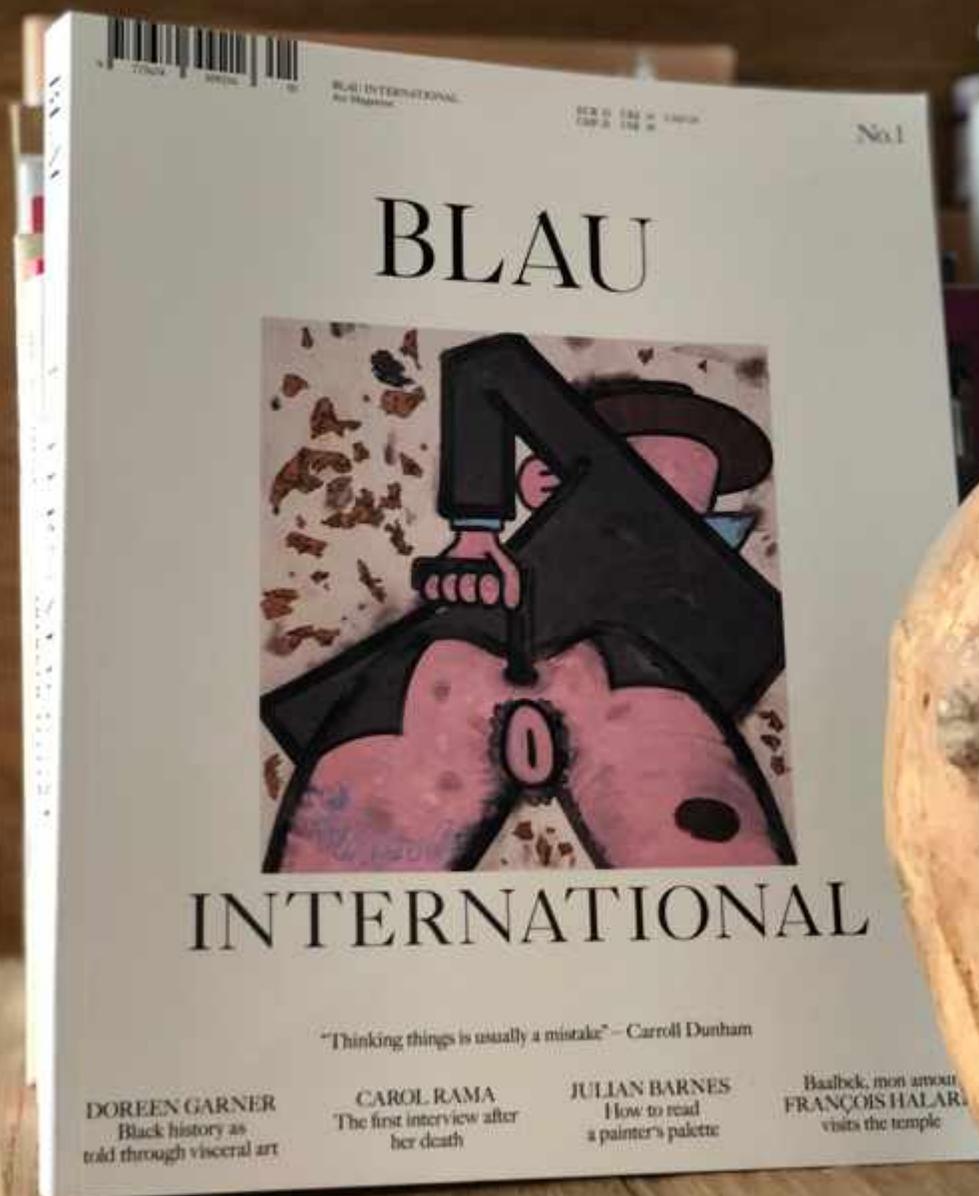
Words
DAVID SALLE



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 Piero 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 BLAU. And I can see why the team behind it has the trust of some of the greatest artists working today. I am happy that there will now be an international edition that I will actually be able to read too.”

– JAY JOPLING,
Founder, White Cube Gallery, London

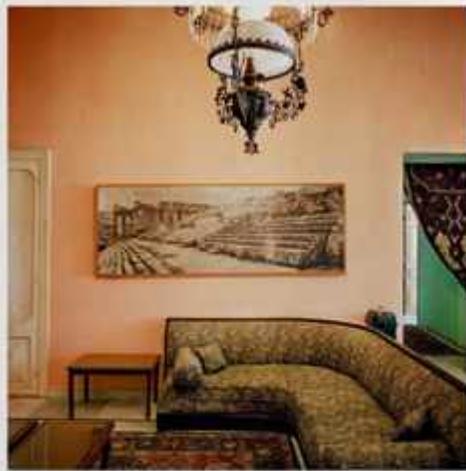




With indisputable credibility in the art world, BLAU INTERNATIONAL not only brings its outstanding art-related content to a worldwide audience, but also offers a space for the natural ongoing conversation between fashion and art. Fashion aficionados and art lovers share similar sensibilities; often they are one and the same. Luxury brands seeking access to these audiences are challenged by their very high expectations and thirst for sincere creation and valuable culture. Appointed as BLAU INTERNATIONAL's fashion editor, New York based French stylist Marie Chaix is one of the most original and influential players in her industry. Her debut fashion portfolio for BLAU INTERNATIONAL features Swiss actress Aomi Muyock photographed by Brianna Capozzi.

“BLAU is like your favorite restaurant at which you want to order each and every single dish.”

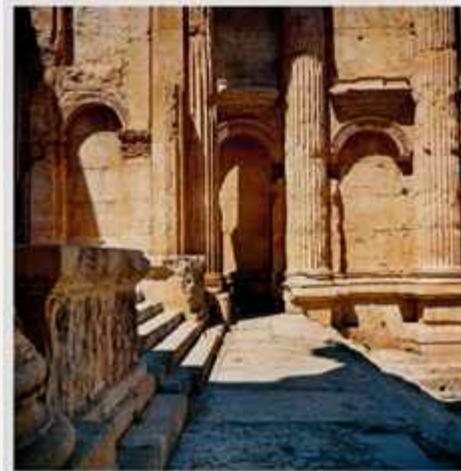
— Peter Lindbergh, Photographer



BAALBEK



by
François Halard

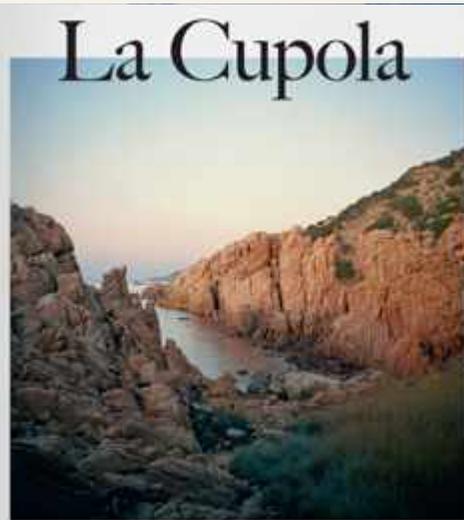


The name Baalbek has always made me dream. I wanted to go in search of the past grandeur of Lebanon's City of the Sun, of the many ancient cultures that came together here in one last blaze of Roman glory. Originally a site of pilgrimage for the storm god Baal, construction of the Temple of Jupiter began around 16 BC, and the temples of Venus and Bacchus soon followed. There are signs—memories in stone scattered throughout the historic site—that hint at a forgotten richness shared between East and West, but, more than anything else, the ruins retain a kind of divine power.

Over the few days of my visit, I stayed at the Palmyra Hotel, which feels like it's frozen in time, its grandeur also relegated to the past. The traces of prior guests throughout the hotel remind anyone who walks in the door of its iconic register—drawings and poems by Jean Cocteau, and photos of people like Lawrence of Arabia and Pierre Loti. These relics provoke a kind of romantic nostalgia, recalling the era when the Baalbek International Festival showcased acts like Miles Davis and Ella Fitzgerald. Lodging at the crumbling establishment is actually a very literary experience, like walking into one of Proust's novels, or being invited into the worlds of all the writers who journeyed through the Middle East.

Now in the city itself there is a violent contrast between the former splendor of the ancient ruins and the Bekaa Valley's resident Islamist militants. Baalbek, of course, is just 15 kilometers from the border with Syria, and is now firmly in Hezbollah territory. Whereas the region's history suggests Orientalist fantasies of pearls, perfume, gold, and silk, now that illusion is broken by the local militia carrying guns. I'm really not sure if the people living there at the moment want to go back to a kind of opulence or decadence. Actually, I think it's quite the opposite.

The light and shadows of the ruins nevertheless still provide many beautiful moments, the most captivating of which is when the sun goes down. An amber glow suddenly becomes bright, transforming the temples into golden objects, and the columns cycle through shades of ochre, pink, and orange—it's so intense. In that moment when the sun falls behind the horizon, something extraordinary is revealed. A divine influence, a vestige of the gods.



La Cupola

Michelangelo Antonioni and Monica Vitti's doomed love nest on Sardinia's Costa Paradiso
Photograph: FRANÇOIS HALARD

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 photographers of our time, such as François Halard and Jérôme Galland. For our international debut Halard has visited not only Grand Hotel Palmyra in Baalbek, Lebanon — the once favorite haunt of Jean Cocteau — but also the Roman temples on the adjoining site, one of the most beautiful and least known treasures of antiquity.

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' essay on *How to read a palette* and John Banville's *A Trail of Terror and Beauty*, the Booker Prize laureate's travelogue following the footsteps of two Renaissance masters across Tuscany.

BLAU INTERNATIONAL 2020 SPECIFICATIONS

BLAU INTERNATIONAL #3

(Autumn 2020)

Booking Deadline: September 8, 2020

Artwork Deadline: September 15, 2020

On Sale: October, 2020 (tbc)

FORMAT

W233 mm × H280 mm

AD SIZE FORMATS

2/1 page: 466 × 280 mm

1/1 page: 233 × 280 mm

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

PRINTING METHOD

Cover/Content Offset-Print

PAPER

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

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

PROCESSING

Adhesive binding (fold boubling 3 mm on each page,
6 mm on a doubled page)

RESOLUTION

300 dpi

BLEED

5 mm all-round (6 mm for spreads)

ICC PROFILE

Cover: ISOcoated v2 300,

Content: PSUncoated ISO 12647

COLOR

4/4

DATA DELIVERY

High-end-PDF/X-1a, PDF/X-3 or PDF/X-4.

File with crop marks

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DPS EUR 25,000

SP EUR 15,000

IFC DPS EUR 30,000

OBC EUR 30,000

Specific position +10%

DISTRIBUTION

Circulation: approx. 40,000 copies

Sold in premium locations worldwide.

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.

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