

# Art Almanac

## Media Kit

### 2025

For all your advertising enquiries, contact:  
**Barbara Dias, National Advertising Manager**  
02 8310 2287 | [info@art-almanac.com.au](mailto:info@art-almanac.com.au)



# About

Each month, Art Almanac offers an insight into the world of Australian art through a dynamic blend of informative and up to date content: rich, fresh commentary, including in-depth previews, exhibition highlights, studio spotlights, behind the scenes, as well as an extensive directory of art services, awards and opportunities, and what's on across the country.

Art Almanac's longstanding commitment to the Australian arts community has garnered a dedicated and engaged readership of artists, enthusiasts, collectors, and gallerists of all ages nationwide and, in turn, formed the perfect platform, print and digital, to inform, promote and support your practice or service.

ART NEWS

UN/LEARNING AUSTRALIA

Artspace in Sydney and Seoul Museum of Art (SeMA) in South Korea present: '강소로 재발견하다 UN/LEARNING AUSTRALIA', a large-scale project surveying contemporary Australian art through an exhibition at SeMA from 14 December to 6 March 2022, new online commissions posted on Instagram and a print publication.

'UN/LEARNING AUSTRALIA' co-curator and Executive Director of Artspace, Alecie Glass-Kantor, said, 'This exhibition asks us to learn into the idea that "unlearning" is the act of being open to being changed and altered, acknowledging that there is no fixed line for Australian identity.'

Featured works include *Lake Butler* (2020) from Timo Hegans, Richard Bell's ever-evolving *Embargo*, Archie Moore's *United Nations* (2014-2017) flag installation, a mobile meme work from Matthew Griffin, and Mel O'Callaghan's short video work *Franchise* (2012), in name a select few.

artspace.org.au  
sema.seoul.go.kr

Alecie Glass-Kantor, 2020-2022. From the series 'United Nations', poster, video, site-based film, 200 x 100cm.  
Photograph: Alecie Glass-Kantor. The cover image.  
Courtesy the artist, The Contemporary, Sydney, Artspace, Sydney and Seoul Museum of Art, South Korea.

Jeffrey Smart at 100 Years

This year marks 100 years since the birth of acclaimed Australian artist Jeffrey Smart. To celebrate and commemorate this significant centenary, the National Gallery of Australia in Canberra will hold a major survey of his work fittingly titled 'Jeffrey Smart'. Open to the public from 11 December, the exhibition will showcase more than 100 works of art by the Adelaide-born artist, beginning with his early works from the 1940s to his last painting, *Labyrinth*, completed in 2011.

Smart sought inspiration from the world around him – looking to the environment of urban and industrial modernity – which he transformed through his imaginative sense of theatre and intimate understanding of geometry and composition. These potent and intriguing images have become emblematic of 20th and 21st-century urban experience.

nga.gov.au

*Labyrinth*, 2011.  
National Gallery of Australia, Canberra, purchased with the assistance of the Margaret Olley Art Trust and the Philip Brown Art Foundation of Bank Australia. Director of the National Gallery of Australia 2004-15, 2013-19.  
© Jeffrey Smart 2011.  
© The Estate of Jeffrey Smart.  
Courtesy National Gallery of Australia, Australian Capital Territory.

Summer @ Mona

This summer, Hobart's Mona, Museum of Old and New Art opens with two new blockbuster exhibitions by international artists that 'represent polarities of psyche – desperate intensity versus methodical repose, but I interpret the artistic processes of each as more than the typical drive to create. These guys are driven to understand. To me, that means they belong at Mona,' says David Walsh, Mona owner and founder, referring to 'Jean-Luc Molesine and Teams' and 'Prototypes of Speculative Engineering' by French artist Jean-Luc Molesine and British artist James Capper, respectively. On show from 17 December to 9 May 2022.

Curated by Michel Blancsac with Trudi Brinkman, and commissioned by Olivier Varenne, 'Jean-Luc Molesine and Teams' examines the relationships between material, form and the creative process between art and industry, between artwork and observer. Four new sculptural works, made from wax, metal, Triassic sandstone and timber from primeval Tasmanian undergrowth forests known as Hydrowood accompany loaned works *From* (2002-13), comprising nine stacked pallets with brightly coloured cane, *Art (Art)* (2016) with bone wedged between steel props, and *Les Trois Graces (The Three Graces)* (2013), a video projection showing three mules, denouncing Molesine's extensive range across diverse mediums.

'Prototypes of Speculative Engineering', curated by Jarrod Rawlin and Emma Pike, combines Capper's interests in mechanical engineering, industrial design and evolutionary biology. Created with industrially coated steel and hydraulic systems, *HYDRA STEP* (2014) and *HYDRA SHUFFLE II* (2014) evoke the evolutionary shift when life moved from water to land. These insect and digging-machine hybrids explore crossovers between biological and mechanical processes and consider humanity's use of extractive practices.

mona.net.au

Jean-Luc Molesine, *Art (Art)*, 2016.  
Photograph: Thomas Gschlo.  
Courtesy the artist, Gallery, Hobart, Sydney, Chicago and Mona, Museum of Old and New Art, Tasmania.

## FEATURED EXHIBITIONS

### Aida Tomescu Unfolding Presence

By Victoria Hynes

The title of Aida Tomescu's latest exhibition – 'Unfolding Presence' – showing at Orange Regional Gallery captures the essence of the painter's artistic practice. Since the 1980s, Tomescu has become known for her commanding abstract works. Despite the potency and range of her gesture, the paintings are always about uncovering and building form. This process is patient and considered, driven by a necessity to give each work a specific identity. In this sense, painting is evolutionary – form and structure, architecture and identity emerge as the content, subject and material entwine.

For the artist, there is no closure to the life of a painting: 'A painting reaches its natural state, and yet this state has no fixed end. By ending a painting, we mean the point at which there is a clear resolve and the unity of the work is visible. The relationships developed between all the elements in the painting are ongoing, the structure is live, yet there is resolution.'

Born in Romania, Tomescu trained in classical painting in her native city of Bucharest before arriving in Australia. At the age of 23, the painter made the decision to leave her birth country, and, in May 1980, arrived on the vast new continent with a new culture and, indeed, a new political system. Such shifts encouraged deep changes and reinvention as an artist.

Living in a new country – its space and light, its extreme distances, invited a new visual vocabulary and perhaps not surprisingly much larger canvases.

After an austere upbringing in a socialist Eastern Bloc nation, the artist's work and creativity began to evolve in this new place. She undertook postgraduate studies at the City Art Institute in Sydney, where she found support and understanding. Tomescu's transition from figuration to abstraction came gradually over a four-year period, with collage playing a critical role both conceptually and aesthetically in how she would begin to view painting as construction, with a necessity to establish form.

Nevertheless, her artworks have their roots in her academic education in Europe where she absorbed the literary works of Kafka and Dostoyevsky, and the abstract paintings of Kandinsky and Malevich. Equally Tomescu returns regularly to look at the work of Italian painters such as Piero Della Francesca, Cimabue and Giotto. She is attracted by their purity; the integrity of their expression.

The current presentation has at its centre a body of diptychs and triptychs completed in 2021 and exhibited at Fox Jensen, Sydney. In 'A Long Line of Sand' series, Tomescu has combined stained areas with expanses of raw linen alongside energetic, structured areas of pigment. The abundance of rich cadmium pigments against the fields of fluid white paint establishes complex areas of transition where paint and gesture cohere in a structure that is both alive and ultimately resolved. The works command the viewer's attention with their intensity and vitality, yet at the same time, they have a poetic quality and architecture that imply latter-day altarpieces.

Larkspur, 2011, oil on linen, 183 x 153cm

28

29



# Print

**55,000 annual print run.**

**Eleven issues** per year.

**The utility of our A5 size** has been loved since 1974.

**Our silk cover** and interior pages ensure exceptional image reproductions for the discerning reader.

**Unique editorial** from selected arts writers.

# Online

**25,000+ page views per month.**

**Free access** and easy to navigate.

**Extra editorial** content and news.

**What's on** – in real time.

**Advertisers** rewarded with strong positions online.

# Newsletter

**Monthly reach of 38,000.**

**Fantastic open rates.**

**Pairing your message** with engaging and original content.

# Follow Us

Instagram @artalmanac 35K+

Facebook @artalmanac.au 11.8K+

Twitter @Art\_Almanac 5.2K+

Reach up to 27,200 engagements per post.



# Total Monthly Reach is 120,000

# Advertise in Print

## Display rates and specifications

(11 issues – 12 months)

Advertisement	Rate			
Full page	Casual	x3	x6	x11
Colour	\$570	\$556	\$541	\$513
Mono	\$350			

Half page				
Colour	\$370	\$361	\$351	\$333
Mono	\$220			

Quarter page				
Colour	\$255	\$249	\$242	\$229
Mono	\$155			

Eighth page				
Colour	\$128	\$125	\$122	\$115
Mono	\$105			

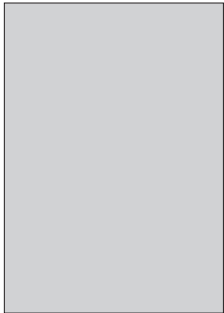
For Premium Pages, contact us for rates and availability.

All prices exclude GST

## Print Deadlines 2025/26

*\*Dates subject to change*

Issue	Deadline	On Sale
August issue	2 July	31 July
September issue	1 August	1 September
October issue	29 August	29 September
November issue	1 October	30 October
Dec/Jan issue	31 October	1 December
February issue	2 January	29 January
March issue	28 January	26 February
April issue	27 February	30 March
May issue	1 April	30 April
June issue	1 May	1 June
July issue	29 May	29 June



### FULL PAGE BLEED (3mm)

154mm WIDE

216mm HIGH

### FULL PAGE TRIM

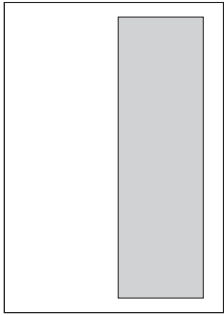
148mm WIDE

210mm HIGH

### TYPE AREA

128mm WIDE

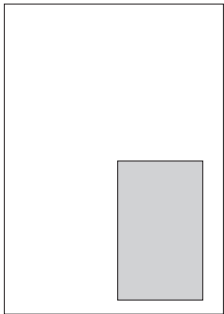
190mm HIGH



### HALF PAGE VERTICAL

57.5mm WIDE

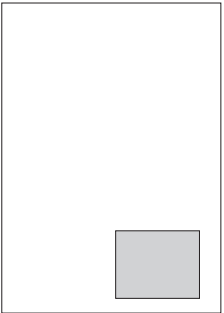
190mm HIGH



### QUARTER PAGE VERTICAL

57.5mm WIDE

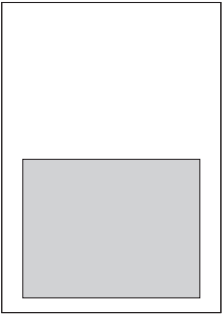
94mm HIGH



### EIGHTH PAGE

57.5mm WIDE

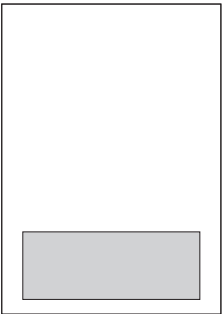
46mm HIGH



### HALF PAGE HORIZONTAL

120mm WIDE

94mm HIGH



### QUARTER PAGE HORIZONTAL

120mm WIDE

46mm HIGH

Complimentary design service available.

Email ad material or print ready PDFs to [info@art-almanac.com.au](mailto:info@art-almanac.com.au)

All artwork to be supplied as CMYK print-ready pdf.

All images and logos to be supplied as CMYK at 300dpi.

### Advertising enquiries:

Barbara Dias | 02 8310 2287, [info@art-almanac.com.au](mailto:info@art-almanac.com.au)

# Listings

We offer three ways to promote your gallery, exhibitions and art industry services.

## Line Listings

- Published in print (and online at no extra charge).
- If you miss a print deadline, then you can publish online.
- \$8.50 per line (minimum 5 lines / \$42.50).
- Easy to submit online or by email.
- Listings are grouped by district, then under the gallery name.
- Includes both a Gallery Index and an Artist Index, searchable alphabetically in print and online.

## Line Listing with online images

- Illustrate your Line Listing with images of artwork\*.
- This allows you to add images to your online line listing.
- Great value for two images online per month.
- A single issue for only \$22.
- \$220 for the full year – 11 issues for the price of 10!

\*This option is offered in addition to text listings.

## Illustrated Listings including images in print and online

Available in two sizes – Half Column and Full Column.

Full Column

Half Column

NSW

**Wollongong Art Gallery**  
Cnr Kembla and Burelli streets, Wollongong 2520.  
T (02) 4227-8500. E [gallery@wollongong.nsw.gov.au](mailto:gallery@wollongong.nsw.gov.au)  
W [www.wollongongartgallery.com](http://www.wollongongartgallery.com)  
H Tues-Fri 10.00 to 5.00, Sat-Sun 12.00 to 4.00.  
To July 11 **Saxon Reynolds: Wunderkammer** – an exhibition which embraces the traditional Victorian ‘Cabinet of Curiosities’, to explore the texture and beauty of discarded objects in their raw form and imbue them with new life and function, connecting disparate components to create contemporary relics.  
To Aug 15 **Alchemical Worlds: Agnieszka Golda, Martin Johnson and Jo Law – Golda, Johnson and Law** bring us in close proximity to bio-archival of climate change: corals and trees through philosophies of alchemy and materials transformation. The works in this exhibition entangle textile art with creative technologies, and contemporary art with climate and materials sciences to offer a space for mindful and ecological awareness. To Sept 5 **Low: IAW – Alannah Dreise, Angela Forrest, Deborah Redwood, Jennifer Jackson, Karen Hook, Kate Stehr, Penny Hulbert, Peter Hewitt, Sue Smolkowski and Virginia Settle**. Artists from the Illawarra Association for the Visual Arts (IAVA) take on the intangibility of lore by exploring perception, memory, knowledge and the lure of place (see ad page 9).  
July 24 to Oct 10 **Low: WAG Contemporary Watercolour Prize** a \$20,000 biennial acquisitive competition open to artists from around Australia. The prize aims to encourage innovation and experimentation in watercolour painting, including works on paper in watercolour acrylic, gouache, pen and ink, and watercolour mixed media.



Agnieszka Golda, Martin Johnson, Jo Law, Alchemy: Golda, Johnson and Law (Pencil, Linocut and resin on glass) (2020). Ink and electronics on Arches (pencil) silk.  
Courtesy the artist and Wollongong Art Gallery

**Blue Mountains**  
**Blue Mountains City Art Gallery**  
30 Parke Street, Katoomba 2780. T (02) 4780-5410. E [info@bluemountainsculturalcentre.com.au](mailto:info@bluemountainsculturalcentre.com.au)  
W [www.bluemountainsculturalcentre.com.au](http://www.bluemountainsculturalcentre.com.au)  
M Mon-Fri 10.00 to 5.00, Sat-Sun 10.00 to 4.00. Public hols 10.00 to 2.00. Closed Christmas Day and Good Friday. June 26 to Aug 15 **Tracy Panich: Business Not Usual**. In 2020, the community of the Blue Mountains was plagued with one catastrophe after another: devastating bushfires, floods, and then the pandemic. **Business Not Usual** is a photographic study of Blue Mountains businesses, contemplative portraits of proprietors faced with an unimaginable sequence of events. A Blue Mountains Cultural Centre Capital Program exhibition. July 3 to Aug 8 **In Cahoots** – artists from six key Aboriginal art centres have invited leading independent artists – both Aboriginal and non-Aboriginal – from around the country to work with them. The resulting collaborative artworks are significant, striking and bold in their inventive use of materials. **In Cahoots** is a Fremantle Arts Centre touring exhibition.



Tony Albert, Karen Laseak and David C Collins, *Woolooma Superhero #1*, 2017. Clay on pink, 100 x 150cm.  
Courtesy the artist, Sullivan-Sharpe, Sydney, New South Wales, Australia and Blue Mountains City Art Gallery



Tracy Panich, *San & Dawang: Auntie Ed's Restaurant & Bar*, Katoomba, 2020. Digital photograph, 7.7cm.  
Courtesy the artist and Blue Mountains City Art Gallery

NSW

**Braemar Gallery**  
104 Macquarie Road, Springwood 2777.  
E [braemargallery@gmail.com](mailto:braemargallery@gmail.com)  
W [www.bluemountainsculturalcentre.com.au/braemar-gallery](http://www.bluemountainsculturalcentre.com.au/braemar-gallery)  
H Thurs-Sun 10.00 to 4.00.  
July 8 to Aug 1 **Lagoon 2.0** – an exploration of Glenbrook Lagoon featuring Adrienne Richards, Annette Myres, Anthony Cahill, Di Holdsworth, Kate Robinson, Leo Robba, Louise Kerr, Peta Hinton, Rhiatt Brewer and Vicki Hersey.



Peta Hinton, *Creature of the Lagoon – Turtle (detail)*, 2021. acrylic on paper mounted in a scroll- paper, canvas, and wood, 210 x 43.5cm.  
Courtesy the artist

**Norman Lindsay Gallery & Museum**  
14 Norman Lindsay Crescent, Faulconbridge 2776.  
T (02) 4751-1067. E [info@normanlindsaytrust.com.au](mailto:info@normanlindsaytrust.com.au)  
W [www.normanlindsaytrust.org.au/place/norman-lindsay-gallery/](http://www.normanlindsaytrust.org.au/place/norman-lindsay-gallery/)  
Entry fees apply. H Thurs-Sun 10.00 to 4.00 (last entry 3pm). The Norman Lindsay Gallery is the home of *The Magic Pudding* and displays the work of artist and writer **Norman Lindsay** (1879-1969).



**Central Tablelands**  
**Western Districts**  
**Greater NSW**  
**Bathurst Regional Art Gallery**  
70-78 Keppel Street, Bathurst 2795.  
T (02) 6333-6555. W [www.bathurstart.com.au](http://www.bathurstart.com.au)  
Free entry. H Tues-Fri 10.00 to 5.00, Sat-Sun 10.00 to 2.00. Closed Mon, Christmas Day, Boxing Day and Good Friday. To July 25 **Stirring the ash: Euan Macleod and Andrew Merry**. Also, **Angela Malone: Winter Paintings**, and **Chester Neale: Etched in Fire**. July 31 to Sept 19 **Myall Creek and Beyond**, and **At The End of The Land: Samuel James and Tanya Rubin**.

**Broken Hill Regional Art Gallery**  
404-408 Argent Street, Broken Hill 2880.  
T (08) 8080-3444. E [info@bhrartgallery.com.au](mailto:info@bhrartgallery.com.au)  
W [www.bhrartgallery.com.au](http://www.bhrartgallery.com.au)  
Entry by donation. H Tues-Sun 10.00 to 4.00. July 9 to Aug 22 **Karin Donaldson: GROUNDED, My Wilcannia Life**.

**Ceramic Break Sculpture Park & Museum**  
‘Bondi’, Warialda 2402. T (02) 6729-4147.  
E [henry@ceramicbreaksculpturepark.com.au](mailto:henry@ceramicbreaksculpturepark.com.au)  
W [www.ceramicbreaksculpturepark.com.au](http://www.ceramicbreaksculpturepark.com.au)  
H Thurs-Sun 10.00 to 5.00, and by appt. The **Annual Myall Creek Memorial Exhibition** continues through July featuring various artists from Tamworth and Byron Bay. From July 31 a solo exhibition by **Raffaella Picotti**.

**Cowra Regional Art Gallery**  
77 Darling Street, Cowra 2794. T (02) 6340-2190.  
E [cowraartgallery@cowra.nsw.gov.au](mailto:cowraartgallery@cowra.nsw.gov.au)  
W [www.cowraartgallery.com.au](http://www.cowraartgallery.com.au)  
Admission free. H Tues-Sat 10.00 to 4.00, Sun 2.00 to 4.00.  
To July 24 **Operation Art** is a unique contemporary children’s exhibition, which encourages students to create artworks for children in hospital. A gallery outreach project presented in the Cowra Library.  
To Aug 1 **ARTEXPRESS 2021**. The elegant and highly resolved bodies of work showcased in the exhibition demonstrate a creativity, resilience and sustained investigation of the very complex world and times in which we live.

Size	Content	Type of Package	Cost
Half Column	One image in print	Casual Rate	\$235
	Two images online		
	Up to 12 lines of listing	12-Month Package	\$2,199 (\$200 per issue)
Full Column	Two images in print	Casual Rate	\$350
	Two images online		
	Up to 12 lines of listing	12-Month Package	\$3,245 (\$295 per issue)
	or		
	One image in print with up to 30 lines of listing		

All prices exclude GST



# Advertise in the weekly newsletter

Monthly reach, 38,000

Pairing your message with engaging and original content

Advertisement	Size	Rate
Art Tile	300 × 250 pixels	\$265
Exhibition Banner	650 × 200 pixels	\$330
Leaderboard	650 × 90 pixels	\$220

Advertisement position may vary in each newsletter

All prices exclude GST

## Ask about a digital package designed specifically for your ad campaign requirements

### Newsletter Calendar

Published weekly \*dates subject to change

Issue	Deadline	Release Date
584	25 June	2 July
585	2 July	9 July
586	9 July	16 July
587	16 July	23 July
588	23 July	30 July
589	30 July	6 August
590	6 August	13 August
591	13 August	20 August
592	20 August	27 August
593	27 August	3 September
594	3 September	10 September
595	10 September	17 September
596	17 September	24 September
597	24 September	1 October
598	1 October	8 October
599	8 October	15 October
600	15 October	22 October
601	22 October	29 October

## Art Almanac

WHAT'S ON NEAR ME

ART & INDUSTRY

ADVERTISE WITH US



Found and Gathered  
Rosalie Gascoigne | Lorraine Connelly-Northey

Coarse, prickly; 'Any edge in those bags will bite,' explains Lorraine Connelly-Northey about her wire *narrbongs* (string bags); 'it's the roughness, the unevenness, that bites you. And by doing so, it reminds you that we Aborigines have been hurt and hurt, over and over, and you will too; this bite will piss you off. I designed the bags to keep biting because things haven't been sorted in Australia.'

The Ian Potter Centre: NGV Australia  
From 3 November 2021  
Melbourne

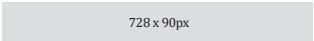


# Advertise Online

art-almanac.com.au

18,000 total visits every month  
Advertisers rewarded with strong positions online

**Leaderboard 728 × 90px**  
For exhibitions and events  
Position: Top of homepage and run of site



**Art Tile 300 × 250px**  
For exhibitions and art industry services  
Position: Homepage and run of site

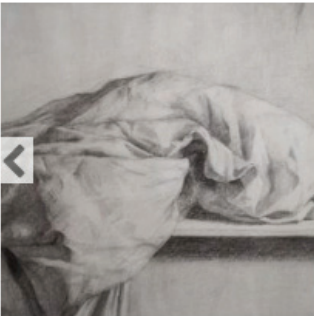


**Rates**  
2 weeks \$310  
4 weeks \$620  
All prices exclude GST

**Super Leaderboard 970 × 90px**  
For exhibitions and events  
Position: Top of homepage and run of site  
**Enquire for rates**



**Tower 300 × 600px**  
For exhibitions and events  
Position: run of site  
**Enquire for rates**



Rick Amor Drawing, Splash Watercolour and Senini Awards winners



Winners of the inaugural Environmental Art and Design Prize



Koori Mail Indigenous Art Award 2021 finalists



2021 Bowness Photography Prize winner announced