

**Cabinet**

Advertising Kit

Voracious, omnivorous, and playful.

John Strausbaugh, *New York Times*

*Cabinet* is my kind of magazine; ferociously intelligent, ridiculously funny, absurdly innovative, rapaciously curious. *Cabinet's* mission is to breathe life back into non-academic intellectual life.

Compared to it, every other magazine is a walking zombie.

Slavoj Žižek, philosopher

*Cabinet* is the secret best art magazine.

Jerry Saltz, art critic

*Cabinet* brings the reader to other ways of thinking, successfully blending accessibility in its writing and diversity and originality in its content. *Cabinet* is lively, humorous, and fascinating and will be perused over and over again.

Michael Colford, *Library Journal*

## What is Cabinet?

Since its launch in 2000, *Cabinet* has established itself as an award-winning quarterly magazine of art and culture that confounds expectations of what is typically meant by the words “art,” “culture,” and sometimes even “magazine.”

Like the seventeenth-century cabinet of curiosities to which its name alludes, *Cabinet* is as interested in the margins of culture as its center. Playful and serious, exuberant and committed, *Cabinet's* omnivorous appetite for understanding the world makes each of its issues a valuable sourcebook of ideas for a wide range of readers, from artists and designers to scientists and historians. In an age of increasing specialization, *Cabinet* looks to previous models of the well-rounded thinker to forge a new type of magazine for the intellectually curious reader of the future.

*Cabinet* was named “Best New Magazine” of 2000 by the American Library Association’s *Library Journal* and “Best Art and Culture Magazine” for 2001 and 2003 by the *New York Press*. Its activities have been covered in venues including the *New York Times*, *Wallpaper*, *Newsweek*, CBS, *Jane*, the *Guardian*, the *Washington Post*, the BBC, the *Los Angeles Times*, and the *Boston Globe*.



## Select Contributors

### Artists

Francis Alÿs  
Walead Beshty  
Matthew Buckingham  
Tim Davis  
Marcel Dzama  
Spencer Finch  
Justine Kurland  
Douglas Gordon  
Amy Granat  
Joseph Grigely  
Christina Kubisch  
An-My Lê  
Helen Mirra  
Paul Noble  
Matthew Ritchie  
Jude Tallichet

### Writers

Svetlana Boym  
Brian Dillon  
Joshua Foer  
Tim Griffin  
Shelley Jackson  
Wayne Koestenbaum  
Jonathan Lethem  
Ben Marcus  
Geoffrey O'Brien  
Celeste Olalquiaga  
Georgew Prochnik  
Justin E. H. Smith  
Nicola Twilley  
Christopher Turner  
Margaret Wertheim  
Marina Warner

## Editorial Content

Presenting wide-ranging, multi-disciplinary content through the varied formats of regular columns, essays, interviews, and special artist projects, *Cabinet's* hybrid sensibility merges the popular appeal of an arts periodical, the visually engaging style of a design magazine, and the in-depth exploration of a scholarly journal.

### Columns

Each 112-page, full color issue of *Cabinet* begins with four regular columns. "Inventory" provides an occasion to look at various types of catalogues, lists, and taxonomies. Recent examples include artist Helen Mirra's alternative index for Robert Walser's novella *The Robber* and Mats Bigert's presentation of the craters on Mercury named after significant cultural figures. "Ingestion" examines the intersection of cuisine, aesthetics, and philosophy. Past columns have addressed the related fears of eating an octopus and being eaten by one, and Alice Waters's recipe for cooking Werner Herzog's shoe which the filmmaker was forced to eat in public after losing a bet with Errol Morris. In "Colors," we ask an artist or writer to consider a specific color assigned to them by the editors. Past writers have included artist Tim Davis on olive, novelist Shelley Jackson on mauve, and artist Joseph Grigely on white. In "Leftovers," a writer investigates the larger implications of some form of cultural detritus. Examples have included the fate of Las Vegas's old neon signs, and the competing claims made by scientists and Native Americans when a ten-thousand-year-old body was recently found in Washington state.

### Main

The unthemed second portion of the magazine allows for a wide variety of articles, short essays, interviews, and artist projects. Writers have included Slavoj Zizek on capitalism's current fascination with Buddhism; Ann Carson on eclipses; Tom Vanderbilt on the

darkest black ever created; George Prochnik on Sigmund Freud's journey to the United States and his search for a wild porcupine; Svetlana Boym on the fate of Tatlin's tower; and Leland de la Durantaye's study of artist Pierre Pinoncelli's peculiar fascination with Marcel Duchamp's urinal.

Interview subjects have included physicist scientist Kenneth Libbrecht on how to build a better snowflake; professor Simon During on the unacknowledged effects of secular magic on modern forms of culture; scholar Scott Sandage tracing the history of failure in American culture; and artist Emilie Clark about her research into three forgotten women naturalists.

### Theme

In the third and final section of each issue, *Cabinet* looks at one subject from a broad range of perspectives. Past themes include Friendship, Weather, Trees, Punishment, Evil, Logistics, Failure, Forgetting, Shadows, Insects and the Deception. Typically, this section consists of essays, interviews, and special art projects, all linked by a shared association with the theme. For example, the "Mountains" issue included an interview with Oxford professor Robert Macfarlane on how mountains became an object of literary and philosophical fascination in the eighteenth century; Christopher Turner on the fake lunar mountainscapes found in the photographs of James Nasmyth; Nina Power on the relationship between mountains and right-wing ideology; and artist projects by Marine Hugonnier, Mariele Neudecker, and Joel Sternfeld.

### Special Artist Projects

Artist projects appear in each issue and have taken the form of postcards, posters, printed drawings and photographs, bookmarks, CD-ROM collections of sound art, postage stamps, build-it-yourself paper sculptures, meter-long foldouts, and a land giveaway.

## Reader Profile

*Cabinet's* readership is as diverse as its content, consisting of artists, writers, critics, academics, students, journalists, scientists, curators, and art enthusiasts.

I have thoroughly enjoyed every issue of *Cabinet*. As a graphic designer, the magazine's attention to detail and appreciation for clean layouts and beautiful design makes it exciting to read every new issue! Could not ask for a better use for paper.

Subscriber from California

This is one of the most informative, interesting, and hard-hitting literary magazines out there! This isn't the sort of magazine you can pleasantly skim through on your way to work, it's a drop-everything-you're-doing literary experience.

Subscriber from Massachusetts

I have been subscribing to *Cabinet* since its third issue, and I will continue to subscribe until they stop publishing. I would especially recommend this magazine to academics, sociologists, students fresh out of school languishing for mental stimulation, historians of science, or visual artists. Aside from this group, however, I believe this magazine to be absolutely fascinating for anyone who enjoys being exposed to a variety of unusual, arcane, or stimulating mental topics pertaining to culture and society.

Subscriber from Oregon



## Readership

Circulation	12,500
Total Readership	37,500
Readers Per Copy	3
Subscription	42%
Newsstand	54%
Libraries/Institutions	4%
New York	21%
US/Canada	83%
International	17%
Subscription Renewal Rate	56%

\*Statistics are current as of issue 51

## Select Subscribers

Art Institute of Chicago  
Brooklyn Museum of Art  
Centre Pompidou  
Getty Research Institute  
Kiasma, Finland  
Kunsthaus Zurich Bibliothek  
Latvian Centre for Contemporary Art  
Musée des Arts Contemporains, Belgium  
Museum of Modern Art  
New Museum  
New York Public Library  
San Francisco Public Library  
Stanford University  
Tate Modern  
Whitney Museum of American Art  
Yale University

## Newsstand Distribution

*Cabinet* is a quarterly with a shelf life of three months. The issues are not time sensitive, which leads to many stores also carrying back issues and selling them on a continuing basis.

*Cabinet* is widely distributed throughout the United States through major chains, independent bookstores, and museums. The magazine is also available in over forty countries abroad, including Canada, the UK, Germany, Belgium, France, the Netherlands, Sweden, Switzerland, Spain, Portugal, Greece, Turkey, Singapore, New Zealand, and Japan. In addition to being distributed as a periodical, issues of *Cabinet* are also distributed worldwide as books (with an ISBN) by D.A.P. / Distributed Art Publishers, further increasing distribution venues and audience.

Venues that offer the magazine for sale include:

Art Institute of Chicago  
Barnes & Noble, US  
The Brooklyn Museum, Brooklyn  
Dave's Smoke Shop, Berkeley  
Dia Beacon, Beacon  
Hudson News, US  
MIT Press Bookstore, Cambridge  
Museum of Contemporary Art, Chicago  
Museum of Contemporary Art, LA  
Museum of Contemporary Art, Sydney  
Museum of Fine Art, Boston  
Museum of Jurassic Technology, LA  
National Portrait Gallery, London  
New Museum, New York

Centre Pompidou, Paris  
Paul Smith, New York  
Printed Matter, New York  
ProQM, Berlin  
Serpentine Gallery, London  
St. Mark's Bookstore, New York  
Tate Modern, London  
Universal News, New York  
Walther König, Cologne  
Waterstones, UK  
Whitney Museum, New York

and A.C.S. Inc in Moscow, Idaho.

## Select Advertisers

Art Metropole  
Apex Art  
Bard College Graduate School of the Arts  
Canadian Centre for Architecture  
Centre for Contemporary Arts, Glasgow  
Coach House Books  
Cornell University Press  
D.A.P. / Distributed Art Publishers  
E-flux  
Museum of Contemporary Art, Chicago  
MIT Press  
Leeds School of Contemporary Art  
The New Museum  
Printed Matter, Inc.  
PS1/MoMA  
Tyler School of Art  
University of Chicago Press  
Vitsoe

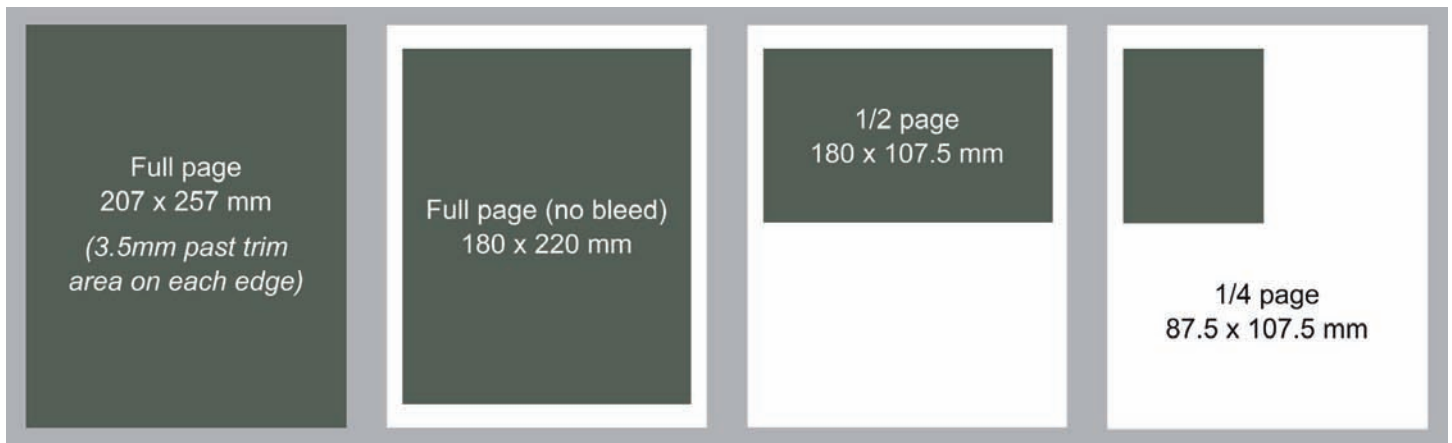


## Advertising Schedule

For the most current advertising schedule, please visit <http://cabinetmagazine.org/information/advertise.php>

## Display Rates

	Non-profit entities	Commercial entities
Full page:	\$1,100	\$1,430
1/2 page:	\$600	\$780
1/4 page:	\$350	\$460
Inside cover:	\$1,500	\$1,950
Back cover:	\$1,650	\$2,150



Discounts of 10%, 15%, and 20% available for packages of two, three, and four advertisements.

Prices are secure until 31 December 2014.

## Mechanical Specifications

All ads print four-color process. *Cabinet's* trim size is 200 mm wide x 250 mm tall.

Full page (no bleed): 180 mm wide x 220 mm tall

Full page (with bleed): 207 mm wide x 257 mm tall

1/2 page: 180 mm wide x 107.5 mm tall

1/4 page: 87.5 mm wide x 107.5 mm tall

- Text and layout information must be submitted in one of the following formats: InDesign CS5.5 (or earlier), Illustrator CS5.5 (or earlier), EPS, or Photoshop TIFF. High-resolution (min. 300 dpi) PDFs are our preferred format.
- Please do not send Quark documents. If you're working in Quark, please generate a high-resolution (min. 300 dpi) PDF.
- If possible, please convert all fonts to outlines before you send your ad.
- We only accept Macintosh format files.
- TIFF/EPS images must be in CMYK. All photographic files should be in TIFF format. Resolution should be min. 300 dpi.
- Ads that are 9 MBs or smaller can be submitted by email to [advertising@cabinetmagazine.org](mailto:advertising@cabinetmagazine.org); larger files can be uploaded to an FTP server (email us for instructions if you'd prefer to use ours).

You can also mail ad materials to:

Cabinet magazine, Advertising  
181 Wyckoff Street  
Brooklyn, NY 11217

Tel: 718 222 8434 / Fax: 718 222 3700  
[advertising@cabinetmagazine.org](mailto:advertising@cabinetmagazine.org)

For more information, please visit [www.cabinetmagazine.org/information/advertise.php](http://www.cabinetmagazine.org/information/advertise.php). You can also email us at [advertising@cabinetmagazine.org](mailto:advertising@cabinetmagazine.org) or call us at + 1 718 222 8434.