

# BlackFlash

Media Kit 2015



Bouchra Khalili | Richard Garef | J.J. Kegan McFadden | Geneviève Thauvette

# BlackFlash

Art. Photography. New Media



Ayana V. Jackson | Alessa Cohene | Jonathan Hobin | "Ghost Dance"

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Art • Photography • New Media



## mission

BlackFlash Magazine is dedicated to promoting photo-based and new media art in Canada. With a commitment to producing critical writing, BlackFlash offers a distinct view on thought-provoking artwork.

## impact

**FREQUENCY:** 3 X YEAR

**PRINT CIRCULATION/issue:** 600

**WEBSITE:** blackflash.ca averages 1,000 unique visitors per month.

**SOCIAL MEDIA REACH:** 3,252 People

**TOTAL IMPACT:** Each year BlackFlash reaches nearly 5000 people interested in Canadian contemporary art.

- Established in 1983 BlackFlash is Canada's longest publishing photographic art magazine.
- BlackFlash was the Magazine of the Year (SK) every year from 2001 to 2011.
- The Digital Edition is a replica of the print edition. It is sold through kobo.com and Magazines Canada's cultural online boutique. The digital Edition is compatible on Macs, PCs, tablets including iPads and smart phones including iPhones and Android phones.

## readers

- 43% male 57% female
- 55.5 % are aged 24 to 54; 44.4% are aged 55-64
- 93.3% have a university education
- 62.2% hold postgraduate degrees
- 75.5% live in an urban setting
- 55.5% earn \$25K - \$75K annually;
- 26.6% earn \$75 - \$124K annually
- 76% of all BlackFlash copies are read by an average of 3 people per issue
- 85% save their copies for future reference





## Zachari Logan

by Rhianonn Vogl

All landscapes are psychological. Exposed, exposed, revealed, unfolds, the land seems to present itself to artists as that which can be written upon, measured, possessed, but also equally possessing, imposing and manipulative. Rarely just about nature, only about the view, or the world's "out there," landscapes seem always already loaded with that which exists "in here."

Margaret Atwood's words seem all too apt when discussing the work of Zachari Logan: "... these paintings are not landscape paintings. Because there aren't any landscapes; no there, not in the old, old European sense, with a gentle hill, a curving river, a cottage or manorhouse in the background, a golden evening slip. Instead there's a simple, or a complex, or a messy, or a you-can't-leave-but-almost-as-much-as-you-step-off-the-path. There are no landscapes in any of these paintings, no views, only a great deal of foreground that goes back and back, endlessly, moving you in its twists and turns of tree and branch and rock. He makes how far back you go there will be more. And the trees themselves are hardly trees; they are currents of energy, charged with vibrant color."

Fascinated both by the beauty of the flowers and the business of history, Logan's large-scale drawings on black paper are atmospheric, subjective, hyper-realistic environments in which one could easily become trapped. The artist—a self-proclaimed "romantic worker"—builds up dense layers of flora and fauna meticulously, stratigraphically, with pencil on black paper. Working from the background to the foreground, he creates dark, mysterious gardens and, more recently, verdant woodlands that evoke an imaginary sense of time, space and atmosphere that is not unlike the interior of the mind itself.

The realism of Logan's drawings—especially, as he calls them, because of their similarity in size and heavy patterning to dense woods by Flemish masters in the 15th century—contributes to the artist's skill as a master draftsman but also bolsters their fantastical nature. Rather than illustrating scenes from nature, Logan creates his landscapes using a vast archive of his own photographic and collected imagery as source material, which he transfers precisely onto paper, mounting and collaging together disparate species into exquisite, often multi-panelled panoramas. Each grocery, market scene, subway gondola, and dense downtown district in his ongoing "White Tapestry" series, each of which also deliberately uses walls or canvases by which to obscure the small mammals, reptiles and even his own body, who populates the scenes. His more recent "White Tapestry" drawings are monumental vertical spaces where busy tree trunks and domed grassy willow limbs twist together in intricate, more-covered thickets, creating homes for flocks of perching chickadees and sparrows. Logan's topographies—rooted in the photographic image—are [perhaps] naturally, simultaneously drawn exactly from life and constructed entirely from the artist's mind.

Rhianonn Vogl: Tell me about your relationship to photography. When most people look at your drawings, they might not think of it as being linked to your own camera work, however you have mentioned several times that photography is in fact an integral part of your practice. Let's talk about that for a bit.

Zachari Logan: When I was first in love, I found a photograph plant that both remind me of home, maybe a species I also grew in my own garden, such as the spectacular *Centrosema*, as well as there I have an experience with. In more remote areas outside urban areas, my focus shifts to words and flora, birds, insects, rodents, smaller animals, ones that have presented themselves or occurred just. This collecting is a sort of performance, a cataloguing, a sense of what it is to experience the world from the perspective of a flower—that is, someone who experiences the world as a member of the city, countryside or other range of spaces.

How do you end up using the photos you take? You don't exhibit them as work.

Zachari Logan: Photography is a vehicle for reflection, I use it similar to the way people take photos for memorabilia's sake when traveling, marking themselves in a particular space and time, one they normally wouldn't find themselves in. Vacationers come home and curate an image of themselves and the people or animals they see as a reminder of their existence, thus also a reminder of their constant locality. Because I am photographing, and using an access flora and fauna, the recognition of specificity in much more remote; that is, one wouldn't look at plants and know exactly its location in the world. That bit of it of this world but containing a much more intimate circumstance, and thus somewhat magical when placed together in a scene, the truth is in the photographic source, the imagination is in its re-plotment or new context as a drawing.

Your photographic process allows you to create a personal archive from which you work. How do you choose what images you will take, and then, when you will reference or combine in your work?

Zachari Logan: I do not have a set list of the plants depicted in my pictures are plants that I collect from different references. I kind of recycle from other plants. The gardens become a combination of memory and reflection. The plants become experiential, personal, metaphorical elements of memory. I'm creating a mind space.

My intention isn't to remember anything concrete about individual

## rates

### Print /Digital Edition Advertising

	1 Time	2 Times	3 Times
Full Page	\$550	\$454	\$358*
1/2 Page	\$325	\$270	\$215*
1/4 Page	\$200	\$166	\$133*

### BlackFlash.ca Website Advertising

Vertical Banner \$20/2 weeks

### Deadlines

#### Issue

- 32.1
- 32.2
- 32.3

#### Material

Nov. 14 2014  
Feb. 2 2015  
Jun. 1 2015

#### Newsstand

Dec. 15 2014  
Mar. 13 2015  
Jul. 17 2015

### To reserve space

please contact:  
**Travis Cole**

T: (306)374-5115

E:travis.cole@blackflash.ca

## print specifications

Page dimensions in inches: 8.5" wide x 11" high (trim) please add 0.125" for bleed

**1 Full Page w/ Bleed:** 8.5" x 11" (trim) 8.625" x 11.25" (bleed)

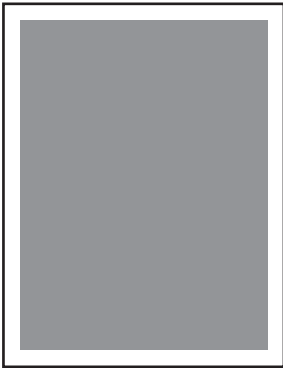
**1 Full Page with border** 7.49" x 10.16"

**1/2 Page - Vertical** 3.6617" x 10.16"

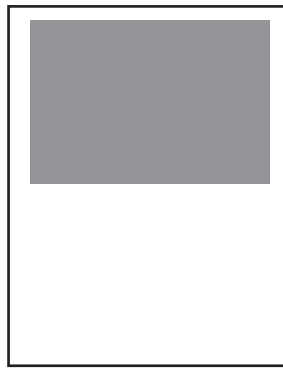
**1/2 Page - Horizontal** 7.5" x 5"

**1/4 Page** 3.6617" x 5"

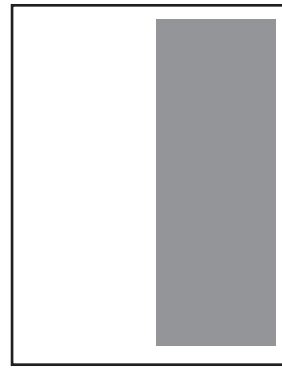
**\* Please allow 0.25" of type safety inside trim**



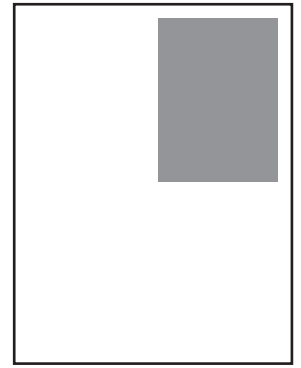
Full Page with border



Half Page - Horizontal



Half Page - Vertical

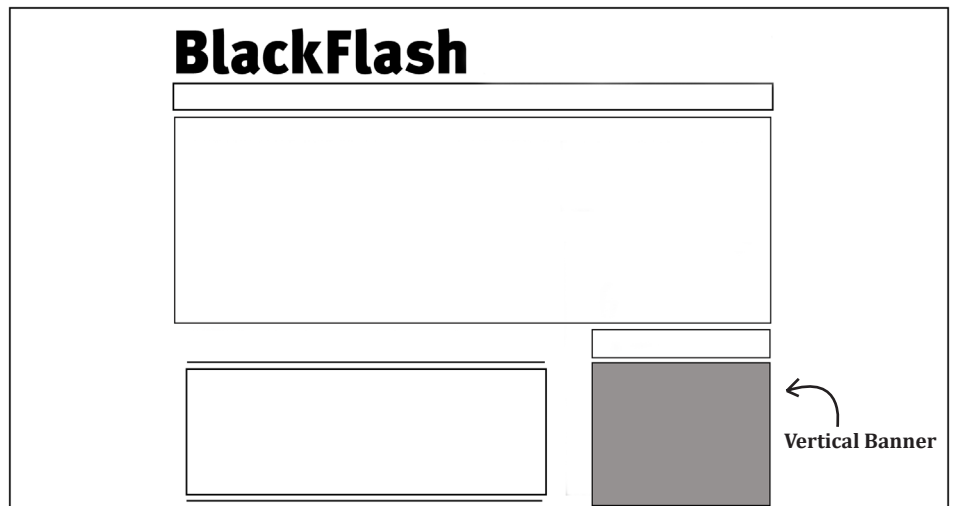


Quarter page

## online specifications

Website dimensions in pixels:

**Vertical Banner:**  
250 x 250 px





changing the physical and cultural landscape, the familiar iconography of green structures and small trees. Mike Traver is getting one of the most powerful moments in 1970s photography. It's a photograph of a house that is a record keeper. It will preserve the memory of the work that is done in the house. It will be the house's presence. It is something that is always changing and always present.

While interested in elements of history and geography in his photographic practice, Gardner produces his greatest artwork in its connection with light and composition with the discovery of "what is in the house." Gardner explains, "It is the necessary exposure given to the photograph's medium which determines me. In the dark, the possibility of making new people and making new things."



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Diane Borsato  
Jon Rafman  
Collage art  
Jillian McDonald  
Turner Prize\*  
Steeling the Gaze  
Emily Pelstring

301 34 - DIONEX 5018 May 2013  
PK 632 21077 81606  
7 25274 03005 8 01



## Marisa Portoleso

by Marisa Bianchetti

History provides Marisa Portoleso's photographs. They are the objects of her work. It is not the work itself, but the objects of her work. It is not the work itself, but the objects of her work. It is not the work itself, but the objects of her work.



© Marisa Portoleso 2013

## file delivery

**EMAIL:** [travis.cole@blackflash.ca](mailto:travis.cole@blackflash.ca). Please STUFF or ZIP your files to avoid corruption during delivery.

**FTP: Username: content@blackflash.ca Password: blackflash Hostname: ftp.blackflash.ca**  
If you wish to FTP your ad files, it is imperative that you email [marketing@blackflash.ca](mailto:marketing@blackflash.ca) to let us know the name of your file and the time it was uploaded.

**FILE FORMAT:** We are an Adobe CS environment. We can accept the following files: PDF x-1a, Photoshop TIFF, Illustrator CS EPS and files created in InDesign CS .  
It is crucial when saving in PDF format that all images in the document are NOT downsampled.

**COLOUR:** Absolutely NO RGB. You must convert to CMYK before submitting your files.  
Black or process colour (CMYK) to guarantee reproduction.  
NO Pantones. You must convert to CMYK. • NO Duotone. • ALL TEXT MUST BE 100% BLACK.

**FILE IMAGE** resolution 300 dpi and used at 100%.