

Scholarly Journals in the Arts Sector: An Analysis of *ARTnews*

Lauren Bell

Rutgers University

Abstract

Scholarly journals provide reliable access to accurate and authentic information. Though a subjective field, the arts sector includes many notable peer-reviewed journals, magazines, and publications. This paper focuses on *ARTnews*, with comparisons made to other online art news websites like *Hyperallergic* and online journal databases such as *Oxford Art Journal*. I conclude that these sources are reliable, but users must consider the target audience of each publication.

Scholarly Journals in the Arts Sector: An Analysis of *ARTnews*

Scholarly journals play a crucial role in the spread of information, especially in the burgeoning technology age. Access to peer-reviewed studies and work aids users in their research and the spread of accurate and authentic information. Though art is said to be a subjective medium, it is important to have strong background knowledge of the reputable sources that exist within the field. These journals largely provide information in the form of articles, reviews, and studies that are generally free of institution and cultural bias. The number of journals which have an “art” theme vary greatly by subject scope, but it is worthy to analyze some of the top journals in the field with a simple, overarching theme of art.

Journal Selection and Research Process

For this paper, I will focus on journals published in the arts sector which focus on all types of media used by artists and whose publications include various types of articles such as reviews, studies, and historical analysis, among other topics. To choose ten journals, I consulted the online ProQuest database, ARTbibliographies Modern (ABM). On its “about” page, ABM boasts it “is the premier source of information on modern and contemporary arts dating from the late 19th century onwards, including photography since its invention ... ABM is used by students and researchers around the world to pinpoint publications and writings relevant to their area of study. Its extensive classification system and comprehensive abstracts make it an ideal source for information on artists, art movements, art history and theory, design, photography, and crafts.” I took a systematic approach in choosing journals to analyze in this paper.

ABM provides a “title list” on its opening page of the user interface, which lists all of the journals that the database actively indexes and has ceased indexing articles from. Available in a downloadable Excel worksheet, this list includes 470 titles of journals related to the arts sector,

including the title, ISSN, publisher name, Country of Publication, and if the title is actively or has ceased being indexed in ABM. The journals I chose for this analysis are all actively indexed in ABM's database. The titles include (with publisher name in parenthesis): *American Artist* (American Artist), *Archives of American Art Journal* (Smithsonian Institution), *Art Bulletin* (CAA of America), *Art History* (Wiley-Blackwell), *Art Journal* (CAA of America), *Art Papers* (Art Papers), *Oxford Art Journal* (Oxford University Press), *ARTnews* (ARTnews LLC.), *Journal of Art Historiography* (University of Birmingham), and *Art Quarterly* (The Art Fund). Appendix A shows a list of these journal titles, including relevant information from ABM's "title list." The journal I will be focusing on in this paper is *ARTnews*, primarily because I am most familiar with it, but also because according to its site, *ARTnews* is "the leading source of art coverage since 1902" and a well-respected journal in the field.

I further researched *ARTnews* to find any critical analysis or articles about the journal itself. I was only able to find one article discussing a merger that *ARTnews* underwent, which proves the respectability of this particular publication. As the proverb says, "no news is good news." One can assume that a notable publication like *ARTnews* is careful to provide quality information since its core readership is made up of the top collectors, historians, and directors in the field. To further analyze this scholarly publication, I researched a topic and compared it with the reporting on *ARTnews* and other sites, scholarly and not. These findings can be found in the forthcoming sections, with comparisons of publications found under "Journal Impact Analysis" and "Content Analysis."

Publication Process Description

ARTnews has an online presence, updated daily, consisting of a website and social media platforms including Facebook, Twitter, Pinterest, and Instagram. Printed in hard copy, the most

noteworthy information is distributed four times a year as quarterly publications. In the “about” section of the journal’s site, it states *ARTnews* “reports on the art, people, issues, trends, and events shaping the international art world.” Readership is diverse with 180,000 subscribers in 124 countries. The type of people who read *ARTnews* includes “collectors, dealers, historians, artists, museum directors, curators, connoisseurs, and enthusiasts,” according to the *ARTnews* site. However, having an online presence also means that average people interested in art have access to the information being published by this journal. This is especially true with the various social media channels that *ARTnews* engages with on a regular basis. Inclusivity to the content is apparent, though the tone can sometimes be considered exclusive and highbrow.

In 2015, *ARTnews* underwent a merger with another prominent art publication, *Art in America*. This merger downgraded *ARTnews*’ monthly publication schedule to a quarterly schedule, though it maintained *Art in America*’s 11-month per year publication schedule. The online presence of these two journals, along with a few others in Peter Brant’s holdings, were also merged to what is currently available at artnews.com. Peter Brant is a “newspaper magnate and art collector” according to an article published on October 9, 2015 by Sarah Cascone on *artnet news*, titled ‘*ARTnews*’ Magazine Ceases Monthly Print Publication After 113 Years. This merger provided more resources under *ARTnews* and value for readers of online publications since more information would be included from merged websites of the other art publications.

Journal Impact Analysis

ARTnews provides articles updated on a regular basis which demonstrates consistency and dedication to the topics it covers within the arts sector. Consistency has had an impact on the journal by making it profitable for over 100 years since its founding in 1902. Top journalists and art critics author many of the articles available from *ARTnews*, as well as thousands of other

contributors who are immersed within the sector. A list of notable authors who have contributed articles over the years is available on the *ARTnews* website, including Louise Nevelson, Francine Prose, David Salle, and William Carlos Williams.

Found on the journal's website, there is a tab titled "The Top 200 Collectors" which lists top art collectors worldwide, dating back to 1990. This feature is an asset in promoting those who support the arts whether through philanthropy, personal collection, or general support. Oftentimes there is a link included with the person's name which tells more about their collecting interests or philanthropic endeavors. This list is beneficial for a few reasons. The first is that artists who may want to invite various collectors to their openings in the hopes of a high-profile sale or patronage, have access to the names of the top collectors, as deemed by *ARTnews*. Second, museums, galleries, and auction houses who wish to pursue collectors to gain access to their collections in the form of a bequest, donation, or resale, have access to pertinent information. Finally, this list gives the art collectors a sense of accomplishment and prestige by being publicly listed on *ARTnews'* website, providing personal confidence and a sense of stature. This feeling of self-confidence in one's standing can oftentimes directly lead to the funding that is given in the form of donations or patronage in the arts.

In contrast to a journal like *ARTnews*, there are countless blogs and sites dedicated to the dissemination of information from the art world. Such sites include *artnet news*, *Hyperallergic* and *Artsy*. These are not scholarly journals, so do not have a place in my list of ten journals to be considered, though will be considered for comparison later in this paper. These websites disseminate their reporting primarily via digital media in the form of a website, social media, and weekly newsletters. They can be considered reliable, but frequently get caught up in the minutiae

of drama in the art world. It is best to consult peer-reviewed journals like *ARTnews* for the most accurate and authentic information.

In a brief search and comparison of a recent occurrence in the art world, one can contrast the topic in a journal versus a website that is not considered scholarly or peer-reviewed. Upon the opening of the Whitney Biennial on March 17, 2017, visitors were appalled at the inclusion of a painting depicting Emmett Till in a casket, imagery reminiscent of his open casket funeral held after his murder in 1955. A digital image of this painting can be found in Appendix C. The issue of the painting is not the subject matter, but the artist who painted it, Dana Schutz, a white American who many have declared knows nothing about the segregations and hardships that Till experienced. *artnet news* and *Hyperallergic* both include at least nine articles which discuss Schutz's controversial painting in a way that gives multiple facets to the story. The articles are timely and relevant and engage interested people in the topics of censorship, curatorial choice, artistic choice, and racial politics. *Artsy* includes only two easily findable articles related to the controversy, but displays many artworks by the artist in their database. According to its website, *Artsy's* mission is to "make all the world's art accessible to anyone with an Internet connection." This contrast in reporting versus showing a nearly exhaustive database of an artist's works is significant with a mission such as *Artsy's*. It must be noted that while a reliable source, *artnet news*, *Artsy*, and *Hyperallergic* are not considered scholarly journals in the context of this paper as they are not indexed in ABM's database.

Looking at two journals that are actively indexed on ABM, *ARTnews* and *Oxford Art Journal*, we can find different results to the same Dana Schutz analysis. *Oxford Art Journal* does not contain any search results regarding Dana Schutz, though I would anticipate an article being published about censorship in contemporary museums for an upcoming issue. According to the

digital version of *Oxford Art Journal* available from *Oxford Academic*, their mission states they hold “an international reputation for publishing innovative critical work in art history, and has played a major role in recent rethinking of the discipline. It is committed to the political analysis of visual art and material representation from a variety of theoretical perspectives, and has carried work addressing themes from Antiquity to contemporary art practice.” This detail of their mission statement appears relevant to the current happenings at the Whitney Biennial involving Dana Schutz.

ARTnews includes just two articles, with content that is relatively shallow given the depth of the situation in our current political climate, especially with the information available that has made articles so abundant on other digital platforms like *Hyperallergic* and *artnet news*. This could be because *ARTnews* does not want to monopolize its history and reader’s time by devoting so much effort and space to one particular topic – users can find the information elsewhere if warranted. This short analysis points to the topics *ARTnews* caters to in the arts sector, as well as to the individuals who they market their content to. We must think of who will be most taken aback and affected by the Dana Schutz controversy – everyday citizens or those in the Top 200 Collectors list?

Content Analysis

According to a letter penned by publisher James McC. Gruitt (see Appendix B), *ARTnews* was known as *Hyde’s Weekly Art*, changed to *American Art News* from 1904-1923, and has kept the name, *ARTnews*, since 1923. Speaking to potential customers of *ARTnews*, Gruitt boasts that “no other art publication in the world covers the contemporary art scene for you as thoroughly and as authoritatively.” This holds true today both in print and in online versions.

ARTnews' website is simply broken into six core sections including "news," "market," "reviews," "retrospective," "artists," and "the top 200 collectors." These top-level categories organize the information disseminated by *ARTnews* in a way that makes sense to users to find the most relevant information. An example of the interface can be seen in Appendix C. The "news" section is updated daily with a varied range in number of articles. The other sections are updated less frequently. "Market" showcases newsworthy events like new representation of artists by galleries, galleries expanding or closing, and happenings at auction sales and art fairs. Reviews are posted infrequently, with sometimes a gap of a week or more in between postings. These articles reflect critic's reviews of current art shows worldwide, while also providing pertinent information to visit the exhibitions. "Retrospective" follows its definition closely by curating information into articles that often include the phrase "From the Archives" in the title. This content gives an accurate representation of *ARTnews*' scope to users who may wish to read an article with a bit more depth than a current art news story, review, or about the market. The "Artists" section provides specific articles posted about artists and their current happenings in the art world. There are only sixteen articles posted in this section for the month of March 2017. The content available on *ARTnews*' website via these top-level categories provides a solid foundation of material, but not much in terms of amount or breadth, as there is always something happening in the arts sector that is worth reporting – especially worldwide.

The lack of updated content mentioned above could be a hindrance of the 2015 merger with other publications mentioned above, as access to the following publications are available online together via navigational partnership within each website: *ARTnews*, *Art in America*, *The Magazine Antiques*, and *Modern Magazine*. Of these publications, only one, *Art in America*, has articles indexed in the ARTbibliographies Modern database. These publications have e-mail

newsletters and RSS feeds that users can subscribe to, as well as their respective print publications. The *ARTnews Today* e-mail newsletter boasts “up-to-the-minute news, criticism, and a note from an *ARTnews* editor, every weekday afternoon.” Perhaps various content is disseminated in different ways depending on the channel that the editor feels is most valuable to that type of news.

Another scenario for the lack of content is that *ARTnews* could be trying to find the right balance from primarily being a monthly print publication in a time where people want an entire monthly publication’s worth of content in one day. This creates an issue with writing quality content that the magazine has been known for, while catering to a growing demographic of millennials in what has been known as the “information age.” Previously the editors and contributors at *ARTnews* would only need to work on disseminating information on a monthly basis, having up to a month to work on quality articles. Now, the expectation of many publications is to act quickly when something notable happens – as is the case with Dana Schutz.

My expectation of a scholarly journal is far different than my expectation of a website or blog that reports on every occurrence in the arts sector. I would anticipate that a publication like *ARTnews* would only promote information that is the most noteworthy or has the most impact on the field it caters to, saving its primary content for paid subscribers. Whereas, I would expect a standard art-related site like *Hyperallergic* to keep users up-to-date with all the minutiae of the art world and its happenings, noteworthy or not. I applaud *ARTnews*’ effort in engaging with a digital platform, but also recognize the limitations as they are not in the business to provide free access to all information that they share as they are still primarily a print publication catering to elite individuals and institutions in the upper echelon of the arts sector.

Conclusion

Scholarly journals and peer-reviewed works play a crucial role in the information that people can thoroughly trust or construe as inaccurate. There are many online sources that provide access to everything happening in the arts sector. The sector is so diverse with artists, collectors, gallerists, historians, and many others, that it can be difficult to cater to all demographics at once. *ARTnews* tries its best to deliver information online, but perhaps the best way to receive its articles is through traditionally printed quarterly publications. In the letter written by James McC. Gruitt, the author discusses the quality of writing as well as the quality of reproduced images in each publication that are of such high-quality they can be framed. *ARTnews* must keep this standard, even as the audience may be changing to include more millennials and younger patrons of the arts who expect to be kept well-informed on a more frequent basis.

The content provided by *ARTnews* is of quality, but oftentimes doesn't measure up to the depth of coverage done by other online publications like *Hyperallergic*. This could be related to the mission of each publication, or even the target audience. Either way, I do not think that *ARTnews* will lose its core readership. Likely, they will be excited about the magazine's online presence in addition to the quarterly print publications. The online components are most likely a supplement to the seven issues of the print publication that were cut due to the merger in 2015 with *Art in America*.

It is crucial to analyze the coverage of a specific topic within recognized journals and online publications. As seen by the Dana Schutz example in this paper, there are a variety of ways to cover this topic based on the publication's mission and core audience. *Hyperallergic* and *artnet news* are seemingly targeting millennials or people with a larger curiosity of the arts sector as is evidenced with its continuous coverage of current events. Users must make the distinction

of what is an accurate source and what is not. By confirming the titles being indexed in a scholarly database, like ARTbibliographies Modern, one can feel confident in the sources they are frequenting for news. However, this is not to discount the credibility of sources like *Hyperallergic*, *artnet news*, and *Artsy*. We must remember that patronage and funding makes a big difference and a publication like *ARTnews*, which has been in business successfully since 1902, must adhere to higher standards for its core readership in comparison to its contemporary predecessors.

Limitations of this Study

There are a few limitations to this study worth noting. Though I based my primary research and selection of journals based on ARTbibliographies Modern (ABM)'s "title list," available for download on their site, I could not find a date of publication when this list was created or last updated. ABM includes the publisher of *ARTnews* as ARTnews LLC, but it could very well be Brant Publications Inc. since the occurrence of the merger in 2015.

Another limitation of this study is that I selected general art journals actively indexed by ABM, but did not take a more analytical view of art journals indexed by other databases. The selected journals in this study are homogeneous in that most are published within the United States, with only three being published in the United Kingdom. This bias is related to the geography of central art hubs in the world being located in Europe and the United States.

A final limitation is that I could not find a source listed for McLean's letter written by the alleged publisher, James McC. Gruitt. Though I extensively researched this letter, the publisher, and McLean, I could only find it as a PDF download in relation to a citation on the *ARTnews* Wikipedia page.

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Appendix A

Selected Journals

Selected Journals, ARTbibliographies Modern (ABM) Title List					
Serial Title	ISSN (print)	ISSN (electronic)	Publisher Name	Country of Publication	ABM: ARTbibliographies Modern
American Artist	0002-7375	n/a	American Artist	United States	Selective Coverage – Actively Indexed
Archives of American Art Journal	0003-9853	n/a	Smithsonian Institution	United States	Selective Coverage – Actively Indexed
Art Bulletin	0004-3079	n/a	CAA of America	United States	Selective Coverage – Actively Indexed
Art History	0141-6790	1467-8365	Wiley-Blackwell	United States	Selective Coverage – Actively Indexed
Art in America	0004-3214	n/a	Brant Publications Inc.	United States	Selective Coverage – Actively Indexed
Art Journal	0004-3249	n/a	CAA of America	United States	Selective Coverage – Actively Indexed
Art Papers	1524-9581	n/a	Art Papers	United States	Selective Coverage – Actively Indexed
Art Quarterly	0967-4349	n/a	The Art Fund	United Kingdom	Selective Coverage – Actively Indexed
ARTnews	0004-3273	n/a	ARTnews LLC	United States	Selective Coverage – Actively Indexed
Journal of Art Historiography	2042-4752	n/a	University of Birmingham	United Kingdom	Selective Coverage – Actively Indexed
Oxford Art Journal	0142-6540	1741-7287	Oxford University Press	United Kingdom	Selective Coverage – Actively Indexed

Table 1 - List of Journals mentioned in this paper, featuring information retrieved from ARTbibliographies Modern "title list."

Appendix B

Letter to potential subscribers signed by the publisher, James McC. Gruitt.

This letter displays the vigor in which its author, James McC. Gruitt markets *ARTnews* to potential subscribers. Every effort has been made to keep formatting of this letter consistent with its original digital copy, accessed from:

http://www.copyideas.com/wp-content/uploads/2008/03/mcleans_1902.pdf

McLean's 1902 Letter

Dear Reader:

It was the year Pablo Picasso began his blue period...when Auguste Rodin unveiled his Hand of God...and Frank Lloyd Wright built his first Prairie House.

It was 1902.

At Aix-en-Provence, the ailing Cezanne, exhausted by the challenge of his painstaking oil technique, turned more and more to watercolors. Young Constantin Brancusi graduated from art school in Bucharest and set out for Munich, where a pre-abstractivist Kandinsky painted landscapes. In Paris, Vlaminck, Derain, Rouault, Dufy, and Matisse met and would soon evolve the vigorous style which was to earn them the title of Les Fauves -- "the wild beasts."

Across the channel, in London, James McNeill Whistler fired off a sarcastic note to a newspaper which had published his obituary, then took to his bed to die. And on the other side of the world, in the gaily-decorated South Seas hut he called his "House of Pleasure," Paul Gauguin fought pain and the police to complete his last masterpieces.

1902.

In New York, the great collectors competed for Rembrandts, Hobbemas, and Gainsboroughs. And although Alfred Stiglitz declared in *Century* that photography knew no limits as a medium of expression, the weeklies continued to rely on John Sloan and others for on-the-spot illustrations of tenement fires and mine disasters. Out west, Grant Wood and Thomas Hart Benton were still in knee-pants and the controversial Armory Show was more than a decade away.

In November of that year, 1902
Hyde's Weekly Art News was born.

It was not an auspicious beginning. The youthful publisher, James Clarence Hyde, had limited funds and could afford to distribute only a few hundred copies of his single

sheet weekly to collectors and editors. More than one art world insider predicted an early demise for the venture.

But Hyde's Weekly Art News thrived. In a time of ferment, when most of America's important art collections were amassed...as battle lines formed between 19th century Academicians and the 20th century Avant-Garde...and when exciting new talents clamored for recognition, there was a compelling need for a publication whose major purpose was summed up in the two words of the original title that survive: Art News.

The need is no less compelling today.

With so much happening in art -- new names, new concepts, new techniques -- it is difficult, if not impossible, to be well-informed without the help of an art magazine. There are several to choose from, of course, but the oldest, most respected, and most comprehensive is Art News.

As such, it is the natural choice of artists and critics when they need a showcase or sounding board for their art and ideas. Henri Matisse...Renaissance authority Bernard Berenson...Dean of American critics Henry McBride...Italian art historian Prof. Lionello Venturi: these are but a few of the past "greats" who have written for Art News. And the roster of current contributors is equally distinguished:

Sir Kenneth Clark -- former director of London's National Gallery and author of well-known books on Piero della Francesca and Landscape Painting...Nelson Wu -- expert on Oriental art, Yale professor...Sir Herbert Read -- author of many books on art and one of the foremost critics of our time...Andre' Malraux -- Goncourt Prize novelist and art authority, now French Minister of Culture...Vincent W. Van Gogh -- nephew of the artist and connoisseur of Dutch art...Gordon F. Ekholm -- expert on Pre-Columbian cultures, archeologist at New York's American Museum of Natural History...Harold Rosenberg -- poet and authority on Action Painting (he coined the term in Art News)...Salvador Dali -- surrealist master and inimitable commentator on art.

As one interested in art -- and you are if you've read this far -- you undoubtedly try to keep abreast of the new and significant in painting, sculpture, and the decorative arts...to gain fresh insights into the lives and works of artist of the past...and to see both new and old in a meaningful, critical and historical context.

Chances are your knowledge of art is
already well above average. Now you
Can increase it -- and keep it up-to
date -- by reading Art News regularly.

No other art publication in the world covers the contemporary art scene for you as thoroughly and as authoritatively.

You find reviews of every art exhibition in New York and the most important in Paris, London, Rome, and other centers...news of major acquisitions by museums and private collectors the world over...news of discoveries of valuable objects of art...and news of competitions, grants, lecture series, and traveling exhibits. And, whether inspired by a headline event, an outstanding exhibition, or the publication of a new book,

Art News essays on topics of current interest acquaint you with new concepts and trends. Some recent subjects:

The New American 'Sign Painters' -- a look at the aims and contributions of the young men who use comic strip and billboard art to create new images.

Franz Kline: Painter Of His Own Life -- a fascinating account of the momentous paintings and life of one of the most important painters of the century.

Others: Is There An American Print Revival?... Poussin: Lost Masterworks Discovered... U.S. Figure Painting: Continuity Or Cliche'... The Art Of Fake Etruscan Art... The Venice Bazaar... Taste For Modern Sculpture: The Hirshhorn Collection... Enter Japanese Art, Smiling... The Real Dreams of Persia... Royal Taste And Palatial Living: Versailles... Kokoschka: From Torment To Oratory... In Search Of History At The Carnegie... Sislev: Impressionist Of Skies... Shaker Inspirational Drawings... Conclusions From An Old Cubist... Klee: Painter Of "Whys" ... Rediscovering Romney As A Fantastick... Rothko: The Omnibus Image.

You come away from reading Art News articles like these with a better understanding of still another facet of art. You become conversant with strikingly original reappraisals of old reputations. And you gain a richer, deeper appreciation of art, new and old.

To increase your enjoyment, each issue of Art news is literally crammed with dozens of fine black-and-white illustrations plus at least FIVE LARGE FULL-COLOR REPRODUCTIONS of highest quality -- suitable for framing.

You can get Art News now at a cost that is actually less than you would pay for the color plates themselves, if you bought them separately:

13 ISSUES FOR ONLY \$7.50

This is \$7.45 under the regular Art News subscription price -- and a full \$8.75 under the newsstand rate. When you consider the interest and quality of Art News -- its handsome format, magnificent reproductions, authoritative coverage of the arts -- it's certainly a great saving on a first-rate investment, an investment in your own personal cultural assets.

Subscribe today to Art News at this special introductory rate. To order, merely initial and return the enclosed order form in the postage-paid envelope provided. I'll be happy to bill you later, if you wish.

Sincerely,

James McC. Gruitt
Publisher

P.S. Try Art News with this guarantee: If, after examining and reading several copies in your own home, you decide Art News does not fully live up to my description of it in this letter, notify me and you will receive a prompt refund on un-mailed copies.

Appendix C

Screenshots are included in this appendix to demonstrate the user interface of *ARTnews*, as of April 2017. Other screenshots are included to demonstrate a sample of the search results described in this paper regarding Dana Schutz. A digital representation of Schutz’s controversial painting can be seen at the conclusion of this appendix. Descriptive captions can be found underneath each image contained here.

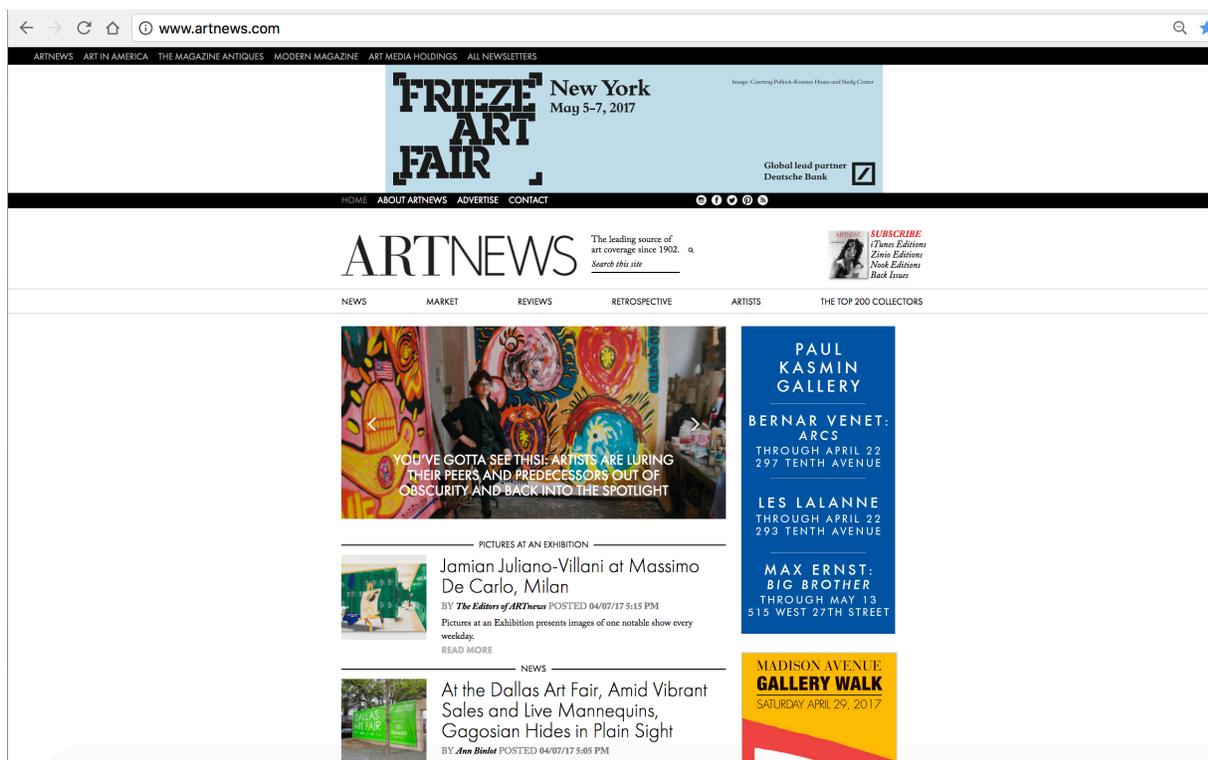


Figure 1 ARTnews homepage – The homepage includes links to top-level categories in the navigation menu including: “News,” “Market,” “Reviews,” “Retrospective,” “Artists,” and “The top 200 collectors.” Featured articles are available to read from the homepage. Note the accessibility to “sister sites” at the top of the page, including Art in America, The Magazine Antiques, and Modern Magazine as a result of a 2015 merger.

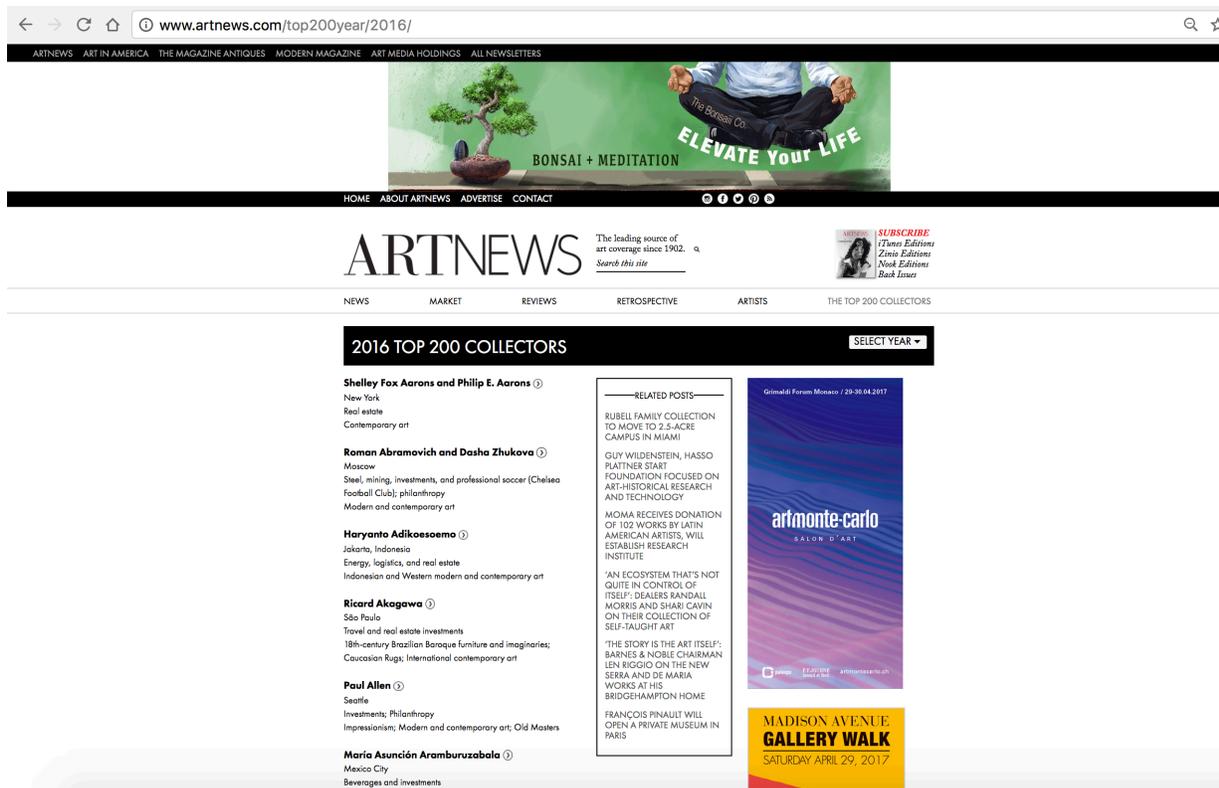


Figure 2 Top 200 Collectors – Users can click on this tab from the navigation menu to view the top 200 collectors.

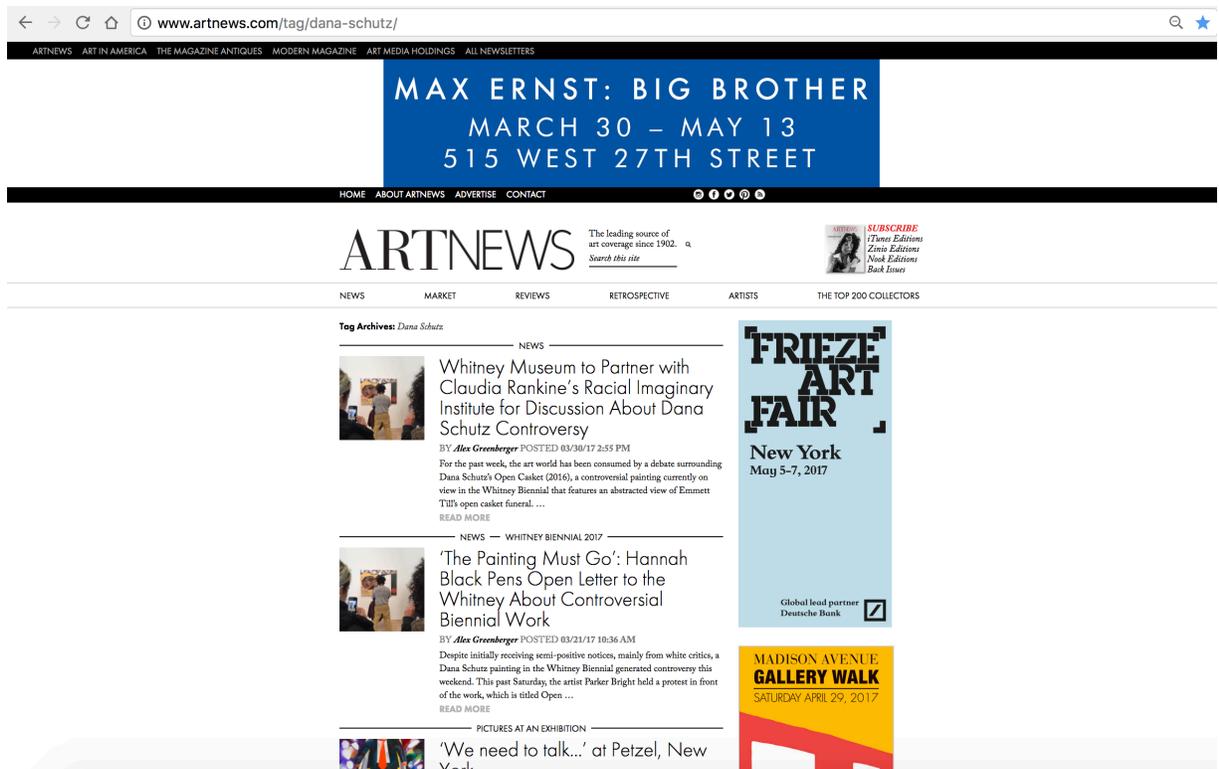


Figure 3 ARTnews – Search results for "Dana Schutz"

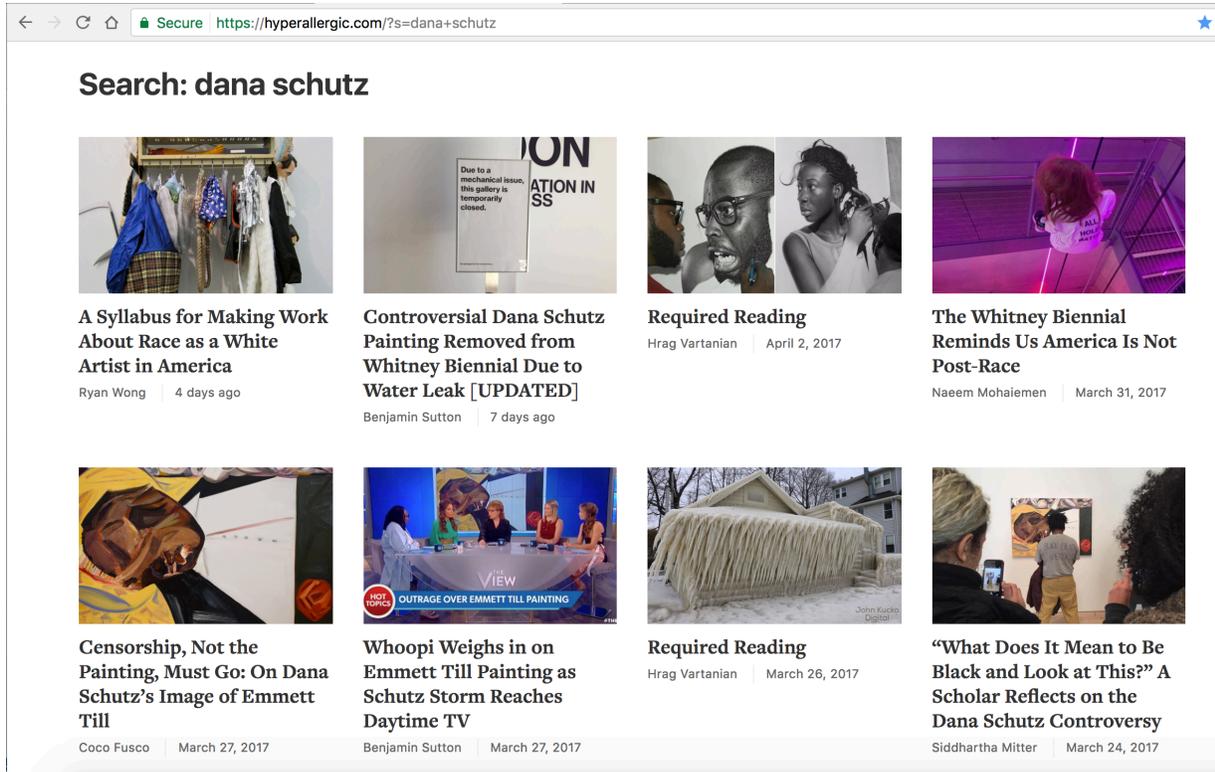


Figure 4 Hyperallergic – Search results for "Dana Schutz"

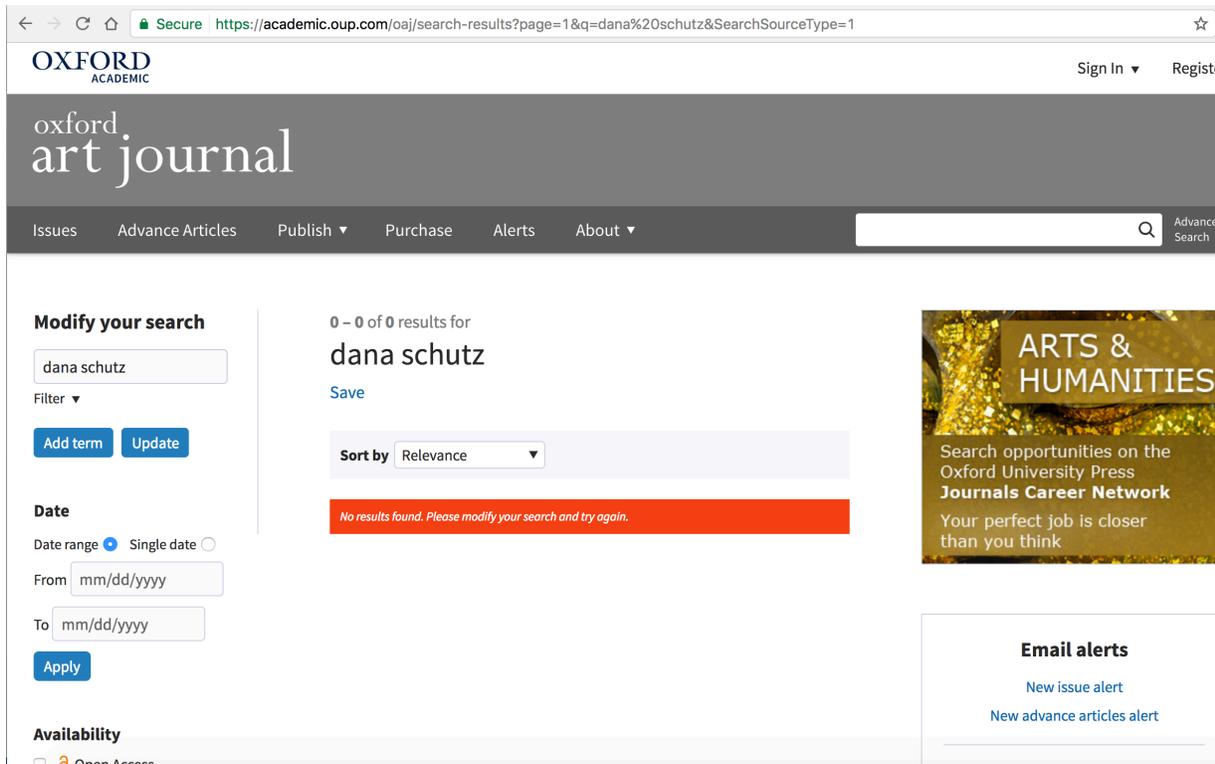


Figure 5 Oxford Art Journal – Search results for "Dana Schutz"

The screenshot shows a web browser window with the URL <https://news.artnet.com/search/dana+schutz>. The search term "dana schutz" is entered in the search bar, and the results are filtered to "(30 results)".

Navigation options include "Any Time", "Last 24 hours", "Past Week", "Past Month", and a "DATE (NEWEST TO OLDEST)" dropdown menu.

The first search result is titled "The Whitney Takes Down Polarizing Dana Schutz Painting... Because of a Water Leak" by Brian Boucher, dated Apr 3, 2017. It includes a thumbnail image of the Whitney Museum building.

The second search result is titled "The Best and Worst of the Art World This Week in One Minute" by Brian Boucher, dated Apr 2, 2017. It includes a thumbnail image of a man in a suit standing in front of a bookshelf.

On the right side of the page, there is a dark blue vertical banner with the text "See what a Raymond James advisor can do for you." and a white arrow pointing right.

Figure 6 artnet news – Search results for “Dana Schutz”

The screenshot shows a web browser window with the URL <https://www.artsy.net/search?q=dana%20schutz>. The search term "dana schutz" is entered in the search bar.

The page displays search results for "dana schutz" under the heading "Search results for 'dana schutz'".

The results include:

- SHOW:** Dana Schutz. Past show featuring works by Dana Schutz at kestnergesellschaft Hannover, Gosseriede 11 Jul 25th – Oct 26th 2014.
- ARTIST:** Dana Schutz - View & Collect Works. This section features a row of six small thumbnail images of her artwork.
- SHOW:** Dana Schutz: People at Odds. Upcoming show featuring works by Dana Schutz at ICA Boston Boston, The Institute of Contemporary Art Jul 26th – Nov 26th.
- ARTICLE:** From the Editors: The Fake "Dana Schutz" Letter. Mar 23rd, 2017 ... Thursday morning, following days of protests and discourse around Dana Schutz's painting Open Casket, which depicts Emmett Till lying dead in his cask...
- ARTWORK:** Dana Schutz, Igor (2014). Oil on Canvas, 47 x 30 1/4 in.

At the bottom of the page, there is a partial view of another "ARTWORK" result.

Figure 7 Artsy – Search results for “Dana Schutz”



Figure 8 Dana Schutz's controversial painting, *Open Casket*, included in the 2017 Whitney Biennial exhibition of noteworthy contemporary art. Retrieved from <http://www.newyorker.com/magazine/2017/04/10/why-dana-schutz-painted-emmett-till>