



Media Pack 2026

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Gallery

Pallant House Gallery Magazine

Published twice a year, Pallant House Gallery Magazine includes editorial by leading art historians, curators and authors, interviews with contemporary artists and highlights from the Gallery's collections and exhibitions programme.

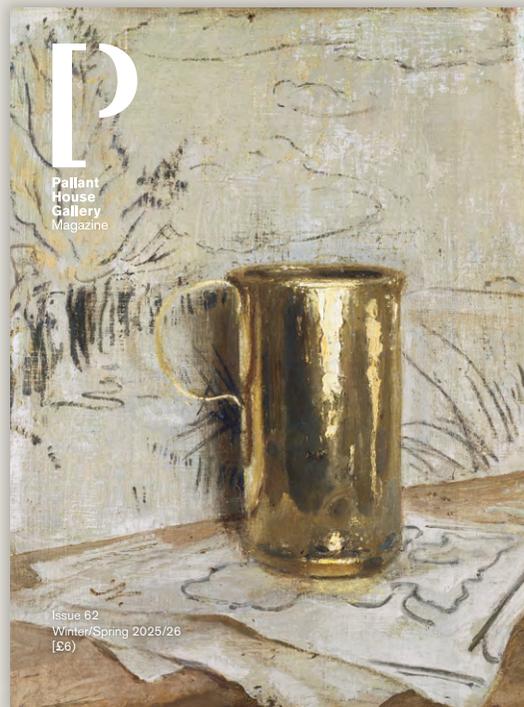
The magazine has a readership of 8,000. Copies are mailed directly to the Friends and are also sold through the Gallery's Bookshop and Welcome Desk. The magazine is also distributed to a list of prominent art world figures.

Published	Twice a year
Pagination	48pp or 52pp
Circulation	8000
Cover Price	£6

Pallant House Gallery is a registered charity dedicated to making British art from 1900 to the present accessible and inspiring for everyone.

Through a programme of exhibitions and creative opportunities, we explore new perspectives on British art, highlighting contemporary, historic, and international connections and addressing imbalances in its history.

Our audiences are at the heart of everything we do—we listen, learn, and involve them to ensure art is engaging, inclusive, and meaningful.



WILLIAM NICHOLSON



Curator Miriam O'Connor Perks writes about how the Gallery's new major exhibition re-examines the life and work of William Nicholson, and his quiet yet profound contribution to Modern British art.

EXHIBITIONS



WILLIAM NICHOLSON

22 NOVEMBER 2025 - 10 MAY 2026

The first major exhibition of William Nicholson's work in over 20 years, this landmark show celebrates the extraordinary range and brilliance of one of Britain's most versatile artists. Renowned for his dazzling still lifes, expansive landscapes, and masterful portraits, Nicholson captured the spirit of an era, from his celebrated prints and book illustrations to his intimate portrayals of sitters from every walk of British life. Among the many highlights is a portrait of his son, the future modernist Ben Nicholson, on public view for the first time, offering a glimpse into the artist's private world.

With subtle brushwork, exquisite colour, and an eye for beauty, this is a rare chance to experience Nicholson's genius anew. Visitors can discover how his art responded to the shifting politics and society of his day—from the upheaval of the First World War to his close ties to London's theatre scene. Vivid and thought-provoking, Nicholson's work continues to defy categorisation and captivate audiences.

[Above] William Nicholson, The Silver Chalice and Red Leather Box (detail), 1920. Oil on panel, Private collection

CAROLINE WALKER: MOTHERING

22 NOVEMBER 2025 - 26 APRIL 2026

Caroline Walker is one of the most compelling painters of her generation, celebrated for her luminous brushwork and powerful depictions of women's everyday lives. Trained at the Glasgow School of Art and the Royal College of Art in London, Walker transforms ordinary moments into striking scenes, using light, colour and scale.

In Mothering Walker's expansive canvases, intimate panels, and delicate ink studies capture the complexity of caring for young children. Bringing together five years of work including exciting new pieces, this exhibition highlights the social, cultural and economic realities faced by women today.

Following its critically acclaimed debut at The Hepworth Wakefield, Caroline Walker: Mothering can now be experienced in the beautiful domestic setting of Pallant House Gallery's historic house.





RANA BEGUM: NO.1367 MESH

UNTIL SUMMER 2026

A site-specific installation by award-winning visual artist, Rana Begum BA (b.1977) is on display in the Gallery's historic house as a response to its staircase space. Begum's work focuses on the interplay between light and colour, blurring the boundaries between sculpture, painting and architecture. Her distinctive visual language is characterised by repetitive geometric patterns and draws on urban landscapes as well as traditional Islamic art and architecture. The Gallery's Staircase Commission brings contemporary art to the heart of the 18th century townhouse. Previous commissions have included Nina Saunders, Francesco Todolò, Spencer Finch, Boake de Vries, Clare Woods and Pablo Bronstein.

[Left] Caroline Walker, Rehearsals (detail), 2012. Oil on linen, Private Collection. [Right] Caroline Walker, Caring for the Artist, 2018. Oil on canvas, New York. [Below] Rana Begum, No.1367 Mesh (detail), 2024. Powder-coated galvanized steel mesh. © Rana Begum and Kate MacGregor, London. Photograph by Tara Wilho for Pallant House Gallery

Pallant House Gallery

Audience



Readers are an affluent and cultured audience with a strong interest in Modern British art, contemporary art, architecture and design. A significant proportion of the readership is from the South East of England with the remainder concentrated in the London area.

The magazine is the only significant publication by a regional gallery and as such it presents an excellent opportunity to target an audience whose appreciation of the arts and Pallant House Gallery is echoed by those of the critics.

Female	63.2%
Male	36.8%
Aged over 55	92.7%

(End of season survey May – Oct 2025)

‘One of the most important galleries for British modern art in the country.’

The Times

Production Schedule

Summer/Autumn 2026

Season runs	30 May – 1 November 2026
Issue	No .63
Publication date	30 May
Booking deadline	2 March
Copy deadline	16 March
Insert delivery deadline	27 April

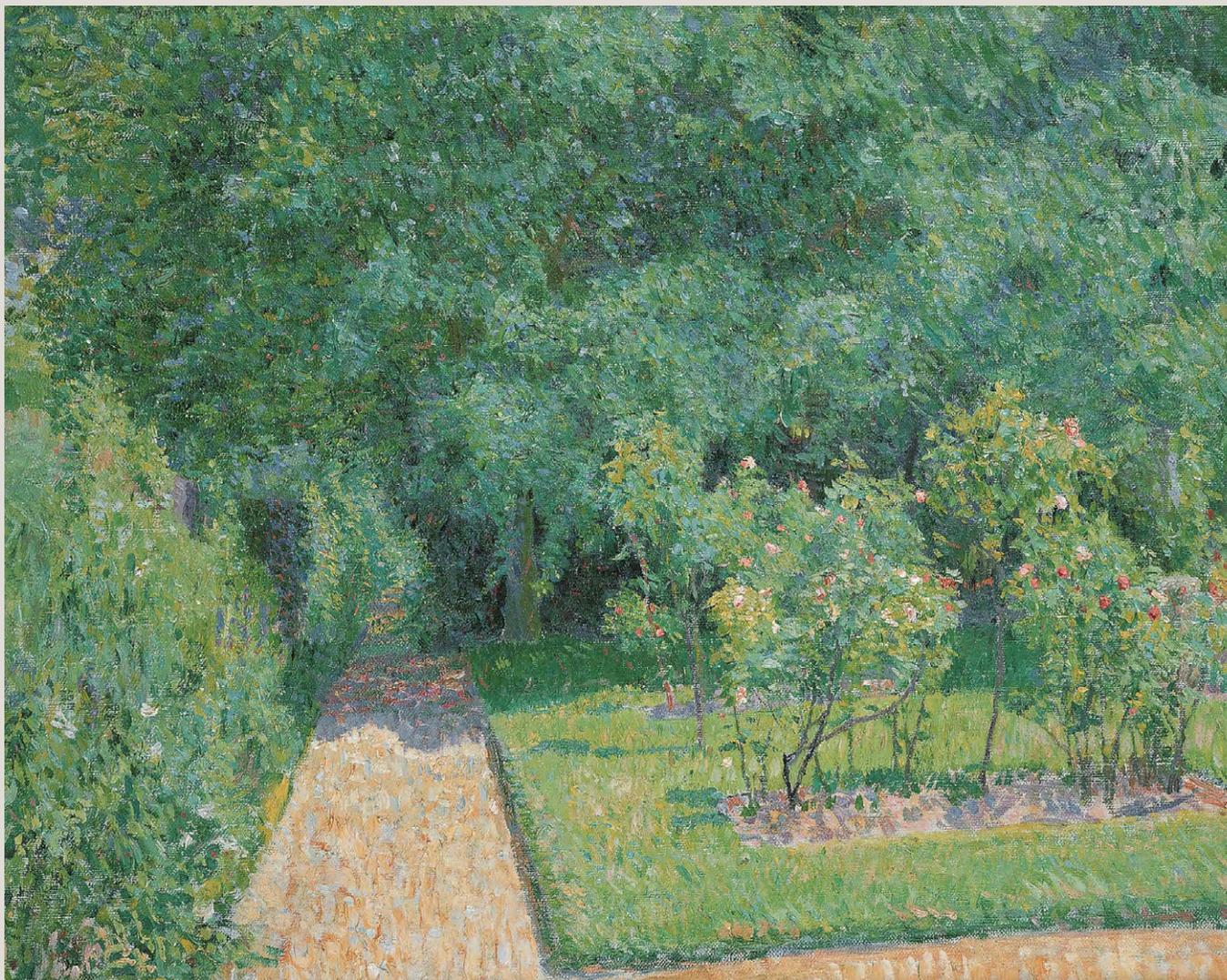
Exhibitions

British Landscapes: A Sense of Place

A major exhibition exploring the British landscape through major 20th century artists such as Ivon Hitchens, Graham Sutherland, Paul Nash, Eric Ravilious, and Wilhelmina Barns-Graham. Drawing on the Gallery's nationally significant Modern British collection and key loans, the show follows the evolution from Post-Impressionism and 1920s pastoral printmaking to Surrealism and postwar abstraction, revealing how art responded to a nation in transition.

Haroun Hayward: Path Through Trees

Haroun Hayward's new body of work is created in dialogue with artworks in Pallant House Gallery's collection. Hayward's vibrant practice celebrates hybridity – drawing from art historical references such as postwar British landscape painting and abstract expressionism alongside the cultural politics of 90s dance music, rave culture, and graffiti.



Production Schedule

Winter/Spring 2026/27



Season runs	21 November 2026–11 April 2027
Issue	No. 64
Publication date	21 November
Booking deadline	7 September
Copy deadline	21 September
Insert delivery deadline	19 October

Exhibitions

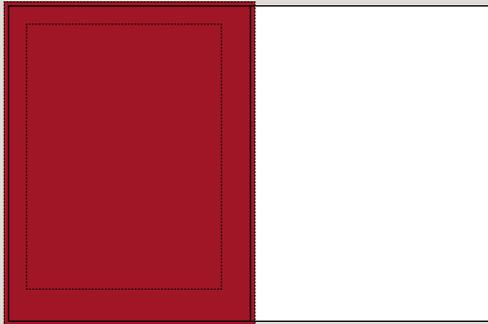
Barbara Hepworth and Greece

The first exhibition to chart Barbara Hepworth's deep affinity with Greece – from her fascination with Greek myth and tragedy to the impact of her travels there in August 1954. It will feature sculptures in wood, marble, and bronze, as well as drawings and lithographs that examine the relationship between the human figure and the landscape.

Alfred Wallis: An Artists' Artist

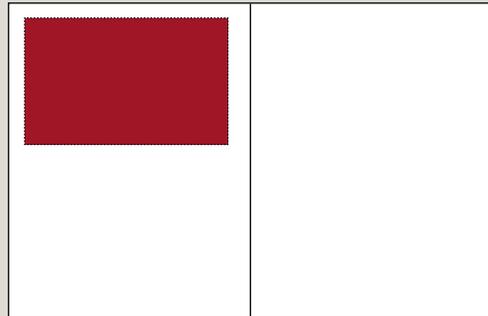
The remarkable impact of fisherman-turned-painter Alfred Wallis on Modern British art will be explored in this exhibition. It will highlight his lasting influence on modernist approaches to perspective, form, colour, composition, and lived experience, while also showing how his work remained entirely inimitable.

Advertising Rates 2026



FULL PAGE

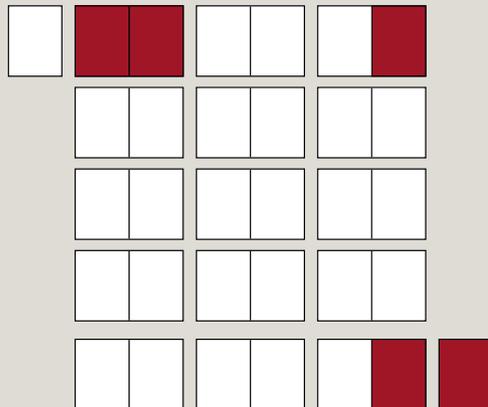
Price	£850						
Bleed	216mm × 276mm						
Trim	210mm × 270mm						
Type Area (Margins)	<table border="0"> <tr> <td>Top</td> <td>13mm</td> </tr> <tr> <td>Bottom</td> <td>25mm</td> </tr> <tr> <td>Left & right</td> <td>19mm</td> </tr> </table>	Top	13mm	Bottom	25mm	Left & right	19mm
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Price	£500
Landscape	175mm × 108mm

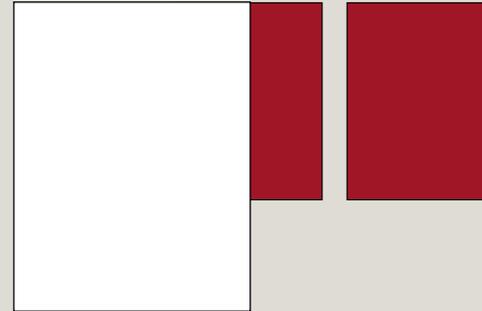
Half-page adverts with predominantly light colour backgrounds must be supplied with a key line so the advert is clearly defined in print.



PREMIUM POSITIONS

Price	£1400				
Premium pages	<table border="0"> <tr> <td>Inside Front Cover</td> </tr> <tr> <td>Facing Editorial</td> </tr> <tr> <td>Inside Back Cover</td> </tr> <tr> <td>Back Cover</td> </tr> </table>	Inside Front Cover	Facing Editorial	Inside Back Cover	Back Cover
Inside Front Cover					
Facing Editorial					
Inside Back Cover					
Back Cover					

The majority of premium advertising positions are reserved for our Corporate Partners. If you are interested in supporting the Gallery through our partnership opportunities, please contact Tess Viljoen, Philanthropy & Partnerships Manager [t.viljoen@pallant.org.uk] to discuss.



INSERTS

Price	From £100 per 1,000
Weight	Up to 8 grams included Additional weight on application (£6 per additional gram)
Insert Size	
Maximum insert size	A5
Maximum envelope sizes	C5/DL+

Inserts should be delivered to:

Pallant House Gallery Mailing,
Pro-Active Business Information Ltd,
Unit 2, 5b Terminus Road, Chichester,
West Sussex, PO19 8TX

PRODUCTION SPECS

File Type

PDF (Preferred) JPEG or TIFF

Bleed

All adverts require a 3mm bleed

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When sending PDF's, fonts must be embedded within the PDF or text converted to outlines.

Crop Marks

Crop marks offset at 3mm.

Resolution

At least 300 dpi in resolution

Colour

All images and colour should be converted to CMYK. Please do not include spot colours in your file. RGB mode or spot colour will be converted.

Size

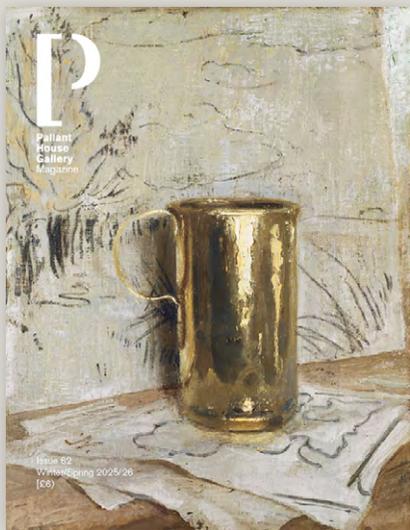
Ensure artwork is sized correctly.

Send copy to

David Wynn,
Design and Production Manager
d.wynn@pallant.org.uk

Selected Layouts

Issue 62



EXHIBITIONS

WILLIAM NICHOLSON

22 NOVEMBER 2025 – 10 MAY 2026

The first major exhibition of William Nicholson's work in over 30 years, this landmark show celebrates the extraordinary range and brilliance of one of Britain's most versatile artists. Renowned for his dynamic still lifes, expressive landscapes, and masterful portraits, Nicholson captured the spirit of an era, from the industrial revolution to the dawn of modernism. In his intimate portraits of women from every walk of British life, among the many highlights is a portrait of his own, the future modernist Mrs Nicholson, on public view for the first time, offering a glimpse into the artist's private world.

With subtle brushwork, exquisite colour, and an eye for beauty, this is a true chance to appreciate Nicholson's genius anew. Visitors can discover how his art responded to the shifting patterns and society of his day, from the splendour of the 19th century to his close ties to London's theatre scene. Wind and thought prevailing, Nicholson's work continues to defy categorisation and inspire audiences.

Image: © William Nicholson, The Blue Jacket and Hat Lovers (oil), 1905. On loan from Private Collection

CAROLINE WALKER: MOTHERING

22 NOVEMBER 2025 – 26 APRIL 2026

Caroline Walker is one of the most compelling painters of her generation, celebrated for her luminous brushwork and powerful depictions of women every day. Trained at the Glasgow School of Art and the Royal College of Art in London, Walker transforms ordinary moments into striking scenes, using light, colour and scale.

In *Mothering*, Walker's inquisitive camera, intimate gaze, and deft use of colour capture the complexity of caring for young children, bringing together five years of work including writing, new pieces, film and exhibition highlights like the social, cultural and economic realities faced by women today.

Following an critically acclaimed debut at The Hepworth Wakefield, Caroline Walker's *Mothering* continues to be expressed in the beautiful domestic setting of Pallant House Gallery's historic house.

Exhibitions

RANA BEGUM: NO.1367 MESH

UNTIL SUMMER 2026

A site-specific installation by award-winning visual artist, Rana Begum (b. 1977) in response to the gallery's historic focus as a response to its digital age. Begum's work focuses on the interplay between light and colour, blurring the boundaries between sculpture, painting and architecture. Her distinctive visual language is characterised by opposing geometric patterns and drawn on urban landscapes as well as traditional Islamic art and architecture. The gallery's unique commitment to contemporary art to the heart of the 20th century revolution, immense commissions have included major landmarks, Francesco Carlini, Spencer Platt, Google de Vries, Clay Wood and public commissions.

Left: Rana Begum, No.1367 Mesh (oil), 2025. On loan from Private Collection © Rana Begum. Centre: The artist, Caroline Walker from her series 'Mothering' (oil), 2025. On loan from Pallant House Gallery. Right: William Nicholson, The Blue Jacket and Hat Lovers (oil), 1905. On loan from Private Collection. © William Nicholson. Photo: New York: © Peter Bregman. No. 1367 Mesh (oil), 2025. Photo: © Rana Begum. On loan from Pallant House Gallery.

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WILLIAM NICHOLSON

Curator Miriam O'Connor Perks writes about how the Gallery's new major exhibition re-examines the life and work of William Nicholson, and his quiet yet profound contribution to Modern British art.

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Winter/Spring 2025/26

William Nicholson
Caroline Walker: Mothering
The 20/20 Portfolio
Students Select
Rana Begum: No.1367 Mesh

CAROLINE WALKER ON MOTHERING

Celebrated for her luminous, deeply observed paintings of women's lives, capturing moments that are often overlooked, contemporary artist Caroline Walker speaks to Chief Curator Melanie Vandenbrouck, ahead of her exhibition, *Mothering*, touring from The Hepworth Wakefield.

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20 ARTISTS, 20 STORIES REIMAGINING THE NATION'S COLLECTIONS

As the Gallery unveils a powerful portfolio of contemporary artists' prints, Editor Liv Seater explains how they challenge and redefine how the nation's collections tell their stories.

On display in the Gallery's Print Room until February 2026, the 20/20 Portfolio celebrates one of the Gallery's most significant recent acquisitions – a portfolio of 20 prints by 20 emerging and mid-career artists, each created in collaboration with a UK public art commission and University of the Arts London (UAL) fundraising campaign.

The exhibition comes from the successful *20/20* programme, launched in 2023, which pairs culturally diverse artists – who may identify as Black, Brown, or people of colour – with public collections across the UK. The initiative addresses the urgent call for action from the arts to tackle social inequalities and racial disparities, sparked in part by the growing Black Lives Matter movement and the renewed urgency of national collections and their cultural legacies.

The artists' project was funded by UAL's current England's National Lottery Project Grants programme, the President's Foundation, and UAL, to add not only to create opportunities for under-represented artists but also to encourage institutions to think out of the ways established hierarchies have shaped their collections and acquisition practices.

Each artist embarked on a 12-month residency with their local institutions, creating new works that critically engage with the history of their institutions. The result is a set of works that challenge narratives,

20 Artists, 20 Stories

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Selected Layouts

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EXHIBITIONS

SEENING EACH OTHER: PORTRAITS OF ARTISTS

17 MAY - 2 NOVEMBER 2025

RANA BEGUM CURATES: OPPOSING FORMS
17 MAY - 2 NOVEMBER 2025

IDEAS FOR SCULPTURE: DRAWINGS AND MAQUETTES
UNTIL 27 JULY 2025

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SEENING EACH OTHER: PORTRAITS OF ARTISTS

Melanie Vandenberg, Chief Curator, explores creative peers and artistic circles in the Seeing Each Other: Portraits of Artists exhibition.

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Seeing Each Other: Portraits of Artists

Rana Begum Curates: Opposing Forms

Ideas for Sculpture: Drawings and Maquettes

Modern Spirit: Studies for Chichester Cathedral

Rana Begum: No.1367 Mesh



OPPOSING FORMS

Alongside her sculptural installation No.1367 Mesh Rana Begum RA has curated an exhibition in the historic townhouse. Here she shares her approach and explains how contemporary artists can provide new perspectives on public collections.

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IDEAS FOR SCULPTURE

Assistant Curator Claudia Teacher writes about the creative processes involved in making sculpture, which are explored in the exhibition Ideas for Sculpture: Drawings and Maquettes

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Selected Layouts

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EXHIBITIONS

MAGGI HAMBLING: NIGHTINGALE NIGHT
9 NOVEMBER 2024 – 27 APRIL 2025

A new series of paintings by one of Britain's most celebrated artists is on show in the Gallery's historic house. Marked by a distinctive palette of gold-on-black, Maggi Hambling's latest works are inspired by a night spent in the house's woodland loosing for nightingales and respond to the transformative impact of sound. These new paintings are affirmations of life, Hambling's experimental handling of paint evokes an emotional vitality. Human song is another theme of the exhibition with paintings inspired by the lyrics and notes of Nick Carr, Leonard Cohen, PJ Harvey and Will Young accompanying the 'Nightingale night' series.

Maggi Hambling, 'Nightingale night' 1976. Oil on canvas. © Maggi Hambling. Photograph by Douglas Maitland.

DORA CARRINGTON: BEYOND BLOOMSBURY
9 NOVEMBER 2024 – 27 APRIL 2025

The first major presentation of Carrington's work in almost 80 years, 'Dora Carrington: Beyond Bloomsbury' investigates the artist in the history of Modern British art and demonstrates the relevance of her remarkable life and work today. Working in a period when women artists were limited in both their personal and professional lives, Carrington defied social norms, the way a central figure amongst a group of talented students at the Slade School of Fine Art, often described as a 'crisis of brilliance' for being the most innovative artists in Britain. Through her association with the Omega Workshops and her loving companionship with the writer Lytton Strachey, Carrington became associated with the Bloomsbury Group, while always remaining true to herself. Creating over 100 works by Carrington and her contemporaries, the exhibition features early rare prints, alongside paintings, photographs and reproductions of her innovative decorative schemes. Taken together, these compare up her holistic way of life: creative, resilient and radical.

Dora Carrington, 'Sea at Widdoway', 1921. Oil on canvas. Top: Photograph by Peter Carrington; the artist's studio. © Pallant House Gallery. Photo: Tom.

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Maggi Hambling, 'Nightingale night' 1976. Oil on canvas. © Maggi Hambling. Photograph by Douglas Maitland.

PATTERN: RHYTHM AND REPETITION
9 NOVEMBER 2024 – 27 APRIL 2025

This exhibition explores the diverse ways in which artists have used pattern and ornamentation, from Edward Tufte and Pierre Restaud to contemporary artists Bridget Riley and Langlands & Bell. Throughout history, ornamentation has often been seen as merely decorative, despite the richness of cultural, political and religious meanings that can be communicated through pattern. Spanning genres such as comic, code, fashion and nature, the works on display show how patterns represent cultural identities, our relationship to technology, and responses to the environment. Taken from Pallant House Gallery's collection, Pattern: Rhythm and Repetition features recent acquisitions of work by Frank Auerker, James Lehman, Hiram, Howard Newbould and Sebaste Salkawski.

Olga Polak, 'Untitled', 1966. Mixed media. Photograph: © Olga Polak. Photo: Peter Carrington. Photo: Pallant House Gallery. Photograph: © Pallant House Gallery. Photograph: © Pallant House Gallery.

DREWEATTS 1759: OUR NEW PRINCIPAL PARTNER

Dreweatts 1759 will support Pallant House Gallery as Principal Partner for the next three years. Previously Dreweatts has sponsored the Gallery's major exhibitions and Greg Johns, its parent company has advised on the permanent collection and acquisitions.

Dreweatts' commitment as Principal Partner both grows and builds upon this strong relationship. As the UK's leading independent art advisory business, Dreweatts and Greg Johns are focused on advising clients on all aspects of managing art collections. Having five sales of Modern British art and design annually, Dreweatts shares a similar culture to Pallant House Gallery and this synergy will enable both partners to develop common goals.

Will Roberts, Deputy Chairman, said: "It's wonderful to open this new chapter of partnership. Pallant House Gallery is one of the most important Modern art museums in the UK and its work to make art more accessible to all has 15 years it has been amazing to see its growth both as an important gallery and through its leading outreach and education programmes. This work continues and I am delighted for Dreweatts to be at the forefront of the new partnership programme with its principal role."

Photograph: © Dreweatts.



Dora Carrington: Beyond Bloomsbury

Writer, critic and curator Ariane Banks introduces Carrington as an individual and artist, and explores the poignant moments in her tragically short life that are reflected in our major new exhibition.

© Pallant House Gallery. Photograph: © Pallant House Gallery.

Artist Interview: Maggi Hambling

The renowned artist Maggi Hambling shares details of her practice with Chief Curator Melanie Vandenberg and the process behind creating 14 new works for her 'Nightingale night' exhibition in the historic house.

© Pallant House Gallery. Photograph: © Pallant House Gallery.

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- Winter/Spring 2024/25
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Beyond Bloomsbury
- Maggi Hambling:
Nightingale Night
- Pattern: Rhythm and Repetition
- Julia Margaret Cameron
to Eileen Agar:
The Hewat Collection
- Rana Begum: No.1367 Mesh

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pallant.org.uk/magazine



Front Cover: Rana Begum, No.1367 Mesh, 2024, Powder-coated galvanised steel mesh
© Rana Begum RA and Kate MacGarry, London, Photograph by Taran Wilkhu for Pallant House Gallery

Page 2: Spreads from Pallant House Gallery Magazine, Issue 62, Autumn/Winter 2025/26

Page 4: Spencer Frederick Gore, The Garden Path, Garth House, 1910 c., Oil on canvas,
Pallant House Gallery (Hussey Bequest, Chichester District Council, 1985), © Pallant House Gallery, Chichester, UK

Page 5: Studio St Ives, Barbara Hepworth with Oval Sculpture (Delos) at her Trewyn Studio, St Ives in 1955, © Bowness

All photographs of the William Nicholson exhibition by Christopher Ison

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