



Media Pack 2026

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Pallant
House
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.



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 best collections
of 20th-century British art
in the world.’

The Daily Telegraph

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

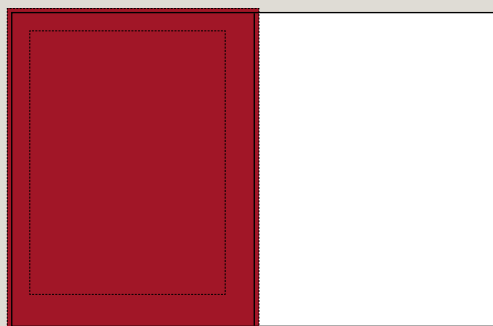
Barbara Hepworth and Greece

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)	Top	13mm
	Bottom	25mm
	Left & right	19mm

HALF PAGE

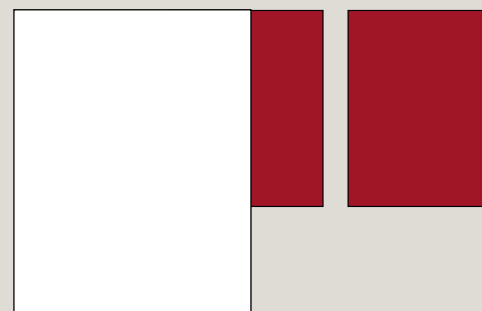
Price	£500	
Landscape	175mm	× 108mm

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	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

Text

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

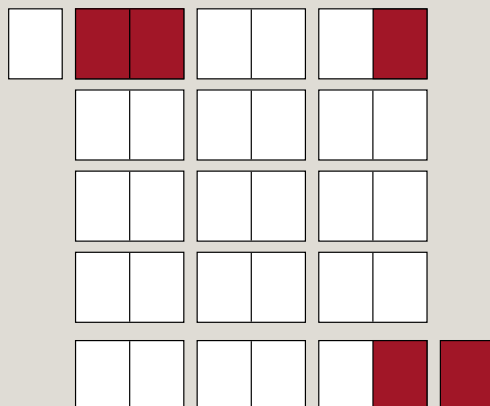
All images and colour should be converted to CMYK. Please do not include spot colours in your file. RGB mode or spot colour will be converted.

Size

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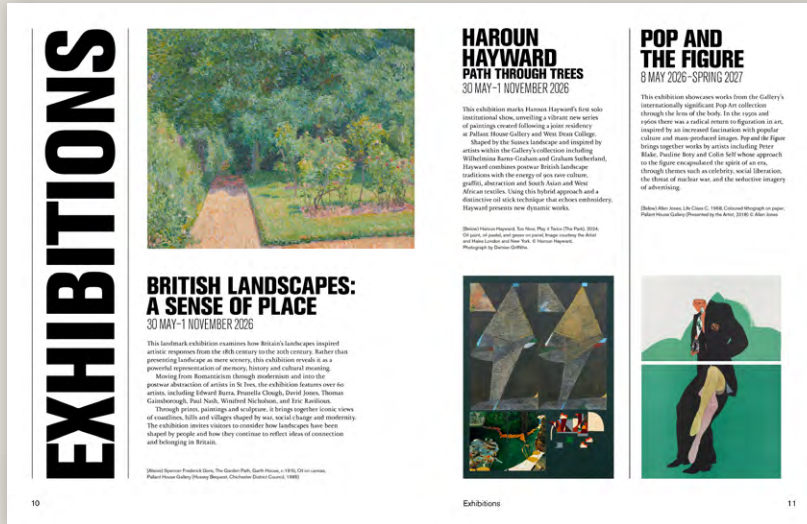
Send copy to

David Wynn,
Design and Production Manager
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Selected Layouts

Issue 63



ISSUE 63

Summer/Autumn 2026/27

British Landscapes: A Sense of Place

Haroun Hayward: Path through Trees

From Bawden to Hockney

Tom Hammick: The Making of Poetry



Spotlight on Haroun Hayward



Miriam O'Connor Perks, Curator, and London-based artist Haroun Hayward discuss how nature influences his practice ahead of his exhibition of new works, *Path through Trees*, following a joint residency at Pallant House Gallery and West Dean College.

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TOM HAMMICK: THE MAKING OF POETRY

Author Adam Nicolson reflects on the literary influences and themes that have defined the bold works of printmaker Tom Hammick and shares the artistic journey they experienced together.



A few years ago, Tim Hammick and I spent a few months exploring the story which has a claim to being the most important in the long story of English poetry. From the spring of 1792 until the summer of 1837, William and Dorothy Wordsworth and their friend Samuel Taylor Coleridge lived, walked, talked, ate, slept, wrote and dreamed together in the Quaker Hills in Somerset. It was a grand experiment, a *poie dole* set to the reshaping of the English mind. The poetry they wrote (*The Ancient Mariner*, *Kubla Khan*, *Timm's Alley*, *Inn at Midnight*, the many mysterious, experimental poems in *Lyrical Ballads*) remains foundational in the understanding

Tom and I followed these poets in their letters and journals, often day by day, notebook by notebook, rough draft by rough draft, as they re-encountered the world around them. We came to know all the paths and all the places they had known. The idea was that somehow, by re-immersing ourselves in their world, in the same conditions of light and rain, snow and dark, we might be able to approach the surroundings in which these young poets made their revolutionary changes.

Neither Wordsworth nor Coleridge, nor Dorothy in her journal, was interested in writing as a decorative object. Poetry for them was no elegant drawing room ornament. Its purpose and drive was to see and feel the world in the most comprehensive way yet

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Selected Layouts

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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 an extraordinary range and brilliance of one of Britain's most versatile artists. Renowned for his dazzling still-life, expansive landscapes, and masterful portraits, Nicholson captured the spirit of an era, from his celebrated prints and book illustrations to his intimate portraits of sitters from every walk of British life. Among the many highlights is a portrait of his son, the future mid-century modern British artist, on public view for the first time, offering a glimpse into the artist's private world.

With bold 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 Casket 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 Marjorie Walker's expansive canvases, intimate panels, and delicate cut studies capture the complexity of caring for young children. Bringing together five years of work including creating new pieces, this exhibition highlights the social, cultural and economic realities faced by women today.

Following its critically acclaimed debut at The Hayworth Warehouse, *Caroline Walker: Mothering* can now be experienced in the beautiful domestic setting of Pilgrim House Gallery's historic home.



**RANA BEGUM:
NO.1367 MESH**
UNTIL SUMMER 2026

A site-specific installation by award-winning visual artist RAFA SUGRUA (b. 1977) is on display in the gallery's historic house as a response to its staircase space. Sugrúa's work focuses on the interplay between light and colour, blurring the boundaries between sculpture, painting and architecture. His 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 SEASIDE COMMISSIONS bring contemporary art to the heart of the 18th century townhouse. Previous commissions have included Nina Saunders, Francisco Toledo, Spencer Finch, Soude de Vries, Clay Woods and Pablo Piccinetti.

[illegible]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.

ISSUE 62

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.



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 to the public is the British Museum's February 2004, *The Art/Art Project* celebration of the Guggenheim's most recent artistic acquisitions – a portfolio of six paintings by emerging and mid-career artists in residence at the museum, which will be a UK public art installation and University of the Arts London's (UAL) fundraising Arts Institute.

The exhibition opens from the materials *Art/Art Project* had already seen at the Arts, which includes three diverse artists – who may identify as black, brown, or people of colour – with public collections across the UK. The artists' work is a response to the call for action across the arts to tackle social inequalities and social inclusion, sparked in part by the growing Black Lives Matter movement and the renewed scrutiny of national and international institutions.

The *Art/Art Project* was funded by Arts Council England's National Lottery Project Grants programme, which encourages artists to create new work, not only to create opportunities for under-represented artists but also to encourage institutions to confront the ways colonial histories have shaped their collections and the public's engagement with them.

Each artist was enlisted in a six-month residency with their host institution, creating new works that critically engage with the history of their collections, and the role of museums in the contemporary

Advertising

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West Sussex, PO19 1PW

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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