



Media Information 2024

ROSA (Review of Sussex Arts)
The arts magazine for Sussex

ROSA (Review of Sussex Arts) is a beautifully designed and lavishly printed quarterly arts magazine for Sussex with in-depth coverage of the region's cultural legacy and programme.

The story so far

ROSA launched on social media in August 2021 and now has in excess of 25k followers across Instagram and Twitter. Its print edition was launched in June 2022 and has a fast-growing readership of 6k+ per issue. The digital version has a readership of 4k+ per month and a website which aims to become the one-stop platform for cultural information for Sussex.

Distribution

ROSA is sold in arts venues, museum and gallery shops, newsagents and supermarkets throughout Sussex as well as directly through our digital channels. It is also sold at leading arts fairs, including British Art Fair and London Art Fair.

Who we are

ROSA is published by an experienced team of arts professionals, a collaboration between journalists from the former Viva Magazines group, art director Rowena Easton and the arts marketing company Arts Media Contacts. It has its offices in Lewes, East Sussex.

Partners

ROSA works in partnership with leading Sussex arts organisations, including the Royal Pavilion and Brighton Museums, De La Warr Pavilion, Ditchling Museum, Artists Open Houses, Sussex Contemporary, Brighton Fringe, Chichester Open Studios, as well as organisations in London, such as British Art Fair and London Art Fair which are popular with ROSA's audience.

Readership

Our target audience consists of artists, arts administrators, art collectors, and arts and culture lovers of all ages, who are interested in the cultural offerings of their home county, as well as visitors looking for a cultural fix whilst on a trip to Sussex.

Our content

We have plenty of material to work with: Sussex has been a thriving arts hub for centuries, and home to a rich and diverse number of talented artists, past and present, from Edward Burne-Jones to Grayson Perry. The region boasts a 'string of pearls' of world-class venues, including Pallant House Gallery, Brighton Pavilion, Newlands House Gallery, Glyndebourne, Charleston, Towner Eastbourne, De La Warr Pavilion and Hastings Contemporary. The region is also home to many arts festivals including Brighton Festival (and Fringe), Chichester Festival Theatre's annual Festival, Glyndebourne Festival, Love Supreme, Charleston's Small Wonder and numerous well-established open house and studio trails including those in Brighton, Chichester, Lewes and Arundel.

ROSA's coverage includes full features as well as previews, interviews, reviews, news and guides. All written by experienced arts journalists.

Our mission

ROSA is here to celebrate the extraordinary cultural output of Sussex, to bring audiences to its events, encourage residents to travel within the region, and attract visitors. It strives to bring together Sussex's cultural communities and build on the region's success. Join us.



Why advertise with us?

UNIQUE PUBLICATION

There is no other high-end arts magazine/media platform that covers both counties of Sussex, plus the city of Brighton & Hove.

LONG SHELF LIFE

ROSA is quarterly. Our readers keep it for three months+ and refer back to it.

HIGHLY EDUCATED READERSHIP

Our readers love the visual arts, museums, literature, theatre, opera, music and dance.

LARGE ONLINE READERSHIP

Every printed issue is replicated as a web magazine within our website and receives 4k+ visits per month.

SOCIAL MEDIA

We have over 20k followers across our social media channels, with a very high engagement rate: @theROSAmag (Twitter) @therosamag (Instagram)

ver of
culture

Stammer Park



boarding school, and Sussex University students (including Doris Leaning). Many of the Georgian settlers took part in the failed amphibious land on Chichester in 1602 (aged 60). They had practised in Stammer Park for this ill-fated mission, drawing tanks around the parklands and burning nearby woods.

By the 1900s the house was owned by the local council and fell into disrepair until it was bought by a businessman, renovated and turned into a restaurant in the 1920s. The walled garden had been used to grow food for the house and was taken over by Plumpton College to train horticultural students, but Stammer Park was an Historic England's Heritage at Risk Register. In 2007 the college, in collaboration with Brighton & Hove City Council, the South Downs National Park Association and others, set a restoration plan to restore the garden and 20 acres of landscaping.

Volunteers began clearing overgrown areas and the walled garden was redesigned by Christine Cole, who had worked on the Eden Project. Students and staff from Plumpton College replanted and landscaped the space, with the intention of creating a greener future and to get more people involved in horticulture. The new garden opened to the public during the Covid-19 pandemic, when access to nature and open spaces was more needed than ever. Now the park has a Garden Flag, recognising it as a well-managed space, and the garden is a popular destination for people of all ages and backgrounds.

When you visit One Garden Brighton, you're immediately struck by the impressive walls flanking the borders, and the visual clarity of the different sections within the Park Wood Head Garden, explains. The principle of the design is to inspire local community, providing a place to connect more as a result of our own back garden. Cole has divided the space into small, themed gardens, like the drought and rain gardens that

A Sistine Chapel, in Goring

The world's only hand-painted reproduction

Pilgrimages take time. In the early afternoon, the roads between Worthing and Goring are clogged with rush-hour traffic, temperamental traffic lights, and sluggish motorbikes. English Martyr Catholic Church lies behind a hedge, a mid-century building that might be a rotary club or a comprehensive school. Despite its high-walled roof, the sense of the building from the outside is flat and featureless, underlined by the horizontal strips of wood and shading between the roof and the windows. The 18th-century Sistine here is a traffic-jam relief, a place to be tucked away. As the afternoon traffic streams on - parents doing the after-school run, tradesmen racing to make their appointments, shoppers darting out to the decorator's centre on the pet sales ('Dinosaur Hat?') - there's no hint of what is inside.

Whatever I had expected of the world's only hand-painted reproduction of the Sistine Chapel, it was completely unprepared for its effect. The painted ceiling curves above the mosaic carpet. The minimalist pine panels face the altar, indifferent to the extravagant images overhead.

'That's why we stress for the artist', said a cantor's guide, pointing at the windows. The dependence on natural light means that by November the achievement of the ceiling is difficult to see.

Like tapestries, frescoes pose the challenge of where to anchor the eye. My first impression was of bright, bulky bodies wrestling for space. The figures are thick and muscular, with Pauli-like manes. They grimace and recoil, extend and scrouch. There is something cartoonish about this pronounced shading. The shadows have - like Peter Pan - the air of being tacked on at the last.

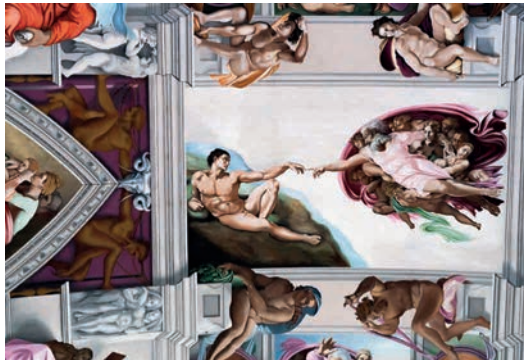


Photo by Sophie Green

Advertisers

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ROSA counts many of the regions greatest art venues, companies and events as partners and advertisers without whose support we wouldn't exist.

Join us.



DITCHLING MUSEUM OF ART+CRAFT



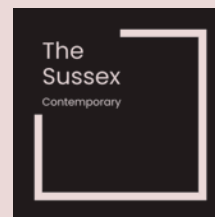
CHARLES
NIGHT

Oxmarket
Contemporary



TOWNER
Eastbourne

EAST
BEACH
CAFE
LITTLEHAMPTON



gallery 57



For a quick lunch, do what the Diogenes do, and spend an hour at nearby La Cabrette, where dishes include braised and fried fish, or for the sturdier of stomachs, an authentic, aka 'pique sauce' (hold your nose and chew). In the evening there's a wealth of high-class seafood restaurants to choose from: the signature dish, thick, creamy soup-type-of-fish soup (remember to pack Rouille) and La Comptoir des Halles, near the fishermen's docks, where you will be shown the catch of the day on an enormous tray, and fish (on each side get French) how each item will be cooked. On the restaurant-rich Quai Henri IV overlooking the harbour, the best of the lot is Le Havre Heaven, for Norman cuisine, including, of course, those succulent seaweed soups. It's advisable to ring beforehand to book a table at any of these establishments.

Shopping

Diogenes' Saturday Market (8am-12pm) is the biggest in Normandy and regularly flows through France. The town's central streets bustle with locals visiting hundreds of stalls selling fresh fish, locally grown vegetables, wood-chipped cured sausages and other charcuterie, pungent cheeses, soft roasted chickens, portions of cassoulet, oysters (all cooked to suit) and all manner of delicious breads. There's also a clothes market in the car park next to St Jacques, and a weekend fish and shell market by the beach. Stock up on high-quality bread fish at La Belle Hôte, and don't go home without buying a box of mackerels from Diogenes. A selection of cheeses from Diogenes or some coffee from La Terrificale Diogenes.

Accommodation

We stayed in a very central, very spacious Airbnb apartment - 'La Victor Hugo' - within a few minutes' walk from the beach, the chateau and the quayside, which we highly recommend. The tourist office suggests a couple of other options: the Villa des Capucins bed & breakfast, run by an artist, and the three-star Hotel Agassot, overlooking the beach. It's advisable to book accommodation in the centre of town, so you can enjoy a coffee, carfree break, Oh, and did we mention the scallops? ☺

Not sure? Read!



Artists Open Houses
Winter 2023
Wednesday 22 November to 19 December
info@roa.org.uk

Let's Create Together
plate-making workshops

Eastbourne Studio Pottery

Gift Subscription to ROSA

The perfect gift for arts lovers and artists

- Online access to digital content
- Invitations to ROSA member events
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PLUS
• A set of artist's postcards to frame or send

£32 + P&P

rosamagazine.co.uk/subscribe

Deadline: 30.12.23

THE HILLCREST CAFE GALLERY

invites artists to submit work for 2024 bi-monthly exhibitions.

Please send a PDF of images of artwork you would like to exhibit together with a brief description for info@hillcrestcafe.co.uk and call us on 02041 810000

NENGI OMUKU
THE DANCE OF PEOPLE AND THE NATURAL WORLD

7 October 2023 – 3 March 2024

First major UK solo exhibition of new and recent works by this prolific Lagos-based artist, exploring her profound relationship with the natural world.

HASTINGS CONTEMPORARY

WEALD CONTEMPORARY

A Moment in Time
Catherine Knight
Lucinda Oestreicher

24 Feb – 15 Mar 2024

Winter Highlights

Hastings Contemporary
Havin Anderson: Rain Paintings
19th March

Havin Anderson, born in Birmingham of Jamaican heritage, shortlisted for the Turner Prize in 2007, first painted a hazy urban baroque scene in 2006. He has returned to that subject matter repeatedly since, but in different ways, shifting between figuration and abstraction, exploring different genres of still-life, landscape and portraiture, and examining issues of identity, nationality and memory. That series forms the mainstay of this show. Salon Paintings runs alongside an exhibition of the Lagos-based artist Nengi Omuku. The Dance of People and the Natural World Omuku paints vibrant scenes directly onto traditional Nigerian fabric. See more at hastingscontemporary.org

RIGHT: Havin Anderson, *Africanus*, 2009. © Havin Anderson. Courtesy: the artist, and Thomas Stone Gallery.

Where Will Art Take You?

Jesse Darling
Ghislaine Leung
Rory Pilgrim
Barbara Walker

28 September 2023 to 14 April 2024

Free Admission
townereastbourne.org.uk

TOWNER Eastbourne TURNER PRIZE 2023

KING & MEGAW
TATE

Editorial

In his 2008 book *Outliers*, Malcolm Gladwell argues that the achievement of success in any field depends on the application of months and years of practice of that field's requisite skills, which he calls the 10,000-hour rule. He uses the Beatles and Bill Gates as examples. He's a very readable writer, but if you want to save a bit of time, the big idea of *Outliers* might be summed up in a three word adage: practice makes perfect.

Until the arrival of Marcel Duchamp on the scene, a hundred years ago now, that adage was 100% applicable to the art world: painters or sculptors couldn't hope to enjoy critical or commercial success without years of hard graft, as they learnt techniques and developed their style. And it still is the case, most of the time, though it's arguable that conceptual art – which generally relies on ideas more than craft – allows some contemporary artists to fast-track their way to success.

As far as I can make out, the world of craft hasn't yet had its Marcel Duchamp moment (you can't drink your tea out of a concept). Though of course industrial production of machine-made goods has decimated practitioners' numbers over the last couple of centuries, to the point that the chairs we sit in, the glasses we eat off, and the clothes we wear are almost all mass produced in factories.

So let's hear it for the craftspeople that still do ply their trade, in these difficult modern times: the potters, the jewellers, the cabinet makers, all of whom have to survive a long apprenticeship before they are skilled enough to enter the market. We have brought out this edition of ROSA Magazine a week early, so we can celebrate our launch at the opening of MADE Brighton in the Corn Exchange on November 25. If you have picked up this edition soon after its publication, we urge you to visit that fair, or other similar events (there's a slew of craft fairs before Christmas, for obvious reasons) to check out some of the hand-made, and hand-farmed, goods on offer. Remember, every craftsman is a unique gem, the skill and love it's been made with shining through its surface.

Talking of which, there's a hand-woman-paint team running through the final of this winter issue. We have made the bulk more of editing an empty chair on our front cover, influenced by Lancaster-based master Jason Moxson, who is interviewed in these pages. We feature MADE director Jan Taitton, who has been representing makers for 15 years in Brighton and beyond, and look back on the career of the Ann Wynn Reeves, a brilliant Modern British artist who decorated her more celebrated husband's ceramics with her inimitable designs. Our strip cartoonist Joe Dacka has embraced the theme, too, with a customarily off-beat take. And there's plenty of craft-related advice in our bumper Special Art & Art section, which backs me up to my conclusion: if you should happen to be looking for a gift for anyone close this winter – beyond, of course, a subscription to ROSA – why not support your local makers, and make it a crafty one? Enjoy the issue...

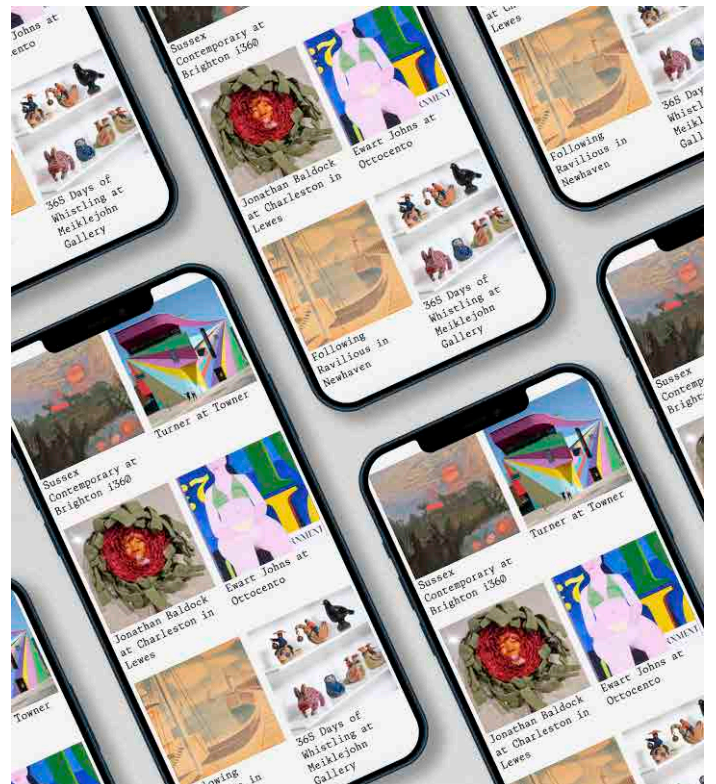
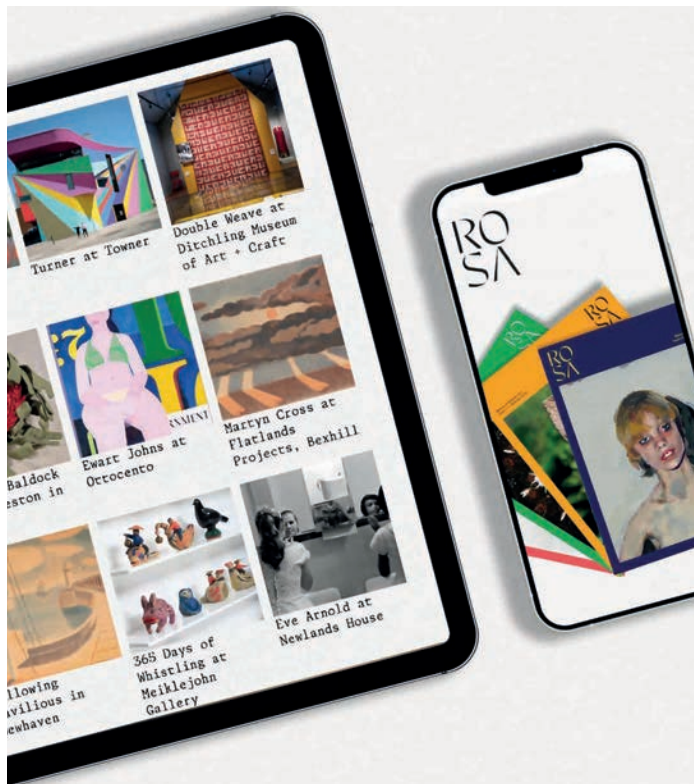
Creative Partners / Gallery Membership

In 2024 we launch a new scheme to support our venues in publicising their events and inviting new audiences via ROSA.

The initiative - Gallery Membership - allows our partners to upload online event listings and create events to invite our readers to.

For more information contact

Jessica.wood@rosamagazine.co.uk, call 07939 226988
or visit <https://rosamagazine.co.uk/register/gallery>



Ad rates

	30 days	prepayment	annual (x4)
Full page	£550	£450	£400
Half page	£300	£250	£200
Quarter page	£200	£150	£130

Covers & premium positions

Outside back cover	£850
Inside front cover	£645
Inside back cover	£550
Double page spread	£950
First advert	£595
First right-hand advert	£595

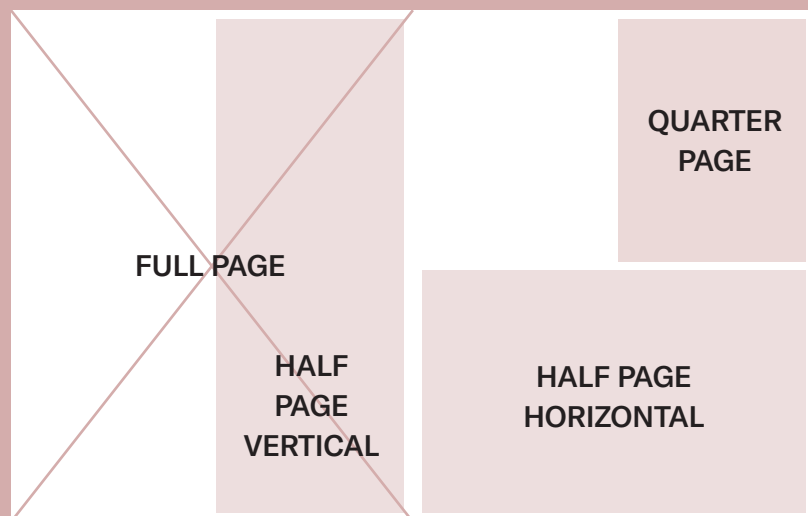
Guaranteed positions (when available) for half and quarter page ads

Confirmed front half of the magazine - additional charge 15%

Confirmed right hand side - additional charge 15%

Confirmed front half, right-hand side – additional 25%

Advertorial and Insert rates on request



DIMENSIONS (height x width)

Double page spread	280mm x 440mm (+3mm bleed on all edges)
Full page	280mm x 220mm (+3mm bleed on all edges)
Back Cover	250mm x 220mm (+3mm bleed on all edges)
Half page horizontal	132.5mm x 210mm
Half page vertical	270mm x 102.5mm
Quarter page	132.5mm x 102.5mm

Advert Artwork
must be supplied as a JPEG file.
300dpi resolution, CMYK colour.

Full page adverts must include
3mm bleed on all edges.

For further information contact jessica.wood@rosamagazine.co.uk

Cover Dates

There are four issues of the printed magazine per year. The artwork deadline will be supplied on confirmation of booking.

Spring 2024

Published 1 March
Covering March/April/May
Advertising deadline 8 February

Summer 2024

Published 1 June
Covering June/July/August
Advertising deadline 7 May

Autumn 2024

Published 1 September
Covering September/October/November
Advertising deadline 6 August

Winter 2024/25

Published 1 December
Covering December/January/February
Advertising deadline 6 November

Artwork Vetting

ROSA is a highly visual product and its design must reach certain standards, therefore ROSA's Art Director vets all artwork.

The unbearable whiteness of being
Alexandra Locke on the colour that is all hues and none

I came to Sussex partly for its colour. When deciding where to settle, I wasn't interested in glowing Mediterranean light. I wanted the subtle shades of the waterlogged country. I was tempted by the Ramble Beach and grove of Seaford, and the gardens and lawns of the Yorkshire coast, but in the end, Sussex won me over. It was the almost prosaic quality of the gentle greens of the Downs, with their contrasting chalk paths showing patterns into the deep layer of grass, and the dramatic chalk cliffs.

I walked eagerly for the first snowfall. I wasn't disappointed. After seven just a sprinkling of snow on the Downs, Sussex becomes one of the most beautiful landscapes anywhere, any time I can think of. Of course, but I challenge you to find something more gently beautiful than the Sussex hills and valleys after snowfall. It's like a gift from heaven. I can't say the British and many other artists thought the same, perhaps it was Rembrandt who had the most mature understanding of the subtle shades and textures of snow.

Later, when I became a colour historian, I learnt that chalk was also one of the earliest pigments used by humans, simply because it is so easy to source and hardly needs any intervention. Chalk is not in many respects: it is essentially a form of limestone, a mineral calcium - a compressed form of organisms - formed around 100 million years ago. Until recently, most of us wrote, drew, taught and learnt with chalk on blackboards.

I developed a somewhat heightened sense for white through growing being spent many childhood holidays in the 1970s in East Germany. I had family in Dresden, and their houses were filled with ornaments from the nearby Meissen porcelain factory. The story of how this 'white girl' was invented by trying to imitate Chinese porcelain fascinated me, but the Meissen vases, plates and bowls that have accumulated in my own home are also a part of German post-war history. You had to spend the large amounts of East German currency that, as a Western visitor, you were forced to obtain, and my parents spent it on antique Meissen. I learnt to love the colour of Meissen long before I loved the objects themselves. To this day I can tell the subtle of porcelain from a distance, and sometimes about at the television when I see a Meissen cup on the Antiques Road Show.

Light, entirely and perfectly white
But is white a colour? Or is it the opposite of colour, the absence of colour, just a medium for 'real' colour? It is missing on many colour wheels, but very much present in three-dimensional concepts of colour. Scientifically speaking, there is every reason to think white above all other colours. Because, as Isaac Newton proved by unpicking and reassembling the rainbow in his prism, the colours, pure white light can be split into all colours on the visible spectrum, and, in turn, all visible colours combined create whiteness.

I have just finished a small book on the first woman who published an illustrated book on colour. Mary Blagden, in her beautiful 1809 Essay on Light and Shades, on Colour - she presents a sequence of colours for pinks, and shades of white in that position. She had used Newton, of course, and accurately captured the gradual and conceptual meaning of white: 'The true genuine colour of light, unmixt with any other substance, is white. I call therefore speak of the colour first, its contrast or opposite is of course black, or darkness.' In her illustration - a gorgeous, finely patterned shawl that she combines white with its 'harmonising' green, 'from its full to its palest gradient'. This is close to the chromatic make-up of the Sussex Downs.

READ
James Hubbell's *Whiteness*
September or October, see it. The White Girl, 1809, published by James McPherson - The National Gallery of Art, Washington DC

OR VISIT

Studio Visit
Portrait photographer Adam Brooksbart meets some of the makers in Phoenix Studios, Brighton

DEVELOPER Juliet Walker
You can see Juliet's artwork exhibited at www.phoenixstudios.co.uk from 20. Nov 2024 until 15. Dec 2024. Email: info@phoenixstudios.co.uk

DEVELOPER Kelly Beaman
You can see Kelly's work at www.kellybeaman.co.uk and on Instagram: [kellybeaman](https://www.instagram.com/kellybeaman)