



**Pallant
House
Gallery**

**Half-year Report to
Chichester District Council**

April - September 2018

**Simon Martin
Director**

Total Visitor numbers 1 April to end September 2018

33,369

Ticketed Admissions:

To date	Budget	Year Target
20,772	22,700	36,700
£127,475	£131,527	£215,000

Average ticket price:

To date	Budget	Year Target
£5.80	£5.71	£5.90

Digital Audiences:

Instagram	12,484
Facebook:	5,228
Twitter:	17,932

Audience Profiling Report:

Demographics

Based on Audience Finder surveys of admissions visitors from May – September 2018.

Gender: 73% female

Ethnicity: 96% white

Age:

- 30% 65 or older (well exceeds regional representation)
- 32% 55-65 (well exceeds regional representation)
- 16% 45-54 (slightly exceeds regional representation)
- 5% 35-44 (below regional representation)
- 6% 25-34 (below regional representation)
- 10% 16-24 (this is about representative of the region)

Geographical reach

Based on postcode analysis via Spektrix (database/ till system), representing c. 40% of admission tickets sold from May – September 2018:

57% is local (North to Lavant Valley, West to Emsworth, South to Bognor and Selsey, East to Fontwell). This rises to 63% when including Arundel, Angmering, Havant and Rowlands Castle.

6% from PO19 which is the city of Chichester itself.

6% from the Petersfield – Midhurst – Petworth corridor.

6% from Brighton and the areas immediately to the north, west and east of it.

20% from London postcodes.

Motivations and behaviours

43% repeat visits within 12 months (slightly down on 2017-18)

28% first timers (doubled from 2017-18)

Median number of times people visit a year is 3

47% of visitors visit in pairs, and 23% alone.

The top four cited motivations to visit were:

- Intellectual stimulation
- To learn something
- To be inspired
- Visual arts is a part of who I am

Interestingly, more visitors attending other cultural organisations in the south-east region site the following reasons: to spend time with friends or family, to be entertained with or without children, for special occasions, or for new experiences (to do something new or out of the ordinary).

Segmentation

We use Audience Spectrum, which segments the whole UK population by their attitudes towards culture and by what they like to see and do. We are able to compare representation of these segments in our existing audience to representation of each segment in our local area. We are also able to compare against other similar venues regionally and nationally. The below analysis is based on 2017/18 analysis.

Commuterland Culturebuffs (32% of our audience)

Largest segment in 2017/18. Exceeds regional representation, which is high.

Who are they?

- Older families or singles, mostly aged 46-70
- Culturally knowledgeable and culture is part of their social and family lives
- Reach this group through classical and traditional programming over contemporary, and presenting the gallery as a sociable space; through media in *The Daily Mail*, *Telegraph* and *The Times*; enabling easy digital engagement including online booking.

Insight: Focus on the Petersfield – Petworth corridor could boost this group, as well as south west of Chichester – it is well represented in our region and our core audience. Currently 43% of our Friends are from this segment, so they are a key group to which to target Friends messaging.

Metroculturals (22% of our audience)

Second largest segment, explained by London visitors. Exceeds regional representation.

Who are they?

- Prosperous, liberal, highly educated, urban, creative, working, mixed-age, 1/5 with children at home but 50% single
- Frequent attenders and will visit numerous venues
- Key digital audience – confident in tech and art, use web and mobile extensively for leisure, shop online, price is less important than time, watch on demand TV and stream, will curate their own tastes.
- Reach this group through collaborations with others, strong concepts and programming that stimulate intellectually and influence the way they see the world and their identity, online news especially *The Guardian*, *Times* and *FT*, personalized interactive digital communication – but they are advert resistant.

Insight: Given we are already succeeding with this group, investment in building on engagement should be achievable and of benefit since they tend to be useful influencers themselves. The new website and content strategy should provide opportunities here, and a focus on online PR. Geographically, they mainly hark from London, but also Brighton, Horsham and Surrey – collaborations such as Sussex Modern and others that bring people out to the region should be effective for this group.

Dormitory Dependables (14%)

Third largest segment. There are more in the region than we are currently reaching.

Who are they?

- Mature couples or older families with children
- Preference for mainstream, traditional and popular, heritage, history and current affairs, and live music. Culture is a treat or social/family outing
- Reach this group through family friendly programming and the promise of 'entertainment', providing appropriate practical details; and through discount-based promotions and 'value for money' messaging.

Insight: Price and practical information are high on the list, so promoting opportunities to engage with the gallery for free, supported by practical details now available via the website, should help to boost engagement with this group. 12% of our Friends are from this group.

Home & Heritage (11%)

Fourth most represented segment. Representation on a par with regional representation.

Who are they?

- Older people mostly aged 60+ outside major towns and cities, often elderly female, retired, often single or widowed.
- Day-time and day-trip visitors who require all information in advance.
- Reach this group through familiar, mainstream programming, *The Daily Mail*, print marketing, volunteering and creative opportunities, and 'habit-forming' regular programming, association with television, and by offering opportunities to be sociable and learn new skills.

Insight: This group were better represented in the gallery's 2016/17 audience, possibly as they are increasingly resistant to advertising and digital communications. They are prevalent in the more rural areas of the Chichester – Worthing corridor, Midhurst, and coastal regions including the Witterings and Selsey. This is another key segment for Friends recruitment as they currently make up 18% of our Friends.

Experience Seekers (10% of our audience)

Fifth most represented segment. On a par with regional representation.

Who are they?

- Younger urbanites in 20s – 40s with no children who seek new things to accompany social lives.
- They prefer alternative, contemporary cultural experiences and are key influencers.
- Key influencers amongst their peers, they read *The Guardian* and *Metro* and respond to good digital content.

Insight: This group is fairly well targeted through our communications especially with outdoor advertising, but concentration on advertising in city- and town- centres could be worth further investment (eg Worthing, Southsea) plus incentivizing recommendations. Given representation of this segment is on a par with the regional representation, we can assume that most of those in the target age group 25 – 44 in our local area belong to segments, which are less engaged with the arts.

Trips and Treats (5%)

We are underperforming with this segment which is the 3rd most represented segment in our region.

Who are they?

- 58% between 31 – 50, 50% with children
- Looking for days out led by children's interests which are value for money and have educational merit.
- Reach this digitally savvy group through social media, e-comms and local online channels with shareable content as well as local media and prominent advertising to give confidence to their decisions; branded, annual or 'blockbuster' programming; brand associations and partnerships with schools, scouts groups, libraries etc.

Insight: Much of this segment can be found to the east of Chichester down towards Bognor, in Littlehampton, Worthing and Portsmouth/Havant area.

Summary of exhibitions, displays and other events:



POP: Art in a Changing Britain

(24 February – 7 May 2018)

11,768 Visitors

A major exhibition exploring Pop Art in Britain and the dynamic ways artists responded to rapid social change during the 1950s and 1960s. It included over 170 works all drawn from the Gallery's collection by artists including Peter Blake, Patrick Caulfield, David Hockney and Eduardo Paolozzi.

- 64 pieces of press coverage were achieved for '*POP! Art in a Changing Britain*' including on BBC Radio 4's *Saturday Review*, in *The Daily Telegraph*, *The New European*, *Stylist*, *Creative Review* and *The Guardian*.
- Thursday evening talks on the POP! exhibition were well-attended, including lectures by the Senior Curator, Director and other external experts.
- A new hard-back book '*Pop! Art in a Changing Britain*' was produced, which has been very well-received by visitors and provided a long-lasting overview of the Gallery's internationally significant Pop Art collection. There are plans to tour the exhibition abroad in future.
- Alongside there was a display of works by Young British Artists including Damien Hirst, Tracey Emin and Gavin Turk from the Chichester-based collectors Frank and Lorna Dunphy which were subsequently gifted to the Gallery through the Arts Council England Cultural Gifts scheme.



Leonard Rosoman: Painting Theatre

(24 February – 7 May 2018)

An exhibition curated in association with Dr. Tanya Harrod featuring Leonard Rosman's series of paintings based on John Osborne's controversial 1965 play 'A Patriot for Me' that had not shown together since an exhibition in New York in the 1970s. Part of the Royal Academy's 250th birthday celebrations, this was the first museum show of Rosoman's work for over 30 years.

20 pieces of press coverage were achieved for other exhibitions in the spring season including *Leonard Rosoman: Painting Theatre* in *The Spectator* and *The Guardian* and *Sheila Bownas* in *Selvedge Magazine*.

In addition, the artist Terence Birch completed his Residency as **Adam Reynolds Memory Bursary** holder 2018, for a mid-career disabled artist in association with Shape Arts.

The Gallery was the venue for the **European Outsider Art Conference** from 4-8 May 2018, organised by Outside In.



Virginia Woolf: An Exhibition Inspired by Her Writings

(26 May – 16 September 2018)

Exhibition visitor numbers: 22,344

A major exhibition touring from Tate St Ives exploring 80 modern and contemporary women artists through the writings of Virginia Woolf. The exhibition subsequently toured to the Fitzwilliam Museum, the third and final venue of the tour where it is on display from 2 October – 9 December 2018.

Press: 46 pieces of coverage were achieved for the exhibition 'Virginia Woolf: an exhibition inspired by her writings', including in *The Mail on Sunday*, *The New Statesman*, *Country Life* and *The Guardian Guide*.

Digital: A podcast on 'Virginia Woolf, feminism and women painting women' was organised, recorded and aired on Art UK with the curator Laura Smith.

A #CreativeWomen campaign was launched on Instagram tied in to the Virginia Woolf exhibition and the centenary of partial women's suffrage

Marketing:

- A partnership was arranged with **Chichester Cinema** at New Park's International Film Festival, including the inclusion of a series of Virginia Woolf films, supported by a ticket offer.
- Cross-marketing partnerships were set up with Monk's House, Charleston, and Nino Strachey (tying in with her new book) in support of the Virginia Woolf exhibition.

- Ticket offers were put in place for WI, literary groups and *The Chichester Observer* for the *Virginia Woolf* exhibition
- A competition was arranged with Vintage Publishing (Woolf's publisher) to 100k+ social media followers to win tickets and catalogue
- A 'Cultural Day' competition was arranged in partnership with the **Chichester Festival Theatre**, including tickets to *Virginia Woolf* and *The Chalk Garden*.
- The advertising campaign for *Virginia Woolf* included for the first time targeted sites at local supermarkets (Waitrose and Sainsburys) in addition to Network Rail placements (including digital screens at London Victoria and Chichester), a banner across East Street, and print advertisements in the *London Library*, *Tate Etc*, *RA Magazine*, *Viva Brighton* and *The Art Newspaper*

Groups: There were 17 group visits for the *Virginia Woolf* exhibition, and the two guides who gave specific tours and talks were marvellous in their delivery and very flexible with their time.

Publication: The Tate catalogue for *Virginia Woolf* sold out of its first print-run and second print was negotiated.

Dance, Movement, Modernism

(Room 4)

A concurrent exhibition exploring ideas surrounding innovative approaches to physical and pictorial space, the relationship between the work and viewer and the emotional power of colour and music. This thematic exhibition presented the opportunity to showcase key works from the Gallery's collection (including the Hussey Bequest), and works promised as a future bequest.

Sussex days: Photography by Dorothy Bohm

De'Longhi Print Room

A group of Dorothy Bohm's Sussex photographs on display in the print room from 23 May – 30 September 2018. The exhibition presented the opportunity to display these works together for the first time and reveal Bohm's personal connections with Sussex, the county in which she arrived from Nazi Europe in 1939.

Press: 19 pieces of coverage were achieved for '*Sussex Days: Photographs by Dorothy Bohm*', including interviews with the artist on BBC World Service's 'Weekend' programme (which was picked up by Newshour twice that day), the BBC South Today news programme, and in *The Times*, *The Guardian* and *Black and White Photography magazine*.

Digital: An Instagram campaign called #SussexDays was launched inviting the public to contribute their own photographs of Sussex via Instagram, contributing to a user-generated display in the Garden Gallery supporting the Dorothy Bohm exhibition



Regional Tourism

- The Gallery is taking part in the 'England's Creative Coast' project, which is funded by ACE's Cultural Destinations programme and the UK Government and Visit England's 'Discover England' fund. The Gallery is one of three venues in West Sussex taking part (including Cass Sculpture Foundation and Arundel Castle).
- As part of West Sussex County Council's Experience West Sussex campaign, the Gallery is featured as one of eight attractions in West Sussex on a banner in Arrivals at Gatwick Airport.
- Pallant House Gallery was featured in *The Evening Standard* as one of the best ten art galleries to visit outside of London during the summer, and in *The Daily Telegraph* 'Travel' section in a piece focused on Chichester.



Schools, young people and families programme

The **Schools Initiative** project was completed and works put up in the studio, where they were displayed until mid-July. The main aim was to provide an opportunity for pupils from different, local schools to work collaboratively. We wanted the project to be student led, so that the pupils could have ownership over the work they selected to focus on. Finally, we wanted the project to provide an opportunity for students from Chichester College to take a leading role and gain experience mentoring and putting together an exhibition. The schools involved in this project were Central CE Academy, Parklands Community Primary, St Anthony's School and Chichester College. There were three students from Central CE Academy and Parklands Community Primary, 6 St Anthony's School students and finally three students from Chichester College.

Early Years sessions continue to be well-attended, with most running at capacity.

The **Open Weekend** which ran on 21-22 April attracted a large family audience (approx.. 1,300 visitors during the whole weekend). Children could have an artwork from the collection painted on their face, create some wallpaper inspired by the Sheila Bownas exhibition (alongside POP!) or create a viewfinder in the house. The most popular activity, which continued after the Open Weekend, was a POP! Bingo card where children had to find certain parts of the paintings in the POP! exhibition.



The **Learning Programme Review** continued into the summer, with new programming and ways of working launched in the Autumn season (October 2018) to coincide with the launch of the new website and brand.

The Summer programme of activities for children was very busy:

- 6 children's workshops were held during the summer holidays, all of which had 12-15 participants
- Early Years workshops continued to be busy and provision was made to increase the capacity of these.

Free Pallant House Gallery Party On Saturday 4 August the Gallery was free entry to all for the Pallant House Party event. The space was buzzing with lots of free activities – storytelling about strong female creatives in the Virginia Woolf exhibition, dance classes relating to the Dance exhibition, placard making, badge making, a photobooth to dress up as characters from the paintings in the old house and a bingo card activity. There were over 300 attendees on the day and lots of young families.

Theatre Inc Partnership: The Gallery partnered with Theatre Inc – a youth theatre company, based at Chichester College, for young people living with disability. Between 23-26 July participants were on a summer school that responded to the Gallery and in particular the *Dance: Movement and Modernism* exhibition. They

performed a range of performances – dance, music and acting - in room 11 on the 23 July which was very inspiring and entertaining.

Autumn Schools Initiative: The learning team have drawn up a list of local schools and invited them to visit the Gallery for free during the upcoming Autumn term. Learning Coordinators, Lucy and Alex, have worked on reimagining the schools programme and will be trialling ideas over the coming months, including how to incorporate Arts Awards into our work.

Work Experience

MA student Hannah White undertook a 10 week placement from University of Sussex Feb-May 2018, based with the Collections team. This will become an annual arrangement and will enable the Gallery to focus on specific projects where there is limited capacity and at the same time provide an enjoyable learning experience for the students, developing strong links with a local university. Although also gaining experience with the Marketing and Curatorial teams, Hannah was primarily based in the Library and working on a project to document and condition check the furniture collection. The outcome has resulted in improved records including a full set of photographs, condition notes and a system of marking and identification in place that will enable the curatorial team to prioritize items and develop a long-term strategy for their care and preservation. Feedback has been good and the Collections Manager is in discussion with University of Sussex regarding a research project focused on the Hans Feibusch Archive.



Community programme

The **Annual Community Programme Report** was published in July. For this report all 180 members of the programme were asked about their experience, some key quotes are shared here:

“There is a real community spirit, where people know you and look out for each other. The Community programme has given me hope for my life.”

“My concentration and motor skills have improved. I am more willing to try new experiences. Being part of the programme is like going home, I feel I belong.”

“It is a safe space filled with lovely, understanding people. You don’t have to be worried about being criticised or on your guard. You can be yourself.”

The Gallery also learnt that two participants who met through attending Community Programme sessions are now engaged to be married.

Two well-attended trips took place over the summer, one to **Nutbourne Vineyard** to do some sketching and drawing outside, and a summer social picnic in **Priory Park**. This was the first Community Programme picnic and it was very popular indeed:

“I talked to lots of people and in the end I didn’t have any time to draw! It was great to see so many staff from the Gallery join us on their lunchbreak! I look forward to the next picnic.”

The new term began in the first week of September and the team have been working to increase the capacity of sessions to enable new participants to join. The Monday morning sessions have been split into two, which means capacity is now doubled, and **Arts Views** will now happen twice every month, with one session happening on a Saturday to enable more people to attend.

The Gallery held a taster day for a group from **Coastal West Sussex Mind**, and as a result an attendee who had never been to the Gallery before that visit has signed up to the Community Programme and will start attending **Art Ways** sessions this term. inspired him to join community programme, going to start Art Ways this term.

The Gallery has learnt that two participants who met through attending Community Programme sessions are now engaged to be married.

Adult Programme



The **Summer School** that took place in the Studio for 5 days during August was sold out with a waiting list. 12 participants spent the week developing their style and being tutored by experienced artist Kate Boucher. Feedback from the course was excellent:

“This has been a life changing event for me. The venue, teaching, facilities and support were all more than generous. Thank you!”

“This course was excellent and I learned more than I expected; I have done many courses and this one comes out on top”

- The most popular Thursday evening talk of the season was *A Bloomsbury Inheritance* by Virginia Nicholson, which sold out.
- A talk by Instagram sensation Katy Hessel of @thegreatwomenartists – *An Alternative History of Art: Women Through the Ages 1550-1945* – was also very popular, with 75 tickets sold and much praise garnered.

A number of new initiatives and courses were trailed during the Summer season:

On 12 July the Gallery held its first '**Late Late**'. The Gallery was open until 10pm, we gave away free gin cocktails to the first 50 visitors with our partner for the event Chilgrove Gin, and had a DJ in the garden. It was a very successful evening with over 300 attendees and a good pilot for similar later events going forward.

Life drawing Classes have been reintroduced on the first Thursday evening of every month. So far, each session has been sold out with a waiting list.

The Gallery partnered with Portsmouth-based creative collective **Strong Island** to run two popular **Photowalks** to tie into the Dorothy Bohm exhibition. Participants started at the gallery and then walked around Chichester with tutor Paul Gonella. The second session was over-subscribed with 18 attendees.

As part of the Virginia Woolf season a Creative Writing course was held over 4 weeks led by creative writing tutors from **Chichester University**. The course was sold out with 15 participants and excellent feedback was received:

"Mind blowing! This course was such a revelation. It has been liberating."

"A really fantastic course. The whole group wished it would continue."



Art Yoga: The Gallery partnered with Chichester-based yoga company **LANO Yoga** to stage a Saturday morning Art Yoga session in room 11. The session was sold-out with 18 attendees, 80% of whom had never attended an event at the Gallery before. During the 75 minutes, participants were encouraged to do some 'slow looking' at an art work of their choice. There are plans to continue this partnership after it received excellent feedback.

Volunteering opportunities within the Gallery and Community Programme

Over the summer 18 new volunteers have been trained to work on both the Community Programme and the Learning Programme.

There have been four seasonal briefings providing information on the exhibitions and programmes, and a seasonal newsletter for all volunteers.

The amount of external funding, particularly from Arts Council England, that is leveraged as a result of CDC funding.

Arts Council England (ACE) National Portfolio Organisation (NPO), 2018-2022 funding was confirmed at £89,119

Annual ACE feedback: *Please see attached Annual Letter (PDF)*

Successful funding bids in the period:

- **The Art Society:** £750 received in support of the Community Programme
- **Heritage Lottery Fund (Resilient Heritage):** The Gallery's application was successful and awarded £48,000 towards a new CRM system, associated training and improved access.
- **Association of Independent Museums:** £300 awarded for Mental Health training for Volunteers.
- **Arts Council England:** The Gallery has just heard that it has been awarded £300,000 for Phase One of the Gallery's renewal project. It will focus on renovating the public facilities on the ground floor of the Gallery, before moving on to Phase Two, which will look at developing the Coach House. Phase One will feature a variety of developments, including a refit of the Studio, installation of energy saving LED lighting and new sculpture plinths in the courtyard garden. The work will also see the installation of improved signage and better access to the Gallery's café. Once completed, we will look to embark on Phase Two of the capital project, which will include a new gallery, a Collections Centre for open-access art storage and conservation, an expanded Library and Archive, meetings rooms and administration suite.
- **Environmental Data Loggers** £13,042.50 has been received from South East Museum Development Programme 'Ready to Borrow' Grant for a new environmental monitoring system in the gallery exhibition and storage areas to capture data for temperature, relative humidity lux and UV levels. The new data logger system will be more flexible than the current system; it will also be wireless, have a higher accuracy and the data collected will be able to be accessed across the network. The Eltek Genii data logger system include a base station and repeater, 25 radio transmitters/sensors and the software for storing and analysing data and producing reports.

Effective financial stewardship exercised by the organisation

The Finance and Investment Committee and Audit and Risk Committees report quarterly to the Board.

Terms of Reference for Finance and Investment Committee and Audit and Risk Committee have been shared with CDC.

Councillor Pam Dignum has joined the Audit and Risk Committee.

The Right Hon Lord Andrew Tyrie has joined the Gallery's Finance and Investment Committee upon becoming a Trustee of the Gallery.

Annual Audited Accounts have been prepared and the draft shared with CDC (see *attached Draft accounts*)

Implement strategic projects that ensure the future success of PHG as a resilient and sustainable organisation.

- Following a review of the Accredited Museum status of Pallant House Gallery by Arts Council England the panel agreed to award the status of Full Accreditation in June 2018. This will be in place for approximately three years.
- A new CRM (customer relationship system) was implemented to provide new till software and a database, with funds from the HLF.
- The Gallery's new brand identity has been launched, with the new website launched on 13 September, new logo and font in a range of applications from leaflets and print media, to badges and business cards for staff. There will be a gradual roll out of products over the coming months. New signage to the Gallery is much needed and subject to planning approval.
- The Friends of Pallant House Gallery merged with the Gallery on 1 April, and new marketing and packages are being launched this autumn. There are now over 4000 Friends, and over 100 Patrons.
- Three Trustee positions were advertised through an open recruitment process. There were 14 applicants for Trustee positions on the Board. Following shortlisting and interviews by the Chair, Vice Chair and Roger Mavity three new Trustees were appointed: Ruth Butler (architect), Adrian Clark (lawyer and art historian) and Zachary Leonard (Head of Digital at *The Evening Standard*).
- See above for details of the Arts Council England grant towards Phase One of the Coach House Project, which is a major capital project costing c.£5.5million

The Hussey Bequest

Pallant House Gallery's founding collection was bequeathed to the District Council by Dean Walter Hussey in 1985 and is on permanent loan for display at the Gallery. Since April the following conservation works and loans have taken place:

Conservation

The following costume designs by Léon Bakst from the Hussey Bequest were conserved and mounted for the display 'Dance: Movement and Modernism' on show in Room 4, 5 May – 2 September 2018.

0263 Léon Bakst
Costume Design for 'The Sleeping Princess'
1921
Watercolour on paper

Dry cleaned recto and verso
Lifted from old mount, removal of paper hinges
Hinged into prepared mount of museum quality acid free board



0288 Léon Bakst
Design for a Page Boy
1919
Pencil and watercolour on paper

Dry cleaned recto and verso
Lifted from old mount, removal of paper hinges
Hinged into prepared mount of museum quality acid free board



External Loans from the Hussey Bequest

Laing Art Gallery, *Bomberg* 17 February - 27 May 2018

0337 David Bomberg
Ronda Bridge
1935
Oil on panel



St Mary Magdalene Chapel, Chichester Cathedral,
22 June - 9 August

0160 Graham Sutherland
Christ Appearing to Mary Magdalen (Noli me Tangere)
1961
Oil on canvas



Laing Art Gallery:
The Enchanted Garden 1850-1950
23 June – 28 October 2018

0061 Duncan Grant
Bathers by the Pond
c.1920-1
Oil on canvas



Pallant House Gallery Exhibitions and Displays including the Hussey Bequest:

***Studio Pottery*, New Wing Loggia On-going**

Pallant House Gallery has a growing collection of Studio Pottery acquired from a number of collectors including pieces by Lucie Rie and Hans Coper from the founding bequest of Walter Hussey. The collection including these pieces can currently be seen in part in a new display in our loggia on the upper floor of the New Wing.

***'Dance: Movement and Modernism'*, Room 4, 5 May – 2 September 2018.**

Five works from the Hussey Bequest by Leon Bakst, Michel Fokine, Alexandre Benois and Ceri Richards were included in this display, which explored the elusive quality, energy, movement and spectacle embodied in dance works.

***'Cathie Pilkington: Working from Home'*, Pallant House Gallery 6 October 2018-31 March 2019**

11 works from the Hussey Bequest are currently on display in the House as part of Cathie Pilkington's bold intervention within the Pallant House Gallery Collection.

***Urban Landscape*, Rooms 15 and 16, 6 October 2018 – 10 February 2019**

This exhibition features a selection of works from Pallant House Gallery's Collection by artists concerned with the nature of urban space and culture, examining historic, modern and contemporary interpretations of the city and urban landscape and drawing upon architectural, topographic and immersive viewpoints. It includes works from the Hussey Bequest by Frank Auerbach, Charles Meryon and James Abbott McNeil Whistler.