

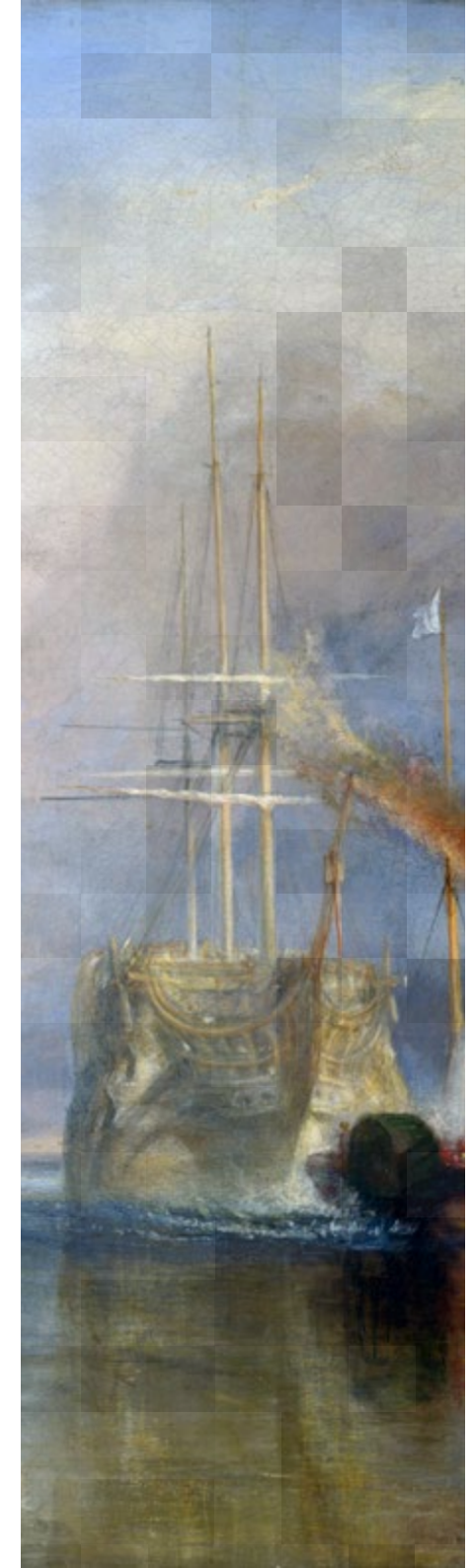


# PROSPECTUS 2017

DIPLOMA COURSE IN ART APPRECIATION

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# WELCOME

Welcome to the prospectus of the Art Appreciation Course provided by The Art Institute. An in-depth course online art course covering all aspects of the history of western art, presented and curated by art consultant Hilary Kay.

Hilary is an art and antiques expert, author and lecturer, probably best known for her regular appearances on BBC TVs *Antiques Roadshow*. She has brought together 12 passionate art specialists to create an introductory course, designed to provide you with a broad understanding of western art, its history and the world that surrounds it.

The knowledge and enthusiasm of the authors will ensure that you find the course both fulfilling and enjoyable. The expertise you gain will give you the confidence to develop your own artistic opinion. You will acquire an appreciation of art in its different forms and understand artists' work and their motivations from the past up to the present day. You will also learn about the commercial art world through an illuminating explanation and overview of the art market.

This course will help students to think critically and become art savvy. The focus of the course is to develop a deep knowledge of art and expand each student's horizons to enjoy art with confidence as a hobby or as a means to start a new career.

accredited by







# ABOUT THE COURSE

The Art Appreciation Course is a diploma course written and directed by outstanding professionals in the field of art, art history and the business of art. Our aim with this course is to ensure graduating students receive the knowledge and skills required to take the first steps towards a new career or become keen hobbyist.

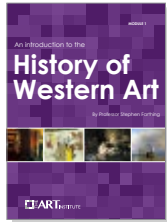
This course is provided online. You study at home, in your own time, at your own pace and if you wish, you may take longer than the scheduled 24 weeks to complete your studies. If necessary, you may take up to a year to finish and obtain your diploma.

Online education is becoming the preferred method of study for people all around the world because it is cost effective and convenient. You can easily fit your study around your lifestyle. We offer the most thorough online course in art appreciation that is available anywhere in the world, using the very latest online technology.

This course is delivered in 12 modules and 12 assignments. You will find the modules informative and easy to follow. There are no formal examinations necessary, instead you will be marked on your assignment work. Only basic computer skills are required, and our course is fully compatible with Mac and PC, as well as popular tablet devices.

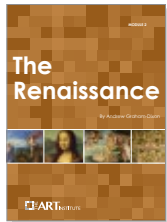
The Art Institute offers support 24 hours a day, 7 days a week and you can feel confident that we are there to help you out when you need it. Your tutor will be available for questions regarding the assignments and the course content, Student Support can help with the Student Site and technical issues, and Accounts will be able to assist you with your account and payment details.

# COURSE OUTLINE



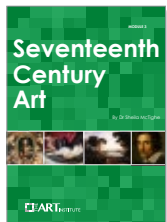
## Module One : An Introduction to the History of Western Art

As the title suggests this module introduces the course to the student in broad terms. It will introduce artistic styles, specific artistic movements, pivotal paintings and artists. The subject matter will explain painting structure; technique, medium, style, approach and themes from cave decorations to contemporary art. It will include relevant sculptures, applied art and architecture and demonstrate how the works of art are historically and artistically connected.



## Module Two : The Renaissance

Considered by many to be the greatest period of creative and intellectual achievement, the author discusses the Renaissance from its origins in 13th century humanism to the 16th century when the artistic climate in Europe changed dramatically. Focusing on the works by notable artists of the period and discussing styles and themes, the author provides an understanding of the great cultural, intellectual and social transformation that swept across Europe at that time.



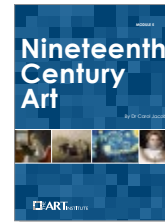
## Module Three : Seventeenth Century Art

This module discusses the artistic, religious and cultural movements of the 17th century and how these spread across the continent of Europe. The course will explain the artistic styles of the period and how technical and social advancements inspired the artists and their patrons.



## Module Four : Eighteenth Century Art

The author explores the developments primarily in European fine arts of the 18th century. While the focus will be on painting, other media including drawing, prints and sculpture will be included alongside aspects of landscape gardening and interior design. The module explains how war, religion, commerce and the pursuit of empire came to influence the art and culture of the time.



## Module Five : Nineteenth Century Art

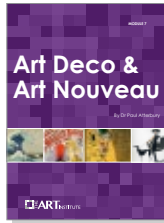
Here the course concentrates on 19th century painting, sculpture, graphic arts, photography, architecture and decorative arts across the western world. The 19th century is a rich period, artistically and historically from the Revolutions in France and America up to the end of the Victorian era; a period when art and artists were influenced by conflict, industrial advancement, travel and the development of consumerism.



## Module Six : The Impressionists & Beyond

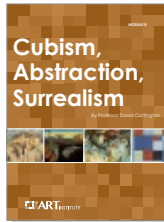
The impressionist painters of the 19th century were so influential on the future development of art that they warrant a separate module. The styles, techniques and philosophy of this major movement of the late 19th and early 20th centuries will be discussed in detail, as will the artists' avant garde lifestyles and the public's initial reaction to what today is recognised as a hugely influential period in art.

# COURSE OUTLINE



## Module Seven : Art Deco & Art Nouveau

The two different and instantly recognisable 20th century styles of Art Nouveau and Art Deco had a great influence on art and design of the period. The styles were both immensely popular and were seen as revolutionary at the time. Their origins, influences, global reach and the politics of the time will be explained in this segment of the course.



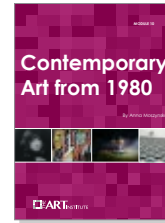
## Module Eight : Cubism, Surrealism & Abstraction

This module discusses important movements in Modern Art evolving at the turn of the 20th century and proliferating through much of the last century. The political turmoil and the unsettling atmosphere of industrial disputes, social upheaval and mechanised warfare are influences seen in the works of art of the day. The author will explain the trends and artistic styles of the times choosing particular works and explaining their importance, their medium and their context.



## Module Nine : Modern Art to 1979

The period of art described as Modern Art in this module starts after Cubism and takes us on an artistic rollercoaster ride to the late seventies. The author reveals the extraordinary pace of artistic progress over the decades, introduces the pivotal works of art of this era and places them in their cultural and social context.



## Module Ten : Contemporary Art from 1980

The art discussed in this chapter comes from the era after Modern Art and introduces different concepts of art as it is made today, Artworks in their broadest form will be explored; new technologies, new materials and new theories about the nature of art, including film, video, computers, three-dimensional works, live elements and performances. Often at odds with the public and sometimes at odds with the critics, our author explains why these works hold an important place in the development of art in its widest sense.



## Module Eleven : The Art Market

Our expert in this module discusses how to some art has become a commodity and looks at the business of trading art. It will give you an overview of the international art market today, explore the different ways in which art is valued and how the market is subdivided, from paintings, drawings, prints, furniture, sculpture, silver, porcelain and more. You will learn how auction houses, art galleries and dealers work, be given an outline of the major international art markets and will discover the highest priced artists today and the reasons for their popularity.



## Module Twelve : British Art from Holbein to Hirst

To complete the Art Appreciation Course we are taking a close look at the history of British Art, often seen as eccentric and at odds with the rest of Europe. This final module will discuss the most significant British artists from the English reformation to the YBAs (Young British Artists), explain the structures and styles of the times and the pivotal movements placed within a historical context.

# THE AUTHORS

## Curator & Presenter : Hilary Kay

Hilary Kay is an art and antiques consultant, broadcaster, international lecturer and writer. She is one of the most familiar faces on BBC TV's Antiques Roadshow having joined this successful and long running program as an expert in 1979. Hilary has featured in countless other television and radio programs and, in 2010, she won BBC TV's Celebrity Mastermind.

Her career in art and antiques began in 1977 when she joined Sotheby's, rising rapidly to head of department; the following year she became Sotheby's youngest ever auctioneer when she took her first sale at the age of 21.

During her career at Sotheby's Hilary developed auctions in innovative areas of collecting including the world's first auction of rock memorabilia in 1981. She created and established the first expert training programs within the company and worked extensively with Sotheby's education division, now Sotheby's Institute. She travelled regularly to Europe, North America and Australia visiting and advising both collectors and institutions. When she left Sotheby's in 2000 she held the position of Senior Director leading a group of departments including motorcars, horology, wine, arms and armour, coins, musical instruments and philately.

With an insight into the aspirations and requirements of corporations, institutions and individuals in the sector she left Sotheby's and established Art and Antiques Events, a company which today provides art and antiques-centred pursuits to the corporate market and to private clients.

[www.artandantiquesevents.com](http://www.artandantiquesevents.com)

To further popularise the world of art and antiques she devised and produced a theatre show which toured Canada, Australia, New Zealand and the United Kingdom.





# THE AUTHORS

## Module One : Prof. Stephen Farthing

Stephen Farthing studied at St Martin's School of Art, London (1969-73) before taking his Masters Degree in Painting at the Royal College of Art, London (1973-76). Here he was awarded an Abbey Major Scholarship, taking him to The British School at Rome for a year from 1976.

His teaching career began as a Lecturer in Painting at Canterbury College of Art (1977-79), after which he was a Tutor in painting at the Royal College of Art, London from 1980 to 1985. He went on to become Head of Painting (1985-87) and Head of Department of Fine Art (1987-89) at West Surrey College of Art and Design. From 1990 he was Ruskin Master at the Ruskin School of Fine Art and Professorial Fellow of St Edmund Hall, Oxford until 2000.

Stephen Farthing has exhibited extensively in one man shows since his first solo exhibition held at the Royal College of Art Gallery, London in 1977. His work, representing Britain, was shown at the Sao Paulo Biennale in 1989, leading to many further solo shows in the UK and abroad, including South America and Japan. He has also participated in many group exhibitions since 1975, including the John Moores Liverpool Exhibitions, in which he was a Prize Winner in 1976, 1980, 1982, 1987, 1991, 1993, 1997 and 1999. He was represented by The Edward Tottah Gallery in London and New York until Edwards's death in 1997.

Farthing was Artist in Residence at the Hayward Gallery, London in 1989. He was elected Royal Academician in 1998 and in 2000 was made an Emeritus Fellow of St Edmund Hall, Oxford. In 2000, Duckworth published, *The Intelligent Persons Guide to Modern Art*. He was executive director of the New York Academy of Art from September 2000 until August 2004 when he was appointed Rootstein Hopkins Research Chair of Drawing at the university of Arts London; he now lives and works in New York and London.



## Module Two : Andrew Graham-Dixon

Born in London in 1960, Andrew Graham-Dixon is one of the leading art critics and presenters of arts television in the English-speaking world. He has presented numerous landmark series on art for the BBC, including the acclaimed *A History of British Art*, *Renaissance and Art of Eternity*, as well as numerous individual documentaries on art and artists. For more than twenty years he has published a weekly column on art, first in the *Independent* and, more recently, in the *Sunday Telegraph*. He has written a number of acclaimed books, on subjects ranging from medieval painting and sculpture to the art of the present.



Andrew has a long history of public service in the field of the visual arts, having judged the Turner Prize, the BP National Portrait Prize and the Annual British Animation Awards, among many other prizes. He has served on the Government Art Collection Committee, the Hayward Advisory Committee, and is currently a member of the board of the Baltic Centre for Contemporary Art in Gateshead.

In the course of his career, Andrew has won numerous awards for writing and broadcasting and his achievements have been acclaimed by many of his most distinguished peers.

Andrew was educated at Westminster School before winning a scholarship to Christ Church, Oxford University, where he studied English Language and Literature (1978-81), graduating with a Double First. He pursued postgraduate studies at the Courtauld Institute of Art from 1982.



# THE AUTHORS

## Module Three : Dr Sheila McTighe

Dr. Sheila McTighe was born and educated in the U.S.A., taking her PhD at Yale University in 1987, where she specialised in French and Italian 17th century art. She taught at Cornell University and Barnard College of Columbia University in the US before coming to the Courtauld Institute of Art at the University of London where she is currently Senior Lecturer. She teaches primarily courses on 17th century painting in Italy and France, and on early modern print culture. She has published articles in numerous publications, including *The Art Bulletin*, *Apollo*, *The Times Higher Education*, and others on a variety of topics concerning 17th century art, beginning with a study of Poussin's landscapes and intellectual libertinage. After a number of years working on realism and genre art in this period, resulting in a forthcoming 2 volume work, she is now returning to Nicolas Poussin, with a new translation and study of his letters.



## Module Four : Dr John Bonehill

John Bonehill lectures in the history of art at the University of Glasgow, and has formerly held posts at the National Maritime Museum, Greenwich and Birkbeck, University of London. His research interests lie predominantly in British art and culture of the long 18th century, with a particular concern in recent years for landscape and its representation. His publications include the co-edited volumes *William Hodges 1744-1797: The Art of Exploration* (2004) and *Conflicting Visions: War and Visual Culture in Britain and France c.1700-1830* (2005). He has also published on aspects of the art of Allan Ramsay, Joshua Reynolds, William Hodges, Joseph Wright of Derby and J.M.W. Turner.



In 2009, he curated the touring exhibition *Paul Sandby: Picturing Britain*, a major re-assessment of a significant figure in the development of landscape painting in watercolour. His current research develops some of the themes of this exhibition, being a book-length study of estate portraiture of the period c.1640-1820, exploring the relationship of this

little-studied genre to a range of cultural practices, including antiquarianism, gardening, poetry and domestic tourism, as well as the politics and practicalities of what was known at the time as 'improvement'. Other on going research addresses the later career of Wright of Derby and drawing as a form of knowledge on natural history expeditions during the 18th century. He contributes regularly to academic conferences and workshops, and co-convened the international conference *Landscape and 'the arts of prospect'* in 17th century Britain in 2011.

## Module Five : Dr Carol Jacobi

Carol Jacobi is a British art historian specialising in the 19th and 20th centuries. She has a PhD in History of Art and an MA in English Literature from the University of London and has worked internationally as a lecturer, writer and curator. She is currently curator of British Art 1850-1915 at Tate Britain in London. Carol has taught undergraduate and post-graduate programs at Birkbeck College and the Courtauld Institute in London, Oxford Brookes University, Oxford and elsewhere. Her first post was at Lasalle College of the Arts, Singapore. Her work is orientated towards redefining the way we look at modern British art in its international dimensions and she has published widely on this subject. In 2006 her book *William Holman Hunt: Painter, Painting, Paint* (Manchester University Press) reassessed this Pre-Raphaelite artist and she has also written about John Everett Millais.



In 2008 she co-curated the major exhibition *William Holman Hunt and the Pre-Raphaelite Vision* with the Art Gallery of Ontario, Canada which toured to Manchester Art Gallery, England and the Minneapolis Institute of Arts, USA. She has written about Alberto Giacometti and Francis Bacon and her monograph *Out of the Cage: the Art of Isabel Rawsthorne* (Yale University Press), revealing the 'lost' career of this 20th century painter is forthcoming. In 2008-9 she was Leverhulme Fellow in the History of Portraiture at the National Portrait Gallery, London and she has created exhibitions at the Oxford University Museum of Natural History, Oxford, Walsall New Art Gallery, Walsall as well as Tate.

# THE AUTHORS

## Module Six : Christopher Riopelle

Christopher Riopelle has been the Curator of Post 1800 Paintings at the National Gallery, London, since 1997. He also has curatorial responsibility for the Gallery's contemporary art exhibitions. He previously held curatorial positions at the J. Paul Getty Museum, California, and the Philadelphia Museum of Art. Riopelle has taught at the American College in Paris, New York University (Washington Square), the University of Pennsylvania and lectures widely. He has curated exhibitions on Rodin, Ingres, Renoir, Picasso, the landscape oil sketch, and Scandinavian and Russian painting. Recent shows include exhibitions on photography and painting, the final works of Richard Hamilton (both autumn 2012), the oil sketches of Frederick Church (spring 2013).



Currently he is preparing a major exhibition devoted to portraiture in Vienna - Facing the Modern: The Portrait in Vienna 1900 at the National Gallery, as well as an exhibition on pioneering art dealer Paul Durand-Ruel as the champion of Impressionism and founder of the modern art market (autumn 2014), and one on Eugene Delacroix, Delacroix and Modernity. Co-organized by the Minneapolis Institute of Arts and the National Gallery, London. In collaboration with the Terra Foundation for American Art, Chris spearheads the Gallery's initiative to bring major works of American art for exhibition in London.

## Module Seven : Dr Paul Atterbury

Dr Paul Atterbury BA (Hons) is a writer, lecturer, exhibition curator and broadcaster who specialises in the art, architecture and design of the 19th and 20th centuries. Having started as a graphic designer, he then worked in publishing before becoming Historical Advisor to the Royal Doulton Group, with responsibilities for setting up and running factory museums. Later, he edited The Connoisseur magazine. As a writer, he has produced over forty books, on ceramics, silver and jewellery, sculpture, design and antiques generally, along with others on canals and railways.



He has lectured on a wide range of art and design topics to societies and academic institutions throughout Britain, as well as in Australia, New Zealand, Canada, the United States and The Netherlands.

Paul has curated four exhibitions for the Victoria & Albert Museum in London, and others for institutions in New York. As a broadcaster he has appeared often on TV and radio in the United Kingdom, but principally he has been a member of BBC's Antiques Roadshow team of experts for over 20 years, and his regular appearances often include discussions of objects from the Art Nouveau and Art Deco eras.

## Module Eight : Prof. David Cottington

David Cottington studied Philosophy, Politics and Economics at Oxford for a BA, and was an MA student at the Courtauld in 1970-2. After some years' teaching at the University of British Columbia in Vancouver he returned to study for a PhD at the Courtauld in 1978, and to write a thesis, completed in 1985, on Cubism and the Politics of Culture in France, 1905-1914. For several years he led an MA course in 20th Century Art & Design: Histories & Theories at University College Falmouth, where he was appointed its first Professor in 1994. He joined Kingston University in 2005, as Director of Postgraduate Studies in the Faculty of Art, Design & Architecture, and was appointed Professor of Art History the following year. The study of early 20th century Parisian modernism has until recently been his particular research interest. The objects of his current research are the histories and theories of the avant-garde, in particular the avant-garde formations of Europe before the First World War (he is presently writing a book on those of London and Paris in this period, for Yale University Press), and the recent and contemporary growth of the 'creative industries'.



David is an expert on cubism and early 20th century art in Paris, and has published several books on this subject. He has also recently published (in January 2013) The Avant-Garde: A Very Short Introduction, a volume in the Very Short Introductions

# THE AUTHORS

published by the Oxford University Press. His other publications have included *Cubism in the Shadow of War: The Avant-Garde and Politics in Paris, 1905-1914* (Yale, 1998), *Movements in Modern Art: Cubism* (Tate, 1998), *Cubism and its Histories* (Manchester, 2004) and *Modern Art: A Very Short Introduction* (Oxford, 2005). Among many articles he has written, the most recent is *The Formation of the Avant-Garde in Paris and London, c1880-1915*, in *Art History*, June 2012.

David has become increasingly interested in the artistic 'avant-garde', both as a concept and as a historical formation. He is currently working on a book for Yale University Press, entitled *A Tale of Two Cities: the Formations of the Avant-Garde in Paris and London, c1895-1915*. It explores the differences and relations between the discourses and institutional developments that shaped the emergence and consolidation of these formations. This will identify a number of key typologies of the avant-garde groupings that appeared in the capital cities of Europe (and North and South America) in the pre-First World War period.

## Module Nine : Susie Hodge

British-born Susie Hodge is an author, artist, journalist and art historian, with over 80 books published, many on art history, history and practical art. She also writes booklets and web resources for major galleries and museums and is a regular contributor of articles in art magazines. She lectures and runs art history and practical art workshops in universities, colleges, schools, businesses and various societies, and is an art history examiner for an international exam board. She is often interviewed on national and international radio programs and television documentaries.



She began her career as a copywriter for the advertising agency Saatchi & Saatchi in London, also taught for several years, has an MA in the History of Art by Research from the University of London and is a Fellow of the RSA. Her books are available internationally.

## Module Ten : Anna Moszynska

Anna Moszynska pioneered the study of contemporary art as an academic subject in the UK at Sotheby's Institute where she directed the first courses during the late 1980's and oversaw the development of these into the MA in Contemporary Art in 1995.



Anna's most recent book *Sculpture Now*, an international overview of the field since the mid 1990's, was published by Thames & Hudson in March 2013. Her other books include *Antony Gormley Drawing* (British Museum, 2002) and *Abstract Art* (Thames & Hudson) which first appeared in 1990 and has since been published in French, Spanish, Korean and Chinese editions. She has contributed to a wide variety of journals including *Tate*, *Apollo*, *Arts Review*, *TLS* and *Art Monthly* as well as writing for public and private institutions stretching from Berlin, Dubai, Aosta and Istanbul to White Cube and Tate Modern in the UK. Artists for whom she has written catalogues include Stephen Cox, Langlands & Bell, Vicken Parsons, Liz Rideal, Rebecca Salter, Estelle Thompson, Thomas Scheibitz and Eberhard Havekost.

Her extensive interests in the development of recent British, European, American and Middle Eastern practice, and in the problematic issue of medium specificity, have placed her in high demand as a lecturer and she has taught in New York, Basel, Bahrain, Abu Dhabi and Southern France as well as in numerous institutions in Britain. She has reviewed over 30 exhibitions for BBC Radio; has chaired symposia at the Tate Gallery and elsewhere, and has served as a judge for the Jerwood Sculpture Prize and Abstract Critical's New Writing Prize. In October 2010, she curated an exhibition of Antony Gormley's drawings and sculpture for the reopening of MACRO (Museum of Contemporary Art) in Rome.

Anna studied at UCL and graduated with a BA (Hons) in English and History of Art, where she was the recipient of the Rudolf Wittkower Prize for History of Art. She completed her MA History of Art at The Courtauld Institute.

# THE AUTHORS

## Module Eleven : Jeremy Eckstein

Jeremy Eckstein is recognized as a leading expert on the fine art economy and is a frequent author, speaker and lecturer on the subject, and on fine art as an asset class. Mr Eckstein started his professional life as an actuary, but he changed direction in 1979 when he joined Sotheby's as Head of Research. While there, he developed strategies appropriate to the treatment of art as an asset class and advised the British Railways Pension Fund on the performance of its fine art investment portfolio. He also assisted Citibank to set up its groundbreaking Art Advisory Service in the early 1980's. He became a Deputy Director of Sotheby's in 1987, with overall responsibility for research within the company.



He left Sotheby's in 1990 to establish Jeremy Eckstein Associates, an independent consulting firm specializing in research and analysis within the cultural and heritage sectors, with a special interest in art as an asset class and art funds. He has produced reports for the European Fine Art Foundation (TEFAF) and undertakes the regular surveys of members on behalf of the Society of London Art Dealers. Other clients include the UK's HM Revenue & Customs, for whom he has developed quantitative metric approaches to the valuation of certain works of art.

Mr Eckstein is co-founder managing director of ArtBanc International, a market maker providing secondary market trading opportunities and related services to art market professionals worldwide. He is directly responsible for the company's research strategies, market research and intelligence. Additionally Jeremy Eckstein is a senior Consultant Lecturer at Sotheby's Institute, on their MA in Art & Business program in London, and also on their online courses. He also lectures for the Paris-based Institut d'Etudes Supérieures des Arts (IESA). Jeremy is based in London.

## Module Twelve : Patrick Bade

Patrick Bade teaches for the University of Glasgow MA programme at Christies Education in London. He has worked at Christies since 1981, where he also gives courses on the history of opera. Over the past fifteen years he has forged a warm and fruitful working relationship with the London Jewish Cultural Centre where he has lectured on a wide range of cultural subjects.



Amongst the other places where he has lectured are the National Gallery, London, the British Museum, the Victoria and Albert Museum, The Royal Opera House, Covent Garden and the University of Barcelona and he has participated in programmes on BBC Radio 3, Radio 4 and Classic FM.

His first book *Femme Fatale: Images of Evil and Fascinating Women* came out in 1978. Since then he has written monographs on numerous 19th and early 20th artists including Degas, Renoir, Burne-Jones, Beardsley and Tamara de Lempicka. His essay *Icons of Corruption* appeared in the volume *Degeneration: The Darker Side of Progress* published by Columbia University Press in 1985. An essay on Degas entitled *Intimität und Pose: Bühne – Bordell – Boudoir* was included in the catalogue of the 2009 Degas exhibition at the Hamburg Kunsthalle.

His latest publications include a book on the use of music in World War II, *Music Wars, 1937-45* and the essay *Neo-Neoclassicism: Classicism between the Wars*.



# THE TUTORS

## Professor Stephen Farthing

Stephen Farthing studied at St Martin's School of Art, London (1969-73) before taking his Masters Degree in Painting at the Royal College of Art, London (1973-76). Here he was awarded an Abbey Major Scholarship, taking him to The British School at Rome for a year from 1976.

His teaching career began as a Lecturer in Painting at Canterbury College of Art (1977-79), after which he was a tutor in painting at the Royal College of Art, London from 1980 to 1985. He went on to become Head of Painting (1985-87) and Head of Department of Fine Art (1987-89) at West Surrey College of Art and Design. From 1990 he was Ruskin Master at the Ruskin School of Fine Art and Professorial Fellow of St Edmund Hall, Oxford until 2000.

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## Libby Anson

Libby Anson is a writer, artist, creative and professional development coach and lecturer.

She studied Fine Art at the university of Newcastle-Upon-Tyne (1980-84), before going on to undertake postgraduate Art Gallery & Museum Studies at Manchester University. She has since worked in the public and private gallery sectors, curating exhibitions and working as a gallery educationalist. From 1990 she has been a freelance art critic and a member of the International Association of Art Critics (AICA) since 1993; her writing has been published in a variety of national and international publications.

Libby co-authored the A-Z of Art and has written and contributed to a number of exhibition catalogues. She has edited art historical books, practical drawing guides and art education publications. She has also been a fine art lecturer and creative professional development coach for over twenty years. She currently works at the Glasgow School of Art as Student Employability & Enterprise Manager, while maintaining her own writing and fine art practice.

Libby's practical work focuses on painting and drawing, having also specialised during her studies in art history and in printmaking – particularly fine etching. She continues her artistic practice which also includes performing and writing for theatre.

Her work as a critic followed on from her management at the end of the '80s of the commercial Creaser Gallery, Portobello, London, concentrating on contemporary abstract painting. Her written work has been published in *Art Monthly*, *Contemporary Art Magazine*, *UNTITLED*, *Taide* (Hungary) and *Material* (Sweden) among other magazines, producing mainly exhibition reviews and artists' interviews.



# THE STUDENTS

What our students are saying about the course!



**ANNETTE BUCHANAN**

"I didn't have any clue that I could possibly complete this amazing challenge, but the feeling of support is always there, and Libby's informative appraisals that respond in detail to my efforts certainly made me look forward to each new module with growing confidence. I'm in total (and appreciative) awe at the speed of turnaround for each assignment marking - thank you - and the same goes for any administrative question I've asked of the AI team. You have made this challenge friendly and exciting. I'm enjoying still feeling very much a part of the AI social family, and really look forward to your posts. They make my day complete. Thank you."



**NEIL RAYMOND IMBER**

"Most definitely a life enhancing experience. The organisation and flow of the course is really smooth and a pleasure to work with. The material is first class and assignments challenging - making you want to research more deeply and totally changing the way you look at art and experience it. The tutoring is first class with constructive and thought-provoking feedback. Also the support Lilly gives along the way is incredible. A must do course for anyone who really wants to understand the world of art. Thank you!"



**JOY ALLAN**

"I would highly recommend The Art Institute as means of studying Western Art, the modules are well written, very interesting and beautifully presented, my tutor was helpful, honest and guided me through the course with patience."



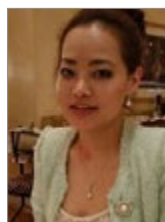
**RACHEL CROSS**

"It is an unhurried and detailed look at the broad shifts in art, seminal works and artists. It is presented in well written modules, which cover art principally from the Renaissance on, but there is also a broad overview of visual culture and a module dedicated to British art. Shifts in ideologies through the years are shown as being clearly reflected in the art of the day and the course challenges you to understand the links between historic events and visual culture. I found the modules on nineteenth and twentieth-century art the most stimulating as developments in industry and globalisation were manifested in new and exciting ways in art."



**COLIN MARSH**

"The Art Institute course has given me just what I wanted, a better overview of the history of Western art and a better understanding of how to look at and respond to artworks. In particular it has made me confront styles and movements that would once have held little appeal and enabled me, through better awareness, to enjoy them. It has opened my eyes; this is a great service."



**ASHA PUN**

"Students will be guided through well structured modules. The tutors are really helpful in giving feedbacks on assignments and any queries you might have. I thoroughly enjoyed the content and was mindblown by how much I learnt from the course. This is a nice overview of art which is concise and informative to art lovers."

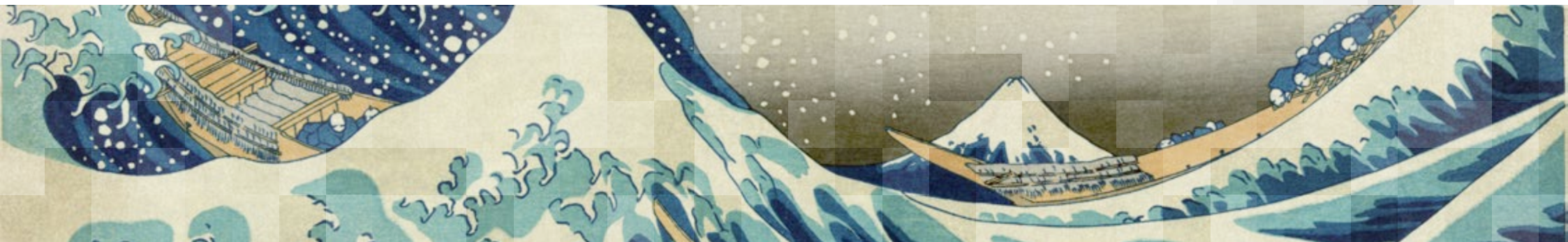
# THE COMMUNITY

Online study provides us with unique opportunities to bring students together and share a wealth of information that goes beyond the Art Appreciation Course.

Even before enrolling, you can view and follow us on Instagram, Pinterest, Facebook, Tumblr and Google+. Through these channels you can get a feel what we study, where you can view some amazing art, find out what our students say and start learning right away by reading some of our shared content.

Once enrolled, we encourage all students to take part in our exclusive Facebook group. This is a group only available to course graduates and students that are currently studying, providing a space to share ideas and to discuss the developments and challenges in art as a whole.

Start following us Now!







# HOW TO ENROL

To enrol in our course the process is very simple. Simply select 'Enrol' from the main menu of our [website](#) or follow these steps:



✦ Hover mouse for details

Once this process is complete, you will receive an automated email with your login details. You will also receive a welcome letter, including tutor information within 24 hours.

Please note that we have a 7 day money back guarantee policy. When you enrol, you will have access to your tutor, the first two modules and first assignment. If after going through the first two modules and first assignment you believe the course is not a right fit for you, just let us know within 7 days for a full 100% refund of the fees you have paid.

Enrol today to get started on your dream to cultivate a love of the arts to last a lifetime.



# CONTACT US

For more information simply head over to our website:

**Website :** [www.theartinstitute.ie](http://www.theartinstitute.ie)

If you have any further questions please do not hesitate to contact our friendly support team via email at:

**Support :** [support@theartinstitute.ie](mailto:support@theartinstitute.ie)

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