

JOHN HALL VENICE



SINCE 1965

LONDON
VENICE
FLORENCE
ROME



JohnHall Venice

THE JOH WENTNICE WHAT IS

WHAT IS IT?

More than just art history, it is essentially a pre-university course, opening eyes, ears and minds - an inspirational experience, not a tour. It is seven to nine weeks spent in the company of people like you, making new friends for life, living as an insider in the most beautiful city in the world, exposed to some of the most exciting and thought – provoking achievements of the last two thousand years.

As well as art, music, world cinema, Italy-related literature, the programme touches on issues beyond the arts - climate measurement, global warming, terrorism, the big bang, black holes, dark energy, evolution theories - an intellectual revelation for many.

Added to the lecture room and on-site activities we also offer brilliant practical classes in studio life drawing and portraiture, painting, photography, cookery and Italian language.

WHEN AND WHERE?

Once a Year, from late January to late March.

The Course begins with a week in London, based in the National Gallery, Tate Modern and Christie's (St.James's) and ends with a week in Florence and six days in Rome. The heart of the experience is being resident in Venice for six weeks, where you can find your own pace and let the information and sensations filter through.

The Florence and Rome Optional Extensions

The extensions are a major part of the Italian experience. They are offered as an option on grounds of possible other unchangeable commitments which you may have. Their individual and different identities are striking after Venice, and, after seeing Florence and Rome, Venice comes into even sharper focus retrospectively.

A memorable feature of the extensions is our highly privileged private visits, in Florence to the Uffizi and Accademia, in Rome to the Villa Aurora, the Villa Borghese and the Vatican Museums, including Raphael's Stanze and the Sistine Chapel. Most students on the Venice Course continue to Florence and Rome.

WHO IS IT FOR ?

If you are interested in the arts, if you want to stretch your mind and broaden your knowledge and understanding of the world we live in, then we will provide what you seek. If you want to practise drawing and painting or photography, if you want to learn to cook or to learn some basic Italian, we make it happen. If you are excited by the idea of simply living in Italy for up to two months in the company of like-minded people, then this is the course for you.

JOHN HALL COURSE

AN INVESTMENT

The John Hall Course looks great on your personal statement for university. It can work wonders with internships and when you are meeting future employers.

"It changed my life! "How many alumni have told us exactly this.

THE GAP YEAR

What is the best use of time spent on your Gap Year? Relax after all those exams? Travel? Service? Work experience? There's time for all.

We say - have fun, but don't drop the baton!

John Hall started the Course in 1965 in the context of the English educational system, where it is common for students to take time off before starting university.

Going to Italy after leaving school is a tradition established centuries ago (it was originally called 'The Grand Tour') and is still as alive and relevant as ever. History – Art – Music – wonderful architecture – good food – good wine – fashion – design – football – sunshine – a welcoming friendliness – a life-style where the vibrant present is lived in a visibly present past – *La Dolce Vita*. Of all countries, it is Italy that offers the most potent distillation of Western Culture.

With long-distance travel made so easy and inexpensive many students who attend The John Hall Venice Course go on to back-pack all over the world with a totally new awareness of what European civilisation is about – interesting to compare in the context of other cultures.

Students coming on The Course will also certainly add serious weight to any CV or personal statement. It is accepted that participation in this course is considered a positive addition to a *curriculum vitae*. There is a large, invisible network of alumni and many have gone on to successful and distinguished careers. In the art world, alumni include specialists at Christie's and Sotheby's, several directors of commercial galleries, the International Head of Old Master Paintings at Christie's, New York, the Professor of Renaissance Art at the Courtauld Institute, London University and the Director of the National Gallery, London.

For dates, fees, programme and all details of the current course please see our website www.johnhallvenice.com



WHY VENICE?

Venice has been our main centre since 1965. A great Art City in which one can wonder at the stunning Byzantine mosaics in the basilica of St Mark, then simply cross the canal to view the very latest in cutting edge Contemporary Art, and stroll ten minutes to be seduced by some of the most excellent examples of European and American Twentieth Century painters and sculptors. This is a city where two of the greatest collectors have housed their art that is now available for public viewing. Peggy Guggenheim and Francois Pinault alone have enriched the city with superb collections and they are now on view, all within a few minutes walk of each other.

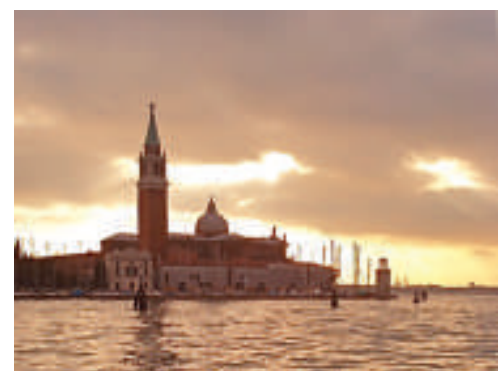
From the 1400's Venice produced an unbroken line of masters that stretch from the spiritual luminosity of Giovanni Bellini, the inscrutable beauty of Giorgione, the rapture of Titian and the muscular power of Tintoretto, from the grace of Veronese to the ethereal pomp of Tiepolo, the meticulous eye of Canaletto and the observances of Longhi, something that no other Italian city ever did.

Her adopted son Andrea Palladio can claim to be the most influential known architect of the Western world and proof of his genius is laid out around Venice in easy view. Venice is a city where the classic can provide a sensational backdrop and context for the absolutely modern.

The student is constantly surrounded by the output of these greats, in the most sympathetic and inspiring settings and cannot fail to be moved. Venice has called to those whose imaginations respond to beauty in its many forms for over a thousand years and the city in turn has become a historic centre for study and appreciation.

The human scale of Venice has always worked in favour of our students spending the greater percentage of time on The Course there. The city's layout is practically that of a campus, every part easily accessible by foot and so the pace of life is that of walking. The complete absence of cars means that not only are we safe but also at peace and unpolluted.

OUR HOTEL is in the centre of Venice, ten minutes walk from the lecture centre which is a modernised convent with a state-of-the-art lecture room, equipment and recreational facilities, not unlike a university campus.



HOW

There are many programmes in Italy, of widely varying quality, mainly of the language-learning or art history tour variety. **The John Hall Course** is entirely different.

1 We spend a meaningful period of time – six weeks in one Italian city – a memorable experience in itself in which getting to know Venice is as important as the knowledge we impart.

2 Residence in Venice and the lecture theatre available as part of that gives time and opportunity to absorb a whole range of interests – music, international cinema, literature, as well as the practical activities – drawing, painting, photography, Italian language and cooking. These are major dimensions which makes it much more than just an art tour. The daily programme varies on-site visits in front of works of art with lectures and discussions.

3 Our staff of experts, around thirty, are all either rising young stars or already distinguished in their fields – writers, artists, university professors, curators, critics, conductors, composers, theatre critics, journalists. Our faculty is the envy of many top universities worldwide!

4 We have many privileged private visits: in London, the National Gallery, Christie's auction house, Richard Rogers Architects' studios; in Venice an unforgettable night visit to St Mark's; the Fondazione Giorgio Cini; in Florence, the Uffizi and Accademia galleries; in Rome the Borghese gallery, the Vatican museums, Sistine chapel and Raphael's Stanze, the Keats-Shelley Memorial House, the Villa Aurora.

The Course gives a foretaste of a university style of living and learning. The lectures are for everyone no matter what level of knowledge and there is no syllabus to follow or academic work to complete.

WHAT YOU ACTUALLY GET AS PART OF YOUR COURSE

1: *Unrivalled access to some of the greatest art collections in Italy and London that include PRIVATE visits to London's National Gallery, night visit to St Mark's, the Punta della Dogana Contemporary Collections in Venice, the Uffizi and Accademia in Florence and the Borghese and Sistine Chapel in Rome amongst others.*

2: *Resident Status in Venice. You will be issued with the iMob card on arrival in Venice that gives you free access to Venice's public transport system (saving you a minimum average of €5 a day and giving you special access to Venice's museum and public services system) This card is valid for three years and can simply be renewed on expiry. You will be a Venetian for life!*

3: *Breakfast AND dinner every day in Italy, avoiding a minimum expenditure of €25 per day*

4: *Art and Photography classes as options. Taught from the bases of our resident English tutors in Venice and Florence (in Florence you can enrol for free classes with the Charles Cecil Studio)*

5: *Some fantastic lunches in Venice, Rome and Tivoli.*

ALL OF THE ABOVE ARE INCLUDED IN THE FEES AND REQUIRE NO ADDITIONAL EXPENSE FROM STUDENTS



Cucina italiana - Italian cookery classes in Venice



"Spectacular! She taught us so much so well. We loved learning about shopping in the Rialto food market and it was a total inspiration to cook in the Contessa's palazzo kitchen. She gave us the true taste of Venice! "



" Enrica Rocca is known as 'The Cooking Contessa' and Gourmet Magazine rated her eponymous cookery school as one of the top ten schools in the world. "

History

The Italian Contribution to Western Civilisation - **Charles Hope**
Venetian History - **Peter Lauritzen**

Art

A Welcome to the National Gallery; Veronese, Tiepolo; Canova. - **Nicholas Penny**

Charles Hope
The Changing Functions of Art; Venetian Renaissance Painting

Jill Dunkerton
The Restoration of Paintings; private visits to the National Gallery.

Louisa Buck
Modern Art- Body Matters

Jasper Sharp
Peggy Guggenheim; the Venice Biennale; the Art World- its Players and Places.

Ben Street
Who's Afraid of Modern Art?; Raphael; Leonardo; Michelangelo; the Medici

Nigel McGilchrist
Marble- from antique to baroque

Byzantine Art - **Nicholas True**

Global Issues of Today and Tomorrow

Evolution and Religion - mortal enemies or secret friends? - **Simon Conway Morris**

The Big Bang: the Origin of the Universe - **Malcolm Longair**

A Cool look at Global Warming - **Benny Peiser**

The Battle for God - Jewish, Christian and Islamic Fundamentalism - **Karen Armstrong**

Facts, Figures and Projections: the arresting reality of climate change science - **Paul Williams**

The Science of Saving Venice - **Jane da Mosto**

Architecture

Architecture Today - at the studios of Richard Rogers Partnership - **Andrew Tyley,**

Restoration in Venice; The Venetian Palace; Palladio - **Peter Lauritzen**

Venetian Architecture - **Deborah Howard**

Music

Music making in Italy, 14th century to Napoleonic conquests - **David Bryant**

Mozart - **Jane Glover**

The Tradition of Classical Music in Europe - **Peter Phillips**

Opera - **Jeremy Sams**

Film

Why we watch films. **Ryan Gilbey**
Beyond Hollywood: World Cinema Today - **Ryan Gilbey**

During the Course a series of international films will be shown.

Literature

English Writers in Italy - **Gregory Dowling**

Henry James in Venice - **Rosella Zorzi**

Various

A View of the Commercial Art World - **William Lorimer**

The Auction Challenge - **Hugh Edmeades**

Education in Italy - **David Newbold**

The Grand Tour - **Edward Chaney**

VISITS in Venice

Orientation walk-abouts; the Accademia Gallery; the Frari; S. Marco, Palazzo Ducale;

Private visits: with Dr Bruna Caruso to S. Marco with the mosaics illuminated; with Peter Lauritzen to S. Giorgio Maggiore, to the Peggy Guggenheim Collection and visits throughout the city and lagoon islands with Susan Steer.

In RAVENNA: S. Apollinare in Classe; S. Vitale; Tomb of Galla Placidia; Orthodox Baptistery; the Museum; S. Apollinare Nuovo.

In PADUA: The Scrovegni Chapel - Giotto; the Eremitani - Mantegna; the Santo, the Scuola del Santo - Titian.

In the VENETO: Palladian Villas in the Veneto.

CLASSES in Venice

Life Drawing and Portraiture - **Geoffrey Humphries**

Photography - **Mark Smith**

Cooking - **Contessa Enrica Rocca** (extra cost)

Italian - Teachers trained by Società Dante Alighieri (extra cost)



In FLORENCE

Introduction to Florence and on-site visits. – **Ben Street** and **Charles Hall**

Florentine Painting, Architecture and Sculpture: Uffizi Gallery, the Accademia (Private Visits)

The Medici Chapel, Museo dell'Opera del Duomo, S. Croce, Pazzi Chapel, Santa Maria Novella, the Duomo, Piazza della Signoria, the Bargello, San Lorenzo, Sta Trinita, Rucellai chapel, Orsanmichele, Ospedale degli Innocenti, San Marco, Galleria Palatina, Brancacci Chapel.

VISIT in Florence to Gardens of Villa Gamberaia at Settignano

CLASSES: Life Drawing at Charles Cecil Studio

LECTURES: The Monteverdi Operas - Dr Matteo Sansone

In ROME

On-site visits - **Nigel McGilchrist** and **Charles Hall**

On the first evening, a walk around the historic centre of Rome introducing some of its main landmarks and monuments. An Introduction to Rome by coach to include the Tiber and the Isola Tiberina, Castel S. Angelo, St. Peter's, the Janiculum Hill, the 'Fontanone', Bramante's Tempietto, S. Pietro in Montorio, the Pyramid of Cestius & the Protestant Cemetery, the Baths of Caracalla, the Circus Maximus; the Via Appia Antica and the tomb of Cecilia Metella, and S. Giovanni in Porta Latina, S. Maria degli Angeli, Santa Constanza, S. Agnese fuori le Mura.

Following days – visits to include: Classical Rome and the Classical Survival in later epochs from the Capitol Hill into the Roman and Imperial Fora; the Colosseum; the Arch of Constantine, the church of SS. Cosman & Damian; Trajan's Markets and Column. The Heart of Rome: The Pantheon; Borromini's Church of Sant' Ivo alla Sapienza; The Caravaggio chapels in S. Luigi de' Francesi and Sant' Agostino; the Ara Pacis; and the Piazza di Spagna area.

Private visits to the Borghese Collection (The Bernini sculptures and the paintings collection at the Villa Borghese) and to the Keats and Shelley Memorial House. Independent visit to the interior of St Peter's Basilica, Private visit to The Vatican Collections, including Cortile Ottagonale, Antiquities Collections, the Chapel of Nicholas V, the Raphael Rooms and Sistine Chapel Villa Aurora.

VISIT to Villa d'Este and Temple of Sibilla at Tivoli and lunch at the Ristorante Sibilla.

Lecturers, Visits, Faculty

Details of the Course change from year to year but the basic programme and faculty remain the same. For details of a current Course, see the website www.johnhallvenice.com



A DISTINGUISHING FEATURE OF THE VENICE COURSE IS THE PRESTIGE AND THE QUALITY OF OUR LECTURES.

FAQ

KAREN ARMSTRONG commentator on religious affairs, who has written extensively on all major religions. Her books include "A History of God"; "The Battle for God: A History of Fundamentalism"; and "The Spiral Staircase: A Memoir". Chiefly known for her work on Islam, she has three times addressed members of the US Congress; is an ambassador for the Alliance of Civilizations at the United Nations; and a member of the World Economic Forum discussions on Islam and the West.

DAVID BRYANT received his Ph.D in Musicology at London University (King's College) in 1981. He currently teaches History of Music, Historical Sources of Music, Interpretation of Archival Sources for the History of Music, and Economics of Music at the University of Venice. He is director of the Documentation Centre for Music History at the Fondazione Giorgio Cini, Venice.

LOUISA BUCK MA Cambridge, MA Courtauld Institute, Journalist, broadcaster and art critic, reviewer for Radio 4's "Front Row". Author of "Moving Targets : A Users' Guide to British Art Now" - published by Tate Gallery Publications and "Owning Art: the Contemporary Art Collectors Handbook" Turner Prize Judge 2005. Contemporary Art Correspondent for The Art Newspaper and a regular contributor to Artforum, Vogue and The Guardian.

BRUNA CARUSO Graduated in History of Art and Venice, works for the Superintendency of Art, teaches for the Hofstra University and Smithsonian Study Tours. She has written for various publications on Venetian Art and Architecture.

EDWARD CHANEY is Professor of Fine and Decorative Arts at Southampton University and Chair of the History of Collecting Research Centre. He is the author of many books including "The Grand Tour and the Great Rebellion" (1985) and "The Evolution of English Collecting: Receptions of Italian Art during the Tudor and Stuart Periods" (2003).

SIMON CONWAY-MORRIS is Professor of Evolutionary Palaeobiology in the Department of Earth Sciences at the University of Cambridge.

JANE DA MOSTO MA Oxon., MSc Imperial College London. Co-author of 'The Science of Saving Venice'.

GREGORY DOWLING MA (Oxon.), is Associate Professor of American Literature at the University of Venice, has written thrillers set in Italy and England, translator.

JILL DUNKERTON MA, Restorer in the Conservation Dept., National Gallery, London. Author of numerous publications on restoration and the history of painting techniques.

HUGH EDMEADES joined Christie's in 1978 as a specialist in the Furniture Department. Became Director in 1984 and he is now Christie's International Director of Auctioneering.

RYAN GILBEY is film critic of the New Statesman, and was named Reviewer of the Year in the 2007 Press Gazette magazine awards. He contributes to the Sunday Times and the Guardian, and is the author of several film books, including It Don't Worry Me.

JANE GLOVER CBE, MA, DPhil (Oxon.), Conductor. Author of "Mozart's Women" (Macmillan 2005)

CHARLES HOPE MA, D.Phil., Former Director of the Warburg Institute, London University. Formerly Slade Professor of Fine Art, Oxford University. An Organiser of the Genius of Venice exhibition at the Royal Academy, author of "Titian", and other publications.

DEBORAH HOWARD MA Cambridge, MA & Ph.D, Courtauld Institute, FSA, FSA Scot., Hon. FRIAS and FRSE. Professor of Architectural History, Fellow of St John's College and Head of the Department of History of Art, University of Cambridge. Author of "Jacopo Sansovino: Architecture and Patronage in Renaissance Venice", "The Architectural History of Venice", "Venice and the East."

GEOFFREY HUMPHRIES Portrait-figure artist, has lived in Venice for 40 years and exhibited throughout Europe.

FREDERICK LAURITZEN MA (Oxon), Phd Columbia, Post Doctoral Fellow at the Fondazione per le Scienze Religiose in Bologna. His field of research is Byzantine literature and culture.

PETER LAURITZEN MA, Resident in Venice since 1967, author of "Palaces of Venice", "Venice - a thousand years of Culture and Civilisation", "The Islands and Lagoons of Venice", 'The UNESCO report; Venice Restored', editor at large of Architectural Digest.

MALCOLM LONGAIR FRS, CBE Emeritus Jacksonian Professor of Natural Philosophy; Director of Development, Cavendish Laboratory, University of Cambridge.

WILLIAM LORIMER Christie's Continental Furniture specialist, former director of Education department and NADFAS lecturer.

VIVIEN LOVELL BA, FRSA, Hon FRIBA, is a contemporary art curator specialising in the field of permanent and temporary public commissions. Director of Modus Operandi Art Consultants, formerly Founder Director of Public Art Commissions Agency She was co-publisher of "Public: Art: Space" (Merrell Holberton 1998).

RICHARD MACKENNEY MA, Ph.D, F.R.Hist.S., Professor of History, the State University of New York, Binghamton. Author of "Tradesmen and Traders: the World of the Guilds in Venice and Europe, c.1250-c.1650" (1987); "Sixteenth-Century Europe" (1993), "Renaissances: the Cultures of Italy, c.1300-c.1600, (2005).

NIGEL MCGILCHRIST MA(Oxon.), has lived and worked as an Art Historian in Rome for thirty years. He has taught at Rome University and has been Director of the Anglo-Italian Institute, and External Consultant to the Superintendence of Fine Arts of the Italian Government. He is the author of a twenty volume guide to the art and archaeology of the Greek Islands, and lectures widely in the USA and Europe.

DR NICOLAS PENNY Director of the National Gallery, London

BEN STREET is an Art History teacher, gallery educator and freelance curator based in London. He is a lecturer at the National Gallery and has been a gallery educator at the Museum of Modern Art and the Guggenheim Museum, New York, the Hayward Gallery, the National Portrait Gallery, and the Courtauld Gallery, London. He writes on contemporary art for Art21, Artnet and Art Review.

DAVID NEWBOLD MA (Oxon.), MA(Reading) Linguistics, teaches English at University of Verona, author of English language teaching materials, education broadcaster, journalist, correspondent in Italy for The Times Educational Supplement.

DR.BENNY PEISER Director of The Global Warming Policy Foundation in London is the the founder and editor (since 1997) of CCNet , the world's leading climate policy network. Benny is a Senior Lecturer at Liverpool John Moores University and a Visting Fellow at the University of Buckingham. A 10km-wide asteroid, Minor Planet (7107) Peiser , was named in his honour by the International Astronomical Union.

PETER PHILLIPS MA, Chevalier de l'Ordre des Arts et des Lettres 2005. Well-known broadcaster and conductor, founder Director of the Tallis Scholars (Gramophone Record of the Year Award 1987), Music critic The Spectator.

ENRICA ROCCA - Born in Venice, Enrica grew up in a family tradition of food and hospitality. Her passion is putting the fun and simplicity back into cooking and eating. Gourmet Magazine ranks Enrica's cookery schools amongst the top 10 in the world. Based in London and Venice, she teaches food not as cooking, but as a lifestyle.

JEREMY SAMS BA, Director and translator. Opera translations include Wagner's Ring, Mozart's Figaro, Magic Flute and Cosi fan Tutte (ENO), Lehar's MerryWidow (Covent Garden). Frequent broadcaster on opera and other music including his series, "Sams at the Opera" for Radio 3. Recent work as director includes Little Britain Live and The Sound Of Music at the London Palladium and currently compiling a new Baroque opera from Venetian archives for the Metropolitan Opera House, New York.

MATTEO SANSONE Ph.D (Edin.) is an expert on operatic literature and his special field is late nineteenth-century Italian opera on which he has published several studies. He teaches Italian Opera at New York University in Florence and lectures at the British Institute of Florence.

JASPER SHARP MA, University of Edinburgh. Former Exhibitions Organizer at the Peggy Guggenheim Collection, Venice. Now an independent curator & writer based in Vienna, Austria.

MARK SMITH photographer, based in Venice, publications include "The Nude: a Visual Reference for the Artist" and "Palaces in Venice".

SUSAN STEER MA, Ph.D. Visiting lecturer in History of Art for the University of Warwick's "Venice term" BA and MA programmes. Susan has also lectured in the History of Art for the University of Bristol and has worked as both researcher and editor of the UK's national inventory of European paintings on behalf of the University of Glasgow and the National Gallery.

The Lord TRUE CBE, MA, Former Whitgift Research Student at Peterhouse, Cambridge, in the field of Byzantine Studies. Publications on Byzantium.

ANDREW TYLEY BSc, B Arch, M Arch (Yale), ARB, RIBA, Associate Director at Richard Rogers Partnership. Architects responsible for Centre Pompidou, the Lloyds Building, London and the Millennium Project, London.

LOUISA WARMAN BA Courtauld Institute, MA University of Warwick, is an Art Historian resident in Venice since 2000. She works as a translator for art history publications and leads Renaissance and Medieval art history tours in the city.

PAUL WILLIAMS Research Fellow in the Department of meteorology, Reading University. A leading environmental specialist, he was recently the lead author on climate change commissioned by the European parliament.

ROSELLA ZORZI Professor in American Literature, University of Venice. Director Società Dante Alighieri, Venice.



MAN

The Course is designed and run by John and Charles Hall. After Oxford, John Hall taught for eight years at the King's School, Canterbury. In 1965 he founded the Pre-University Course in Venice, which he still directs each year. He also arranges occasional tours in Italy, "John Hall's Italian Journeys", which are open to all age groups. As well as writing for The Times, The Field, Hortus, and a television play for the BBC, in 2002 he published his memoirs, *Gondolas and Grapes - Enterprises in Italy* (Sibilline Press). Living now in the Marche region of Central Italy, he and his wife care for various fowl, dogs and cats and cultivate an olive grove and vineyard.

Charles Hall has worked with The Course for over ten years. He took his Master's degree in Art History at London University and has worked in music publishing and art and furniture restoration.

Administration is in the hands of Vicky Gillions who has a BA in Art History from Manchester University and has previously worked for 10 years at Christie's. She deals with enquiries, references, bookings, accounts, pre- and post-course information, travel arrangements, etc.

Patrizia Dowling, Italian, and resident in Venice, is married to an English lecturer at Venice University. She helps on the ground in Venice, Florence and Rome and can help students with everything to do with daily life in Italy.

In Venice Charles Hall resides in the same hotel as the students and in Florence and Rome both Charles Hall and Patrizia Dowling will be resident.

John Hall Director
Charles Hall Director
Vicky Gillions Course Administrator (London)
Patrizia Dowling Course Administrator (Italy)
Naomi Sachs Gap Year Fairs (London)

Referees

Stephen Bann
Professor, History of Art, Bristol University

Michael Davies
Partner, Rogers Stirk Harbour & Partners

Katherine Evans
Head of Art History, St. Paul's Girls' School

Julie Gillick
Head, Frensham School, Australia

Nicholas Hall
Joint International Head, Old Master Paintings, Christie's

Paul Hills
Professor of Renaissance Art, Courtauld Institute, London University

Charles Hope
Former Director, Warburg Institute, London University

Deborah Howard
Professor, History of Architecture & Art, Cambridge University

Andrea Johnson
Assistant Head, Tudor Hall School

Richard Mackenney
Professor of History, The State University of New York, Binghamton

Emma McKendrick
Headmistress, Downe House School

Nicholas Penny
Director, The National Gallery, London

Stephen Spurr
Headmaster, Westminster School

Andrew Trotman
Warden, St. Edward's School, Oxford

Laurence Wolff
Head of Art History, Winchester College

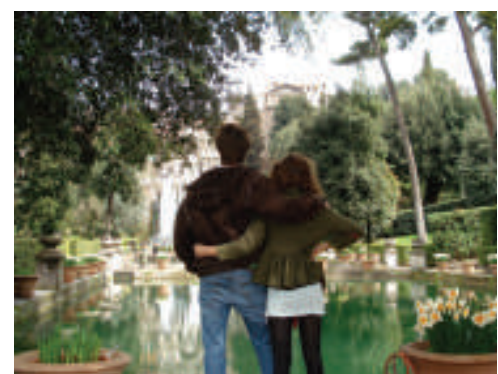
Dates, Fees, Booking, Further Information

The Course runs from the last week in January to late March each year. For details of dates, fees, booking and for further information, please see our website or contact our office.

Any potential student or parent who would like to speak with a former student or parent of a former student, should contact Vicky Gillions in our office, who will put you in touch with someone.

Contact

Vicky Gillions, Course Administrator,
The John Hall Venice Course,
9 Smeaton Road, London SW18 5JJ
Telephone: +44 (0)20 8871 4747
Email: info@johnhallvenice.com
Website: www.johnhallvenice.com



Students

The balance between art history, film, lectures on English poets in Italy, photography, music was perfect. N.M.

"Thank you for giving me one of the best experiences of my life. I honestly can't remember the last time I had this much fun, especially while learning so much. The course is absolutely amazing and I've loved every moment." M.F.

Everyone I have ever known who has done the John Hall Course has absolutely adored it. R.P.

I know that many people from the Course agree that they got an enormous amount out of it socially and emotionally as well as intellectually. One of the first things said to me when I got home was "you've grown up." I know that I shall treasure every memory of the course. I haven't been so happy and so consistently happy for a long time. To organize something running for nine weeks, in which every minute is enjoyed, is no mean achievement. A.M.

I would like to thank you for the most interesting and enjoyable months of my life. I don't think I have ever learnt so much in such a short time about subjects which I thought I could or would never take an interest in. I feel privileged. A.H.V

"This has been the best, most culturally innovating and enjoyable experience I have ever had" I.W.

Second column – please add at the bottom:

"The course proved to be a life changing experience for him. We could not have hoped for more." J.R.

Parents

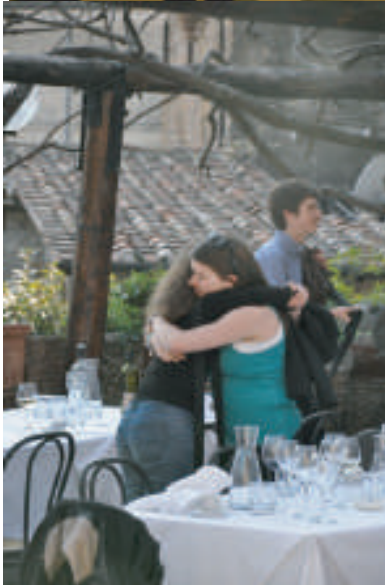
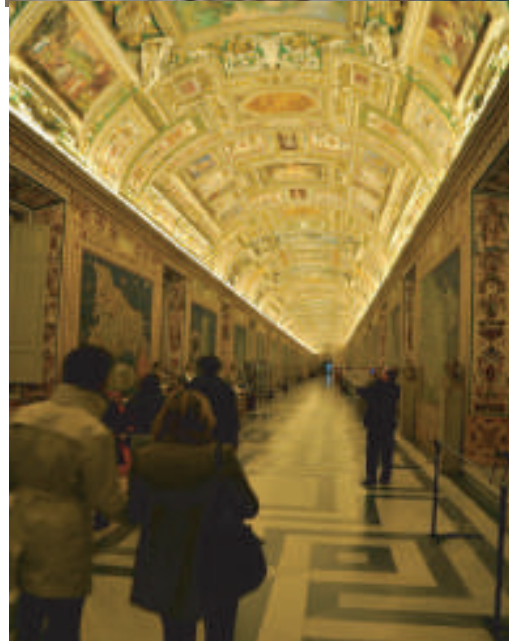
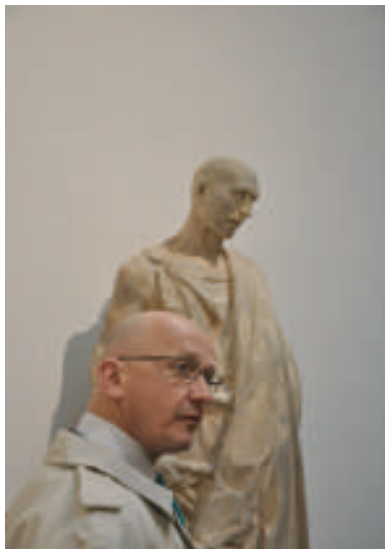
He came home from Italy utterly enthralled by the entire experience and inspired by the quality of the lectures. My husband and I are so grateful for the immense care, attention to detail, imagination and kindness that you put into the excellent organization of the course. I.W.

I am writing to tell you how very delighted we were with the Venice Course. It was everything we had hoped, and more. Our daughter got an enormous amount out of the whole experience and we feel it was money well spent and excellent use of her time. I am impressed with the efficient way the whole thing was organized and with the depth and breadth covered. The Course is imaginative and inspirational and they are a privileged group of young people. M.B

She had a wonderful time on the course and learnt a great deal and loved the opportunity of actually living in Venice and really appreciated the excellent quality of the lectures and the very informative tours with such enthusiastic experts. She rang to say she wanted to go to La Bohème - I have been trying to persuade her to see an opera for years! The Course provided a very good balance of structure and free time which encouraged students to learn formally and on their own. E.C.

When we lived in Venice we always looked forward to the presence in the city of the Venice Course students. It was good to see such an intelligent, lively and courteous group of young people responding to the beauty and history of their surroundings and to the high standards set by the course of lectures. They were the first sign of Spring. Former British Consul in Venice.







The John Hall Venice Course Since 1965
First in the field and still first in the field
(+44) 020 8871 4747 www.johnhallvenice.com