

COURSE CONTENT

Course Code	DD3023 (DD8004)
Course Title	The Fantastic In Western Visual Arts
Pre-requisites	NIL
No of AUs	3
Contact Hours	39

Course Aims

This course introduces you to a history of “fantasy” in Western art. The nature, concepts and practice of fantastic art is explored through a series of artistic-historical periods, movements and individuals. A diversity of notions of “fantasy” is addressed within different socio-political and historical contexts in which they were produced. This historical survey serves as a grounding for the understanding of the fantastic genre in today’s artistic and media culture, which will be of use for further studies in Western Art History, as well as illustrators and animators who wish to specialize in the genre of the ‘fantastic’.

Intended Learning Outcomes (ILO)

By the end of this course, you will be able to:

1. Describe the historical, cultural and esthetical function and development of the fantastic in Western Art History from the historical to the contemporary.
2. Decode and interpret the symbolic repertoire – literary, mythical, religious, and iconographic – used by fantastic art.
3. Apply the conceptual framework of the notion of fantasy to analyze and to discuss it as an essential factor within the creative-artistic process.
4. Organise and present research and the development of new ideas through analysis between different case studies from fantastic art.
5. Articulate constructive discussions with peers where issues related to fantastic art are debated in a logical, well informed, and creative manner.

Course Content

The course traces the milestones of the fantastic in Western art. Beginning with an insight into the development of fantastic subject matters in the Northern Renaissance, you will be exposed to the different contexts in which artists were driven to depict fantasy: the marvelous, the irrational and the horrific. After a historical survey covering from the fifteenth to nineteenth centuries the course concentrates on the most significant twentieth-century movements concerned with the fantasy: Dada, Surrealism, Fantastic and Magic Realism. Finally, the course explores the evolution of the fantastic in contemporary art and new media. Theoretical references such as Freudian theory of dream interpretation, Svetan Todorov’s theory of fantastic narrative and Jean Baudrillard’s notion of *simulacrum* will serve as conceptual tools for visual analysis in this course.

Coursework Assignments:

Oral presentations (40%): You will engage three times in class presentations: as speaker in a seminar, as speaker in a curatorial project, and as respondent. Class presentations adopt two formats: seminars and curatorial projects. The seminar is a visual analysis on the work of an artist taken as a case study for the debate on particular issues, concepts or problems. The curatorial project is a proposal for an exhibition on a specific topic regarding the fantastic in visual arts.

Written Assignment (40%): The final assignment takes the form of an individual essay following the research methodologies and critical tools developed during the course.

Assessment (includes both continuous and summative assessment)

Component	Course LO Tested	Programme LO Attributes	Weighting	Team/Individual
Continuous Assessment. Oral presentations: Seminars Curatorial proposal	1,2,3,4,5		40%	Group
Continuous Assessment: Participation	4, 5		20%	Individual
Final Project	1,2,3,4		40%	Group/Individual
Total			100%	

Recommended Reading and References

Schurian, Walter and Uta Grosenick (Eds.). *Fantastic Art*, Köln and London: Taschen, 2005

Todorov, Tzvetan. *The Fantastic: A Structural Approach to a Literary Genre*, New York: Cornell University Press, 1975

Schlöbin, Roger C. (Ed.) *The Aesthetics of Fantasy Literature and Art*, Notre Dame: University of Notre Dame Press, 1982

Armitt, Lucie. *Theorising the Fantastic*, New York: St. Martin's Press, 1996

Philippe Robert-Jones: *Beyond Time and Place: Non-Realist Painting in the Nineteenth Century*, Oxford and New York: Oxford University Press, 1978

Myrone, Martin, *Gothic Nightmares: Fuseli, Blake and the Romantic Imagination*, London: Tate Publishing, 2006.

Day, Holliday T., *Art of the Fantastic: Latin America, 1920-1987*, Indianapolis: Indianapolis Museum of Art, 1987

Course Policies and Student Responsibilities

(1) General

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

(2) Punctuality

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed

as absent and will not be able to sign in to the attendance register.

(3) Absenteeism

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

Planned Weekly Schedule*

*Subject to adjustment by instructor according to the teaching situation, students' progress, public holidays and unforeseeable circumstances. A revised schedule will be issued to you at the start of the semester.

Week	Topic	Course LO	Readings/ Activities
1	Introduction to the Definition of the "Fantastic"	1,3,5	Lecture & Discussion
2	The Fantastic in Ancient and Medieval Art	1,3,5	Lecture & Discussion
3	Northern Renaissance and the Persistence of the Medieval Horror	1,2,3,4,5	Lecture & Discussion Student Seminar
4	Francisco de Goya and the Early Romanticism	1,2,3,4,5	Lecture & Discussion Student Seminar
5	Symbolism I: Post-Romanticism and Parnassianism	1,2,3,4,5	Lecture & Discussion Student Seminar
6	Symbolism II: Decadentism	1,2,3,4,5	Lecture & Discussion Student Seminar
7	Dadaism and the Mechanical Imagery	1,2,3,4,5	Lecture & Discussion Student Seminar
8	Surrealism I: Framing Unconsciousness	1,2,3,4,5	Lecture & Discussion

			Student Seminar
9	Surrealism II: Metaphysics and The Question of Representation	1, 2, 3,5	Lecture & Discussion Student Seminar
10	Surrealism III: Film and Photography	1, 2, 3,5	Lecture & Discussion Student Seminar
11	Vienna School of Fantastic Realism	1, 2, 3,5	Lecture & Discussion Student Seminar
12	Magic Realism	1, 2, 3,5	Lecture & Discussion Student Seminar
13	Legacy of the Western Fantastic Iconography in Contemporary Art and New Media	1, 2, 3,5	Lecture & Discussion Consultations