



Leslie Gilbert Illingworth.  
Cartoon depicting the  
metaphor of Iron Curtain,  
*Daily Mail*, March 6, 1946

Christo & Jeanne-Claude,  
*Wall of Oil Barrels—The Iron  
Curtain*, Rue Visconti, Paris,  
June 27, 1962

The Nest group (*Gnezdo*), *Iron Curtain*,  
1976, Oil on iron sheet, 102.5 x 100 cm

Syllabus published on December 14, 2023

*course name:* ART 4391/5391 (Graduate) Topics in Art History: Visual Culture of the Cold War

*meeting days, time, and location:* Monday & Wednesday, 2:30–3:50 pm, Fine Arts Complex  
(ARC) Rm 114

### INSTRUCTOR INFORMATION

*name:* Dr. Joanna Matuszak

*office location:* ARC 117

*office telephone number:* 903-566-7398

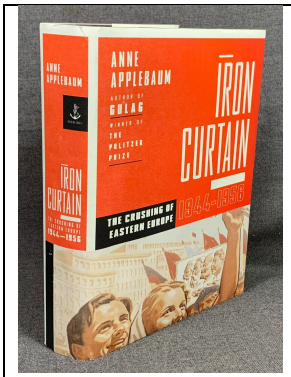
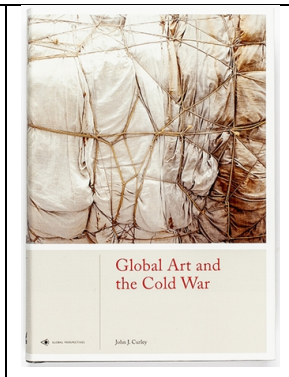
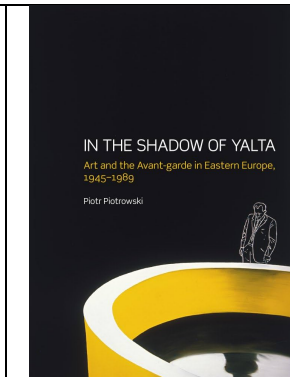
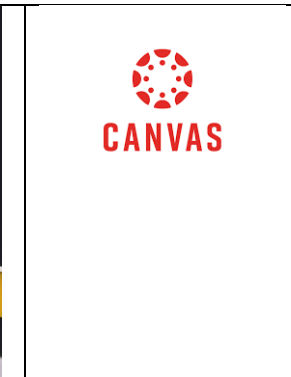
*e-mail address:* [jmatuszak@uttyler.edu](mailto:jmatuszak@uttyler.edu)

*office hours:* Monday and Wednesday, 10:00–11:30 am in ARC 117 and by appointment.

### COURSE DESCRIPTION

The Cold War—the political conflict that ensued after the end of the World War II and divided the world in half—affected cultural freedom on both sides of the so-called Iron Curtain. In this course, students will become familiar not only with state-sponsored Socialist Realist art and design, but also with censored and “underground” abstract, nonrepresentational, and conceptual art in the Soviet Union, Eastern and Central Europe, Cuba, and China. Students will learn how differently these seemingly uniform communist regimes affected visual culture in their respective countries; some allowed for a modicum of cultural freedom whereas others did not. The course will cover the effects of equally complex American cultural politics that aimed at publicizing the merits—real and simulated—of the US political and economic system.

## REQUIRED READINGS

			
<p>Applebaum, Anne. <i>Iron Curtain: The Crushing of Eastern Europe, 1944–1956</i>. Doubleday, 2012.</p>	<p>Curley, John J. <i>Global Art and the Cold War</i>. Laurence King Publishing, 2019.</p>	<p>Piotrowski, Piotr. <i>In the Shadow of Yalta: Art and the Avant-Garde in Eastern Europe, 1945-1989</i>. Translated by Anna Brzyski. Reaktion, 2009. <b>Muntz Library will provide an e-book.</b></p>	<p>Additional readings and links to films will be posted in Canvas.</p>

## COURSE LEARNING OUTCOMES

## LEARNING OUTCOMES

By the end of the course undergraduate students will be able to:

- identify a broad range of art created in the politically charged period of the Cold War on both sides of the Iron Curtain.
- interpret works of art from formal or conceptual perspectives applying concepts such as propaganda, soft power, avantgarde, kitsch, modernism, and political art to newly encountered works of art.
- apply art historical theory to an analysis of works of art.
- synthesize knowledge to incorporate different perspectives into their scholarship.
- conduct basic scholarly research utilizing standards and methods of the discipline.

By the end of the course graduate students will be able to:

- demonstrate a mastery of a broad range of art created in the politically charged period of the Cold War on both sides of the Iron Curtain, including key artists and important trends.
- analyze and compare theoretical methodologies and scholarly perspectives when evaluating the literature of the discipline.

- analyze works of art works from multiple theoretical perspectives and situate a work art of art of your choice in relation to specific political, economic, and cultural context of the Cold War.
- to conduct advanced scholarly research utilizing standards & methods of the discipline.
- to construct inquiry-based theories that build upon existing research of the discipline to create original research.

#### GRADE CATEGORIES AND THEIR PERCENTAGE WEIGHT IN THE FINAL GRADE

1.	Class Attendance	10%
2.	Class Participation and Presentations	20%
3.	Critical Written Responses to research articles/book chapters (submitted in Canvas, due before class)	20%
4.	Weekly Reports (in writing, submitted in Canvas, due each Thursday, 11:59 pm)	15%
5.	Research Paper (in Canvas; scaffolded assignment which consists of an annotated bibliography, a draft, a peer review of another student's draft, and a final version)	30%

#### GRADING SCALE

A 90-100%	B 80-89%	C 70-79%	D 60-69%	F 0-59%
-----------	----------	----------	----------	---------

#### COURSE ACTIVITIES AND ASSIGNMENTS

Participation in class discussions is graded after each class session. To ensure active participation in the discussions students need to read all assigned texts/watch assigned films and complete Critical Written Responses to the texts/films. **Graduate students:** Their participation grade requires an additional class presentation and leading a class discussion on a book of their choice related to the course topic and approved by the instructor.

Critical Written Responses to assigned research articles will be due the night before the class. This assignment will prepare students to participate actively in class discussions and receive good participation grades. List of readings and the rubric will be posted in Canvas. **Graduate students** are expected to produce responses that manifest a high level of analysis, convincing comparisons/contextualization, application of theoretical standpoints, and exemplary structure.

Weekly Reports: By Thursday 11:59 pm, students submit in Canvas a one-page report on what they learnt in that week's classes. Instructions will be posted in Canvas. This is a low-key writing

assignment in which students recapitulate what they remember from the week's classes and what, if anything, was unclear. If time permits in the following week, the instructor will address issues that students reported were unclear.

**Research Paper:** Your task is to choose an artwork from the period c. 1945–1990 and analyze it in the light of the Cold War politics. How does the artwork reflect the political situation in the Cold War? Has the artwork's reception been influenced by the Cold War politics and why? Come up with a thesis and bring evidence to defend it. It is a scaffolded semester-long assignment. You will work on it in stages throughout the semester, choosing an artwork, submitting an Annotated Bibliography, a draft, peer-reviews of another student's draft, and the final text of your Research Paper. Rubrics will be posted in Canvas.

- The Annotated Bibliography needs to be in [the Chicago Manual of Style](#)(CMOS). More guidance about CMOS can be found at the [Muntz Library webpage](#). All students: For help with writing, consult the [Writing Center](#) services.
- **Peer Review:** Students will peer review another classmate's draft of the research paper.

**Graduate students** must demonstrate a master's level quality of writing that integrates history, analysis and contemporary scholarship into their own assessment of art and art history. Originality of thought is required.

## **COURSE REQUIREMENTS AND POLICIES**

**No** late submission of any of the assignments is accepted.

**No** extensions on any assignment will be offered in this course.

**Attendance:** Regular attendance is required at all class meetings. Attendance will be taken at the beginning of every class period. Late attendance and early departure will be marked at 50%.

If a student missed a class, it is their responsibility to find out what was covered and announced during the missed class—not by asking the instructor but through their own means—including but not limited to checking the class schedule in the syllabus, consulting other students, watching assigned films, reviewing the PowerPoint presentation, and reading the assigned material.

- 1 class absence will be dropped from your grade. This 1 absence can be used for personal emergencies.

**Canvas:** Students are required to check Canvas course site's Announcements daily before coming to class.

Classroom Etiquette: The class period lasts 85 minutes. Please plan accordingly as most days there will be no break.

Electronic devices must not be used in class for reasons other than related to the class.

College Email Etiquette: Email correspondence with the instructor is a professional correspondence and needs to adhere to certain standards.

<https://www.insidehighered.com/views/2015/04/16/advice-students-so-they-dont-silly-emails-essay>

To receive the instructor's response, please adhere to the following:

1. send an email to the instructor via Inbox on Canvas,
2. include a clear subject line,
3. use formal salutation such as, "Dear Dr. Matuszak" or "Dear Professor Matuszak,"
4. identify yourself and your course. Include specific information, such as the name of the assignment, and give details pertaining to your question.
5. write in complete and coherent sentences. Make sure there are no grammatical and spelling errors. Be clear and succinct.
6. follow common courtesy and sign off with a "Thank you" and your full name.

Individual study time: After each class, plan on spending about three hours to review notes and do the assigned homework. One "credit hour" is approximately an equivalent of one hour of classroom instruction and a minimum of two hours out of class student work each week. Useful resources are listed at the [Library Research Guide for Art](#). Credible sources of information on the Internet include, for example, art museum websites, auction houses' videos, and [SmartArtHistory](#) website.

Academic Integrity: All cheating and/or plagiarism will be treated with the utmost severity as per UT Tyler policy. Using artificial intelligence (A.I.), such as CHAT GPT (or any other AI chatbot), is considered plagiarism as it is not your own work. **DO NOT USE A.I.! THIS COURSE IS INTENDED TO DEVELOP CRITICAL THINKING AND RESEARCH SKILLS – THEREFORE YOU NEED TO DO THE WORK YOURSELF!** Please consult *Manual of Policies and Procedures for Student Affairs*, [Chapter 8. "Student Conduct and Discipline"](#) for university regulations regarding academic dishonesty. According to Subchapter 8-800:

- b. "Academic Dishonesty" includes, but is not limited to: cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable, in whole or in part, to another person without giving sufficient credit, taking an examination for another person, falsifying academic records, and any act designed to give unfair academic advantage to the student (such as, but not limited to: submission of essentially the same written assignment for two courses without the prior permission of the instructor, providing false or misleading information in an effort to

receive a postponement or an extension on a test, quiz, or other assignment), or the attempt to commit such an act.

**Plagiarize** \ˈplɑ-jē-,rɪz also j - -\ *vb* -rized; -riz-ing *vt* [*plagiarism*]: to steal and pass off (the ideas or words of another) as one's own: use (a created production) without crediting the source *vi*: to commit literary theft: present as new and original an idea or product derived from an existing source - **pla-gia-riz-er** *n* From *Webster's New Collegiate Dictionary* 9<sup>th</sup> ed, (Springfield, Ma: Merriam 1981), 870.

It is unacceptable to copy something out of a book, newspaper, journal, Internet site or any printed source without citing your source. The most blatant example of this is directly copying something word for word. It does not matter if it is only a phrase. If it is not yours, you must either not use it or place it in quotes and reference it.

If you paraphrase another person's words or ideas, you still must cite them as a source. Do not put a paraphrase in quotes, but be sure to give the author's name, the text, and the page where you found the idea. For citing sources in this course use [The Chicago Manual of Style: Notes and Bibliography system](#).

Student Resources and University Policies: Please see the "Student Resources and Universities Policies Module" on our Canvas course for links to the full list of student resources and university policies.

The Syllabus is subject to change.