

## IDS 335: Art and Technology

Spring 2025: TR 10:00-11:50 am, Location: Donovan 1237

**Instructor:** Ana Jofre,

**Contact email:** [jofrea@sunypoly.edu](mailto:jofrea@sunypoly.edu)

**Office hours:** Tuesdays and Thursdays 2pm to 5pm, or by appointment.

**Course Website:** <https://anajofre.school/IDS335>

### Learning Objectives

- Examine of the relationships between art and technology and society through both critical engagement and through artistic practice
- Explore and examine a range of 20th and 21st century art forms
- Investigate the historical and social contexts of 20th and 21st century cultural expressions
- Examine how technological and cultural developments affect the aesthetic strategies used by artists
- Understand how technological and cultural developments affect how art functions

### Student Learning Outcomes

By the end of this semester, students should be able to:

- Demonstrate beginner level success at artistic production, which includes the ability to articulate the creative process.
- Demonstrate knowledge and understanding of 20th and 21st century art forms.
- Make connections between cultural expressions and their social contexts.

### Evaluation (Assignments and Due Dates)

	Due Date	Points
Video Illustration	February 4	10
Photograph	February 18	7
Silent Story	March 6	10
Context Switching	April 3	7
Annotated Bibliography (Research Project)	April 10	7
Presentation (Research Project)	April 22	7
Interactive art	April 29	12
Image Quizzes	Ongoing	10
Check-ins	Ongoing	10
Participation	Ongoing	10
Final Exam	TBA in May	10
<b>TOTAL</b>		<b>100</b>

## Reading

Below is the bibliographical information for the full list of readings that are relevant for this class. PDF and printed copies of all the required readings will be provided to all students.

### **These texts will be discussed directly in class:**

Susan Sontag 'In Plato's Cave', in *On Photography*. Rosetta Books LLC, Electronic edition, 2005 pp. 1–19.

Walter Benjamin 'The Work of Art in the Age of Mechanical Reproduction', in *Illuminations*, edited by Hannah Arendt, translated by Harry Zohn from the 1935 essay, New York: Schocken Books, 1969.

James Paul Gee. "Video games, design, and aesthetic experience." *Rivista di estetica* 63 (2016): 149-160.

Ivan Illich. "Silence is a Commons." *CoEvolution Quarterly* 40, no. 4 (1983).

Noam Chomsky, Ian Roberts, and Jeffrey Watumull. "Noam Chomsky: The false promise of chatGPT." *The New York Times* 8 (2023).

Jiang, Harry H., et al. "AI Art and its Impact on Artists." *Proceedings of the 2023 AAAI/ACM Conference on AI, Ethics, and Society*. 2023.

### **These texts may not be directly discussed in class, but they are relevant:**

Claire Bishop. "Information Overload: Research-Based Art" in *Disordered Attention: How we look at art and performance today*. Verso Books, 2024. pp 1-37

Claire Bishop. "Seizing the Moment: Interventions" in *Disordered Attention: How we look at art and performance today*. Verso Books, 2024. pp 113-155

Kwastek, Katja. "Interactive Art – Definitions and Origins" *Aesthetics of Interaction in Digital Art*. MIT press, 2013. pp 1-39

John Berger. *Ways of seeing*. Penguin UK, 2008. Online version: <https://www.ways-of-seeing.com/>

(NOTE: Chapter 1 outlines the ideas in Walter Benjamin's essay "The Work of Art in the Age of Mechanical Reproduction" in a much more accessible way. I recommend reading this chapter to help you understand the ideas in Benjamin's essay.)

## Course Schedule

Date	Topic	Assignment Due
January 21	Class Introduction; Overview of Art and Technology	
January 23	Plato's Cave; Susan Sontag; Introduction to Video Illustration assignment	
January 28	Art and History 1 – modernity; Photography	
January 30	Photography;	
February 4	View video illustrations	Video Illustration
February 6	Discussion of Susan Sontag essay	
February 11	Introduction to Photograph assignment Concepts in 2d design	
February 13	Film and video Introduction to Silent Story assignment	
February 18	Critique photography projects	Photograph
February 20	Introduction to Walter Benjamin	
February 25	The Work of Art in the Age of Mechanical Reproduction	
February 27	The Work of Art in the Age of Mechanical Reproduction	
March 4	Art and History 2 - postmodernity	
March 6	Critique	Silent Story
March 11	SPRING BREAK	
March 13	SPRING BREAK	
March 18	Dematerializing art: Performance & Participatory Art	
March 20	Interactive Media Art; Interventions Introduction to Interactive Art assignment	
March 25	Web based art	
March 27	Remix culture; recontextualizing images Introduction to context switching assignment	
April 1	"Silence is a Commons"	
April 3	Critique and discussion	Context Switching
April 8	"Video games, design, and aesthetic experience"	
April 10	Research project check-in	Annotated Bibliography
April 15	AI and Generative art	
April 17	AI and Generative art	
April 22	Research presentations	Research Presentation
April 24	Interactive project check-in and workshopping	
April 29	Interactive art critique	Interactive art
May 1	Interactive art critique	
May 6 or 8		Final Exam

## Assignments

### *Video Illustration (Due February 4, 10%)*

Read the entire essay “In Plato’s Cave” by Susan Sontag (1<sup>st</sup> chapter of her book ‘On Photography’). You will be assigned a section of the text for this assignment. Create a video in which the only audio is you reading your assigned section of the text out loud. The visual part of the video can be anything you’d like – be creative. It can be a slide show, video, animation, whatever you’d like. You may use other’s images and video footage as long as you credit it. The video must complement, not distract from, the reading. **The images that you show as you read must be related to the text you are reading.**

**Submission instructions:** Submit the video via email before class (**before 10am**) on February 4. Your video will be shown in class. If it is not received by the time we are ready to show it in class, you will be penalized by one letter grade.



(Image source unknown. Artist rendition of Plato's cave.)

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***Photograph (Due 10am February 18, 7%)***

Compose a photograph that conveys a factually incorrect scene to transmit a deeper truth. The work must have a clear message and/or perspective.

**Submission instructions:** Submit via email, the photo with an accompanying write-up that describes your process and explains how the work both reveals and obscures the truth. You must present your photo to the class for critique.



The Valley of the Shadow of Death Roger Fenton 1855 (Source: <https://www.artic.edu/artworks/123407/the-valley-of-the-shadow-of-death> )

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***Silent Story (Due 10am March 6, 10%)***

Create a short film in any format (live-action or animation or mixed or other) that is no longer than 2 minutes. The film must tell a clear story without any words. Use only actions, gestures, and music (optional). The only written words should be the title and credits.

**Submission instructions:** Submit via email, your film (or a link to your film) along with a write up that summarizes the story and explains the methods you used to communicate the story. You must present your video to the class for critique.



Buster Keaton (original source unknown)

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### ***Context Switching (Due April 3, 7%):***

Step 1: Combine an image with a quotation. (Be sure to source your quotation correctly, and credit your image source.) You are free to choose any image and any quote. You can go for any style – Serious portrait of the author with quote overlayed on top, beautiful scenery with inspirational quote overlayed, something more ironic, etc. The text and image should fit seamlessly together.

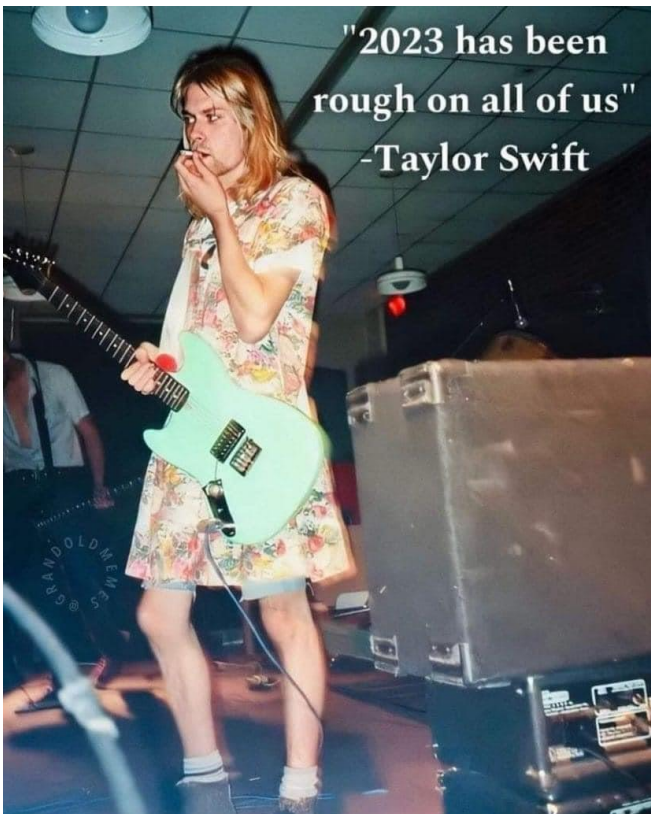
Step 2: Now, find either another image or another quote, and choose one of the following options.

- a) Keep the image from step 1 and replace the text.
- b) Keep the quote from step 1 and replace the image.

Be sure to change the font and the text placement on the image to combine the image and text as seamlessly as in the version created in step 1.

The change in text or image must fundamentally transform what the text or image means. Think carefully about the font, and where the text is placed, and how this too affects the meaning.

**Submission instructions:** Submit via email both versions of image/text pairs, along with a written explanation of your process. Your write-up should address the following: which version did you start with, and what does it mean to you. Explain your process in figuring out how to alter it. Describe how the meaning is now changed when the image is paired with different text or when the text is paired with a different image. You must present your images to the class for critique.



### ***Research project (Due Dates April 10 and 22, 14%):***

Find an artist that uses either digital technology, data, or scientific research as part of their art practice. It could be any artist from any era.

#### **1) Annotated Bibliography (Due April 10, 7%):**

Do research about the artist. Find sources, read them, make notes. For part of this assignment, you will create an annotated bibliography. Your annotated bibliography must contain at least 6 sources, and at least 3 of them should not be solely a website (i.e. it should be a book, a journal or magazine or newspaper article, or a documentary). Cite each source in MLA format, and under each citation, include the following:

- A brief summary of the source
- The source's strengths and weaknesses
- Why the source is relevant to your research
- Information about the author's background
- Your personal conclusions about the source

**Submission instructions:** Submit this assignment via email as a word google or open document, or as a pdf, **BEFORE 10am on April 10.**

#### **Bring to class:**

- your sources listed on paper (sources only, no annotations)
- A hardcopy of each of your sources. This means: print out the articles and bring them to class, and/or bring the physical book to class, and/or print out the parts you think are relevant from the ebook and bring it to class, or print out the parts you think are relevant from the website and bring it to class.

#### **2) Research Presentation (Due April 22, 7%):**

Prepare a presentation for the class about the artist. Your presentation must include images (or video) of at least 4 works by the artist and must address the following questions:

- What are the artist's goals in the work? Why do you think they chose to do the type of work that they are doing?
- Why did you choose this artist? What drew you to them?
- What aesthetic strategies are they using? What role does the artist's chosen medium play in communicating their ideas?
- Specify the artist's influences. Are they responding to another artist's work, or to a societal situation? Are they inspired by a theory or by another artist?
- How are critics and the public responding to the work?
- What is the artist's background or trajectory that led them to where they are now?
- What historical era is the artist from? What significant events were going on around them at the time they produced their work, and how did/does that influence what they are doing?

**Submission instructions:** Submit a copy of your presentation, along with a text document addressing each of the questions listed above, via email, **BEFORE 10am on April 22.** You must present your work to the class.

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***Interactive Art (Due April 29, 12%):***

Create an interactive artwork. You are free to create any type of interaction you wish. You can make a video game, a web-based work, a physical electronic work, a participatory work, or anything else that you come up with. It can be in any medium. The only requirement is that the audience must interact with the work to fully experience it.

**Submission instructions:** Present your work to the class on April 29. Submit images or a video of the work via email (the images and videos must show people interacting with the work), along with a write up describing the work and its purpose by the end of the day on April 29.



Image from [XYZT Abstract Landscapes](#) by Adrien M and Claire B

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### ***Check-ins (10% ongoing):***

At the start of every class, you will have about 5 minutes to answer a question. This is to encourage timely attendance and to encourage active reflection throughout class.

Questions will vary. They may be open-ended, they may cover class material, or cover assigned readings. Check-ins start immediately.

If you arrive late or if you are absent from class, and you miss a check-in, you WILL NOT be able to make it up. But fear not - your lowest two quiz grades will be dropped, and the results of all the quizzes will be averaged at the end of the semester.

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### ***Participation (10% ongoing):***

For full participation points, you must attend class regularly and arrive on time, and you must contribute to class discussions and critiques.

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### ***Image Quizzes (10% ongoing):***

You will be given a list of photographs that you must learn. These will be posted online.

At each quiz, you will be shown one image, and you must provide:

- 1) Photographer
- 2) Date that photo was taken
- 3) Name of the photograph
- 4) Context in which the photo was taken

The lowest two quiz scores will be dropped. Quizzes will start in late February.

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### ***Final Exam (TBA May 6 or 8, 10%)***

For your final exam, you must demonstrate a knowledge of:

- Photographs that you learned for the quizzes.
- All the readings that we discussed in class.
- Your research subject and the sources you used.

In addition, you will be asked to apply skills you learned in class to respond to art works, and to reflect on what you learned.

## Course Policies

### *Grading Scale*

This scale is used to translate letter grades into point values, and vice versa, when calculating your final grade:

Letter	Range
A+	97-100
A	92-96
A-	90-91
B+	87-89
B	84-86
B-	80-83
C+	77-79
C	74-76
C-	70-73
D+	67-69
D	64-66
F	0-63

### *Policy on Submissions of Assignments*

All assignments for this course must be presented physically in person to the instructor, and/or submitted directly to the instructor via email. Each assignment has specific submission details. Please follow them.

**Late submissions** will be penalized by the equivalent of one full letter grade (10% of grade). You may submit assignments as late as, but **no later than**, May 2.

For creative projects, **you must present what you have at the critique dates**. You will be penalized a full letter grade (10% of your grade) for submitting your work without presenting it to the class.

If you submit your work late, and you do not present it, you will be penalized for both. This means: 10% penalty for late submission + 10% penalty for not presenting = 20% total penalty.

### *Policy on Missed Classes, Make-up Work, and/or Extra Credit*

There is no extra credit in this course.

No make-ups for missed check-ins or quizzes. The lowest two scores will be dropped to excuse a maximum of two absences.

### *Classroom Etiquette*

Student exchange is an important part of this course, and it is therefore imperative that you be courteous to one another. Disrespectful language and rude behavior will be explicitly addressed at the time of occurrence, and it will be addressed if subsequent reactions to the behavior arise. Bad manners and inattentiveness will negate participation points, and threatening behavior will be reported.

Pay attention to one another at student presentations. Don't use your phone or do homework for another class while your peers are presenting.

We want to maintain a respectful classroom environment in which ideas can be discussed freely and developed collaboratively. The creative process requires a free and safe space to explore ideas. Therefore, be mindful of whether you should and how you share anyone else's contributions or comments outside of class parameters. When in doubt, it is always best to seek their explicit permission.

You are expected to attend all classes and to be engaged in class activities during class time. Students who use class time to work on homework for other classes or who are clearly engaged in out-of-class activities during class time will see this reflected in their participation grade.

### ***Academic Integrity and Code of Conduct***

SUNY Poly is committed to academic excellence in a climate of honesty, respect, and trust. The mutually respectful exchange of honest ideas is foundational to the intellectual vigor of the SUNY Poly community. The University seeks to maintain and enhance its educational environment through the development, promotion, and enforcement of standards for academic integrity. Please take a few minutes to become familiar with SUNY Poly's Community Standards, including the Student Handbook and Student Code of Conduct. SUNY Poly's Academic Integrity Policy, which describes SUNY Poly's policies regarding plagiarism and other inappropriate academic activities, can be found in the Student Handbook.

### ***Plagiarism Warning***

The following plagiarism policy extends to visual works, as well as written works. **Submissions for creative projects in this course must be original work done by YOU.**

Plagiarism - passing off someone else's work as your own — is not just a violation of academic integrity or ethics: it ***is a crime***. Reasonable penalties for violations can include failure for the assignment, the permanent placement of a letter describing the incident in the Office of the Provost, and failure for the course (note: students may challenge these decisions before the Academic Integrity Board).

### **Procedure for dealing with violations of academic integrity:**

- (1) For the first violation of academic integrity, the student will receive a 0 for that assignment.
- (2) If a second incident of plagiarism or violation of the Academic Integrity Policy should follow, the student will receive an F for the assignment AND the course. Written documentation of the event will proceed as described in the Student Handbook.

## ***Accommodations for Students with Accessibility Needs at SUNY Polytechnic Institute***

Your access in this course is important to me. In compliance with the Americans with Disabilities Act of 1990 and Section 504 of the Rehabilitation Act of 1973, SUNY Polytechnic Institute is committed to ensuring comprehensive educational access and accommodations for all registered students seeking access to meet course requirements and fully participate in programs and activities. Students with documented disabilities, temporary, or medical conditions are encouraged to request services by contacting Student Accessibility Services (SAS) or filling out the [Request for Accommodations form](#). Please note, requesting accommodations is only the first step. You must provide documentation to SAS and meet with staff before receiving accommodations. Please do this as early as possible 1) because accommodations are never retroactive and 2) so that we have adequate time to arrange your approved academic accommodation/s. Once SAS creates your accommodation plan, it is your responsibility to provide me a copy of the accommodation plan.

If you experience any access barriers in this course, such as with printed content, graphics, online materials, etc., reach out to me or Accessibility Services right away. For information related to these services or to schedule an appointment, please contact the SAS using the information provided below.

[Office of Student Accessibility Services](#)

[SAS@sunypoly.edu](mailto:SAS@sunypoly.edu)

(315) 792-7170

Peter J. Cayan Library, L112

## ***Pregnancy Statement***

SUNY Poly is committed to fostering an inclusive and supportive environment for all students, including those who are pregnant or experience pregnancy-related conditions. In accordance with relevant federal and state laws, including Title IX of the Education Amendments of 1972, students who are pregnant, have recently given birth, or are dealing with pregnancy-related conditions are entitled to equal access to educational opportunities.

If you are pregnant or experience a pregnancy-related condition, please reach out to me as soon as possible to discuss any accommodations you may need to support your participation in the course. Accommodations may include, but are not limited to, adjustments to class attendance policies, extended deadlines, or arrangements for makeup exams.

The university ensures that pregnant students will not face discrimination or be excluded from any educational programs or activities. Any concerns related to pregnancy and academic participation will be addressed with respect and confidentiality.

If you have questions or would like to request accommodations outside of what is being offered in class please contact the Title IX Coordinator, Kathie Artigiani, at [artigik@sunypoly.edu](mailto:artigik@sunypoly.edu).

## Campus Resources

### *Technical Assistance for Students*

The [SUNY Poly Help Desk](#) is in the Cayan Library on the first floor. You can contact them by phone at 315-792-7440, by email at [helpdesk@sunypoly.edu](mailto:helpdesk@sunypoly.edu) , or by submitting an online help ticket on their website.

If the SUNY Poly Help Desk is closed, you can obtain assistance from the [Open SUNY Help Desk](#) by calling 1-844-OPENSUNY (673-6786). The Open SUNY email is [OpenSUNYHelp@suny.edu](mailto:OpenSUNYHelp@suny.edu) or you can [submit an online help ticket](#).

The SUNY Poly ITS website has [information about software and hardware](#) that you can access as a student, as well as links to software you may need in your classes. Students are encouraged to save all work in multiple locations. MS Office OneDrive is available for use. For assistance, please contact the ITS Help Desk, [helpdesk@sunypoly.edu](mailto:helpdesk@sunypoly.edu) or 315-792-7440.

### *Writing and Communications Center*

The Writing and Communications Center (WCC) is there to support all of SUNY Poly's writers: students, staff, and faculty. They offer one-on-one in-person and remote consultations for writers working on a range of projects at any stage of the writing process (from idea generation to final revisions). WCC consultants will work with writers on idea development, brainstorming, content development, structure, source use, style, grammar, punctuation, and more. They offer strategies and resources writers can use to compose, revise, edit, and proofread their own work. Note that they do not provide a proofreading or editing service, and they do not comment on grades.

The WCC is located on the first floor of Cayan Library. You can learn more about the WCC or make an appointment by [visiting their website](#).

### *Cancellation of Classes Due to Inclement Weather or Other Emergency*

SUNY Poly has a 24-hour hotline, called Snowline, to inform students, faculty, and staff when severe weather prompts the cancellation of all classes. Snowline can be reached by calling 315-792-7385. In the event of severe weather, Snowline will announce only the cancellation of ALL classes. The cancellation of all classes will also be posted online and broadcast on radio and television stations in the UticaRome and Syracuse areas. The SUNY Poly website also maintains [a list of individual class cancellations](#).

In addition, all SUNY Poly students and employees are enrolled in the Rave Alert emergency alert service. You can visit the [SUNY Poly Rave Alert website](#) to learn more and to adjust your notification preferences.