



THE INFLUENCE OF MODALITY ON DIGITAL ARTISTS' PERCEPTIONS IN THE UTILIZATION OF ARTIFICIAL INTELLIGENCE (AI)

Risco Herlambang Puruhita*, Aditya Eko Adrianto
Institut Seni Indonesia Surakarta
Surakarta, Jawa Tengah, Indonesia

ARTICLE INFO

Article history:

Received: 23-09-2025

Accepted: 12-12-2025

Published: 28-12-2025

Keyword: Artificial Intelligence, Digital Art,
Modality, Artist Perception

ABSTRACT

This study explores digital artists' perceptions of AI in art, using Bourdieu's theory of modality. Through qualitative interviews with nine artists, the findings reveal resistance driven by ethical concerns and threats to authenticity, while a minority pragmatically accepts AI as a tool and advocates regulation. Acceptance and resistance are shaped by technical, cultural, social, and economic factors within the digital art ecosystem.

INTRODUCTION

In the past decade, artificial intelligence (AI) has brought significant transformations across various fields, including digital visual arts. Generative AI systems such as DALL·E, Midjourney, and Stable Diffusion enable the creation of visuals with minimal human input, while simultaneously challenging conventional notions of originality and creativity. This technology holds the potential to revolutionize artistic processes, yet it also raises ethical and aesthetic concerns, particularly regarding originality and the role of human artists (Yu et al., 2021). For digital artists, AI evokes ambivalence: on the one hand, it accelerates production and unlocks creative opportunities; on the other hand, it raises economic and ethical concerns. Fears of job displacement and the exploitation of artworks through

*Corresponding author.

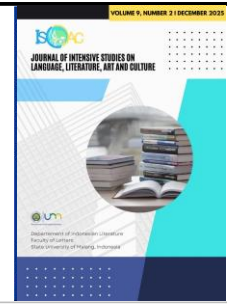
E-mail addresses: adityaeko@isi-ska.ac.id (Aditya Eko Adrianto)

**ISLLAC: Journal of Intensive Studies on Language, Literature,
Art, and Culture**

Volume 9 Issue 2, 2025

Journal homepage :

<https://journal-sastra.um.ac.id/index.php/isllac/index>



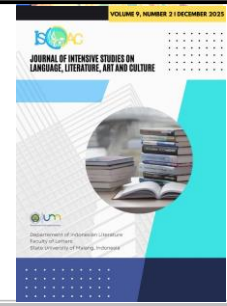
(<http://creativecommons.org/licenses/by/4.0/>).

ISLLAC: Journal of Intensive Studies on Language, Literature, Art, and Culture

Volume 9 Issue 2, 2025

Journal homepage :

<https://journal-sastra.um.ac.id/index.php/isllac/index>



opaque AI data training have become central issues in the art community. Digital artists emphasize concerns over plagiarism and the future of digital art amid the growing presence of AI (Ali & Breazeal, 2023). These concerns demonstrate that artists' perceptions of AI cannot be separated from the social and cultural contexts that shape how they understand and respond to this technology.

While debates about AI in art continue to expand, academic studies examining digital artists' perceptions from socio-cultural perspectives remain limited. The discourse has predominantly focused on technical and legal aspects, whereas social factors—such as education and community—play a crucial role in shaping attitudes toward this technology (Zhang & Li, 2024). This situation underscores the necessity of a social theory approach capable of elucidating the interconnections between social contexts, access to knowledge, and artists' bargaining positions - this is where the relevance of Bourdieu's framework of capital comes to the fore. Consequently, understanding capital becomes crucial for further investigating how various social resources influence both acceptance of and resistance to AI.

Bourdieu's concept of capital offers a precise analytical framework. The economic, social, and cultural capital possessed by digital artists shapes their perceptions of AI. Economic capital encompasses financial resources, while social capital relates to networks that facilitate technological access and adoption. Cultural capital, including education and artistic skills, becomes particularly crucial for interpreting and integrating AI into artistic practice (Bourdieu, 1986). These forms of capital are interrelated and collectively influence an individual's position within the social structure. In digital art practice, the interplay between these capitals plays a significant role in shaping artists' tendencies to either embrace or reject AI.

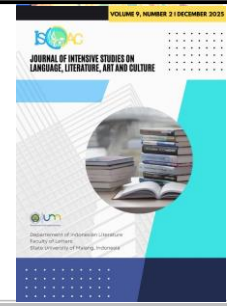
In digital art, cultural capital emerges as a critical determinant. Artists with high cultural capital demonstrate greater facility in interpreting and adopting AI, while those with limited cultural capital tend to encounter significant barriers. Both comprehension of and participation in the digital realm are profoundly influenced by one's level of this

ISLLAC: Journal of Intensive Studies on Language, Literature, Art, and Culture

Volume 9 Issue 2, 2025

Journal homepage :

<https://journal-sastra.um.ac.id/index.php/isllac/index>



capital (Ignatow & Robinson, 2017). Nevertheless, beyond knowledge and skills, social relationships also constitute a crucial factor that cannot be overlooked in adapting to new technologies. Equally important, social capital plays a significant role in shaping perceptions. Community networks provide access to information and collaborative opportunities that can reinforce acceptance of AI (Verwiebe & Hagemann, 2024). Through the interplay among these forms of capital, we can better understand how digital artists' social positions shape their ethical and social perceptions of AI use.

Thus, Bourdieu's analysis of capital provides profound insights into how various forms of capital shape digital artists' perceptions. This understanding is crucial for designing technology adaptation strategies in the arts while preventing socio-cultural disparities amid digital transformation. Therefore, this study examines the relationship between forms of capital and digital artists' perceptions of AI. Beyond enriching interdisciplinary studies at the intersection of art, technology, and sociology, this research is expected to serve as a foundational basis for developing inclusive and relevant art policies in the AI era. By advancing this understanding, the study aims to make tangible contributions toward supporting equitable and just technological adaptation for all digital art practitioners.

METHOD

This study employs a phenomenological approach to examine digital artists' experiences and perceptions regarding the use of artificial intelligence (AI) (Arianto, 2024; Tanujaya & Meiden, 2024). Data were collected through semi-structured interviews conducted in a naturalistic setting, where participants were not explicitly informed that they were being interviewed for research purposes (Flick et al., 2014). This approach was chosen to obtain more spontaneous and authentic responses while minimizing potential biases that might arise if subjects were aware of the research objectives from the outset.

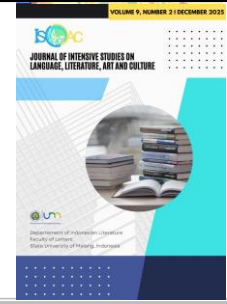
Nine digital art practitioners participated as respondents in this study. All participants were actively engaged in digital visual arts, working as illustrators, designers,

ISLLAC: Journal of Intensive Studies on Language, Literature, Art, and Culture

Volume 9 Issue 2, 2025

Journal homepage :

<https://journal-sastra.um.ac.id/index.php/isllac/index>



or creators of digital visual content. The majority were aged 20-27, with diverse backgrounds in fine arts education and varying levels of professional experience. Participants were selected through purposive sampling based on their involvement in contemporary digital art practice.

The collected data were analyzed using thematic methods, focusing on identifying perception patterns and exploring the relationship between attitudes toward AI and respondents' social capital (Braun & Clarke, 2006). The analysis followed a deductive approach, mapping participants' narratives within Pierre Bourdieu's framework of economic, social, and cultural capital.

FINDINGS AND DISCUSSION

Findings

Of the nine digital artists interviewed, the majority (seven) expressed strong opposition to using AI in digital art production, while the remaining two showed conditional acceptance. These findings indicate significant resistance rooted not just in emotion, but in ethical considerations about creative fairness. This opposition raises more profound questions about artists' understanding of the ethical dimensions of AI art.

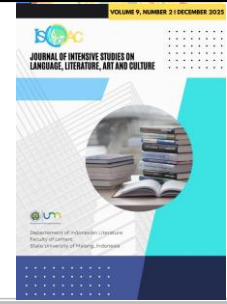
The primary objection centered on how AI collects and trains on human artwork without permission - a practice viewed as a creative rights violation. As Respondent A bluntly put it: *"Nobody ever asks our permission, then suddenly AI can copy our styles. That is just theft, right?"* (interview, 2024). This aligns with Lee's (2025) findings that regulatory ambiguity fuels artistic communities' distrust of AI. Moreover, Respondent A's ethical objections align with deontological perspectives, which hold that using copyrighted artwork without consent is inherently wrong, regardless of the outcomes. This contrasts with utilitarian arguments that AI art could democratize creativity by lowering barriers to entry. Respondent A's assertion that AI 'copies styles' reflects a rights-based critique, emphasizing authorship as a non-negotiable moral principle. Such tensions highlight a fundamental clash between technological progress and traditional

ISLLAC: Journal of Intensive Studies on Language, Literature, Art, and Culture

Volume 9 Issue 2, 2025

Journal homepage :

<https://journal-sastra.um.ac.id/index.php/isllac/index>



artistic values, warranting further discourse on intellectual property paradigms in the digital age.

Beyond data collection concerns, artists worry about threats to artistic authenticity and career viability. Respondent D shared: *"My drawing style took years to develop. If AI can replicate it instantly, my work feels worthless"* (interview, 2024). This expands the ethical debate into questions of artistic identity and sustainability. These concerns are not unfounded: a survey found that freelancers reported being undercut by AI-generated submissions (Hui & Reshef, 2025). The threat extends beyond replication to market saturation, where AI's speed and low cost devalue human labor. This economic precarity fuels ethical resistance, merging survival instincts with moral arguments.

Besides ethical concerns, artists cited additional objections regarding compromised artwork authentication and diminished job opportunities. They perceive AI as a threat that could obscure creator identity and promote visual homogenization (Lovato et al., 2024). As Respondent E (interview, 2024) expressed: *"If AI can generate everything, who is going to pay for our services anymore?"* However, two respondents demonstrated pragmatic acceptance, viewing AI as an inevitable industry shift. Respondent H (interview, 2024) reasoned: *"AI will keep advancing - resisting it seems pointless."* Respondent I (interview, 2024) added: *"As long as we control the creative direction, AI can be a useful tool."* This suggests negotiation space in how artists conceptualize AI. Moreover, Respondents H and I is conditional acceptance suggests a transactional view of AI, where utility outweighs absolutist ethics. Their stance implies that artists might tolerate AI if granted greater agency—such as opt-in datasets or royalty systems. This mirrors industry trends where tools like Adobe Firefly offer 'ethical' AI trained on licensed works. However, their resignation ('resisting seems pointless') also reflects power imbalances, in which individual artists feel powerless in the face of corporate-driven technological shifts.

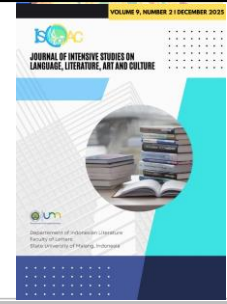
However, at the opposite end of the spectrum, three respondents exhibited extreme rejection of AI. They refused to engage with the technology altogether, demonstrating

ISLLAC: Journal of Intensive Studies on Language, Literature, Art, and Culture

Volume 9 Issue 2, 2025

Journal homepage :

<https://journal-sastra.um.ac.id/index.php/isllac/index>

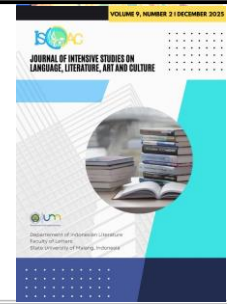


profound emotional resistance. As Respondent F (interview, 2024) explicitly stated: *"I feel physically disgusted looking at AI-generated art. It is like it is degrading the dignity of art itself."* This attitude strongly suggests that their opposition stems not just from rational concerns but also from deeply rooted cultural and moral values.

Furthermore, exposure to negative trends on social media has significantly shaped their perceptions. As Respondent C (interview, 2024) admitted: *"Honestly, I only know about this from Instagram and TikTok. There is AI that can make art... but it clearly just pulls stuff from everywhere."* This phenomenon, as documented by Shi et al. (2023), reinforces negative biases among artists with limited direct engagement with the technology, thereby intensifying attitudinal polarization. Furthermore, social media's amplification of AI controversies—such as viral lawsuits or memes mocking AI art—has created a feedback loop that entrenches opposition. Platforms prioritize emotionally charged content, which, as Shi et al. (2023) note, skews perceptions among artists lacking firsthand AI experience. This 'secondhand distrust' exacerbates polarization, as artists like Respondent C adopt blanket rejections based on algorithmic echo chambers rather than nuanced evaluation.

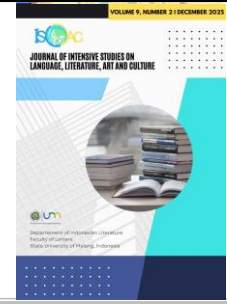
This diversity of attitudes—ranging from pragmatic acceptance to emotional rejection—demonstrates that perceptions of AI among digital artists cannot be understood through a singular lens. Rather, these patterns reflect deeply intertwined socio-cultural dynamics that require more nuanced analysis through the framework of the artists' capital structures (economic, social, and cultural).

The spectrum of digital artists' perceptions of AI thus spans from absolute rejection to pragmatic acceptance. This variation confirms that attitudes toward AI adoption are shaped not merely by technical considerations but are fundamentally connected to the cultural, social, and economic capital that informs their worldview. Ultimately, both resistance to and acceptance of AI emerge as complex social constructs within the digital art community—products of intersecting institutional, educational, and professional forces that collectively mediate technological engagement.



No	Respondent (Age, Occupation)	Attitude Toward AI	Primary Reason
1	Respondent A (24, Freelance Illustrator)	Rejection (Strong)	Ethical concerns (non-consensual big data use)
2	Respondent B (25, Digital Comic Artist)	Rejection (Strong)	Ethical concerns (non-consensual big data use)
3	Respondent C (23, Storyboard Artist)	Rejection (Strong)	Ethical concerns (non-consensual big data use)
4	Respondent D (26, Illustrator)	Rejection (Strong)	Compromised artwork authentication and professional threat
5	Respondent E (25, Graphic Designer)	Rejection (Strong)	Compromised artwork authentication and professional threat
6	Respondent F (22, Art Student)	Rejection (Emotional)	Disgust toward AI art and perceived threat to artistic dignity
7	Respondent G (21, Art Student)	Rejection (Emotional)	Disgust toward AI art and perceived threat to artistic dignity
8	Respondent H (21, Art Student)	Acceptance (Pragmatic)	Resignation to inevitable AI advancement
9	Respondent I (20, Art Student)	Acceptance (Pragmatic)	Resignation to inevitable AI advancement

Table 1. Spectrum of Digital Artists' Perceptions Toward AI



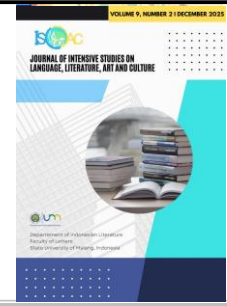
Discussion

To examine how perceptions of artificial intelligence (AI) develop among digital artists, this study employs Pierre Bourdieu's (1986) conceptual framework of capital. Capital here refers to the configuration of social resources that shape an individual's position and dispositions within a given field, specifically cultural, social, and economic capital. In this context, the relevant field is the digital art domain, where artists negotiate creative authority, professional sustainability, and artistic value.

The data classification of 9 respondents revealed varied capital configurations, which demonstrated significant correlations with their attitudes toward AI. Seven of the nine respondents rejected the use of AI in digital art, while the remaining two showed conditional acceptance. Notably, this opposition was not monolithic but divided into critical (rational) rejection and emotional rejection.

Respondents with dominant cultural capital, such as Respondents A, B, and D, exhibited resistance grounded in ethical considerations and artistic values. Respondent A (interview, 2024), for instance, stated: *"We are never asked for permission, yet suddenly AI can mimic our styles. That is theft, plain and simple."* This demonstrates how their understanding of artistic practice is shaped by a value system prioritizing originality and copyright. Here, cultural capital functions as an ethical filter toward technology, aligning with Ignatow & Robinson's (2017) assertion that cultural capital shapes perceptions of technological legitimacy in social practice.

Furthermore, social capital significantly influenced the artists' attitudes. Respondent G (interview, 2024) acknowledged that their artistic community maintained intense criticism toward AI, and their personal stance developed through exposure to collective discourse: *"My community is largely anti-AI too. So naturally, I followed suit and became more aware of why it is problematic."* This statement reinforces Ragnedda & Ruiu's (2020) findings that social networks play a significant role in reproducing attitudes toward digital technology. In this context, social capital functions not merely as a support system but also



as a sphere for collective opinion formation.

In contrast, the two respondents who demonstrated greater openness toward AI—Respondents H and I—exhibited a distinct capital configuration. They possessed limited economic capital and weaker community ties. Under these circumstances, AI was perceived not as an ideological threat but rather as a production tool. As Respondent, I (interview, 2024) explained: *"As long as we maintain control over the creative concept, AI can help speed up our work."* This perspective reflects a form of strategic adaptation to an increasingly competitive, technology-driven field. As Bourdieu (1986) theorized, individuals' adaptive strategies to field transformations are fundamentally shaped by their capital structures.

Respondents who exhibit emotional rejection—such as Respondents F and G—demonstrate that resistance to AI is not always rational. Respondent F (interview, 2024) explicitly stated: *"I feel physically repulsed looking at AI-generated art. It is like it is degrading the dignity of art itself."* This attitude reveals how deeply internalized cultural capital within the artist's habitus can generate fundamentally emotional, rather than purely rational, reactions.

The Influence of Capital on Digital Artists' Perceptions of AI

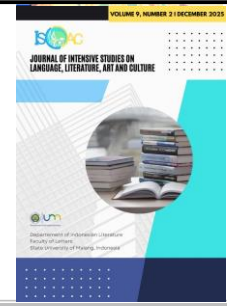
The findings of this study demonstrate that each individual's capital configuration significantly shapes digital artists' perceptions of artificial intelligence (AI). Capital—comprising cultural, social, and economic capital in Pierre Bourdieu's (1986) theoretical framework—effectively explains how social positioning informs worldviews, adaptive strategies, and attitudes toward emerging technologies, including AI. In addition, Bourdieu's framework clarifies why artists with high cultural capital (e.g., formal training, gallery recognition) reject AI most vehemently: their habitus equates art with human exclusivity. For them, AI violates the 'rules of the game'—what Bourdieu calls 'doxa'—that define artistic legitimacy. Conversely, those with low economic capital, like Respondent H, lack the privilege to reject AI outright; their habitus prioritizes survival over purity. This

**ISLLAC: Journal of Intensive Studies on Language, Literature,
Art, and Culture**

Volume 9 Issue 2, 2025

Journal homepage :

<https://journal-sastra.um.ac.id/index.php/isllac/index>



dichotomy mirrors Bourdieu's (1984) observation that dominant actors in a field often 'play along' with disruptive changes to strategically accumulate capital.

Cultural capital emerges as the most dominant factor shaping resistance toward AI. Artists with formal art education backgrounds, extensive manual art practice, and a profound understanding of aesthetic values demonstrate critical attitudes toward AI. They perceive AI as an entity incapable of personal experience, emotional depth, or meaningful interpretation. As Respondent D articulated: *"AI cannot have life experiences. What it produces is not art—just imitation."*

The criticism of AI as mere "imitation" stems from deeply held values of artistic autonomy embedded in these artists' habitus. As noted by Ignatow & Robinson (2017), cultural capital shapes perceptual frameworks regarding the legitimacy of technology within specific social practices, including art. For artists with high cultural capital, AI represents not just a tool, but a fundamental challenge to the very definition of art itself.

Social capital—encompassing community networks and peer relationships among fellow artists—also plays a pivotal role in shaping collective attitudes. As Respondent G (interview, 2024) revealed: *"Honestly, I did not know much at first. However, when my community members started discussing how AI is deceptive, I became more aware and ultimately rejected it too."* This community influence substantiates Ragnedda & Ruii's (2020) perspective that social capital serves as an arena for collective opinion formation regarding technology, often reinforcing pre-existing normative biases within the group. Additionally, emotional rejecters like Respondent G exhibit what Bourdieu termed 'hysteresis'—a lag between changes in their habitus and those in their field. Their visceral disgust signals a misalignment between their internalized values (art as sacred) and AI's mechanization of creativity. Critical rejecters (Respondents D), however, deploy cultural capital as symbolic weaponry, framing AI through ethical discourse. This bifurcation underscores that resistance is not merely ideological but embodied, reflecting differing degrees of habitus-field dissonance (Hanquinet et al., 2012). At last, Social capital does not merely spread attitudes—it codifies them. Respondent G's community functions as what

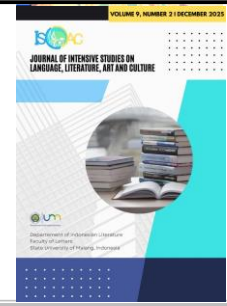
444 | ISLLAC: Journal of Intensive Studies on Language, Literature, Art, and Culture

ISLLAC: Journal of Intensive Studies on Language, Literature, Art, and Culture

Volume 9 Issue 2, 2025

Journal homepage :

<https://journal-sastra.um.ac.id/index.php/isllac/index>

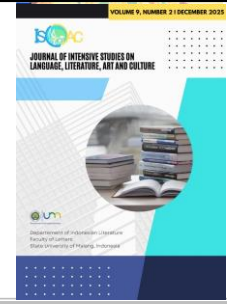


Bourdieu called a 'field of opinion,' where anti-AI narratives gain symbolic power through repetition (Sakdapolrak, 2014). This creates a feedback loop: shared critiques become markers of group belonging, incentivizing performative rejection. Such dynamics explain why socially embedded artists (e.g., studio collectives) resist AI more consistently than isolated freelancers, whose social capital derives from client networks rather than peer validation.

Conversely, respondents with limited economic capital demonstrated more pragmatic acceptance of AI. They viewed AI primarily as a practical production tool for saving time and costs, while remaining cognizant of its ethical and aesthetic risks. As Respondent H acknowledged: *"I know AI is ethically problematic, but for quick jobs, you end up using it anyway."* This reflects how economic capital shapes survival strategies within the digital art field. Under resource constraints, artists exhibit greater adaptive flexibility. This aligns with Bourdieu's (1986) view that capital structures fundamentally influence individual habitus and dispositions toward change within social fields.

Capital configurations significantly shape individuals' technical understanding of AI. Respondents with limited cultural capital or who lack access to critical communities tend to develop a superficial understanding, often relying on popular opinion. As Respondent C (interview, 2024) admitted: *"My only exposure to AI is through Instagram and TikTok. Seems pretty negative, honestly."* This reinforces Shi et al.'s (2023) findings that in societies with low technological literacy, perceptions of innovation are frequently moulded by viral narratives and media discourse rather than substantive understanding.

Thus, the influence of capital in shaping AI perceptions cannot be reduced to a single form; instead, it emerges from the dynamic interplay among different capital forms. Cultural capital provides the normative foundation, social capital reinforces collective attitudes, and economic capital determines adaptive strategies. It is precisely this variation in capital configurations that produces the spectrum of attitudes toward AI, ranging from staunch rejection to pragmatic acceptance.



CONCLUSION AND SUGGESTIONS

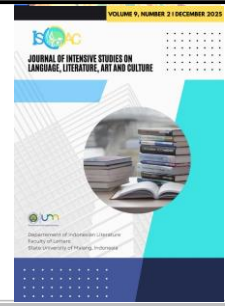
This study explores how digital artists' perceptions of artificial intelligence are fundamentally shaped by their configurations of social capital. Through qualitative examination of active practitioners, the research uncovers a broad spectrum of attitudes ranging from firm rejection to conditional acceptance. Those opposing AI primarily cite ethical violations in data sourcing, concerns about the erosion of artistic authenticity, and fears of professional obsolescence, with some respondents expressing deep emotional resistance to what they view as a corruption of artistic integrity.

On the pragmatic end, limited acceptance is evident among resource-constrained artists who use AI as a practical tool despite recognizing its ethical complications. The analysis reveals how different forms of capital interact to shape these positions. Cultural capital, manifested through formal training and traditional aesthetic values, serves as the primary foundation for resistance. Social capital amplifies this stance through collective reinforcement within artistic communities, while economic capital scarcity drives more adaptive approaches to technological integration.

These findings underscore how technological perceptions are socially constructed through the lens of capital-endowed habitus rather than emerging from purely technical considerations. The study reinforces Bourdieu's theoretical framework as particularly relevant for understanding cultural sector responses to technological disruption. It highlights the urgent need to develop value-based technological literacy, establish ethical guidelines for AI's role in creative processes, and create institutional support systems to help artists navigate digital transitions.

Ultimately, this research makes significant contributions to interdisciplinary dialogues about human-machine collaboration in creative fields. It provides a robust sociological framework for analyzing artistic responses to automation while advocating for more equitable integration of emerging technologies in cultural production. The study calls for concerted efforts among art communities, educational institutions, and

446 | ISLLAC: Journal of Intensive Studies on Language, Literature, Art, and Culture



policymakers to develop thoughtful, ethical approaches that preserve artistic values while responsibly incorporating technological advancements.

REFERENCES

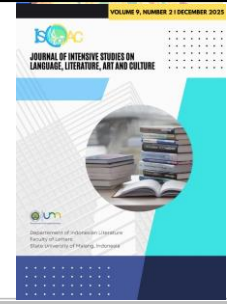
- Ali, S., & Breazeal, C. (2023). *Studying Artist Sentiments around AI-generated Artwork*. <http://arxiv.org/abs/2311.13725>
- Arianto, B. (2024). *Pengantar Studi Fenomenologi* (Issue December). <https://doi.org/10.70310/4h056t98>
- Bourdieu, P. (1984). *Distinction: A Social Critique of the Judgment of Taste*. Routledge & Kegan Paul.
- Bourdieu, P. (1986). *THE FORMS OF CAPITAL*.
- Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology*, 3(2), 77–101. <https://doi.org/10.1191/1478088706qp063oa>
- Chiu, M. C., Hwang, G. J., Hsia, L. H., & Shyu, F. M. (2024). Artificial intelligence-supported art education: A deep learning-based system for promoting university students' artwork appreciation and painting outcomes. *Interactive Learning Environments*, 32(3), 824-842.
- Choi, S. K., DiPaola, S., & Töyrylä, H. (2021). Artistic style meets artificial intelligence. *Journal of Perceptual Imaging*, 4, 1-14.
- Flick, Vosloo, J., Taylor-Powell, E., Renner, M., Research-part, B., Reid, S., Punch, K. F., O'connor, H., Gibson, N., Miles, M. B., Huberman, M. a, Saldana, J., Mellish, L., Morris, S., Do, M., Mcnair, R., Taft, A., Hegarty, K., Lacey, A., ... Data, A. C. I. (2014). Qualitative Data Analysis. In *The SAGE Handbook of Qualitative Data Analysis*.
- Hanquinet, L., Savage, M., & Callier, L. (2012). Elaborating Bourdieu's Field Analysis in Urban Studies: Cultural Dynamics in Brussels. *Urban Geography*, 33(4), 508–529. <https://doi.org/10.2747/0272-3638.33.4.508>
- Hui, X., & Reshef, O. (2025, July 8). *Is generative AI a job killer? Evidence from the freelance market*. <https://www.brookings.edu/articles/is-generative-ai-a-job-killer-evidence-from-the-freelance-market/>.
- Ignatow, G., & Robinson, L. (2017). Pierre Bourdieu: theorizing the digital. *Information Communication and Society*, 20(7), 950–966. <https://doi.org/10.1080/1369118X.2017.1301519>
- Lovato, J., Zimmerman, J., Smith, I., Dodds, P., & Karson, J. (2024). *Foregrounding Artist Opinions: A Survey Study on Transparency, Ownership, and Fairness in AI Generative Art*. <http://arxiv.org/abs/2401.15497>
- Ragnedda, M., & Ruiu, M. L. (2020). DIGITAL CAPITAL: A Bourdieusian Perspective on the Digital Divide. In *Digital Capital: A Bourdieusian Perspective on the Digital Divide*. Emerald Group Publishing Ltd. <https://doi.org/10.1108/9781839095504>
- Rani, S., Jining, D., Shah, D., Xaba, S., & Shoukat, K. (2025). Examining the impacts of artificial intelligence technology and computing on digital art: A case study of Edmond de Belamy and its aesthetic values and techniques. *AI & SOCIETY*, 40(4), 2417-2435.
- Sakdapolrak, P. (2014). Livelihoods as social practices: re-energising livelihoods research with Bourdieu's theory of practice. *Geographica Helvetica*, 69(1), 19–28. <https://doi.org/10.5194/gh-69-19-2014>

ISLLAC: Journal of Intensive Studies on Language, Literature, Art, and Culture

Volume 9 Issue 2, 2025

Journal homepage :

<https://journal-sastra.um.ac.id/index.php/isllac/index>



- Shi, J., Jain, R., Duan, R., & Ramani, K. (2023). *Understanding Generative AI in Art: An Interview Study with Artists on G-AI from an HCI Perspective*. <http://arxiv.org/abs/2310.13149>
- Tanujaya, T., & Meiden, C. (2024). Study Literature Review : Teori Sosial Fenomenologi Dalam Riset Akuntansi. *Jurnal Ekonomi, Manajemen, Bisnis Dan Akuntansi*, 3(3), 231-243. <https://bajangjournal.com/index.php/JEMBA/article/view/7897/6149>
- Verwiebe, R., & Hagemann, S. (2024). Bourdieu revisited: new forms of digital capital–emergence, reproduction, inequality of distribution. *Information, Communication, and Society*. <https://doi.org/10.1080/1369118X.2024.2358170>
- Yu, J., Yan, M., Khyzha, A., Morrison, A., Torrellas, J., & Fletcher, C. W. (2021). Speculative taint tracking (STT): A Comprehensive Protection for Speculatively Accessed Data. *Communications of the ACM*, 64(12), 105–112. <https://doi.org/10.1145/3491201>
- Zhang, S., & Li, S. (2024). *“Confrontation or Acceptance”: Understanding Novice Visual Artists’ Perception towards AI-assisted Art Creation*. <http://arxiv.org/abs/2410.14925>