PAYKAREH
Volume 15 Issue 44 Summer 2026 Pages 58-72

Original Research Article

Creativity and Legitimacy in Art Education in the Age of Artificial Intelligence: A Futuristic Analysis from the Perspective of Bourdieu and Castells

Muhammad Fadavi[1]

1. Professor of Visual Communication, Faculty of Visual Arts, University of Tehran, Tehran, Iran.
E-mail: fadavi@ut.ac.ir

Received: 14 February 2026 Revised: 6 August 2026 Accepted: 22 August 2026

Abstract

Introduction: With the emergence of generative technologies, the need to reconsider art education programs has become increasingly prominent. This study aims to investigate the fundamental impacts of artificial intelligence on the paradigm of art education and to elucidate the challenges it poses to individual creativity and artistic legitimacy. The main research question is: How does artificial intelligence affect creativity and artistic legitimacy in university art education, and what implications will these effects have for the future of art education in a network society?

Research Method: This study adopts a qualitative, descriptive-analytical approach, utilizing the theoretical frameworks of Pierre Bourdieu (cultural capital and the field of art) and Manuel Castells (network society and informational economy), to analyze data obtained from library sources (2017-2024) and workshop experiences.

Findings: The findings of the study indicate that the integration of artificial intelligence into art education, beyond merely changing the tools used for art production, has led to shifts in the concept of creativity, forms of cultural capital, and criteria of artistic legitimacy and evaluation. Under these conditions, the value of creativity depends less on the ability to produce an artwork directly and more on the ability to guide the creative process, select and refine outputs, exercise judgment, and construct meaning. Furthermore, the creative process, the extent of human intervention and decision-making, the ability to explain artistic choices, and the cultural context of the artwork, alongside technical skill, have become important in its evaluation and legitimation.

Conclusion: The central issue facing art education in the age of artificial intelligence is neither the replacement of humans nor the elimination of technology, but rather the redefinition of the criteria of creativity, artistic legitimacy, and authentic learning. Accordingly, art education and assessment should redefine the role of students from that of mere producers to guiding agents and evaluators of the creative process. In assessment, attention should therefore be given not only to the final product but also to the process of idea formation, conscious interaction with technology, and human decision-making.

Keywords

Art Education, Artificial Intelligence, Network Society, Futurology, Legitimacy of art, Pierre Bourdieu, Manuel Castells

How to cite this article: Fadavi, M. (2026). Creativity and Legitimacy in Art Education in the Age of Artificial Intelligence: A Futuristic Analysis from the Perspective of Bourdieu and Castells. *Paykareh*, 15(44), 58-72.
DOI: https://doi.org/10.22055/PYK.2026.20799

©2026 by the Authours.This article is an open access article distributed under the terms and conditions of the Creative Commons Attribution-NonCommercial 4.0 International (CC BY-NC 4.0 license)
https://creativecommons.org/licenses/by-nc/4.0

Introduction and Problem Definition

Technological developments in recent decades, especially with the emergence of artificial intelligence (AI), have had extensive impacts on social, cultural, and educational structures. In this process of mutual influence and being influenced, art education institutions, where aspects of human creativity play a central role, have faced numerous challenges. The speed of these changes has confused students and professors alike, increasingly necessitating decisions to update educational programs to the extent that planning and continuously updating curricula have become challenging. Traditional methods of art education, including practical skill training and the master-apprentice system, now face technologies capable of producing, critiquing, and reproducing artworks, potentially redefining the roles of teachers and conventional skills. The conventional methods of art education, including practical skill training and the master-apprentice system, now face technologies capable of producing, analyzing, and recreating artistic works. This transformation has not only challenged the methods of creating works but also the roles of the teacher and the student, and the criteria for assessing creativity, raising fundamental questions. Based on this, the main research question is: What impact does artificial intelligence have on creativity and artistic legitimacy in university art education, and what implications do these effects have for the future of art education in a network society? Furthermore, given the transformations brought about by artificial intelligence, how can the roles of human creativity, cultural capital, and artistic legitimacy be redefined in the processes of art education and the evaluation of artworks? To address these questions, the present study draws on the theoretical frameworks of Pierre Bourdieu and Manuel Castells.

Research Method

This research, with a qualitative approach and descriptive-analytical method, has examined the challenges of art education in the age of artificial intelligence. The research data were collected through the study and analysis of scientific resources, books, and articles published between 2017 and 2024, and then analyzed and interpreted within the theoretical framework of Pierre Bourdieu (cultural capital and the field of art) and Manuel Castells (the network society and the informational economy). To enhance the credibility of the analyses, the theoretical findings were compared and interpreted against the experiences gained from practical illustration workshops at the Faculty of Fine Arts, University of Tehran, which have been held since 2021, coinciding with the gradual introduction of artificial intelligence tools into the educational process. In this research, workshop experiences were not used as independent case studies, but rather as supplementary evidence to evaluate the explanatory capability of the theoretical framework and to analyze the educational implications of artificial intelligence in art education.

Research Background

Iranian research in this field is relatively new and mostly descriptive-analytical, with literature reviews or case studies as its main focus, examining opportunities or challenges, student or student creativity, and applications in art schools. «Khalili» (2025), in a study

titled «Analysis of the Role of Artificial Intelligence in Teaching and Learning Art by Artists», using strategic data analysis methods and interviews with 18 professors, evaluated the position of AI in art education and emphasized its strengths and threats. He examined the role of artificial intelligence in personalizing learning, enhancing creativity, and managing graphic classes, concluding that combining traditional methods with smart tools can make learning more effective. However, challenges such as the reduction of manual skills and ethical issues exist. «Taherian» (2025) also examined the impact of generative AI tools on the ideation and creativity process of art students in the article «Investigating the Impact of Using Generative Artificial Intelligence Tools on the Ideation and Creativity Process of Art Students». He investigated the effects of tools like Midjourney (an AI program specifically for image creation) on the four components of creativity (fluency, flexibility, elaboration, and originality) and found that although ideation is accelerated, there is no significant impact on final innovation, and it mainly alters the perception of identity and originality. In international studies, the relationship among artificial intelligence, art, and art education has moved beyond examining technological functions to address more fundamental questions about the nature of creativity, authorship, originality, and the legitimacy of artworks. «Carceller» (2024), in a study titled «The Artificial Revolution: Challenges for Redefining Art Education», addressed the challenges posed by the introduction of artificial intelligence into art education and emphasized the necessity of rethinking the methods of teaching, learning, and producing artistic knowledge. From his perspective, art education in the face of artificial intelligence requires simultaneous attention to technological capacities and the formation of responsible, critical, and conscious use of this technology. In this context, recent research on art produced by artificial intelligence has turned the issue of «authenticity» into one of the main challenges. In a study titled «Imagine Art: The Status of Works Generated by Artificial Intelligence», regarding the status of works produced by artificial intelligence, «Jerrentrup» (2024) examined the artistic status of these works and showed that the evaluation of an artwork can be influenced by the audience's awareness of its production method. This finding highlights the importance of authorship, artistic intent, and the social context of the work's production in shaping its value and acceptance. From this perspective, the main issue is not merely the technical ability of artificial intelligence to produce an image or work, but rather who or what the artistic community recognizes as the work's creator, and what mechanisms confer an artwork's artistic status and legitimacy. «Vlaad» (2024) also addressed the issue of authorship of works produced by algorithms in his research «A portrait of the artist as a young algorithm», examining the status of the artist and the artwork in the age of artificial intelligence. This study shows that the acceptance of artificial intelligence as an artist faces fundamental challenges because, in the production of AI-generated works, the boundaries among the roles of technology developer, user, and algorithm, as well as the process of creating the work, become ambiguous. From this perspective, the emergence of generative artificial intelligence challenges not only the concept of creativity but also notions such as authorship, responsibility, and the legitimacy of the artwork. This issue can be analyzed more deeply using Bourdieu's theoretical framework. In «Bourdieu's» theory (1993), «The

Field of Cultural Production: Essays on Art and Literature», the value and legitimacy of an artwork do not solely stem from its intrinsic or aesthetic qualities, but are shaped within the «field of cultural production» and through the relationships among artists, artistic institutions, critics, audiences, and other social actors. Cultural capital and symbolic capital also play a role in determining which work is considered valuable, authentic, and worthy of acceptance. Accordingly, the entry of artificial intelligence into the field of art can be seen not merely as a technological transformation but as a change in the relationships among actors and in the mechanisms for producing and distributing symbolic capital. «Castells» (1996) describes contemporary society as a network society in which the flow of information, images, knowledge, and capital is shaped and organized through communication networks. In such a structure, power is not solely in the hands of traditional institutions but is largely exercised through control over information flows and communication infrastructures. With the expansion of digital platforms and generative artificial intelligence, this networked logic has entered a new phase where algorithms and AI agents can participate in the production, refinement, ranking, and distribution of cultural content. In the field of creativity, «Sawyer» (2017) also emphasizes the importance of social and cultural context in the formation of creativity in «Creativity research and cultural context: Past, present, and future». This perspective is important for analyzing creativity in the age of artificial intelligence, as creativity cannot be reduced merely to the production of a new product by an individual or a machine. Creativity is shaped in cultural and social contexts, and its value and meaning are determined through interaction with audiences, institutions, and value systems. Therefore, the introduction of artificial intelligence into the processes of art education and production can change their forms and mechanisms rather than eliminate human creativity, such that the ability to define problems, select, combine, evaluate, and interpret algorithmic outputs becomes part of the artist's creative competence. Overall, the literature review indicates that less attention has been paid to how the mechanisms of creativity production and the criteria for granting legitimacy to the artist and the artwork will change in the future with the introduction of artificial intelligence into art education. From this perspective, the present study, drawing on Bourdieu's views on field, capital, and cultural legitimacy, as well as Castells' theory of the network society, seeks to analyze the potential transformations in the concepts of creativity and legitimacy in art education in the age of artificial intelligence from a futures-oriented perspective.

Theoretical Framework

The theoretical framework of this research is based on the connection between Pierre Bourdieu's sociological theory of art and Manuel Castells' structural analysis of the information age. This framework seeks to explain how artificial intelligence, as one of the most significant manifestations of transformation in the network society, affects the processes of valuation, legitimization, and education in the field of art. From this perspective, technological developments are not limited to the emergence of new tools, but also transform the relationships between the production of works, cultural capital, artistic legitimacy, and the education system (Bourdieu, 1993, 29–73; Castells, 1996, 355–406).

1. Field of Art and Cultural Capital: From Bourdieu's perspective, art is formed within the «field of cultural production», a field where the value and legitimacy of works and the positions of actors are determined in relation to power relations, field rules, and types of capital (Bourdieu, 1993, 29-73). Cultural capital also exists in embodied, objectified, and institutionalized forms and can help shape actors' social and cultural positions (Bourdieu, 1986, 241-258). The introduction of artificial intelligence has posed new challenges to this mechanism. AI tools can produce high-quality work in a short time, whereas producing such work has long been considered to require years of training, experience, and the accumulation of cultural capital. As a result, the relationship between individual skill, the process of creating a work, and its artistic value needs to be rethought. At the same time, educational institutions, universities, and judging systems also face the question of what criteria should be used to evaluate artistic legitimacy and the quality of works, because conventional criteria such as originality, individual effort, and execution skill are no longer sufficient to meet the new conditions.

2. Network Society and the Information Age: Castells considers contemporary social structure to be a network society, a society based on the information economy and the continuous flow of information. In this structure, the flow of information, capital, knowledge, and images transcends spatial limitations and is rapidly disseminated through communication networks. In such an environment, the production and distribution of cultural products also follow the logic of networks, and the traditional processes of producing and consuming art are transformed. In this framework, generative artificial intelligence can be considered one of the most significant manifestations of the network society. This technology has enabled the production, reproduction, and widespread dissemination of artistic content, significantly transforming the boundaries between producer, tool, and audience. Therefore, the transformation brought about by artificial intelligence is not merely a technological change, but rather part of a broader transformation in the structure of production and the circulation of culture in the information age (Castells, 1996, 77-162 & 355-406 & 407-459).

The present research, by integrating the perspectives of Bourdieu and Castells, considers artificial intelligence as a phenomenon that simultaneously operates within the framework of a network society and influences the mechanisms of the art field. From this perspective, artificial intelligence not only changes the way artistic works are produced but also challenges the criteria of legitimacy, valuation, and art education. This transformation can be simultaneously explained in light of Bourdieu's concept of the field of cultural production and Castells' logic of the network society and the space of flows (Bourdieu, 1993, 29-73; Castells, 1996, 407-459). This situation manifests itself in art education primarily in two areas. First, the issue of the work's authenticity arises: when artificial intelligence participates in the creation process, distinguishing the contribution of human creativity and the artist's cultural capital becomes more complex. Second, the issue of educational assessment: art education systems inevitably need to move away from merely evaluating the final product and consider the processes of idea formation, creative thinking, decision-making, and the conscious guidance of artificial intelligence tools in their evaluation criteria. Such an interpretation aligns with Floridi's view on the transformation of the informational environment and the redefinition of the relationship between humans and technology in the information age (Floridi, 2014).

The Transformation of Art Education in the Age of Artificial Intelligence

The integration of artificial intelligence in higher education is rapidly expanding and can change teaching and learning methods, the delivery of educational content, and student support processes. One of the most important capabilities of this technology is its ability to personalize the learning experience by adapting content, feedback, and educational pathways to students' individual needs. Additionally, artificial intelligence can help increase efficiency in some administrative processes and university support (Zawacki-Richter et al., 2019; Merino-Campos, 2025). Artificial intelligence is revolutionizing education and providing opportunities for large-scale personalized learning. AI tools can analyze large volumes of data to identify student performance trends, helping predict future outcomes and provide real-time feedback. These tools provide more adaptive learning environments, which seem essential for nurturing the skills needed in a rapidly changing world. However, challenges such as ensuring ethical use and preventing bias in the management of AI algorithms must be addressed to harness the potential of this technology in education fully. Based on what has been stated, the presence of artificial intelligence in art education programs will not only impact the teaching process but also redefine how students' legitimacy and artistic identity are formed. In this research, a «foresight» approach will be used to examine potential developments shaping the future of university art education in the era of artificial intelligence. The question arises whether this technology will be used to enhance human creativity or to undermine the traditional role of art education and alter its aesthetic standards. Based on theoretical analyses and empirical studies in educational programs, this study will examine the opportunities and challenges posed by the presence of artificial intelligence in art education and provide suggestions for adapting educational policies to these developments.

Educational Challenges for Nurturing Creative Individuals

Fostering creativity is one of the major challenges in art education and requires a reconsideration of educational and pedagogical approaches.In modern art education programs, the role of artificial intelligence in the teaching process is emphasized to enhance students' creativity. These teaching models help students actively participate in creative processes and put their ideas and designs into practice. The connection between this section and artificial intelligence can be observed by examining how this technology is used to shape creative processes and produce artistic works (Sawyer, 2017, 106). Michel Baas examines the role of artificial intelligence (AI) in creative processes while addressing concerns raised by artists and creative professionals, including copyright infringement and job loss (Baas, 2024). The same author has introduced the concept of the sociocultural and cultural archive of perceptions about artificial intelligence (AI) and argues that to understand how humans interact with AI in the present, one must also consider how this technology was perceived in the past. This historical perspective can provide a clearer view of the future of artificial intelligence. «Bass», by introducing the concept of the «sociological archive» regarding perceptions related to artificial intelligence (AI), emphasizes the necessity of historically examining cultural interpretations of this technology in order to outline a more comprehensive vision of human-machine interaction in the future. Art and its understanding are complex processes that are transmitted to an individual not only through academic education but also through repeated experiences and encounters with artworks. This process internalizes the principles and rules of art, enabling the individual to engage with artworks in a deeper, more analytical manner. Artistic

creativity is considered a self-governing process in which choices are guided systematically, albeit involuntarily. These choices are made based on a system of designs and principles that have unconsciously formed in the artist's mind. This process will inevitably face challenges when confronted with artificial intelligence. Continuing the discussion on the educational programs of art schools and faculties, it should be noted that one of the most important factors in maintaining students' artistic creativity is the conscious and intelligent management of utilizing artificial intelligence. This means that students should have full control over the entire process of creative ideation and final execution of the work when interacting with artificial intelligence. Otherwise, artificial intelligence will guide the process of creating the artwork. To destroy the creative ability of humans, it is enough to entrust this innate and divine capability to machines gradually; undoubtedly, in a short period, nothing of their unique creativity will remain. This is a potential danger that threatens the future of humanity. On the other hand, the emergence of technologies like artificial intelligence should be recognized, and we should learn how to interact positively with it. Artificial intelligence can provide unique learning experiences that adjust content according to the learner's pace and performance. This allows students to learn in ways that align with their individual learning styles, which can help increase engagement and information retention. Furthermore, AI-based methods can assist professors in more accurately assessing students' performance, thereby enabling more efficient and effective evaluations.

Art Education Process and Evaluation

With the growing use of artificial intelligence in the present era, assessment in art workshops should focus on receiving continuous feedback throughout the academic term and the learning process, rather than solely on final assessment. This approach can be useful in applying artificial intelligence to the assessment of art and artworks from various perspectives, including assessments based on quantitative and qualitative data. This process can help analyze how artificial intelligence aligns with creative teaching methods. The difference between the cultural codes of art students and the operational logic of artificial intelligence in today's educational systems has created numerous challenges. Educational experiences indicate that interaction with artificial intelligence in art education requires more than merely learning how to use technological tools; it also requires students to develop the ability to guide, select, and evaluate AI-generated outputs. Under these conditions, the role of the instructor may shift from teaching primarily technical and practical skills toward guiding the decision-making process and preserving students' creative agency. From Castells' perspective, the expansion of the network society has also transformed the ways in which artworks are produced and distributed, while expanding access to audiences and cultural resources. At the same time, increasing dependence on digital infrastructures and platforms creates new forms of power relations and systems of valuation within the field of art (Castells, 1996, 362).

Analysis of the Findings within the Theoretical Framework of Bourdieu

The findings indicate that the differences between students' experiences and cultural backgrounds and the algorithmic logic of artificial intelligence have created new challenges in the process of art education. In the processes of creating and evaluating artworks, students' lived experiences, prior knowledge, and cultural backgrounds interact with the generative capabilities of artificial intelligence, and this interaction can influence how

artworks are formed and evaluated. Unconscious interaction with artificial intelligence (AI) tools can lead to the machine determining the creative path rather than the artist. In such a situation, the power of technology redefines traditional cultural structures and may, especially in the early stages, negatively affect students' creativity and capabilities. The proposed solution of the research, in line with preserving the «embodied cultural capital» of the artist, is to empower students in the «intelligent management» of artificial intelligence. This conscious management is a fundamental condition for the success of the young artist in innovation and reliance on individual creativity in the face of the networked logic of artificial intelligence.

Analysis of the Findings within the Framework of Castells' Theory

According to Castells' theory, the «network society» provides unparalleled opportunities for the widespread distribution of art and the expansion of the «art field» beyond geographical borders (Castells, 1996, 412). However, this trend is also accompanied by the risk of concentration of power in the hands of digital platforms and the creators of artificial intelligence (AI) algorithms. In the realm of information flows, AI tools can simultaneously expand the reach of artistic works while limiting the authenticity of local cultures. This is the very duality that Castells warns about in his discussion on the concentration of power in networks.

Workshop Experience and Empirical Research Evidence

In the «Illustration Techniques» workshop of the first semester of the 1403 academic year at the Faculty of Fine Arts, University of Tehran, students were asked to create an illustration artwork in three different stages. In the first stage, the artwork was created on a colored spot using improvisation and a traditional manual method (Fig. 1). In the second stage, the same work was edited using digital software and presented in a completely different format (Fig. 2). In the third stage, for the first time, students were asked to provide their artwork to artificial intelligence and manage the interaction in such a way that the final output was not solely the result of machine creativity, but rather a new recreation of their work utilizing the capabilities of artificial intelligence (AI) (Fig. 3). A comparison of the results across the three stages showed that the user's role in guiding the image-generation process is a determining factor in preserving the visual identity and creative characteristics of the artwork. In cases where students actively participated in selecting, refining, and reproducing AI-generated outputs, elements derived from the initial design, composition, central idea, and certain stylistic features of the artwork were preserved. In contrast, the greater the reliance on ready-made AI outputs, the more closely the artworks resembled common patterns generated by the system, while individual distinctions became less pronounced. This experience indicates that artificial intelligence can be used not as a replacement for the artist's creativity, but rather as an auxiliary tool for developing and reinterpreting artistic ideas. Figs. 1–3 illustrate the different stages of this process, while Fig. 4 presents the final comparison of the results.



Fig. 1. Hand execution on a color stain, by Maryam Alavi. Source: Author.



Fig. 2. Digital performance and image, by Maryam Alavi. Source: Author.



Fig. 3. Image editing using artificial intelligence, by Maryam Alavi. Source: The author.

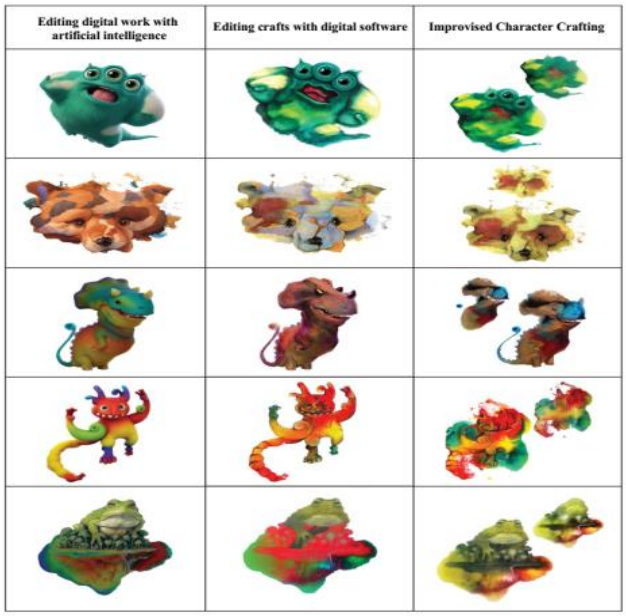


Fig. 4. Character creation through improvisation with manual, digital, and artificial intelligence execution, derived from the works of master's students in visual communication and illustration at the Faculty of Visual Arts - Fine Arts, University of Tehran, 2025. Source: Author.

The Impacts of Artificial Intelligence on Digital Art and Cultural-Artistic Activities on Digital Platforms

Most experts believe that artificial intelligence, both now and even more so in the future, will have a profound impact on international communications through digital platforms. This trend is largely predictable; however, the main concern of artists, especially art instructors, is the extent to which individual artists' creativity influences these interactions. Artificial intelligence has now made it possible for computer programs to produce images similar to works of art. Specifically, using artificial neural networks such as generative adversarial networks, these systems can produce images that are indistinguishable from real artworks. This technology, first introduced by Google in 2014, enables systems to use input data to create similar outputs and adapt themselves to new experiences. As a result, with the emergence and expansion of these technologies, the concept of art and artistic works has undergone significant changes. Artists can reach global audiences and showcase their work on digital platforms by using digital tools. This process, in addition to facilitating marketing and better showcasing of artworks, allows art to be produced and consumed on a larger scale and with greater diversity. «In digital arts, the use of artificial intelligence not only helps in the production of artworks but also plays a fundamental role in design processes, music production, graphic design, and even in making films and videos». Many contemporary artists use this technology to create innovative works, and it is predicted that the use of artificial intelligence in digital arts will expand further in the future (Aydin et al., 2022). Generative artificial intelligence in the field of art is not merely a new technological tool; it can redefine the concepts of creativity, originality, authorship, and the aesthetic value of an artwork. Therefore, the introduction of this technology into art education necessitates a rethinking of the roles of the artist, student, and teacher, as well as the criteria for evaluating and legitimizing artworks (Carceller, 2024; Jerrentrup, 2024). The emergence of technologies such as artificial intelligence can create new meanings of art and pose new challenges in understanding and teaching art. As Bourdieu points out, the perception of art

is influenced by social and cultural classes, and this influence can become more complex and extensive with the introduction of new technologies. With advancements in artificial intelligence, we will see changes in how people are taught and interact with art, which could lead to the creation of new, more liberated methods in art education. In this framework, conventional educational resources in art education will be made available to a wider range of social groups. This will enhance knowledge of esthetics, foster growth, and accelerate progress in human societies. In such a process, a direct and superficial understanding of an artwork is incomplete. For some individuals, the view that one can receive an artwork «purely», without mediation, is a simplification. The aesthetic experience is only complete when an individual can recognize the style, signs, and cultural codes of the work. Otherwise, we are confronted only with emotional and sensory impacts, not with a deep understanding of the work's meaning and message. In this regard, «Raymond Rouyer» explains this difference as follows: «Expressionism» is more about emotional and instinctive aspects, while «meaning» relates to the cognitive and analytical processes of the brain. «Understanding art is dependent on cultural and educational backgrounds. Now, if artificial intelligence wants to have a human-like understanding of art, these backgrounds must be taught to it as «cultural data». Just as a student at university learns styles and symbols through the study of art history, artificial intelligence also needs such «conceptual training» to understand art at various levels of meaning. It is essential to use these tools effectively and also to reflect on their impacts on society and culture. Promoting the conscious, responsible, safe, and ethical use of generative artificial intelligence, along with adopting a critical approach toward it, is vital» (Carceller, 2024). Artificial intelligence is transforming art education programs, offering new possibilities and pathways for creativity and learning. By understanding the role of artificial intelligence, we can better recognize its potential impact on creative education and act more intelligently in art university planning. However, like any technological advancement, the integration of artificial intelligence in art education comes with challenges and concerns. Ethical questions regarding the authenticity, authorship, and creativity of works produced by artificial intelligence have been raised, and at the same time, how to responsibly and critically integrate this technology into educational processes has become an important issue (Jerrentrup, 2024; Park, 2023). With the rapid advancement of artificial intelligence, one of the most important current challenges is how to align these technologies with educational needs effectively. For example, one important capability of artificial intelligence in education is providing personalized learning environments for each student. These environments can design educational experiences tailored to students' individual needs by analyzing data and learning patterns. This capability is particularly useful for students who require special educational approaches or are at different educational levels. In addition, artificial intelligence can help clarify assessment methods in education. AI systems can analyze complex data on student performance, enabling more precise and effective feedback for instructors. These precise analyses can predict students' future success and even identify potential problems before they arise. As a result, instructors will be able to take more proactive and targeted measures to improve student performance. Artificial intelligence also has the potential to play a very important role in overcoming the limitations of educational resources. AI-based tools can educate on a larger scale and provide students with access to numerous and diverse resources. This allows students to access the educational resources they need at any time.

Critique of Simplistic Approaches to Artistic Experience

Contrary to the common belief that art can be understood without any prior intellectual background, Bourdieu shows that this assumption is a form of illusion. He argues that the perception and evaluation of an artwork cannot be considered independently of the social and cultural contexts and the accumulated experiences of the agents involved. Even those who believe they can view works with a «fresh perspective» and without prejudice actually use their own intellectual and cultural frameworks to interpret them, often without realizing it. «Artistic knowledge can be temporarily defined as the ability to categorize and classify works within different semiotic systems». Such knowledge enables an individual to place each work within a comparative system and, by eliminating unrelated options, to determine its appropriate position. Understanding works of art, like any other cultural message (for example, advertisements, political speeches, or religious messages), depends on the audience's perceptual background. In a diverse society, there is a direct relationship between the type of artistic information and the audience's structure. Understanding an artwork is easier when it aligns with the expectations and cultural backgrounds of the audience; expectations that are often shaped by family upbringing, social status, and formal education. Bourdieu explains that the perception of artworks is contingent upon the cultural and social backgrounds of the audience, such that cultural identity, family upbringing, and social position provide a framework through which the meaning and value of the work are shaped (Bourdieu, 1968). The inner and symbolic meanings of artworks require a deep understanding of the culture and social conditions in which the works were created. At this level, composition, execution techniques, and even visual forms are examined within society's intellectual and value systems. Even the simplest perception usually goes beyond mere feeling and seeks meaning and coherence in the work. People unfamiliar with the artworks of other cultures often use their everyday cognitive frameworks to interpret them. In fact, each social class possesses a type of esthetics that aligns with its values and moral system. An artwork, as a cultural and symbolic product, truly exists only for those who possess the necessary tools to understand, interpret, and read it.

Learning Art through Repetition and Engagement with Artworks

One of the main and effective methods for learning art is repeated exposure to artworks. In other words, art is understood through direct experience of the work and not through abstract formulas and rules. This process causes the individual to unconsciously internalize the rules and principles hidden behind each work of art. The presence of young artists in the academic environment is itself an important factor in their learning and the enhancement of aesthetic knowledge. This matter will never have any substitute. New technologies, although impactful, do not replace the remarkable capabilities that are characteristic of intelligent humans. Some experts have also criticized traditional and academic art education from various perspectives. These critiques often emphasize the «risk of undermining individual creativity», as an excessive focus on formal instructions and rules may overshadow the process of innovation. Although this criticism is somewhat valid, art managers and instructors can reduce, or even largely eliminate, this damage through smart planning and by utilizing educational experiences in academic environments. In the process of creating a work of art, each piece appears as a unique and unparalleled individuality that cannot be deduced from the principles and rules that define a specific style. However, by mastering the principles and rules of producing these works, one can understand the coherence and necessity of the formation of the piece. This means that each work, despite

its individuality and originality, can always be analyzed and explained after its production within the framework of specific principles and rules. In this context, although educational planning in art and technological innovations in educational environments can outline special paths for teaching, ultimately it is the artist's individuality, lived experience, and personal perceptions that give the artwork its final identity.

Conclusion

The present study, drawing on the theoretical frameworks of Bourdieu and Castells, examined the impact of artificial intelligence on creativity and artistic legitimacy in university art education and its implications for the future of art education in a network society. The findings indicate that the emergence of artificial intelligence is not merely a technological change in the tools used to produce artworks; rather, it can transform the logic of creativity, forms of cultural capital, and mechanisms of legitimation within the field of art and art education. With regard to creativity, artificial intelligence shifts the traditional boundary between ideation, technical skill, and the execution of an artwork. Under these conditions, the value of creativity depends less exclusively on the ability to produce an artwork directly and increasingly on the ability to guide the creative process, select and refine outputs, evaluate their quality and meaning, and establish connections between technology and the cultural and artistic context. Thus, artificial intelligence does not necessarily imply a decline in human creativity; rather, it shifts the concept of creativity from the "ability to make" toward the "ability to make decisions and construct meaning within the creative process." In this transformation, the role of humans changes from that of direct producers to guiding agents and evaluators of the creative process. With regard to artistic legitimacy, the findings show that the growing production of AI-based artworks challenges traditional criteria of artistic value and competence. From a Bourdieusian perspective, digital skills and the ability to use artificial intelligence critically and creatively can emerge as new forms of cultural capital alongside existing forms of artistic capital. Consequently, the legitimacy of an artwork can no longer be based solely on technical skill or the final product. The creative process, the extent of human intervention and decision-making, the ability to explain artistic choices, and the position of the artwork within its cultural context also become important in processes of legitimation. From Castells' perspective, these transformations take place within the context of a network society, where the production and distribution of knowledge and culture have become increasingly networked, interactive, and technologically mediated. Accordingly, art education will inevitably face changes in the roles of teachers, students, and production tools. On this basis, the research questions can be addressed through the simultaneous redefinition of creativity and artistic legitimacy rather than through the exclusion of artificial intelligence from art education. The future of art education requires an evaluation system that, rather than focusing exclusively on the final product, also takes into account the process of idea formation, conscious interaction with technology, human decision-making and judgment, and the cultural context of the artwork. Accordingly, the central challenge posed by artificial intelligence in art education is not the replacement of humans by machines, but rather the redefinition of the criteria by which a creative artwork, a legitimate artistic act, and authentic learning are recognized.

Author Contributions
This study had no contributors other than the author.

Acknowledgment
This research has no acknowledgments.

Conflict of Interest
The author (s) declare that there are no potential conflicts of interest related to this research, in writing, and publication of this article

Research Funding
The author (s) did not receive any financial support for conducting the research, writing up, and publication of this article.

References
- Aydin, S., Nalbant, K. G., & Eryilmaz, B. (2022). Artificial intelligence effects in digital arts and culture-art activities on digital platforms. *Karadeniz 9th International Conference on Applied Sciences.* Artvin, Turkey.
- Baas, M. (2024). Artificial intelligence and the question of creativity: Art, data, and the sociocultural archive of AI-imaginations. *European Journal of Cultural Studies*, 27(4), 788-795. https://doi.org/10.1177/13675494241246640 .
- Bourdieu, P. (1968). Outline of a sociological theory of art perception. *International Social Science Journal*, 20(4), 589-612.
- Bourdieu, P. (1986). The forms of capital. In J. G. Richardson (Ed.), *Handbook of theory and research for the sociology of education* (pp. 241-258). Greenwood.
- Bourdieu, P. (1993). *The field of cultural production: Essays on art and literature* (R. Johnson, Ed.). Columbia University Press.
- Carceller, A. T. (2024). The ARTificial revolution: Challenges for redefining art education. *Digital Education Review*, (45), 84-90. https://doi.org/10.1344/der.2024.45.84-90.
- Castells, M. (1996). *The information age: Economy, society and culture* (Vol. 1, The rise of the network society). Blackwell.
- Floridi, L. (2014). *The fourth revolution: How the infosphere is reshaping the human reality*. Oxford University Press.
- Jerrentrup, M. (2024). Imagine art: The status of works generated by artificial intelligence. *International Journal of Cultural Studies*, 27(6), 814-830. https://doi.org/10.1177/13678779241252664
- Khalili, S. (2025). Analysis of the role of artificial intelligence in the teaching and learning of art by artists. *Islamic Art*, 22(60), 46-66. https://doi: 10.22034/ias.2024.478251.2390 **[In Persian]**
- Merino-Campos, C. (2025). The impact of artificial intelligence on personalized learning in higher education: A systematic review. *Trends in Higher Education*, 4(2), 17. https://doi.org/10.3390/higheredu4020017
- Park, Y. S. (2023). Creative and critical entanglements with AI in art education. *Studies in Art Education*, 64(4), 406-425. https://doi.org/10.1080/00393541.2023.2255084

- Sawyer, K. R. (2017). *Teaching creativity in art and design studio classes: A systematic literature review*. Educational Research Review.
- Taherian, E. (2025). Investigating the impact of using generative artificial intelligence tools on the ideation and creativity process of art students. *Strategic Studies of Art*, 4(2), 107-129. https://doi: 10.22083/ssa.2026.571115.1119 **[In Persian]**
- Vlaad, S. (2024). A portrait of the artist as a young algorithm. *Ethics and Information Technology*, 26(3), 58. https://doi.org/10.1007/s10676-024-09796-0
- Zawacki-Richter, O., Marín, V. I., Bond, M., & Gouverneur, F. (2019). Systematic review of research on artificial intelligence applications in higher education – Where are the educators? *International Journal of Educational Technology in Higher Education*, 16, Article 39. https://doi.org/10.1186/s41239-019-0171-0