

A conceptual framework for the integration of artificial intelligence into contemporary painting and drawing practices



Manal Alhomaidi *

Department of Visual Arts, College of Art and Design, Taibah University, Medina, Saudi Arabia

ARTICLE INFO

Article history:

Received 8 May 2026

Received in revised form

10 August 2026

Accepted 22 August 2026

Keywords:

Artificial intelligence

Generative art

AI-assisted art

Contemporary painting

Contemporary aesthetics

ABSTRACT

As artificial intelligence (AI) gains an increasingly important role in modern painting and drawing, the scholarly literature tends to approach this phenomenon either as strictly technological or as strictly cultural in nature. This paper develops a conceptual model that combines both perspectives to enable the responsible use of AI in painting and drawing. Following the PRISMA 2020 guidelines, a systematic literature review of 37 studies published between 2014 and 2025 was conducted, and the principles of Design Science Research were applied throughout the study. The developed framework consists of four stages: (1) foundational inputs combining theoretical and technological perspectives; (2) practice analysis of how painters and draughtsmen interact with AI, including cultural and ethical tensions; (3) a conceptual output that maps the roles of AI in contemporary painting and drawing onto four quadrants defined by the degree of authorial control and the relationship to cultural tradition; and (4) outcomes and implications for art education and curation. The framework aims to address a gap in the contemporary scholarly literature. It introduces no new empirical data; rather, it offers a conceptual structure, together with a concrete agenda for its empirical validation, that may be valuable for future research in contemporary aesthetics.

© 2026 The Authors. Published by IASE. This is an open access article under the CC BY-NC-ND license (<https://creativecommons.org/licenses/by-nc-nd/4.0/>).

1. Introduction

Painting and drawing have been traditional forms of cultural expression, constantly evolving with advances in technologies such as the camera obscura and digital tablets. In the past decade, another breakthrough occurred: artificial intelligence (AI) started actively participating in the process of creating images. After the emergence of generative adversarial networks (Karras et al., 2020) and diffusion models (Ho et al., 2020; Rombach et al., 2022) into the public domain, computers could be considered co-authors of visually appealing works of art created based on textual or visual prompts.

This development sparked a long-standing debate about the nature of art and its relationship with technology. Who is the originator of the artwork when the algorithm produces a convincing impressionistic painting in seconds? Where does the

authorship lie if the artist's input consists solely of the textual prompt? Should museums, critics, and buyers assess the artwork with regard to the statistical nature of its surface (Boden, 2004; Hertzmann, 2018)? AI-generated artworks have already appeared in international auctions, museums' collections, and exhibitions of contemporary art (Cetinic and She, 2022).

Although numerous scholarly works have been published about the use of AI in the visual arts, several problems still require further investigation. Firstly, the existing literature has been segmented along disciplinary boundaries: technical articles have focused exclusively on the algorithmic details of the models, whereas the humanistic ones have rarely considered their technical capabilities. Secondly, there has been no universal framework describing the position of AI within the current practice of professional artists. Thirdly, no discussion has taken place regarding how the inclusion of AI into the workflow would impact art education in higher visual arts studies, an issue of utmost importance for faculties of fine arts.

In this paper, I present a conceptual framework that can be used to implement AI algorithms into the contemporary practice of painting and drawing. The framework is designed based on a synthesis of

* Corresponding Author.

Email Address: mhomdy@taibahu.edu.sa

<https://doi.org/10.21833/ijaas.2026.08.018>

Corresponding author's ORCID profile:

<https://orcid.org/0009-0008-8961-4135>

2313-626X/© 2026 The Authors. Published by IASE.

This is an open access article under the CC BY-NC-ND license

(<https://creativecommons.org/licenses/by-nc-nd/4.0/>)

evidence from a systematic literature review, following the Design Science Research approach. This article is a conceptual paper. It does not report a new empirical experiment; instead, it uses a systematic review of the literature as its evidence base, from which a conceptual framework is constructed in a transparent and logical manner. The systematic review is therefore the method that supplies the framework's evidence, not a separate claim about the paper's identity.

The remainder of the paper is organized as follows. Section 2 reviews prior work; Section 3 presents the methodology, comprising the PRISMA-guided systematic review and the Design Science Research process; Section 4 reports the results, including the thematic synthesis of the review and the proposed framework; Section 5 discusses implementation challenges, limitations, future empirical work, and a worked illustrative example; and Section 6 concludes.

2. Literature review

The reviewed literature can be grouped into five strands. The first concerns the technical maturation of generative models, from adversarial networks (Karras et al., 2020) and neural style transfer to denoising diffusion (Ho et al., 2020; Rombach et al., 2022) and multimodal text-to-image alignment (Radford et al., 2021). The second strand addresses the aesthetic and ontological status of AI art, including questions of medium, authorship, and creativity (Hertzmann, 2018; Mazzone and Elgammal, 2019; Wang and Sun, 2025), informed by Boden's (2004) typology of combinatorial, exploratory, and transformational creativity and by Colton and Wiggins's (2012) account of computational creativity.

A third strand reports empirical perception studies, which repeatedly find that viewers struggle

to distinguish AI from human work in blind conditions yet rate it lower once its machine origin is disclosed (Bara et al., 2025a, 2025b; Bianchi et al., 2025; Chamberlain et al., 2018; Hitsuwari et al., 2023; van Hees et al., 2025). A fourth strand examines ethics, labor, and copyright (Cetinic and She, 2022; Epstein et al., 2023; Lima et al., 2025; Garcia, 2025). A fifth strand, most directly relevant to the present study, concerns studio practice and pedagogy (Dehouche and Dehouche, 2023; Meng et al., 2025; Gregor, 2025; Messer, 2024).

Across these strands, two reporting and methodological anchors are adopted in the present study: Page et al. (2021) provided the PRISMA 2020 guideline used for the review, and Hevner et al. (2004) provided the Design Science Research methodology used to structure the framework. Combining a PRISMA-conformant review with a Design Science Research cycle is an established way to synthesize a heterogeneous literature into a single conceptual artifact, and it is adopted here for that purpose.

3. Methodology

This study applies the Design Science Research (DSR) methodology (Hevner et al., 2004) to construct a conceptual framework for the use of artificial intelligence in painting and drawing. To rigorously define the problem space and identify design requirements, a systematic literature review (SLR) was conducted first, reported following PRISMA 2020 guidelines (Page et al., 2021) to ensure transparency and replicability. The combination of PRISMA and DSR is a recognized strategy for constructing conceptual frameworks from a heterogeneous literature base, yielding a transparent artifact and a scaffold for subsequent empirical investigation. The integrated research process linking the SLR and DSR is shown in Fig. 1.

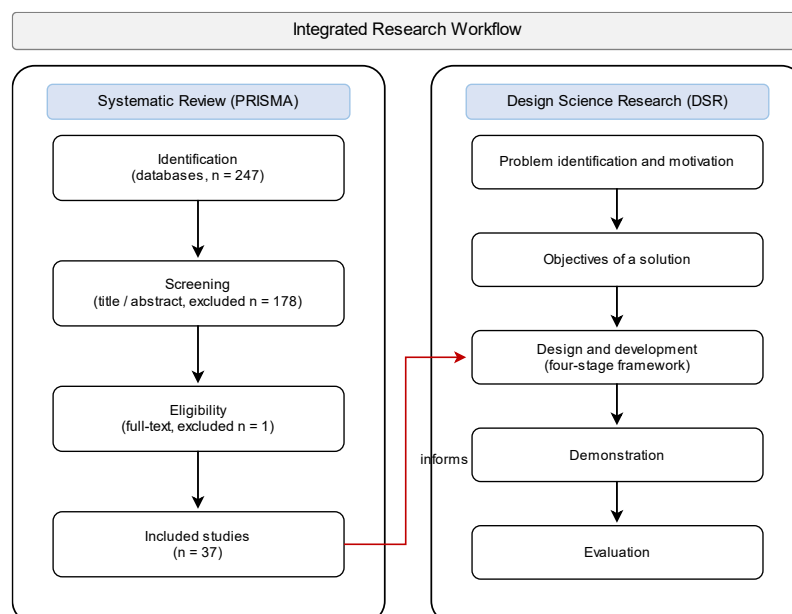


Fig. 1: An integrated workflow illustrating how the systematic review contributes to framework development in design science research

3.1. Systematic literature review (PRISMA)

A systematic literature review was carried out to map the literature on artificial intelligence in contemporary painting and drawing practices. The review followed the four PRISMA phases of identification, screening, eligibility, and inclusion, summarized in Fig. 2. Identification: an extensive search was performed in five electronic databases (Scopus, Web of Science, IEEE Xplore, ACM Digital Library, and Google Scholar) using the search terms ("artificial intelligence" AND ("painting" OR "drawing" OR "visual art" OR "generative art") AND ("aesthetic" OR "creativity" OR "practice" OR

"pedagogy")), covering 2014 to 2025. The search yielded 247 records; 2014 was chosen as the start year because it marks the emergence of the first generative adversarial network. Screening and eligibility: The following inclusion criteria were applied: (1) AI used as a medium, interlocutor, or tool in painting, drawing, or other visual arts; (2) publication in a peer-reviewed source; and (3) discussion of aesthetic, perceptual, pedagogical, or ethical aspects of using AI in art-making. Records that did not meet all three criteria were excluded at the screening or eligibility stage, as detailed in the PRISMA flow diagram (Fig. 2).

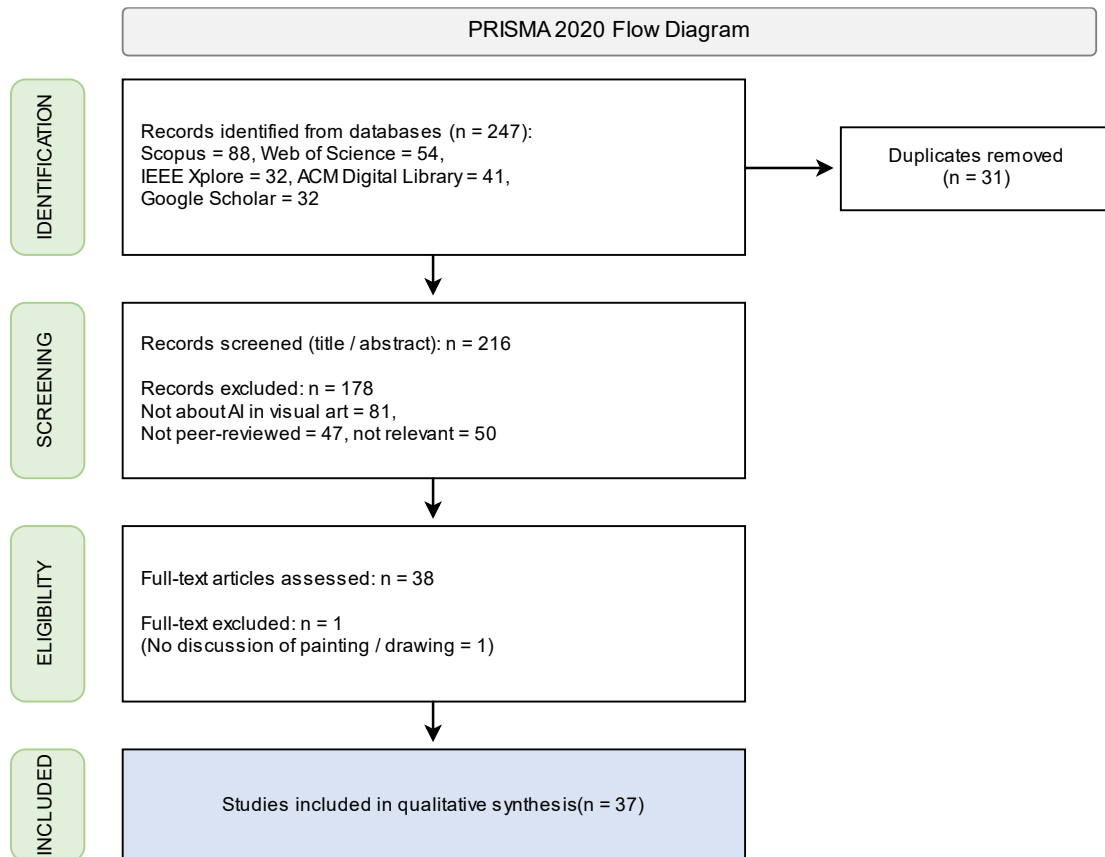


Fig. 2: PRISMA 2020 flow diagram of the study identification, screening, eligibility, and inclusion process

Included studies: All thirty-seven articles that met the inclusion criteria were used in problem identification and framework formation. Representative studies, organized by primary focus area, are listed in Table 1.

Table 1: Representative studies included in the review, organized by primary focus area

Study	Focus area
Radford et al. (2021)	Multimodal foundation
Cetinic and She (2022)	Survey
Rombach et al. (2022)	Generative architecture
Epstein et al. (2023)	Cross-disciplinary position
Dehouche and Dehouche (2023)	Pedagogy
Hertzmann (2025)	Aesthetic theory
van Hees et al. (2025)	Empirical perception
Meng et al. (2025)	Artistic practice
Lima et al. (2025)	Ethics and law
Wang and Sun (2025)	Aesthetic theory
Messer (2024)	Pedagogy

3.2. Framework development using design science research

Design Science Research (Hevner et al., 2004) was applied to transform the results of the SLR into a concrete conceptual framework. The design process followed five DSR activities: problem identification and motivation, definition of the objectives of a solution, design and development, demonstration, and evaluation. Problem identification drew directly on the SLR, which revealed a lack of any coherent framework connecting the technical potential of generative models, the workflow of painters and draughtsmen, and the implications for art education. The objective of the solution was therefore to design an integrative, structural framework spanning foundational inputs, practice analysis, conceptual

output, and outcomes. The resulting four-stage artifact is presented in Section 4.

4. Results

4.1. Synthesis of review findings

The thematic synthesis of the thirty-seven included studies produced five cross-cutting themes, summarized in Table 2. First, the technical progress of generative models since 2014 has produced

systems whose outputs can be indistinguishable from human work on certain perceptual metrics. Second, there is no consensus on the ontological and aesthetic status of AI art. Third, there is consistent evidence of a disclosure effect in viewer perception. Fourth, ethical, labor, and copyright concerns recur across the corpus. Fifth, a growing body of work addresses studio practice and pedagogy, which is the strand most directly linked to the present framework.

Table 2: Cross-cutting themes emerging from the thematic synthesis of the 37 included studies

Theme	Description of the theme in the corpus	Representative studies
T1. Technical maturation of generative models	A trajectory from adversarial to diffusion architectures and multimodal alignment that progressively raised perceptual quality and controllability while remaining indifferent to artistic intent.	Karras et al. (2020), Ho et al. (2020), Radford et al. (2021), and Rombach et al. (2022)
T2. Aesthetic and ontological status of AI art	Debates over whether AI imagery is a new medium, who holds authorship, and whether such works retain aesthetic aura, framed through established typologies of creativity.	Boden (2004), Hertzmann (2025), Mazzone and Elgammal (2019), and Wang and Sun (2025)
T3. Human perception and the disclosure effect	Studies show that viewers often cannot distinguish AI from human work blind, yet rate it lower once its origin is disclosed.	Chamberlain et al. (2018), Hitsuwari et al. (2023), van Hees et al. (2025), Bara et al. (2025a), Bara et al. (2025b), and Bianchi et al. (2025)
T4. Ethics, labor, and copyright	Concerns over training-data provenance and consent, displacement of creative labor, and attribution and copyright for AI-assisted works.	Cetinic and She (2022), Epstein et al. (2023), Lima et al. (2025), and Garcia (2025)
T5. Studio practice and pedagogy	Accounts of how artists integrate AI into iterative workflows and how educators treat prompting and critique as new pedagogical artifacts.	Dehouche and Dehouche (2023), Meng et al. (2025), Gregor (2025), and Messer (2024)

4.2. The proposed conceptual framework

The proposed framework consists of four interconnected stages, shown in Fig. 3. Stage 1 (Foundational Inputs) combines the aesthetic and theoretical positioning of AI in art with the technical affordances of generative models. Stage 2 (Practice Analysis) examines the workflow of painters and draughtsmen using AI together with the aesthetic, cultural, and ethical tensions that arise. Stage 3 (Conceptual Output) produces a four-quadrant map of AI roles. Stage 4 (Outcome and Implications) connects the framework to informed pedagogy in art education and to critical curation and practice.

The core deliverable of Stage 3 is a four-quadrant map defined by two axes: the degree of human authorial control (low to high) and the relationship to cultural tradition (intra-tradition to transformational). The four quadrants are: (i) AI as autocompleter (high control, intra-tradition), (ii) AI as stylist (high control, transformational), (iii) AI as generator (low control, intra-tradition), and (iv) AI as exploratory partner (low control,

transformational). To make the map operational rather than impressionistic, each axis is given an explicit, observable criterion. The vertical axis is judged by how much of the final image is fixed by the artist before the model runs: high control means the artist supplies the composition, drawing, or inpainting mask and the model only completes or restyles within those constraints, whereas low control means the artist supplies only a textual prompt and accepts a model-originated image. The horizontal axis is judged by whether the output remains within an established style or departs from and recombines traditions. In practice a work is classified by answering two questions in sequence: did the artist fix the composition before generation, and does the result stay inside a single recognized tradition? The two axes and these classification cues are summarized in Fig. 4.

Compared with existing accounts, the proposed framework is integrative rather than confined to a single dimension; the comparison is summarized in Table 3.

Table 3: Proposed framework versus existing accounts of AI in contemporary art

Aspect of comparison	Existing accounts	Proposed conceptual framework
Primary orientation	Either descriptive (technical) or critical (cultural); rarely both.	Integrative and structural; links technical affordances, artistic practice, ethics, and education.
Methodology	Varied and often implicit; surveys, opinion pieces, ad hoc theory.	Structured and explicit; PRISMA review plus a Design Science Research cycle.
Scope of evidence	Usually, one venue and one or two architectures.	Synthesizes 37 peer-reviewed studies spanning 2014-2025.
Treatment of artist's workflow	Mostly absent; models evaluated on benchmarks.	Central; Stage 2 analyses how artists iterate with AI in practice.
Educational implications	Discussed only for general AI literacy.	Integrated into Stage 4 with specific pedagogical and curatorial orientations.
Empirical claims	Variable; some report studies, others purely conceptual.	Honest; introduces no new data and identifies concrete next empirical steps.

century European conventions, whereas prompts naming non-Western idioms (Najdi or Hijazi vernacular ornament, Persian miniature, Chinese literati ink painting, or West African textile geometry) are reproduced far more thinly and often collapse into generic pastiche. This asymmetry has a direct consequence for the quadrant map: the "intra-tradition" pole of the horizontal axis is not culturally neutral, because what counts as staying within a tradition is determined by what the model has actually seen. The framework therefore requires two safeguards when applied outside the Western canon. First, the analyst must name which tradition is the reference frame before classifying an output, since the same work can be intra-tradition against a local baseline and transformational against a European one. Second, where a model under-represents a local tradition, the practitioner is expected to supply it through reference images, light fine-tuning, or in-painting, so that the high-control quadrants (Q1 and Q2) become the recommended site of culturally specific work, while the low-control quadrants (Q3 and Q4) are flagged as those most likely to default to the dominant canon. A second challenge is resource and access asymmetry, as current models demand substantial computing power or paid services; a third is pedagogical, since embedding the framework requires curriculum redesign and staff training (Dehouche and Dehouche, 2023; Messer, 2024).

5.2. Limitations

The limitations of the present work are stated here in one place. First, the framework is conceptual and untested: it synthesizes existing literature into a structure but has not yet been validated empirically, and the worked example in Section 5.4 is an illustration rather than evidence. Second, no new empirical data, generative model, or dataset is introduced. Third, the four-quadrant map is a deliberate simplification, since real practice is continuous and a single work may move between quadrants during its making. Fourth, although the review follows PRISMA, it is shaped by its search terms and its restriction to peer-reviewed, largely English-language sources, so some relevant work may be absent. Fifth, the cultural asymmetry described in Section 5.1 is a property of the underlying models that the framework can flag but cannot remove. Together, these limitations define the empirical agenda set out in Section 5.3.

5.3. Directions for future empirical work

To validate the framework and move it from theory to practice, six steps are proposed: (A) studio-based interview research with practicing painters and draughtsmen using AI, following Meng et al. (2025), to validate the four-quadrant map; (B) curriculum pilot projects in art schools based on the framework; (C) curatorial studies of recent AI-

informed exhibitions using the framework; (D) cross-cultural perception studies extending van Hees et al. (2025), Bara et al. (2025a), and Bara et al. (2025b); (E) longitudinal study of how the four roles evolve as models evolve; and (F) face validation of the framework by domain experts through a structured expert-elicitation procedure.

5.4. Illustrative example: A worked application of the framework

This subsection illustrates how the four-stage framework would be applied to a single contemporary studio practice. It is a worked illustrative example, not a case study: it does not report an interviewed artist or empirical fieldwork, but shows what each stage directs the analyst to attend to. Consider a contemporary painter in a university art studio in Saudi Arabia who has adopted generative-AI tools over one academic year, with a practice grounded in observational drawing and figurative oil painting. Applying Stage 3, the works produced during the year can be assigned to the four quadrants, as illustrated in Fig. 5. In Q1 (AI as autocompleter) the artist sketches half of a still life and uses a completion tool to continue it in the same hatching; in Q2 (AI as stylist) the artist draws the architecture of a villa and restyles half of it into impressionist brushwork; in Q3 (AI as generator) the artist accepts an unmodified landscape generated from a Romantic-style prompt; and in Q4 (AI as exploratory partner) the artist uses improbable prompts as starting points for new work.

The example shows that the framework clarifies (a single notion of "using AI" is subdivided into four roles), situates (each output is placed in a defined space), and produces (the analysis yields new pedagogical and curatorial categories). This worked example is illustrative only; the future steps in Section 5.3 will test whether these functions hold across practitioners and institutions.

6. Conclusion

This paper laid out a conceptual framework for embedding artificial intelligence into contemporary painting and drawing, addressing a long-standing division between technical and humanistic approaches. Through a PRISMA-compliant synthesis of 37 studies and a Design Science Research process, it developed an integrative four-stage model whose central deliverable is a four-quadrant map of AI roles defined by measurable axes. The framework is conceptual and, as stated in its limitations, untested; its value lies in organizing existing knowledge and in specifying a concrete agenda by which it can be validated. Once tested, it offers faculties of art, curators, and critics a shared language for one of the most significant developments in image-making since the invention of photography.



Fig. 5: Four illustrative outputs corresponding to the four quadrants: (a) AI as autocompleter, (b) AI as stylist, (c) AI as generator, (d) AI as exploratory partner. Images are conceptual illustrations produced by the author using deterministic procedural routines, not generative-AI outputs

List of abbreviations

AI	Artificial intelligence
DSR	Design science research
PRISMA	Preferred reporting items for systematic reviews and meta-analyses
Q1-Q4	Quadrants 1 to 4 of the framework
SLR	Systematic literature review

Compliance with ethical standards

Conflict of interest

The author(s) declared no potential conflicts of interest with respect to the research, authorship, and/or publication of this article.

References

Bara I, Darda KM, Ramsey R, and Cross ES (2025a). Algorithmic aesthetics: Cognitive perspectives on AI-generated visual art. *iScience*, 28(11): 113826.

<https://doi.org/10.1016/j.isci.2025.113826>
PMid:41323277 PMCID:PMC12663685

Bara I, Ramsey R, and Cross ES (2025b). AI contextual information shapes moral and aesthetic judgments of AI-generated visual art. *Cognition*, 257: 106063.

<https://doi.org/10.1016/j.cognition.2025.106063>
PMid:39823962

Bianchi I, Branchini E, Uricchio T, and Bongelli R (2025). Creativity and aesthetic evaluation of AI-generated artworks: Bridging problems and methods from psychology to AI. *Frontiers in Psychology*, 16: 1648480.

<https://doi.org/10.3389/fpsyg.2025.1648480>
PMid:40963791 PMCID:PMC12436141

Boden MA (2004). *The creative mind: Myths and mechanisms*. 2nd Edition, Routledge, London, UK.

<https://doi.org/10.4324/9780203508527>

Cetinic E and She J (2022). Understanding and creating art with AI: Review and outlook. *ACM Transactions on Multimedia Computing, Communications, and Applications (TOMM)*, 18(2): 66.

<https://doi.org/10.1145/3475799> PMCID:PMC10721202

Chamberlain R, Mullin C, Scheerlinck B, and Wagemans J (2018). Putting the art in artificial: Aesthetic responses to computer-

- generated art. *Psychology of Aesthetics, Creativity, and the Arts*, 12(2): 177–192. <https://doi.org/10.1037/aca0000136>
- Colton S and Wiggins GA (2012). Computational creativity: The final frontier? In De Raedt L, Bessière C, Dubois D, Doherty P, Frasconi P, Heintz F, and Lucas PJF (Eds.), *ECAI 2012: 20th European Conference on Artificial Intelligence*: 21–26. IOS Press, Montpellier, France. <https://doi.org/10.3233/978-1-61499-098-7-21>
- Dehouche N and Dehouche K (2023). What's in a text-to-image prompt? The potential of stable diffusion in visual arts education. *Heliyon*, 9(6): e16757. <https://doi.org/10.1016/j.heliyon.2023.e16757> **PMid:37292268 PMCID:PMC10245047**
- Epstein Z, Hertzmann A, and the Investigators of Human Creativity (2023). Art and the science of generative AI. *Science*, 380(6650): 1110–1111. <https://doi.org/10.1126/science.adh4451> **PMid:37319193**
- Garcia MB (2025). The paradox of artificial creativity: Challenges and opportunities of generative AI artistry. *Creativity Research Journal*, 37(4): 755–768. <https://doi.org/10.1080/10400419.2024.2354622>
- Gregor S (2025). Being creative with a non-human: The use of generative artificial intelligence in art. *The Australasian Journal of Information Systems*, 29(1): 11. <https://doi.org/10.3127/ajis.v29.5857>
- Hertzmann A (2018). Can computers create art? *Arts*, 7(2): 18. <https://doi.org/10.3390/arts7020018>
- Hertzmann A (2025). Generative models for the psychology of art and aesthetics. *Empirical Studies of the Arts*, 43(1): 23–43. <https://doi.org/10.1177/02762374241288696>
- Hevner AR, March ST, Park J, and Ram S (2004). Design science in information systems research. *MIS Quarterly*, 28(1): 75–106. <https://doi.org/10.2307/25148625>
- Hitsuwari J, Ueda Y, Yun W, and Nomura M (2023). Does human–AI collaboration lead to more creative art? Aesthetic evaluation of human-made and AI-generated haiku poetry. *Computers in Human Behavior*, 139: 107502. <https://doi.org/10.1016/j.chb.2022.107502>
- Ho J, Jain A, and Abbeel P (2020). Denoising diffusion probabilistic models. *Advances in Neural Information Processing Systems*, 33: 6840–6851.
- Karras T, Laine S, Aittala M, Hellsten J, Lehtinen J, and Aila T (2020). Analyzing and improving the image quality of StyleGAN. In the *IEEE/CVF Conference on Computer Vision and Pattern Recognition (CVPR)*, IEEE, Seattle, USA: 8107–8116. <https://doi.org/10.1109/CVPR42600.2020.00813>
- Lima G, Grgić-Hlača N, and Redmiles EM (2025). Public opinions about copyright for AI-generated art: The role of egocentricity, competition, and experience. In the *Proceedings of the 2025 CHI Conference on Human Factors in Computing Systems*, ACM, Yokohama, Japan: 1–32. <https://doi.org/10.1145/3706598.3713338>
- Mazzone M and Elgammal A (2019). Art, creativity, and the potential of artificial intelligence. *Arts*, 8(1): 26. <https://doi.org/10.3390/arts8010026>
- Meng Y, Chen R, Lu Z, Ma S, and Zang C (2025). Tracing generative AI in digital art: A longitudinal study of Chinese painters' attitudes, practices, and identity negotiation. *ArXiv Preprint ArXiv:2511.03117*. <https://doi.org/10.48550/arXiv.2511.03117>
- Messer U (2024). Co-creating art with generative artificial intelligence: Implications for artworks and artists. *Computers in Human Behavior: Artificial Humans*, 2(1): 100056. <https://doi.org/10.1016/j.chbah.2024.100056>
- Page MJ, McKenzie JE, Bossuyt PM et al. (2021). The PRISMA 2020 statement: An updated guideline for reporting systematic reviews. *BMJ*, 372: n71. <https://doi.org/10.1136/bmj.n71> **PMid:33782057**
- Radford A, Kim JW, Hallacy C, Ramesh A, Goh G, Agarwal S, Sastry G, Askell A, Mishkin P, Clark J, Krueger G, and Sutskever I (2021). Learning transferable visual models from natural language supervision. In the *Proceedings of the International Conference on Machine Learning*, PMLR: 8748–8763.
- Rombach R, Blattmann A, Lorenz D, Esser P, and Ommer B (2022). High-resolution image synthesis with latent diffusion models. In the *IEEE/CVF Conference on Computer Vision and Pattern Recognition (CVPR)*, IEEE, New Orleans, USA: 10674–10685. <https://doi.org/10.1109/CVPR52688.2022.01042>
- van Hees J, Grootswagers T, Quek GL, and Varlet M (2025). Human perception of art in the age of artificial intelligence. *Frontiers in Psychology*, 15: 1497469. <https://doi.org/10.3389/fpsyg.2024.1497469> **PMid:39845559 PMCID:PMC11750838**
- Wang Y and Sun L (2025). The "aura" of artworks in the era of artificial intelligence. *Leonardo*, 58(4): 352–360. <https://doi.org/10.1162/LEON.a.76>