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A Study on the Commercial Promotion Mode of Contemporary Young Artists in China Taking Art Nova 100 as an Example

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A Study on the Commercial Promotion Mode of Contemporary
Young Artists in China

Taking *Art Nova 100* as an Example

By

Han Le

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Abstract

Nowadays, young artists have increasingly become a significant part of the art market in China since there has been a recent emergence of China's art market. Therefore, their personal growth and development would greatly impact the future of art market. With the support of relevant economic and political policies from the government, China has initiated many innovative characterized business modes of cultivating young artists. By looking at *Art Nova 100*, a quite typical art project of recent years in China, this paper firstly deals with the actual living situation of contemporary young Chinese artist together with considerations for specific historical background. Then it offers a thorough analysis regarding background as well as operational and promotional modes of the project from multiple perspectives. At last, the paper talks about present deficiencies of the project and proposes for domestic art development in the future by suggesting the necessity of learning from successful foreign commercial cultivation mode of young artists. Research on commercial training mode of young artists serves as an essential part when it comes to improving domestic art market environment. However, real growth in the art industry cannot be achieved overnight and demands joint efforts from all parties of art managers, young artists and collectors.

Key Words: young artists *Art Nova 100* project business training mode

Tomio Koyama art gallery

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Introduction

Backgrounds:

If the Opening of China is considered as the starting point for China's later economic boom, then the *85 New Wave* should be regarded as an initial awakening of the whole art industry that underpinned artistic efforts to move beyond conventional forms. With the increase of artistic activity by artists working within groups during the movement, art has become more and more independent of years of political dominance and weighed more in the fast-globalized art world. That being said, with market mechanisms not fully established yet, economic transformation and art awakening have occurred too quickly for China, leading to speculative bubbles in the art market in China that last for some time. It has been 30 years since the first exhibition by Starts Art Group later which has later been seen as a pioneering movement for contemporary art in China, yet there is still a long way for China to go when it comes to bridging its gaps of art development with its western counterparts. According to the interpretation of art market by Encyclopedia Britannica, the development of the art market per se depends crucially upon three factors: the emergence of collectors, the production of movable works of art, and the development of mechanisms for selling these works of art, either directly by the artists—through fairs, markets, and exhibitions in their shops and studios—or via intermediaries such as dealers and auctioneers. Various western

cities played the role as the international art center throughout history. In the latter half of the 20th century, New York succeeded Paris as the most exciting center for modern and contemporary art. At the same time, east countries such as China, Japan and South Korea came to play a part in the traditional art market and developed increasingly important local art markets. Japanese buyers played a major role during the late 1980s, and during the 1990s South Korean collectors came to have an increasingly significant impact on the East Asian art market. Yet for China, the development of mainland art market was long hampered by political factors, while for many years only China Hongkong had a dominant play in the art market of East Asia. Later, Hongkong's primacy as an art market center was later challenged by an increasingly opening mainland and by the development of auction houses in cities such as Beijing and Shanghai that enabled buyers and their agents to deal more directly with sellers. Among the most important art and antiques fair of the 21st century have been the Biennale des Antiquaires in Paris, the Frieze Art Fair and the Grosvenor House Art and Antiques Fair in London, the Armory Show in New York, and the European Fine Art Fair in Maastricht, Netherlands. These art venues give dealers publicity and volumes of visitors and offer buyers the reassurance that everything has been rigorously vetted. Buyers also have the chance to compare prices in a much less inhibited way than in a traditional gallery setting. However, the most basic gallery system has never really had a solid foundation in China, while a large number of art students graduating yearly

from major universities and academics feel reluctant and are forced to go into other industries instead of continuing the art work since it is not a long-term and stable plan for art students to take art as a major means of livelihood. All of that has deferred the health development of the first-class art market and lead to a deformed market that has been constantly hit by the secondary market.

Research Methods and Significance

Study on the development of China's art market entails a focus on the artist, a major subject in the art industry in that young artists constitutes a major force in shaping the future Chinese art market. The first step is to look at the living conditions of young artists. Better cultivation can be achieved only by understanding the social environment surrounding them. Based on a good knowledge of the actual situation they faced, business training mode need to be accordingly adapted and constantly improved to be more suitable and beneficial to contribute to the health growth of young artists. In other words, a good platform that guarantees flexible circulation and exchanges is indispensable when it comes to establishing business modes for young artists. An excellent business mode plays a crucial part in the general development of art business system by creating favorable conditions for the personal growth of young artists and encouraging them to work more effectively in an orderly and promising environment.

This paper talks about current business modes for the growth of young artists by taking a case study example of a quite typical project of which the author has been a part in 2015. It has also conducted field investigation and been supplemented with interviews made with management staff and relevant artists involved in the project. After comprehensive collection and analysis of related data of the project from 2011 to 2016 together with followed-up interviews with industry insiders, this study concludes the effects of operation modes of the project and presents analysis of features and shortcomings of those modes. A comparative analysis has later been made with a successful business mode of a Japan gallery manager, and an exploration of how to build more effective business modes in the future for nourishing contemporary young artist in China has also been presented in the final chapter of the paper.

1 Overview of Development of Contemporary Young Chinese Artists

Contemporary Chinese art has become an extraordinarily dynamic and hugely influential force in a globalized art world from its underground birth at the end of the Cultural Revolution. Based on documents on the development of Chinese art of all forms from the 1970s to the 2010s, a time span featured by radical social, political, and economic changes in China, this part gives an overview of the development of contemporary young Chinese artists in the context of China's contemporary and modern history and of commercial background. Basically, it starts with a brief introduction of art market in contemporary China over the decades, followed by an analysis of the emergence of art business. Then it ends with an exploration of how social history and business environment have shaped the minds and spirits of young artists in China. Generally speaking, the mobilization by artists and social critics of a nationwide avant-garde movement in the mid-1980s, the re-focus on individuality and creativity in the late 1980s, the advocated idea of experimental creation in the 1990s, and the more recent self-identification of Chinese artists as global citizens who works for an international audience have constituted the major characteristics of advancements of China's art in different phases.

1.1 Development of Contemporary Art Market in China

China's contemporary art market has developed at a quite steady price over the past few years. According to Art Market Monitor of Artron (AMMA), in 2011, China's art market has accounted for a staggering 30 percent of the entire global art sales, and in 2017 the art market of China has grown to over 11 dollars billion, taking the lead of 20

percent in the art sales globally despite the sold rate dropped by 3% with a result of 31.84%. Specifically, the fine art auction has contributed almost half of the share to the overall turnover in 2017 with a new high at \$5.103 billion, an increase of 5.44% compared to that of 2016. As statistics of AMMA implies, 280,800 lots have been offered in 2017 by the Chinese fine art market, remaining at a similar scale compared to 2016. Among that, the fine art market of oil painting and contemporary art landed a turnover of \$965 million with 6,794 lots sold. According to AMMA, while the number of lots sold has fallen by 2.16% year-on-year, the overall auction turnover had risen by 2.18%. The other contributor has been the painting and calligraphy market, another important component of China's art market, which achieved equally good performance that year. It offered 269,400 lots and generated a turnover of \$4.173 billion with 82,400 pieces sold. Compared to 2016 by value, it was achieved 5.31% growth. Analysts believed that part of the reason lies in the favor of investors who consider Chinese painting and calligraphy artwork investment to be a secure and ideal hedge against inflation and volatility. According to research by well-known art market institutes, the Chinese art market has achieved a seen a moderate success in adjusting lots structures and improving lots quality, by adopting the "quality over quantity" strategy, which has greatly boosted the confidence among art collectors and investors. Intriguing findings through analysis of statistics also show that the top ten Chinese cities for Fine Art auction cities by value include Beijing, Hong Kong, Shanghai,

Guangzhou, Hangzhou, China Taipei, Nanjing, Jinan, Tianjin, and Xiamen. According to analysts, prosperity in these cities may be credited to relatively stable and organized primary and secondary markets, balanced developments of the local art environment, and academic developments i.e. exhibitions, auctions, art fairs, art education, etc. According to statistics of the Art Market, the Contemporary art market has grown 1,800% in 2019 years with its price index rising 22% in the year. It is estimated that China's art market would continue to grow, as the market is gradually accepting the art and antique markets as ideal opportunities for long-term investment. Besides, Chinese collectors and investors have shifted their interest back to traditional Chinese works of art, especially high-quality, rare, and authentic Chinese works of art from western art after the down-turn.

1.1.1 Underlying reasons for the emergence: orientation of aesthetic consumption

As time goes by, China's economy has made constant breakthroughs in the wave of reform and opening up, and the purpose of consumption has gradually transferred from satisfying the most basic physiological needs to meeting aesthetic demands. It has been perceived that satisfaction of material needs is a prerequisite for the coming of aesthetic needs. Out of a subjective, sensory, and non-utilitarian type of desire, aesthetic activity is quite distinctive for the reason that it calls for the presence of individual aesthetics and sensory involvement. Due to those features, artistic activities

would to some extent perform in a way that other material production activities cannot do by generating great interest and satisfaction of the audience.

Rapid economic growth along with proliferating aesthetic needs has contributed to a booming China's art market in the past two years. As a vital platform for the exchange of art products and services, artist market serves as a link between production and consumption by making information ever more flexible between art consumers and producers across region and fields. Development and perfection of the art market would in fact determine the level and scale of art production, operation and consumption. Great attention to improving art market is an essential part of developing art industry and completing market economy system, and it is also an important task for the building of a solid socialist society. ¹

1.1.2 Analysis of current situation and patterns of the market

First, it should be clear that art market conforms to the basic rules of the market. Although art works are different from what we usually buy in the supermarket, in the art market they do act as other products do by meeting market needs aesthetically. Specifically speaking, art work is a type of product which, unlike most products, has a rather low use value yet rather high value in itself. Art consumption can be thought of as one type of aesthetic consumption of relatively high level. What's more, art market

¹ Pang Yanqiang, *The General Theory of Art Economics* (Culture and Arts Press, 2008) 262

does not simply refer to the act of trading artistic goods and service. It mainly goes back to the very basic relationship of buying and selling and entails three components. Firstly, there needs to be a selling party that provide artistic products and services. Secondly, an art market has its buyers and consumers of artwork. Last but not least, sellers and buyers must be of certain number and scale in the market. In despite of the widespread euphoria of art, problems still exist in China's art market, such as the unsound primary market, the lack of relevant laws and regulations and professional practitioners, consumers lacking knowledge of arts, and so forth. For the art market, there are always sufficient producers and consumers. Nevertheless, a standardized and well-regulated art market cannot be achieved overnight and demands joint efforts of all parties and support of laws and regulations. Young artists make up an important part of the primary market, therefore it is conducive to have a look at the current training mode for young artists for advancement of the primary market.

1.2 Contemporary young Chinese artists in the academic context

The growth of contemporary young artists has inevitably been influenced by societal environment changes as that generation was raised up in a time when intensive political and economic transformations was undergoing in contemporary China. Hence, in the paper, we see young artists as an important force shaping China's art market with their increasingly diverse and stylistic works, and tries to examines their development from historical and commercial perspectives.

1.2.1 Young artists in the historical context

In this paper, young artists refer to the group of people born after 1970s who have been engaged in diverse artistic creation as a means of livelihood and gaining economic support for lives. This study mainly discusses young artists engaging in visual art creation. To put it more specifically, young artists mainly contain generations born in 80s and 90s. Not experiencing big historical revolution or social movement like their fathers, people of these generations were brought up in a quite cozy and stable environment right after the Opening of China. Thanks to various technological innovations in 1990s, they have access ever more convenient to vast information than their counterparts of previous ages, and since then, it is precisely this generation of artists that has surfaced and begun to attract attention. They tend to showcase more diversification in their works as Chinese contemporary art has moved away from the underground scene of the 1990s and a new commercial market and institutional infrastructure have come to replace it. According to a comprehensive survey done by Ullens Center for Contemporary Art (UCCA), most of notable young artists are recipients of formal art educations, and many of them are gradually fitting themselves into a rising gallery system. They have been said to “exhibit a strong tendency toward self-organization and collective practice, yet represent a wider diversity of individual subjectivities and styles than ever before seen in China. They actively participate in the emergence of new art institutions even as they question and

mediate these developments. Unlike previous generations, they keep themselves informed of international developments in real time, even as they continue to run up against a distinct and specific set of constraints and challenges.” Although artists born after 1980 raised under China’s One-Child Policy tend to take the self as subject and focus more on their own individuality and independence rather than the collective, they continue to take broader social issues and traditions as the basis of their work. It is unclear whether easy comfortable ages have a more positive impact on the artists than turbulent bumpy ones, yet what remains certain is that works of art cannot be immune to the effects of time. Basically, art works are inevitably reminiscent of general pictures of the society, and they indirectly become a genuine reflection of political and economic situations of the time.

1.2.2 Ideas and minds of young artists

Young artists have not witnessed any major historical social reform, and they share an extraordinarily different idea from their counterparts of 60s and 70s in terms of art creation and expression. Having received systematic training and guidance at major art academies and comprehensive universities and mastered professional art skills, they have also been fundamentally influenced and inspired by the 85 *New Wave*, believing that art creation should be a journey of embracing diversity and remain true to itself instead of being reduced to the tool of a monolithic political system. It also holds that

expression freedom is indispensable for Chinese art to march toward internationalization and contemporaneity. Breaking away from the old time and suggesting a new direction, the movement allows artists to engage in Chinese art from strict socialist realism to mature experimental and conceptual practice in just a few years. Young artists began to pay more attention to individual interpretation and examination of the self and the world in their artistic expression. This kind of constant focus on true self-expression has become the core of contemporary art while artwork no longer exists for the political purpose as exaggerated praise and celebration of the time. Critical and socially realistic, artwork from the movement has presented itself aesthetically with profound analysis of the current society conditions and become a driving force in promoting the development of Chinese contemporary art.

1.3 Contemporary young Chinese artists in the commercial context

According to the latest Art Basel and UBS Global Art Market Report, China has overtaken the UK as the world's second-largest market for art in 2017 after the United States. As the market has been active as always, wide range and high caliber of work is being made in the land today. And it is necessary to look at the actual living conditions of young artists in that rising globalized economy. Based on some comprehensive survey done on that generation, the part looks at artists in the commercial context, discussing how their personal career development and individual

lives have been affected by the art market.

1.3.1 Living conditions of young artists

Living conditions of young artists has always been a matter of concern. Compared with famous artists who can have stable income from their widely recognized works, young artists are new to the art market and at the early stage of shaping personal styles and establishing own reputation in the industry. A stable inflow of enough money earned from art creation is always not possible for those starters, and timely financial support is important for them. It is known to all that artwork cannot be done spiritually and has to turn to external media to present itself physically. Costs from materials and studio for art creation can be really high to the artists, which can have an indirect impact on the career of young artists. The living situation of most young artists has not always been optimistic. Many young artists were unemployed after graduation from art schools, and the fact that contracts with a gallery are quite impossible for young graduates to land makes their work hard to the public although few lucky young ones get to the spotlight of public. In the following part, we would mainly focus on the conditions the majority of young artists is faced with.

1.3.2 General growth path of young artists

The existing training mode of young artists is not standard. A major reason for that is domestic young artists are still at a quite early stage of development, compared to

international young artists who have a standardized market system with stable price index around them. In order to solve the basic problem of survival, young artists in China need to develop their own certain sales channels to enter the market, since young artists are mainly busy producers of their works and usually work with various art institutions rather than having direct contact with consumers or collectors in the conventional art markets. Artists can successfully enter the primary art market by signing up with galleries to sell their works, but young artists cannot compete with established artists in terms of popularity or any other aspect. Therefore, in recent years, there have been some projects specially set up for the youth artists, and being part of those projects has worked out as another method for those young artists. The following figure has graphically shown how artists interact with the environment. Here in the figure, young artists can be grouped into two types based on different standards. According to different art formats they work in, young artists can refer to painters, sculptors, musicians and performance artists and so on. They also can be grouped into well-established artists, ordinary artists and artists not known to public at all. Environment in this paper mainly involve aspects that are most related to an individual artist, that is, arts institutes of art museums, galleries and daily expenses of accommodation and so on. On the one hand, environment could have an enduring influence on the personal development of young artists. A good healthy art environment undoubtedly helps artists to advance more on the path by making their

rights assured and voice heard. On the other hand, young artists would adapt themselves to the surroundings. Young artists sometimes consider the market factors in their art creation, and notable young artists could have an indirect influence on the art market in terms of art trend.

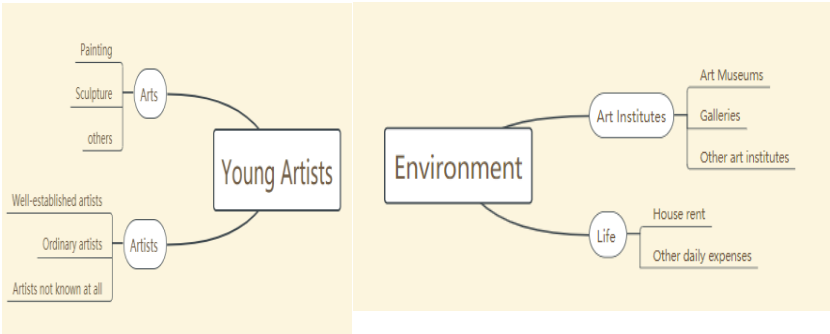


Figure 1. Development mode of young artists

2 Analysis of Backgrounds and Operation mode of *Art Nova 100*

This part tries to explore the operation mode of *Art Nova 100* by beginning with a brief description of the project backgrounds, followed by a thorough analysis of specific operation modes of *Art Nova 100*. A later discussion of promotion mode of young artists is included at the end of this part.

2.1 Backgrounds of *Art Nova 100*

Art Fair, Art Exhibition or Art Exposition is one of many categories of the Expo, which can be called the largest art exhibition and trading activity in the world at present, that is, a form of centralized exhibition, exchange and trading of art commodities, an organizational activity that organically combines art aesthetics and commodity economy. It is an inevitable product of cultural consumption driven by certain social and economic development. It is also one of the signs of the maturity of the art market in a country and a region. It also has a strong cultural and artistic atmosphere and distinct characteristics of the times.

As China's economy flourishes, different types of art fairs have been launched for the public in cities all over the country, with Beijing leading the way with its most diverse *Beijing International Art Exhibition*. *Art Nova 100* was born in such an inspiring environment. The project was set up in Beijing in 2011 founded by Beijing Mingtai Culture Company and has been one of the most recommended cultural projects by the

Beijing Municipal Bureau of Culture after developments of recent years. Initiated by Zhao Li and Dong Mengyang, *Art Nova 100* aims to explore potential talented young artists and to help promote their excellent works in the art market. Unlike *Art Expo Beijing* and *China International Gallery Exhibition* mainly taking galleries and art marketing agencies as exhibitors, *Art Nova 100* focus on young artists and exhibits their works selected by the professional jury of the project. The positioning of promoting contemporary youth artwork makes the project the first choice for many graduates from major art schools nationwide eager to enter the art market.

Compared with many emerging art fairs in recent years of characterized positioning, *Art Nova 100* has team members all graduated of fine arts related majors mainly including art history and art management. Academic is expected to be the core competence for *Art Nova 100*. The management such as *Peng Wei*, the executive director of the project, *Zhao Li*, the art director, and *Song Jirui*, the curators were all graduated from Central Academy of Fine Art. It can be seen that *Art Nova 100* is actually started by students once of the Central Academy, whose tastes and insights of art would in turn largely determine the criteria for selecting artists. As a matter of fact, the beginning of many 80s and 90s artists' art path starts with *Art Nova 100*, which is related to the relatively low threshold and good reputation of the project. The following figure is a page of the official website *Art Nova 100*.



Figure 2. The official website page of *Art Nova 100*

2.2 Exploration of the operation mode of *Art Nova 100*

The *Art Nova 100* has developed quite all-round flexible ways to operate itself in collaboration with art galleries, business, art institutions as its art platforms and supporters. This part has summarized its operation mode into three types, namely, mode of multi-field corporation's sponsorship, mode of integrating traditional retailing into other fields and mode leading with experts and organizations reviews. Promotion mode for young artists of *Art Nova 100* has also been talked about in this part along with discussion of particular arrangement of the project promotion plan.

2.2.1 Mode of multi-field corporation's sponsorship

One of the reasons why *Art Nova 100* has always been active in the domestic art industry since its establishment is credited to the constant supports from corporate sponsorship of multiple fields. The operation mode has gradually turned out to be a mutual beneficial approach to the cooperation between enterprises and the project. *Art*

Nova 100 was born back in the days when crisis and recessions loomed over the world economy, and business had little faith to put money into the long-term development of the project. However, as the branding of *Art Nova 100* grows, the project has carried a rising influence in art circle and fashion industry and been attracting great attention of enterprises nowadays. Table one provides information of major sponsors for *Art Nova 100* project over the years from 2011 to 2016.

Year	Major sponsors of the project
2011	Wuxi Genglin Artwork Traing Co., Ltd.; Beijing Yishu Culture Co., Ltd.
2012	Beijing Qixing Technology of Huadian Technoloy Group;Wuxi Genglin Artwork Traing Co., Ltd.;Beijing Yishu Culture Co., Ltd.
2013	Beijing Beisi Culture Media Co., Ltd.
2014	Beijing Beisi Culture Media Co., Ltd; LALIQUE
2015	Beijing Beisi Culture Media Co., Ltd; LALIQUE; Chow Tai Fook; Pingan Bank Co., Lrd.
2016	LALIQUE; Pingan Bank Co., Lrd.

Table 1. Major sponsors of previous *Art Nova 100*

As we can see in the table, sponsors of *Art Nova 100* were mainly cultural companies in 2011. In 2012, technology companies such as Wuxi Genglin Artwork Trading Co., Ltd jumped in the sponsorship list. Since 2015, a certain amount of well-known jewelry brands and financial companies such as Chow Tai Fook and Ping'an Bank

added themselves to the sponsorship list. The change in the business type of sponsors during a six-year period implies that the project has drawn unprecedented attention over the years of various investors, although fashion and cultural sponsors have played a major part in sponsorship of the project the whole time from 2011 to 2016.

At present, the main sponsors of *Art Nova 100* are the French crystal brand Lalique and the Chinese jewelry brand Chow Tai Fook. Lalique began its sponsorship for *Art Nova 100* from 2014. As a popular fashion brand, it was founded by a collector and fan of contemporary art. Lalique looks for innovative ideas and desires for cooperation with China's young artists. It has been a loyal sponsor over time. In 2015, Chow Tai Fook became another sponsor of the project with the same hope that artistic discussion could be achieved through communications with the art industry.

In terms of financial cooperation, *Art Nova 100* cooperated with China Construction Bank, China Minsheng Bank and Ping'an Bank to hold lectures and activities on artwork risk management and insurance. Such lectures not only enable more people capable of art collection to know more about contemporary art, but also hopes that they can recognize *Art Nova 100* from another perspective. In recent years, private banks of Minsheng Bank have opened clubs about artwork investment and collection, so that certain guiding suggestions could be provided for targeted clients of high net worth. Provided there is an overlap of those clients with clients of *Art Nova 100*, it is an effective way for financial businesses to broaden the range of its financial

enterprise clients. Now many of the world's financial businesses have been keen on sponsoring art exhibitions, and art sponsorship has helped to form a beneficial and complementary relationship between the art and financial industry. By means of sponsorship, banks have established good partnership with the art business and paved a good way for art investment in the future. Besides, financial business team-working with art industry makes it possible to have more art resources at hand than ever before to land potential customers. A win-win situation comes around when art group gets enough financial support and financial business in turn has new potential capital inflow from art group's revenues.²



Figure 3. Sponsorship of *Lalique* to *Art Nova 100*

Downloaded from http://art.china.cn/zixun/2015-05/01/content_7875361.htm. Visiting time: 21 September, 2019

² Wu Hongbin, "An Analysis of the Strategy and Phenomena of Academic Construction of Contemporary Art Expos in China" *Fine Arts* (2010)

2. 2. 2 Mode of integrating traditional retailing into other fields

The *Art Nova 100* project has its own characteristics in its operation. It focuses more on carrying out effective planned promotional activities based on the characteristics of specific artworks than solely profiting from the sale of art works. “Thematic exhibitions of collaboration within different groups makes more and more enterprises willing to be part of art activities and events. Businesses of real estate, auction, fashion, finance and so on have already show interest. For example, the artist can help to interpret the idea through his creation for the brand through cooperation,” said Peng Wei³, executive director of *Art Nova 100*. For example, in 2014, Henghe Jewelry wanted to improve the brand quality, and it cooperated with the artist of *Art Nova 100* to design a set of stylish commemorative diamonds for the Sheep Year. In cooperation with real estate, Iron Panda (see Figure 4), a giant artistic piece designed by Beijing artist Bi Heng, has appeared in K11 mall in Tsim Sha Tsui, Hong Kong. Attention has been increased there. In addition, *Art Nova 100* has cooperated with Mercedes-Benz Smart, Audi, Infiniti and other famous car brands. For example, artists of *Art Nova 100* designed the scenery and display for the launching of the new Infiniti car in 2014, which has effectively delivered the message the brand intended for. Apart from that, works by young artists are available for sale on 58 Art online. For instance, supposing that a collector at the fair is very interested in a piece of work but has not yet decided

³ Peng Wei, “Academic, Our Core Competence” ArtNet (31 July, 2015)

to buy, then options still remain open to him by scanning the QR code of the work (see Figure 5) linked to the 58 Art and reading an attached detailed introduction about the work. It can be said that the sales channel of *Art Nova 100* is online and offline integrated in many areas (see Figure 6).



Figure 4. Cooperation work by K11 and young artists
Figure 4 from the Weibo page of H11's official account



Figure 5. QR code of the exhibition card



Figure 6. The official website page of 58 Art

Figure 6 from <http://www.58art.com/activity?id=10000000>. Visit time: 21 September, 2019

2.2.3 Mode leading with experts and organizations review

The selection of "youth art 100" is made on the basis of open audition. The audition not only covers a wide artistic range with low thresholds, but also gives artists great freedom in creation. Young artists are selected for this distinguished program through expert nominations, the artists' own applications and mutual recommendations, recommendations by foundations, and a public evaluation process.⁴

But how would the quality of audition artists be assured? *Art Nova 100* has a quite strict standard for picking artists by itself. Every year, its regular invited judge group consist of 28 influential artists and industry insiders, such as the Central Academy professor Zhao Li, chief editor of Bazaar Art Sun Guosheng, as well as famous artists like Fang Lijun, Xiang Jing, Sui Jianguo Today Art Museum curator Gao peng, and director of the academic department of Central Academy and curators Wang Chunchen.

⁴ "On the Selecting Mechanism of *Art Nova 100*" (2014)

Each year, jurors eventually select about 100 young artists from nearly 3,000 young artists from all over the country, and the works of the selected artists will be displayed in different units.

In cooperation with the Art Market Research Center (AMRC) and Chinese Modern Contemporary Art Document (CCAD), The *Art Nova 100* project is able to make basic predictions of the art market conditions. In October of 2015, *Art Nova 100* released the *Art Nova 100* index with AMRC and 58 Art net (see Figure 10), and predicted that the index would become an important reference to observe the market reaction to young artists' works. The index came out by taking the price data of works by young artists from 2011 to 2014 as the sale price of all artworks at *Art Nova 100* from 2011 to 2014.

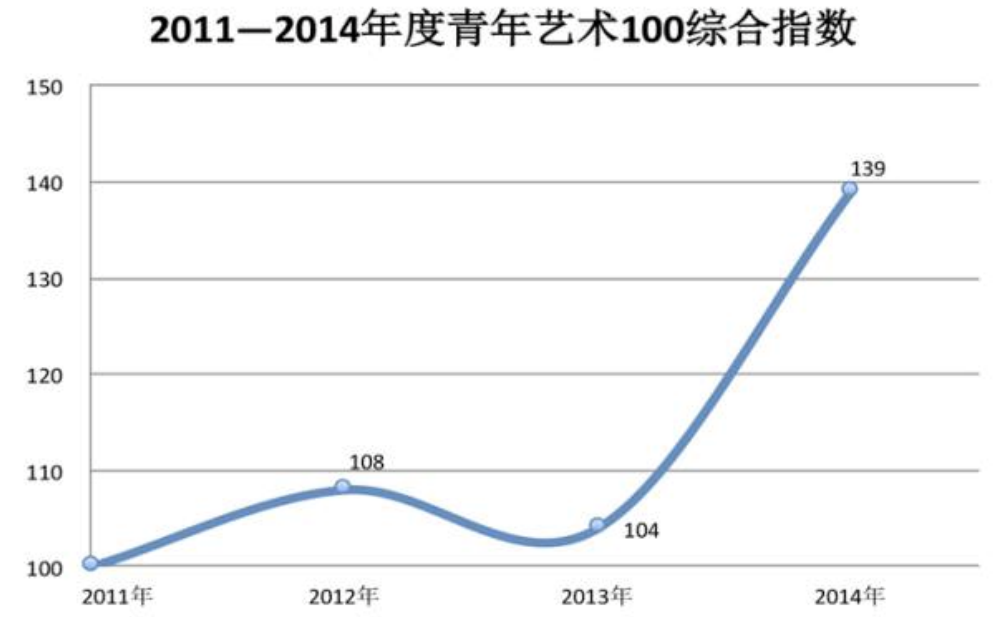


Figure 7. Composite index of *Art Nova 100* from 2011 to 2014

Figure 7 from a report of AMRC official WeChat Time of visit: 21 April, 2017

As Figure 7 composite index of Art Nova shows, the artistic market generally goes quite well in recent years. Despite the shortfall from 2012 to 2013, there is a rapid increase of thirty-five points in the index from 104 to 139. The purpose of the index is to protect interests of collectors. The thrilling market shown by the Figure means that there's still huge potential in and things to hope for the development of art markets.

2.3 Research on the promotion mode of young artists

When looking at the promotion mode of young artists, this paper adopts some quantitative research methods, mainly by collecting relevant history data of the project about touring cites, touring times, to discuss the significance and results of those promotional moves initiated by *Art Nova 100* in a graphic persuasive way. At the final part, it has concluded three modes used in the project including branding mode of global tour exhibition, mode of integrating commercial and academic promotion, mode of integrating recommended and related exhibition units.

2.3.1 Branding mode of global tour exhibition

Branding is a cumulative process of efforts that cannot be done overnight. It is the action of establishing a differentiated image of the product in the market that usually requires smart publicity, good reputation, strong executive team and so on. Right from the beginning of its establishment, *Art Nova 100* has a rather clear brand positioning and unit division of work. It has departments of planning, VIP reception, business

development, exhibition and publicity. Therefore, in order to promote the branding of the project, the official committee would do touring exhibitions constantly all around the country. That is, the organizing committee will take selected young artists' works to different cities for exhibition right before the exhibition.

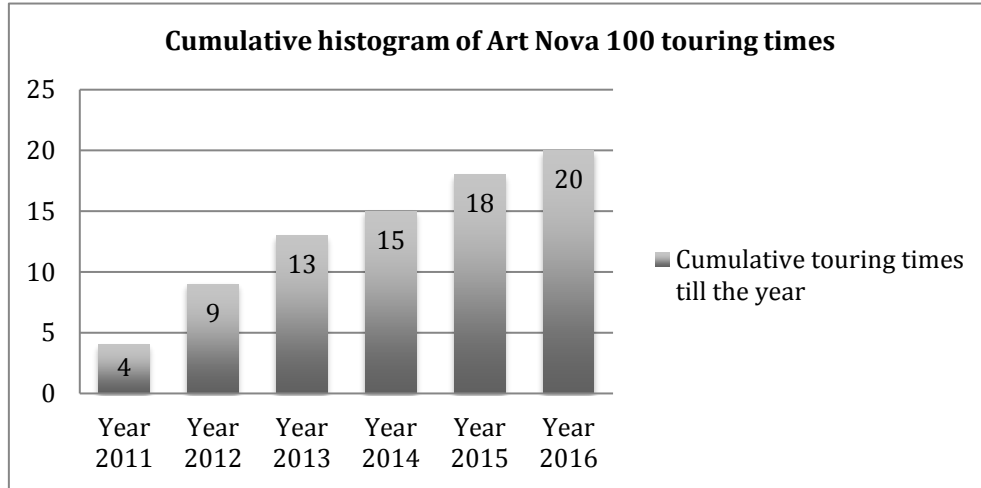


Table 2. Cumulative histogram of *Art Nova 100* tour times

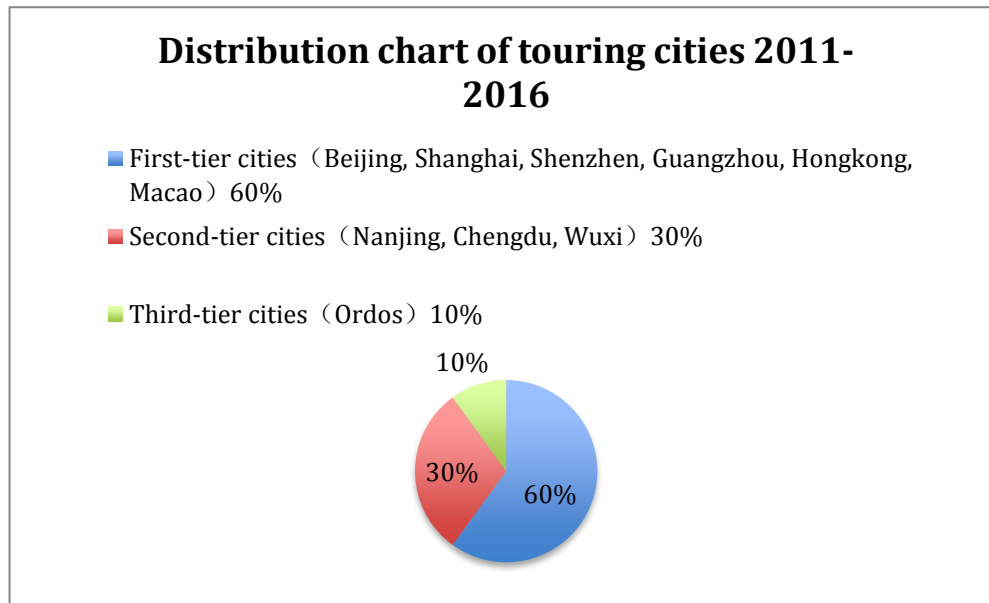


Table 3. Distribution of touring cities of *Art Nova 100* 2011-2016

It can be shown from the chart that there has been a steady growth in the touring times of the project from 2011 to 2016. By 2013, *Art Nova 100* has toured over 10 times all over the country, receiving more attention to the art business nationwide. The cumulative times of exhibition touring has increased from 13 to 20 during a four-year period from 2013 to 2016. Statistics has also show that the number of artists participating in the exhibition has increased on yearly basis, implying that *Art Nova 100* is receiving more and more recognition as an art brand. Besides, sixty percent of touring cities are first-tier cities of Beijing, Shenzhen, Guangzhou, Shanghai, Hongkong and Macao during the tours from 2011 to 2016. Second-tier cities of great consuming force including Nanjing, Chengdu, and Wuxi also make up a thirty percent of the number of touring cities overall. What also worth mentioning is that exhibition site selecting has become more and more professional. For instance, the 2015 *Art Nova 100* exhibition was held at Hall 11 of *National Agricultural Exhibition Center* in Beijing with a total exhibition area of 13,000 square meters. The number of artists present has risen to 300 (including those recommended by the gallery) with more than 2,100 pieces of works on display. audiences reached 20,000 on the first day of the exhibition, and the exhibition was reported by over 100 media. After five years of growth, *Art Nova 100* has attained more than 3,000 individual and institutional collectors at domestic and abroad. The project has grown into a representative brand of art promotion in China nowadays. Figure 8 shows the actual of scene of Art Nova 100

exhibition.



Figure 8. Scene of 2015 *Art Nova 100* exhibition

Figure 8 from the official website of *Art Nova 100* <http://www.artnova100.com/cnindex.aspx>. Visit time: 21

September, 2019



Figure 9. Site plan for the 2015 *Art Nova 100* exhibition

Figure 9 from the official website of *Art Nova 100* <http://www.artnova100.com/cnindex.aspx>. Visit time: 21

September, 2019

2.3.2 Mode of Integrating commercial and academic promotion

For business marketing, *Art Nova 100* has opened VIP previews for high net worth clients and individuals. When the author was doing his internship for the project, part of the job was to get into contact with those high value customers by sending invitation letters, catalogues and call visits, and the author found that the VIP group is mainly composed of people of the middle class, such as managers and marketing directors of well-known enterprises, lawyers, gallery owners, celebrities and so on. Aside from the intention of buying works at the exhibition, the clients also express that that they are willing to have communication with art industry insiders and hope to find valuable and potential young artists at the preview. It can be inferred that the establishment of VIP preview is obviously aimed at cultivating existing and potential collectors. According to insiders, the average price for an exhibited piece is set at about 30,000 yuan every year no matter what the size and scale of the work is. The price is perceived to be quite low compared with the money an international young artist piece would normally cost. Therefore, it is of certain value for collectors to invest in those domestic young art pieces.



Figure10. Celebrity collector *Allen Lin* selecting works at the VIP preview



Figure 11. My photo with artists and their purchased pieces

One of the highlights of the project is academic sessions and talks in the exhibition. Audiences of the exhibition can not only enjoy the art pieces at *Art Nova 100* like they do in other expos, but also gain a great deal of art knowledge from the involvement in

academic modules. Various lectures and sessions have been organized on regular basis currently that audiences are free to choose the content and time of the lecture they are interested in. Lectures could be related to art market finance, academic insights of art development and talks. The setting of academic modules conforms to the basic institutional commitments of the project to equipping more people with profound art knowledge since there are also many potential buyers in the exhibition crowd in addition to existing high net-worth customers, and it is necessary for the project to cultivate artistic tastes and develop business insights of potential buyers. Besides artistic lectures and sessions, there is room for dialogue and for debate about art during the exhibition. For example, the Art Talks has been organized and interesting figures operating in the world of culture, including Catterina Seia, Pietro Ripa, Dino Sommadossi, Claudio Bertorelli and many others invited among speakers for the fourteenth Arte Laguna Prize to share about views on art investment, on different ways art has contaminated the digital world, and on ways former industrial areas can be reused and improved.

2.3.3 Mode of integrating recommended and related exhibition units

In 2014, *Art Nova 100* put its exhibition at *National Agricultural Exhibition Center* in Beijing and has decided to made it the regular site for its annual exhibition as a celebration of youth art every year of the same time. Works on display is of a wide

range, including oil painting, Chinese painting and calligraphy, engraving, sculpture, installation, video, performance art, and other art formats. In addition, two exhibition units have been newly added to the artist exhibition as complement of the recommended module since 2014 *Art Nova 100*, namely, Arte Laguna Solo Exhibition for outstanding youth artists and Lalique Youth Art Award. As is shown in the following table, three related units has derived from the project of recommended one hundred artists, and they are interrelated with one another. With the aim of promoting emerging young artists, *Art Nova 100* have collaborated its series of annual art exhibitions and promotion events with international fashion design brands and active insiders. For example, in cooperation with Arte Laguna Prize, *Art Nova 100* exhibits each year the works of the 10 finalists of the video art section, offering the works more visibility to the public. Besides, the Arte Laguna Prize has its own ambassadors who helps to promote activities of the competition in different countries of the world. They collaborate as art lovers, sensitive and attentive to cultural exchanges, to the dissemination of opportunities for artists in order to enhance international art and culture involvements. Ambassadors are also working as photographers, video makers, storytellers and they are an important point of reference to get information on the application process, on the terms of participation and events in the native language of the country in which they operate.

The following table presents a brief introduction of recommended and related units of

Art Nova 100. As is shown in the table, the recommended unit is called *Art Nova 100*, which contains exhibitions of 100 nominated artists from across China every year. Related modules are made up with Arte Laguna Solo Expo and the Bai Li Tiao Yi section. The former one refers to a solo expo for 10 finalists out of *Art Nova 100* artists, while the latter Bai Li Tiao Yi is an expo exclusively for the best artists out of the selected final 10 artists. Modules have been organized in such a way so that a certain equal promotion of both recommended and related units could be guaranteed while excellent works get some extra exposes to encourage more artistic efforts in the future.

Modules	Unit names	Expo scale
Recommended modules	<i>Art Nova 100</i>	100 nominated artists from across China every year
Related modules	Arte Laguna Solo Expo	Solo expo for 10 artists out of <i>Art Nova 100</i> artists
	Bai Li Tiao Yi	An expo for the best artists out of the selected final 10 artists

Table 4. Introduction of recommended and related units of *Art Nova 100*

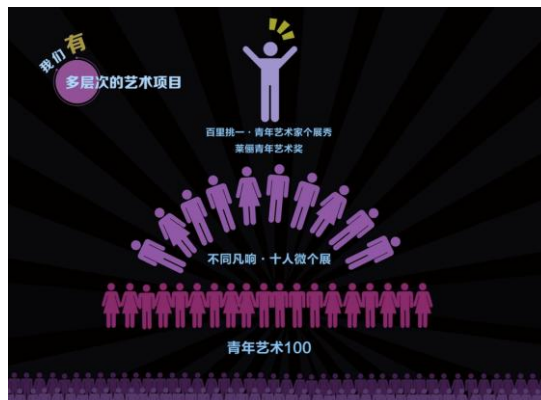


Figure12. Official poster of *Art Nova 100* project

After the close of the exhibition, *Art Nova 100* will continue to launch individual exhibitions for recommended artists in the exhibition, as well as for those with works of great attention and popular in the market. For example, shortly after the fifth anniversary exhibition of 2015 *Art Nova 100* ended in early October, individual exhibitions have been held in *Mingtai Space of 798 Art District* every month since 16 October. Besides, new micro-exhibitions have been launched every three days on the WeChat public platform of *Art Nova 100*. The author believed that *Art Nova 100* not only brings more exhibition opportunities for young artists during the promotion of artworks, but also allows artists to develop their own collector groups through the platform.

On the other hand, the combined promotion of recommended and related products makes the exhibition rich in the content and powerful in terms of theme expression. Instead of giving people a feeling of randomly strolling at one market, the exhibition has managed to help audiences really feel the exhibition. In addition, artists who joined the Arte Laguna Solo Expo would have the opportunity to hold their own micro-solo exhibitions, laying a quite solid foundation for the future career development.

3 Discussions of the Commercial Training Mode for Contemporary Young Chinese Artists: Based on the Mode of Tomio Koyama Gallery

There are few successful business modes at domestic for the development of young artists in modern China since China's art market system has not yet been fully established and perfected. Many relevant regulations and rules are not in place, although the market has already boomed along with an opening economy. Taking Tomio Koyama, a great gallery manager in Japan that contributes to the generation of great artists like Murakami Takashi and Nara Yoshitomo, as an example, this part looks at operation ideas and concepts of Tomio Koyama Gallery and discusses adaptations and improvements necessary to be made for the development of a sophisticated commercial training mode for contemporary young artists in China. Focusing on strict selection of artists by art agencies and the standardization of art agency operation, it concludes with thoughts and suggestions for the innovation of artist training mode in China.

3.1 On strict selection of artists by art agencies

When faced with opportunities to explore a broad range of artistic qualities, art agencies should realize that it is essential to keep artistically objective in the selection

of artists and artworks. It is understandable and natural for an art agency to prefer one particular art style, yet when it begins to work an open platform for art promotion and cultivation, art agencies should embrace the diversity of multifaceted arts and offer room for remarkable pieces within the international art scene. The following analyzes problems existing in the selection of artists by *Art Nova 100*, and introduces the corresponding selection mode of Tomio Koyama Gallery as a reference to think about the basic goals of art institutes.

3.1.1 Analysis of problems in the *Art Nova 100* selecting system

While jurors of the project are mainly consisted of widely recognized elite artists, there is no denying the fact that evaluation of audition artists is conducted simply based on evaluations of photos and profiles sent by the artists. What's more, as the majority of the management and jurors are recipients of education of Central Academy of Fine Art, there is the possibility that artistic works of certain style of the audition would be more likely to be selected and appreciated by the jurors. The following table is a survey on the distribution of graduation universities and colleges of *Art Nova 100* artists in 2015. Results have shown that almost half of the 200 selected artists of the project in 2015 turned out to be graduates from Central Academy while other major universities and colleges have few portions of selected artists.

Art academy and Institutes	Number of participants	Art academy and Institutes	Number of participants
1. Central Academy of Fine Arts	39	6. China Academy of Art	4
2. Sichuan Fine Arts Institute	16	7. Xi'an Academy of Fine Arts	4
3. Guangzhou Academy of Fine Arts	10	8. Hubei Institute of Fine Arts	3
4. Tianjin Academy of Fine Arts	7	9. Shandong University of Arts	2
5. Academy of Arts and Design, Tsinghua University	5	10. Guangxi Arts Institute	2

Table 5. Distribution of graduation universities and colleges of *Art Nova 100* artists in 2015

The above table shows the overwhelmingly uneven distribution of graduation universities and colleges of *Art Nova 100* artists in 2015. Sixteen artists come from Sichuan Fine Arts Institute, and ten artists from Guangzhou Academy of Fine Arts. Seven out of 100 artists were graduates from Tianjin Academy of Fine Arts while other academies and universities have little presence of their fine arts graduates respectively, that is, 5 for Tsinghua University, 4 for China Academy of Arts and Xi'an Academy of Fine Arts each, 3 for Hubei Institute of Fine Arts, and 2 for Shandong University Of Arts and Guangxi Arts Institute respectively. Although there may be differences in the average quality of teaching and students, the imbalance of obvious dominance by some schools in terms of educational backgrounds may suggest that more objective channels should be brought into the selecting system. Jury of the project should be well consisted of different backgrounds to make sure that artworks of various tastes be appreciated equally.

3.1.2 Analysis of Tomio Koyama's selection mode

As a well-known art manager in the contemporary art world, Tomio Koyama graduated from the art department of the University of Tokyo and founded the *Tomio Koyama Gallery* after working at the Nishimura Gallery and Momoshi contemporary art in 1966. It was him who introduced great works of Takashi Murakami and Miyuki Nara to the public. As a pioneer in cultivating and promoting excellent Japanese contemporary artists, Tomio Koyama has a rather sophisticated idea toward management and operation, which is of certain guiding significance for domestic art business at an early stage to think about. As he once pointed out in an interview, he opened his own gallery mainly to keep artworks that are intriguing and inspiring well-protected in the world for the future generations who love arts, and usually he would favor and encourage artists to create whatever expressive is in their minds. For example, Tomio Koyama holds that the concept of art agents is fundamentally different from that of art sellers. He believes that part of art agents' responsibility involves the commitment to discover and protect good artworks, that is, artworks that contain original ideas and could bravely reflect the real world. With his previous experience at the Nishimura Gallery, he has keep cooperating with artists in a way that guarantees their freedom in artistic creation and expression space without imposing too much restrictions out of commercial considerations. The following table shows the

differences between the sellers and art agents.

	Sellers	Art agents (dealer, gallery)
Behavior style	More emphasis on sales; buying works of established artists to resell at a profit;	More emphasis on cultivating young artists and contacts with art museums and collectors;
Positioning	Catering to collector's tastes and needs;	Cultivating young artist with great potential;
Pursuits	Economic interests in the short term;	Artistic values of work in the long term;

Table 6. Differences between sellers and art agents

As the above table implies, sellers and art agents (dealer, gallery) are so fundamentally different in many aspects of behavior style, business positioning, and the utter pursuits. To sellers, more emphasis should be put on the sales of artworks, therefore they usually cater to collector's tastes and needs and buy hot works of established artists to make a profit out of reselling it. With economic interests in the short term as the utter goal, sellers seem to be a group of people who simply focus on the commercial value of art pieces. They are so sensitive to the art market that they tend to see artworks mostly as a product that conforms to the market consumption rules. That means they like to deal with artworks that is hot on the market and sought after by consumers. Here the word "consumers" mean collectors and people with potential purchasing power and desire for artworks. In order to get as much return as possible in a short term, sellers often do not have time to pay enough attention to the artistic value of

works. In other words, they are laymen when it comes to the real artistic expression and value of pieces, and the reason why they go into the art business is that they have sensed and valued substantial business opportunities in the art market rising over the past few decades.

Art agents, by contrast, play as a major force of the art market. A gallery manager usually has rich experience and profound knowledge with years of engagement in the practice of art business, and has equally deep concerns for both artistic and commercial features of artworks. Contrary to what an art seller value, a gallery manager prefers long-term cultivation of young artists and communication with museums and collectors, though it takes a long time for a gallery artist to make money for them. The gallery manager tends to position their galleries more as a venue for artwork exhibition and networking of art participants than simply as a market for trading artwork, and they keep eyes on the actual artistic value of a work by opening doors for potential artists regardless of their current statues in the business, pressure and resistance of mainstream tastes of the industry. That relatively independent attitude towards art operation can be seen from their ways of practice. Usually the first step for a gallerist is to select the right artists. A right artist means the one whose work has potential artistic value whether he is well-established or not. The gallery manger usually see internal artistic value as a factor that determines the future development of a work in the art world. Therefore, they try to cultivate artists who can bring about

long-term returns instead of busy with calculating short-term gain or loss. Gallery managers pay more attention to artistic aspects than to commercial aspects of a work. Moreover, the more times the artwork is transferred in the market, the greater commercial value it carries, making the secondary market and collectors more willing to pay a higher price for the work. However, all of commercial prospects of an artwork is largely preordained by the artistic value of the painting itself.

The most intuitive way for collectors and potential customers to contact and experience art works is to go to the exhibition space of the gallery for selection. Therefore, curators must pay attention to the creation of exhibition space. The most important thing to create exhibition space is the wall, because it can change the point of view of the work. The walls of some old galleries are usually wallpaper. However, when dealing with contemporary art, wallpaper is not appropriate. Because it is also an installation work with different sizes, it needs to be repaired frequently when changing exhibits. So, board, plasterboard and other pure white walls are most suitable. The author once planned an exhibition, whose walls were fixed mainly in pink and grey. Since the color and layout of the wall can't be changed, we can only adjust the color of the preface according to it to make it look more harmonious and integrated. Then there was the light. Basically, fluorescent lights are used, but a spotlight system must be used to show the work.

Therefore, the gallery manager need to have a good knowledge of fine arts. That is to

say, they have to be so familiar with all types of artworks that they have a basic understanding of any art piece they encounter. Besides, gallery managers should keep themselves updated with latest news, such as information about active artists and newly potential artists around the world and so on. By keeping informed about various aspects of the whole art business, a gallery manager would be able to discover new talents and cultivate great artists of the time.

3.2 On the standardization of art agency operation

Art market grows, yet the case does not apply well to all its participants. Data on Artfacts Net after counting a total of 275 galleries opened that year worldwide shows that five galleries opened to every gallery closing; in 2017, less than 50 new galleries opened their doors. Much ink has been spilled over the reasons as to why bunches of galleries are closing. High rent prices, fees levied by art fairs, together with the poach of young talents by mega-galleries from small galleries once supportive for them contribute to the freeze a wide range of galleries are experiencing. As for most young artists, things are not quite promising either. Exhibition revenues generated by works has been largely encroached by art fairs, leaving little financial support for their life. Wealth creation is unevenly distributed in the art business, and the strengthened superior market position of the very small number of top ones has in turn owned more control over the market than the majority of participants of middle level in the industry.

The following part starts with an analysis of problems in the operation of *Art Nova 100*, a quite young art project in China, and discusses the idea of sustainability and balance of Tomio Koyama Gallery to get inspirations over the standardization of art agency operation in the art market system.

3.2.1 Analysis of problems in *Art Nova 100* operation

Proportional share of artwork revenues varies by exhibition units. As an insider reveals, for works at the China Top Ten Gallery Exhibition unit, proportion of revenue share for artists and *Art Nova 100* is 5:5, while share proportion of artworks exhibited at other units is 6:4. The reason why revenue share of artworks of the gallery unit seems to be ten percent more for artists is that they later have to proportion their money with the gallery by 5:5. Therefore, only a little proportion of the money really goes into artists' pocket. Take the series painting *Xiaoxiao Bamboo* by a young artist Li Wei⁵ as an example. The series contain three pieces with each piece originally pricing at 18000 yuan, which brings Li a total proportioned share of 21600 actually. That's not a good number for a young artist.

It can be said that *Art Nova 100* has been a helpful platform for young artists to enter the market. As one of recommended artists of this project, Zhu Peihong said in an interview that he found that more and more people have become to appreciate his

⁵ Li Wei, "recommended painter of *Art Nova 100*" (2017)

works after which were exhibited at *Art Nova 100*. “Through communication with audiences, more and more of them are willing to buy my works now. There are also more opportunities to come up after the project,”⁶ he added. Zhu is an amazing young artist selected out of thousands of young artists, and the project also has put efforts to promote his works by staging his work at a extremely conspicuous position during the fair. After that, his work also went to a few theme exhibitions held in different cities. Not every young artist could be lucky like Zhu Peihong. For many young artists having not been given much attention, it is not enough to develop themselves in the future with the sole help from one platform. Sustainable development is the key.



Figure 13. Photo of me as an art broker with recommended painter *Zhu Peihong*

⁶ Zhu Peihong, “recommended artists of *Art Nova 100*, graduated from Engraving Department” Central Academy of Fine Arts

3.2.2 The idea of sustainability of Tomio Koyama Gallery

Although Japan also belongs to the Asian market, it develops earlier than China. But Japan also experienced a bubble economy. For example, van Gogh's *Portrait van Dr. Gachet* in 1990 set the highest price in the painting history at 8250 dollars. It's also Van Gogh's work, which costs more than twice as much as sunflower, which was sold three years ago. The entrepreneur and buyer ordered that the painting and Renova's work be cremated in the coffin after his death. As a result, the work has not yet been publicly displayed in the art gallery, and with the death of its owner, it was seized by the bank. This transaction symbolized the background of the time, but after the transaction, the collapse of Japan's bubble economy collapsed. Of course, the art market was hit hard. Once the bubble economy collapses, the Japanese enterprises that are deteriorating in business are competing to buy their works. It is said that in order to identify these off hand works, the art industry was busy selling them overseas. Presumably, in a short time, the number of off hand resale is huge. It is, of course, the most ideal when resale is higher than the purchase price; however, the price in the bubble economy period is at the highest point, so most of the depreciated prices are depreciated, and almost all investors are losing the price and selling losses.

Tomio Koyama has been through the economic crisis and put constant efforts in the cultivation of artists. He believes that a good art piece is like the original stone of a

piece of jade. If the material is of high quality, the artistic value will be high. After some artificial carving, that is, cultivation of art managers, the piece would certainly stand out in market competition. However, those who do not truly understand art may stick to some originally rough piece out of consideration for interests. They may earn small profits for several times by doing that. However, works with low artistic value cannot be long pursued in the market after all, so it is important for art management to hold an appropriate attitude towards artwork selection and cultivation. Moreover, the selection of galleries for individual exhibitions can influence general evaluation of the painter as galleries have their own criteria for evaluation. For instance, some galleries mainly focus on widely admired artists, while others are largely engaged in secondary sales market. In addition, galleries have differentiated client groups that could influence remarks on artworks. Artworks are more likely to be well praised and valued if appreciation and interest of an artistic influencer are showed. Gallery suggests a convenient way for an artist to increase the value of his work by presenting the piece to the elite group. Henceforth, appropriate market positioning is something that art management need to think about carefully in the cultivation of young artists.

3.3 On innovation of contemporary young Chinese artists business training mode

Based on the previous comparative analysis of the successful foreign training mode

and the *Art Nova 100* project, this part presents advice for the development of Chinese business training modes of young artists. It cannot be denied that there are characterized art projects in China like Art Nova with initiatives that have promoted the domestic industry in some way, yet improvements are still expected to perfect the market system that needed to be appropriately balanced and regulated. The following consists of a description of the inspirational effects of *Art Nova 100* and thoughts on the innovation of artist training mode.

3.3.1 Inspiration of *Art Nova 100*

On the one hand, *Art Nova 100* has achieved some success on the operation level as the general art market is not going well. Over the years, it has not only improved its national exhibition platform, but also increased its presence overseas, promoting outstanding young artists to new international audiences. When the auction market lacks fresh ideas for bettering its operation, art institutions like *Art Nova 100* that promote young artists at affordable prices has been on the rise with great market prospect.

Art Nova 100 released the *Art Nova 100* index in October of 2015 and predicted that the index would become an important reference to observe the art market trend of young works. The price data of works by young artists were collected on a comprehensive basis from 2011 to 2014 as the sale price of all artworks exhibited at *Art*

Nova 100 from 2011 to 2014. The composite index can be seen as one of the moves that *Art Nova 100* has made to strive to impress and retain its collectors. According to China Daily, ever since it was launched in 2011, *Art Nova 100*, has helped more than 200 artists find galleries and more than 150 hold their first solo exhibitions. What's more, *Art Nova 100* has been dedicated to the connection of art with children and kids and initiated an educational activity named *Colore Kids Lab*. The activity contains two educational workshops for children from the elementary school of 5 to 10 years old by helping them discover the colors through the five senses. Specifically, it focuses on the colors of the world, narrated individually through the five senses of the human perception (sight, hearing, smell, touch, taste) and by applying a playful and educational touch, inherent to the sensory and theatrical approach.

Aimed to enhance art education of the young generation, *Colore Kids Lab* is just one of the significant moves that *Art Nova* has made to contribute to promoting art to the masses. Other efforts could also be seen in the promotion and creation of a special prize committed to art and sustainability in collaboration with Ca'Foscari University of Venice, and with the support of Corepla, the National Consortium for the Collection and Recycling of Plastic Packages which is committed to foster a culture of responsibility and civic engagement concerning the management of plastic packaging waste. To participate, it is required the presentation of works, products and art projects including design, photography, video art and performance, etc. which enhance plastic

and plastic packaging as part of the RRR strategies (Reuse, Recycle, Reduce). The special award provides an opportunity for non-profit environmental organizations like Corepla to turn to an art capable of enhancing the properties, energy and intelligence of plastic, and represents a moment of further awareness of *Art Nova 100* to stimulate the creation of networks and opportunities among artists, businesses, territories and citizens. As a high-end art platform that discovers and promotes young artists, *Art Nova 100* continues to cultivate a diverse community and set of resources for artists, curators, academics, and collectors, providing a means to help young artists on the path to achieving their dreams. It has achieved great transformation in its five years of operation, making people optimistic about more of its contribution in the future to China's art market.

3.3.2 Thoughts on the innovation of artist training mode

The initial commitment of *Art Nova 100* is to promote young artists, yet unfortunately big problems have been found in the operation mode of *Art Nova 100* after a careful look at the system. As a young art brand, *Art Nova 100* still needs time to grow up.

In the future, the business mode of young artists in China would be more mature. Besides, selection system of young artists for the exhibition would be more scientific and objective, giving artist talents equal opportunity to present their work and open space for more diverse artworks. Also, various backgrounds of jurors are expected.

jurors would not only involve domestic art professors and elite insiders, but also contain international art influencers from Japan, South Korea, and even from European countries. Those invited jurors would have diverse research focus on fields like art, design, films and so on. What's more, the promotion should no longer be limited to indoor exhibition. Large outdoor public art fair is recommended to offer greater space for the communication among audiences, artists, and exhibition works. It is also a powerful expression of artistic tensions by integrating the work with the outdoor space and natural environment. For example, the Unlimited of Art Basel is a section for museum-scale installations.

New entertainment forms like art carnival could be created by cooperation between fair organizations and galleries. While gathering most representative contemporary art works together, the platform would be able to make integrations of art with fashion, IT, finance, charity and catering by means of exhibition, lectures, salons, shows and experiments. More support funds and awards can be established to help with the economic shortage of young artists. As for the sustainable development of youth artists, art market mechanism should be further perfected with better implementation of rules and regulations and transparent pricing strategies. Art institutions need to take on certain social responsibilities while cultivating artists and collectors, and financially capable ones could start by setting up some art colleges for public art education to promote modern and contemporary art to the masses.

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