

A Comparative Research on History and Trend of Chinese and Japanese Galleries from the Perspective of Cultural Studies

著者	Fu Peng Jia Zi
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**A Comparative Research on History and Trend of
Chinese and Japanese Galleries
from the Perspective of Cultural Studies**

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Introduction: The Arts in the Age of Plenty

0.1 Research Topic: Galleries as Managers of Artworks

0.1.1 Definition of “Galleries”

A gallery is a place that collects, exhibits, and sells works of arts, or artworks. According to the Collins English Dictionary¹, as well as the definitions of galleries in other dictionaries such as the Oxford Dictionary, the Chinese Xinhua Dictionary, the Modern Chinese Dictionary (Sixth Edition) and the Japanese Daijirin 21, a gallery is the concept of arts management dedicated to displaying artworks which play a crucial part in art markets.

A gallery has a relatively clear scope of business, i.e., paintings are the major trading products and profitable items, which can be expanded to other artworks. The major functions of a gallery are the collection, exhibition, and sale of artworks. A gallery collects contemporary paintings and ancient artworks, as well as holding them in reserve collections not shown to the public. From this function further roles can develop such as the evaluation of artworks’ values, mounting and repairing damaged paintings, and other maintenance functions, which are all closely related to the exhibition role of galleries. The exhibition function is the representation of artworks in a fixed place which connects audiences and develops potential customers. The pricing and selling of artworks owned by the gallery is the primary function of a gallery. It also

¹ First explanation: A gallery is a place that has permanent exhibitions of works of art in it. Second explanation: A gallery is a privately owned building or room where people can look at and buy works of art.

includes activities with its signed artists as well as evaluations of their paintings. The selling function is generally the main source of profits and it is also the major way a gallery maintains itself. Furthermore, a gallery has other social functions such as academic study, education, etc. Also, a gallery has a specific physical area, including a public area.

An important step of research is to define the topic comprehensively and rigorously. However, when defining the term “gallery”, we notice that the concept has many ambiguous explanations due to the complexity of artwork management and artwork trading as a gallery is a modern approach. It is adverse to study the topic of galleries strictly according to definitions given by the Chinese and Japanese. As a result, an art gallery [美術館] and an art museum [芸術館] are defined in this dissertation, and distinguished from the term “gallery”.

An art gallery generally refers to a facility or an area to collect and exhibit works of art. A gallery as defined in this dissertation shares similar functions to an art gallery in terms of collection and exhibition. For such functions, art galleries are usually larger because they normally have economical support from national and financial groups, while galleries are relatively smaller. However, due to the operating nature of galleries and the aesthetic differences between different galleries, the collections in a gallery are often specific for certain works, artists, or genres. On the other hand, the collections in an art gallery are more generic, for the purpose of protecting and preserving artworks. The art gallery focuses on public interests, while the gallery focuses on business profits. The business model and the future trend of art galleries are heavily tied to the future of the art markets.

Art museums reflect the current social development status of China, representing the situation that art markets are not completely distinctive. Under the circumstance that artworks are not fully popularised and the painting markets are underdeveloped, art museums are

derived from certain economical entities which have the operational range of both galleries and art galleries. This is for the purpose of expanding the business and improving competitiveness by adding art forms like calligraphy and sculptures in art galleries in order to gain more attention. It is very important to discuss the future trend of the art museum due to its inadequate development.

Galleries, art galleries and art museums share similarity in their functionalities. The concepts of galleries, art galleries and art museums will be often mentioned in this dissertation when analysing examples. Boundaries will be set between these concepts. In China and Japan, especially in the current social development situation in China, it is obviously improper to abandon art galleries and art museums. In the current context, especially for China and Japan, galleries are often bonded with contemporary arts, and they are referred to business premises exhibiting and selling contemporary artworks. However, as stated earlier, a gallery is by nature a place to exhibit and sell works, just like a commercial company that does similar things. In this dissertation, galleries are defined in the scope of contemporary arts. It is insufficient to only discuss the importance to arts management in contemporary arts, and it is adverse to lower the position of galleries as arts trading markets. As a result, art galleries and art museums are also included in this dissertation, which is necessary under current situations in China and Japan, based on the research goals of this paper.

In summary, the concepts and factors of galleries discussed in this dissertation are defined as follows: a gallery is an assembly of facilities required for management of artworks (some galleries can extend this concept to other forms of art) along with all relevant management activities. Galleries are relatively stable places (can be internet spaces) for activities and required equipment. Systematic management for paintings (artworks) is accomplished in

galleries, which include selling, exhibition, educating, etc. Furthermore, independent and complete talent systems are needed for galleries. The major research object of this dissertation is the independent social arts management activities and the organisational forms combining the above factors.

0.1.2 Galleries: the Inevitable Trend of World's Arts Management

0.1.2.1 History of Western Galleries

In 1500s, noble families in Europe started to exhibit their collections of artworks in the cloisters of their mansions, castles or palaces. Such dedicated areas for arts discarding other functions could be considered as origins of galleries. After the Elizabethan Age (1558 - 1603) and the Jacobean Age (1603 – 1625), Great Britain started to prosper, and long-shaped rooms dedicated for exhibiting portraits and paintings started to emerge, which are called “galleries”. The word “gallery” later became the word associated with the modern concept we are familiar with. In the 18th century, some countries started to establish museums or art museums specifically or mainly to collect artworks, e.g. the British Museum (1759), Musée du Louvre (1793), etc. (Figure 1, 2). These museums are often institutions that collect, reserve, exhibit and research artworks. In later history, such national activities for arts collections happened in other countries too. After 19th century, galleries started to be more specifically referred as public places for exhibition artworks for aesthetic purposes. According to the records, French artist Jacques-Louis David (1748 – 1825, Figure 3) who is close was Napoléon Bonaparte used to hold private painting exhibitions in Musée du Louvre and sell tickets during 1800 and 1804, which was the first attempt to establish the exhibition system of European galleries, and this became the cultural event at that time.



(Figure 1: The British Museum, commonly referred as “The Museum of the Great Britain” in China, refer to <http://www.britishmuseum.org/> for official information.)



(Figure 2: Musée du Louvre, refer to <http://www.louvre.fr/en/homepage> for official information.)



(Figure 3: Bonaparte franchissant le Grand-Saint-Bernard, 1800 – 1801, by Jacques-Louis David, oil on canvas, 261 cm x 221 cm, the original copy and other further versions are installed at Château de Malmaison and Palace of Versailles in Paris, Château de Charlottenburg in Berlin and Musée du Belvédère in Vienna, etc.)

With the development of the global capitalist market economy, commercialisation of artworks was became more and more popular, especially with the emergence of great masters like Vincent van Gogh, Claude Monet, and Pablo Picasso, and the businessmen selling and valuing paintings started to play a critical role. Also amongst theses there was Rene Gimpel (1881 – 1945), Daniel-Henry Kahnweiler (1884 – 1979), and Leo Casteli (1907 – 1999), etc. The places for art dealers exhibiting and selling artworks were gradually referred to as “galleries”. The responsibilities and duties of modern art brokers were first reflected by these

art dealers. Their collections and operations were based on their deep comprehensions, but their activities of trading and collecting artworks had went far beyond personal interests and business, which had a great legacy. Western gallery systems were established in the 20th century, in which the most influential galleries of the world started to emerge, grow and seek multiple possible ways of doing business. Such galleries also gradually established the corporal management system, which matched the name of the gallery and its brand in the arts market. Along with globalisation, some top galleries moved to international strategies, making the arts markets gradually move to the modes of international chains, which allocates resources and manages the corporation globally. As a result, capital completed the clustering process for the first time and London and New York have become two relatively well-developed arts centres.

The world's arts market has developed with a steady pace entering the 21st century. Many galleries hibernated through the 2008's financial crisis, and the world's arts market suffered a temporary halt. However, since 2010, a few top galleries resumed expanding their territories. The future of the world's galleries is facing new opportunities and challenges, after adapting to the changes of the market in the crises.

0.1.2.2 The Differences between Chinese-Japanese and Western Countries in Arts

Management

Galleries are traditional trading organisations and collection organisations in arts markets, based on the historical records. Therefore, the position of galleries in the arts market has never been challenged. However, countries like China and Japan have room to improve in arts management, comparing to other Western developed countries. Such gaps could be reflected in the following aspects.

First, although the management activities started early in China and Japan, the gallery

systems were developed slowly comparing to those counterparts in European countries and the U.S. As of the establishment time, the gallery systems in China and Japan were influenced by Western countries, and not well-developed. The modern gallery system in Japan was developed in 1950s, while those in China were relatively later, in the 1970s. With the development of the citizen's life standard and the popularisation of arts, varieties of galleries started to be opened in cities as cultural centres. Most importantly, the geographical locations, social and historical forms, and cultural psychologies of China and Japan have distinct differences, even though both countries are located in Asia. The relationship of those countries with highly developed arts management systems are complicated and not consistent. Such differences seem to be obvious, but they are the root causes for fundamental distinctions.

The second gap lies in the completeness of the development of artworks markets. The values of ancient Chinese and Japanese artworks are widely acknowledged, while contemporary artworks are not well known, which rely on the valuation system of the Western world. On the other hand, in the aspect of the distinction of primary and secondary markets of arts management, the arts markets in China and Japan are defined ambiguously, and in China galleries are not even leading the primary markets. Using China as an example, in the relatively mature markets in Western countries, the ratio of trading volume done on gallery markets and auction markets is 1:1, while such ratio in China is 1:4². As for Japan, the auction market plays strong role in the art industry. How to balance the relationship between primary and secondary markets could be a good point for both countries to learn from more developed countries. Furthermore, for the experiences of innovation, operation strategies, absorbing social capitals, aggregation, marketing, branding, and promotion, there are also systematic thinking and

2 Zhao Li [赵力] : It is Crucial to Develop Galleries for the Development of Artworks Market, Chinese Culture, 2013.04.04

practising to be developed.

The last gap is from the national characteristics of the galleries, i.e., how China and Japan realise their development trend and learn from Western countries, especially experiences in arts management, based on their own characteristics. In the process of developing arts market, how could China and Japan develop their own features and live together in a competitive and mutual-reliant way, could be the critical topic when developing their galleries. Learning from history and getting cultural resources could be very critical in such context.

0.2 Aims of Research, Research Methods and Theories

0.2.1 Aim of Research

The aims of research in this dissertation, by nature, cover the following three aspects.

The most direct aim of research is to conclude the advantages and disadvantages of arts markets in China and Japan, based on their development experiences in galleries, thus to predict the future trends of their arts markets.

In the age of plenty, the arts markets will achieve the most prosperous situation ever. This dissertation aims to compare galleries in China and Japan to learn historical lessons and predict possibilities of future development. We will specifically focus on the conclusions of the historical facts and experiences between China and Japan, trying to discuss and explore the possibility of artworks trading platform between these two countries, even a global one. By studying the current situation of artworks trading, we compare to estimate the future path of galleries in China and Japan, and reasonably conceive the architectures of arts management in both short and long term. Based on such idea, this dissertation will elaborate the content for designing higher architectures (refer to Chapter 7, 8 and 9), based on the proof of facts and

theoretical derivation, in order to show higher value in practical implementation as a branch project of arts management.

In addition, the historical evolution of galleries reflects the dramatic changes in society, economy, and culture. It also reflects the expansion of needs in artworks and the changes in aesthetic values of the society. Both China and Japan have long history in the development of arts, and have developed their own comprehensive artworks management model before modern arts management systems. The history of their arts management reflects their social economy and social culture from a different angle.

Another aim is to discuss the possibility of cooperation between China and Japan in the artworks markets.

The relationship between China and Japan is always “cold in politics and hot in economy”, which is the common sense between the two countries. However, in the big background of Sino-Japanese relationship, and the trend of globalisation, it is worthwhile to discuss such historical topics to facilitate the development of China and Japan.

Depending on the current circumstances of China and Japan, Japan has developed relatively comprehensive auction system in Tokyo and outstanding quality galleries in arts management industry. However, Japan still shows a little weak situation comparing to other economical entities. And shortages for arts management in China are obviously not matching its economical rank in the world. Additionally, there are no galleries in these countries, which have decisive influencing power in the global stage. Those more developed galleries in these countries mostly have their influences domestically, and lack of dialogues with international giants of galleries. Such reasons lead to the lower position for the artists from these two countries. As for the other aspect of arts collection, i.e., collections of artworks from last

generation, both China and Japan are in an awkward situation – national historical relics become the hottest art commodities on the international market, thus many historical artworks are forced to enter the international market, due to lack of the power of discourse and dominance of the market. It is reasonable in terms of art trading, but it is adverse in terms of national sentiments and culture reservation.

China and Japan have obvious advantages in the aspects of geographical and economical connections, which are deep in the history and their cultural cores. Furthermore, Asia as an economical community, its place shows more importance. In Asia, both China and Japan are relatively more developed in their economies, if they can cooperate to some extent, their positions could be raised in the international artworks markets. We can predict that, after accumulating enough collection and business experiences, galleries from these two countries can definitely have sufficient independence while sharing the benefits through their cooperation – they own the artworks from their top-notch artists, and after valuation them, communicate with other top galleries from the rest of the world. After that, China and Japan can establish their arts valuation systems with their own style, allowing their artists to directly enter the mature international gallery systems.

The final aim of this dissertation is to discuss the future trend for the arts management as a new discipline in China and Japan.

Historically, a discipline is defined by three major criteria. Firstly, the discipline has its own objects to study. Secondly, the discipline has basic hypothesis to study the objects. Thirdly, the discipline has its own history as a discipline.³ However, the history of arts management as an independent discipline is quite short, in a global perspective. Comparing

³ John Storey (ed.), *What Is Cultural Studies? : A Reader*, London: Arnold, 1998, p1.

other disciplines, which have hundreds and even thousands of years' history, arts management has only a history of decades.⁴ According to the survey (refer to the next section), arts management as a discipline in China and Japan, has only a history of a decade or more, and are often set with other disciplines like culture industry management, or subject to arts or management, which have limited study of galleries as the main entity of arts management.

In current education systems of Chinese universities, arts management (or sometimes called culture industry management) is often categorised to school of arts, school of management, or even school of education. Comparing to the few arts management majors in top universities in other countries, due to the fundamental reality of Chinese higher education, arts management are set for many bachelor degrees, while the postgraduate studies for this topic are woefully inadequate. The discipline of arts management is not clearly defined as well, which often covers arts, music, films and television, etc. Meanwhile in Japan, arts management is generally affiliated to the departments of humanities and social science, and is often seen in colleges focusing on arts, rarely seen in comprehensive universities and their research topics. Although Japanese universities have relatively rational attitude for the major disciplines they set, the range of study is still not clearly defined in several colleges with arts management.

4 The earliest arts management discipline is established in Yale University in 1966. Thomas Raymond and Stephen A. Greyser from Harvard Business School, together with Douglas Schwalbe started Research Institute of Arts Management and Administration. They became the two origins of arts management. As for the current situation of arts management in the U.S., each institute has its own specialities and orientations, but covers both theoretical and practical purposes. The degrees awarded in the graduate study show the differences – MBA is awarded if focusing on management, while MFA or MA is awarded if focusing on arts. This discipline requires cooperation with school of education, school of arts, business school, law school, school of journalism, etc. (For example the arts management in University of Columbia, which is affiliated to school of education, but cooperates with school of arts, the students need to study arts, history, accounting, marketing, management and other disciplines.)

As another centre of world's arts, arts management has a long history in Europe. Due to the practical nature of the discipline, some universities set the discipline of arts management from graduate school, e.g. the Graduate School of King's College London, and the Graduate School of the University of Sheffield, etc. and expanding the scope to Bachelor and Doctoral levels.

For more information, refer to <http://www.artsadministration.org/program/graduate-certificate-in-international-arts-management/>.(2016, May 19)

Indeed, such situation is heavily tied with the humanity feature and the social feature of arts management itself, but such method of dividing is missing the independent nature for classification of disciplines, making arts management lose a certain degree of discourse power. Thus this dissertation aims to directly discuss the arts education and arts management structure by studying galleries as the form of managing arts.

0.2.2 Research Methods

0.2.2.1 Main Methods of Researching

The main method used in this dissertation is comparative research method. Comparative research method is a scientific method in social science that two or more related events or objects are investigated and compared, based on certain standards, to find their similarities, differences, and their general and specific rules in order to explore the patterns of development for the two objects and to predict future trends. As stated above, the main aims of this dissertation is to study the history and the current situation of Chinese and Japanese galleries, and postulate the future directions for China and Japan in the Asian arts markets. Therefore it is especially important to summarise the historical experiences and compare the advantages and disadvantages between the two countries. Comparative method will be the fundamental method used in and throughout this dissertation.

Firstly, we combine individual and comprehensive comparison when writing the dissertation.

Individual comparison is to compare objects independently on a certain attribute, while comprehensive comparison focuses on multiple attributes altogether. It is often easier to find out the fundamental laws underneath, by studying one factor and its related other factors. A

gallery as a form of arts management is often correlated with multiple elements (e.g. markets, works, artists, collectors, etc.) in the artworks market, and a gallery itself has a feature from singularity to comprehensiveness. Thus when observing the arts markets through galleries, we can directly compare multiple factors simultaneously, rather than focusing on a certain factor.

Secondly, we will focus on both horizontal and vertical comparison when comparing China and Japan.

Horizontal comparison is to compare objects that exist in the similar temporal and spatial world. In this paper, we use horizontal comparison method on ancient and modern galleries in China and Japan. The national characteristics of the development of China and Japan could be extruded by such method, which is beneficial to predict the trends that fit both countries' national realities. Vertical comparison is based on time, and in this paper, it is to compare the forms of galleries in different ages, so that we could understand the process of development of arts management through galleries, thus to unveil the fundamental laws for its development. When sorting out the history and experiences of Chinese and Japanese galleries from ancient to modern times, we are using the comparison basis and the guidance of such method. Thus the development procedure can be more clearly illustrated, and the national characteristics of arts management of both countries can be more deeply understood. This dissertation uses both horizontal and vertical comparison, to get a better picture of the development of galleries in China and Japan, with their natures and development laws.

Thirdly, comparison between similarities and differences are used when comparing concrete connections.

Comparison between similarities focuses on the similarities between different things to evaluate basic laws of these objects, while comparison between differences focuses on

particularities to discuss the characteristics and future of individuals. When comparing galleries in China and Japan, such comparisons with similarities and differences allow us to understand the diversity and unity of the development process of objects. Chapter 3, 6, and 9 of this dissertation are chapters that compare between different topics, where in these chapters the first parts are comparing between similarities, focusing on the macro aspects like historical facts, cultural philosophy, etc., while the second parts are comparing between differences, and often go in details, to analyse the differences by principle, trying to show the advantages and disadvantages of galleries in China and Japan.

0.2.2.2 Other Methods

Other researching methods are also involved in this dissertation.

Documentary research method – Since historical narration is accepted in cultural study, even is encouraged to learn practical experiences and historical values from histories, when researching the historical process of development of galleries in China and Japan, it is necessary to sort out, dig, and explain historical documentaries. Additionally, based on current development status of galleries in China and Japan, the essence of each gallery should be uncovered to understand the basic laws of the development trend.

Data analysis method –Quantitative data will be used in this dissertation, for example, trading data of global arts markets, galleries and arts markets data from China and Japan, etc. Such real-world data allows this paper to add quantitative research based on qualitative research.

Empirical research method – In this dissertation, especially when analysing current situations of Chinese and Japanese galleries case studies will be presented based on interviews and materials collected by the author in order to analyze a general trend for a certain type of

gallery. However, the empirical research method is often limited to descriptive research and a summarisation of experience. Hence after retrieving the empirical research data, it is necessary to conclude and analyse in order to derive a general experience from samples of galleries.

Interdisciplinary research method – This dissertation mainly uses the method of researching cultures to study the development process and future possibilities. Cultural study itself is an “interdisciplinary, trans-disciplinary, or even anti-disciplinary”⁵ research method or attitude. In an interdisciplinary topic like arts management, it is best studied with multiple theories and methods from different disciplines which are beneficial to explain the trend of galleries from multiple perspectives.

0.2.3 Research Theories

Cultural studies emphasise the basic patterns of cultures, as well as the social patterns and the psychological motivations behind them, while welcoming rigorous historical studies and descriptive histories.⁶ Cultural studies focus on mass cultures, but never refuse elites. It has a position for academic studies in mass cultures.⁷ Most importantly, it highly emphasises its

5 Luo Gang[罗钢], Liu Xiangyu[刘向愚]: Preface: Histories, Theories, and Methods of Cultural Researching, Textbook for Cultural Research, China Social Sciences Press, 2000, Page 1.

6 The research method of cultural study that is close to the history has a similar base point with this dissertation, i.e., in different timelines, people will have distinct comments on histories, being influenced by the cognition patterns of the cultural series. That is to say that, it has currency and necessity when looking into past and future at a certain point of the timeline, which is closely related with the method used in this dissertation.

Such method can be found in many classic paradigm of researching, for example, Representation: Cultural Representations and Signifying Practices, by Stuart Hall. This book consists of introduction, the overview of cultural study theories, and five case studies. All of the five case studies are diachronic, with microcosmic and macroscopic attitude of historical theories.

7 Refer to Cultural Theory and Popular Culture, an Introduction (Fifth Edition) by John Storey, translated by Chang Jiang[常江], pressed by Peking University Press, 2010, Page 11 – 19, for details.

Details about popular culture in cultural studies could be referred in the following:

Max Horkheimer, Art and mass culture, Literary Taste, Culture and Mass Communication, Volume XII, Cambridge: Chadwyck Healey, 1978. This article focuses on how artists use the tensions between arts by elites and popular cultures to evaluate both of the parties, facilitating their relationships.

Raymond Williams: keywords, London: Fontana, 1983, p237. Raymond proposed several definitions for mass culture, amongst which there are two types of mass cultures, 'cultures loved by the mass' and 'cultures created by the mass'. They

relationship with the society, highlighting the possibility to intervene and improve the society.⁸ Moreover, cultural studies heavily stresses the economical and political relationships and their mechanisms under the hood, as well as the importance of making cultural policies and their implementations. This is different from the traditional academic atmosphere, as it has a completely open research method and system. In the age of plenty for arts, the history and the future, the mass and the elites, the culture and the society, the academy and the power have become fundamental hypotheses for arts management. Therefore it is quite necessary to have deeper cultural studies for topics like arts management. In this dissertation, the author hopes to look at the phenomena and problems in the development of Chinese and Japanese galleries from such attitude and perspective.

The study of the philosophy of plenty is within the scope of cultural study⁹. It is concerned with economical growth and consumerism, and focuses on how groups create value in culture and art. The major areas of research are problems in marketisation, population, and institutionalisation. It is a paradigm of thought to study cultural phenomena using marketisation ideas. As for the cultural study itself, it can be considered as “the most vigorous and creative thoughts in the international academic world, and even considered the mainstream

will be the basis points later in this dissertation.

Theodor Adorno: *The Schema of Mass Culture, The Culture Industry*, London: Routledge, 1991. Features of mass cultures are discussed in this article.

8 Raymond Williams: *Culture and Society*, Harmondsworth: Penguin, 1963. This is a pioneer regarding culture studies, and it is one of the most known works, which directly talked about the relationship between the culture and the society. It is recommended to use it as a reference.

9 The cultural study originated in 1960s and 1970s, and it is a academic genre based on the research interests and results of The Centre of Contemporary Cultural Studies (CCCS, founded in 1964) in Birmingham University (a.k.a. The Birmingham School). The representative scholars are Richard Hoggart, Raymond Henry Williams, Stuart Hall, etc. The representative works are *The Uses of Literacy* (Richard Hoggart, 1957), *Culture and Society* (Raymond Williams, 1958), etc. This school often focused on the relationship between certain phenomenon between topics of ideologies, races, social classes, and genders, and it combines the theories of sociology, literature, media study and cultural anthropology to study the cultural phenomenons in the industrial society. It has very strong reality direction and theory – connecting practical practise.

of academic trends after postmodernism”.¹⁰ However, cultural study is a field with changes and not clearly defined. It is safe to say that there are cultural studies where there are cultures.

The industry of galleries is at the intersection of culture and economy, and it spreads into politics and many other aspects. This dissertation uses cultural study as the entry point, exploring arts management with galleries as the basic researching object. We have bigger ambitions to explore the culture itself via the relationships between economy, politics and culture. The culture serves as a whole entity. Thus to understand an age and a specific object, it is extremely important to start on a nation’s history and culture. And it is current tide of trend to understand a nation’s future and economical and cultural trend through its recognition and judgement of its culture, which is where this paper stands.

0.3 Literature Review

0.3.1 Research Status in the West

Due to the depth nature of the Western academic world, the research of arts’ history had overlaps with theology and became a discipline, ever since the establishment of modern university system. As a result, the history of Western art has substantial depth and systematicness. Cambridge Introduction to the History of Art by Susan Woodford covers artworks from seven major historical stages, and has an introductory book ‘Looking at Pictures’ for general readers.¹¹ The advantages of this book is using artworks as media to introduce history, which gives vivid picture to its readers, but it has limited value for arts

10 Luo Gang[罗钢], Liu Xiangyu[刘向愚]: Preface: Histories, Theories, and Methods of Cultural Researching, Textbook for Cultural Research, China Social Sciences Press, 2000, Page 1.

11 Cambridge Introduction to the History of Art by Susan Woodford, translated by Qian Chengdan[钱乘旦], published by Yilin Press, 2009 Ed.

management where prerequisite knowledge is required. Janson's History of Art (2006) is generally considered a more comprehensive history of art, which is often listed as a classical textbook by western universities. The Story of Art (by E. H. Gombrich, 1979) is another good survey of history of art, whose problem is relatively subjective to the topics in 20th century, as well as in a little disorder. However their arguments can serve as a supplementary with Cambridge Introduction to the History of Art, and could be used as a reference in the study.

Besides the aesthetic nature of arts, many Western scholars noticed the relationship between arts and business, and had sharp criticism on the social contradictions in it. In the logic of this dissertation, the western scholars actually were go-ahead on facts and proposed multiple theories like "less about thoughts but more about entertainment" (Neil Postman), consumerism (Mike Featherstone), post-industrial society (Daniel Bell, 1989, 1997), media and culture (Diana Crane, 2001), expanding multiple aspects of arts between society and culture.

After 2000s, the style of Western arts management had changed, some scholars started to enter the practical and technical level from the theories, trying to explore more possibilities of the arts markets. Seven Days in the Art World by Sarah Thornton is an important work in such background. In this book, Sarah used sociological field study to investigate the participants and organisations in the contemporary arts markets, for example Takashi Murakami's studios, the Basel Art Fair, etc. It inspires us by its researching methods. Moreover, The Future is Now: Art Technology, and Consciousness by British scholar Roy Ascott focuses on the subtle relationships between new media, internet and the advancement of other technologies, which is worthwhile to read.

However, the Western scholar circle has another distinguished feature – the Western world especially Europe has its outstanding position in arts, thus many Western works use their

experiences as a base point. The experience and history of Asia are often overlooked, especially for Chinese histories.¹² China and Japan have their substantial position in the world as two very important economy entities. Such academic gap should either be filled in the near future, or use the researching force from East Asia itself.

0.3.2 Research Status in Japan

The research work done by Japan is deep and thorough for the ancient art resources. Japan has strong sense on protecting its historical relics, and it has very detailed research on its history of arts. In Japan's modern academic study, the books of history of arts (Yuuzo Yamane [山根有三], 1977; Akiyama Terukazu [秋山光和], 1978; Takeshi Kuno [久野健], Nobuo Tsuji [辻惟雄], Shinichi Nagai [永井信一], 2000) and publishing of full collections (Full Collections of Japanese Art, 日本美術全集, 1980) have been completed at the end of 20th century. Additionally, the Japanese academic world has many attempts on specialisation of magazines (Arts of Japan), and kept the academic history for about half a century.

In recent decades Japan has established its structure on history of arts, and entered a stable pace of development of this discipline with the emergence of a great amount of excellent works. Furthermore, Japan has also made results awarding efforts to digitalise the resource database. Each university that has set art disciplines have established its own Internet resources

12 The study for history of Japanese arts and arts management is done deeper, which has entered a well-accepted status. From Autumn of 1999 to spring of 2000, professor Mary-Ann Milford from Mills College and Lewis Lancaster from University of California Berkeley held a series of seminars on History of Japanese Arts, and broadcast the videos as open courses in the US and other countries. This set of video tapes has very important meanings on the research of Japanese arts. Furthermore, History of Japanese Art by Penelope E. Mason, published by Prentice Hall, 2004 has newest research results, which has a detailed list of related researches in the west, which is worthwhile to be referred to. As for Chinese art history, The Arts of China by Michael Sullivan (Third edition, University of California Press, 1984) is well accepted by Chinese scholars. According to the facts, in the view of excellent researching facilities, sinology has become a very important angle. However, the studies of overseas' sinology are often focusing on historical, economical, and political problems, and often deduce the whole historical process from a detailed point. Thus it is very difficult to treat topics like galleries, and none scholars have ever thought about such problems either.

on history of arts.¹³ The scale of the website and its data is far larger than the counterparts in China. Take a few institutions as examples; Japan has its substantial database, which is top in Asia.¹⁴

As a matter of galleries, art organisations in Japan have its absolute advantages in Asia, and they have more experience, more resources, and academic depth than those in China. Take resources as an example, Japan has done more research on galleries in modern ages, especially on collecting data and preserving them. In Chapter 5, we mentioned many important Japanese database and material collection, which provided much convenience for this dissertation. As for the research itself, current studies by Japan can be categorised into the following three types.

The first one is the study of practical management on galleries. Such researches often study differentiated competitive pathways and the pros and cons in the arts management based on case studies. For example, [デザインギャラリー銀座 松屋の研究：デザインギャラリー展の理念とその運営] (Nobuo Tsuchiya [土屋伸夫], 2008) uses design galleries in Tokyo as researching objects, representing important exhibitions, to discover the publicity of museums established in history. [アメリカ 20 世紀美術研究：ニューヨーク近代美術館創設館長アルフレッド H バール、Jr. の思想を中心に] (Kenji Ohtsubo [大坪健二], 2007) is based on the practice of arts management of MoMA, and concludes the experience and ideas using comparative methods and act-by-oneself ideology, which delivers an excellent research outcome.

13 Research Centre of Oriental Cultures of Tokyo University. <http://www.ioc.u-tokyo.ac.jp/database/index.html> (2015, December 19)

14 Refer to: Independent Administrative Institution National Research Institute for Cultural Properties, Tokyo : <http://archives.tobunken.go.jp/internet/index.html> (2015, December 19)

Nara National Research Institute for Cultural Purpose: <http://www.nabunken.go.jp/japanese/database.html> (2015, December 19)

Shosoin: <http://shosoin.kunaicho.go.jp/> (2015, December 19)

The National Museum of Modern Art, Tokyo: <http://www.momat.go.jp/> (2015, December 19)

The Tokugawa Art Museum: <http://www.tokugawa-art-museum.jp/> (2016, September 12)

The second is the general study on the gallery industry itself. Such studies often focus on one aspect of the management feature of organisations. For example, *Researches on Education in Gallery Exhibitions* (Isoo Yamada [山田磯夫], 2012) focuses on the exhibition systems in Japanese art organisations, and has an emphasis on education. *Galleries as a Place to Create Knowledge: The Solution for Current Problems and Foundation of New Existence* (Hiroharu Murase [村瀬博春], 2007) uses the concept of knowledge creation, explored the production pattern in Japanese arts organisations. Except current research achievements, problems like the academic system of Japanese arts organisation, business model, etc. have not been comprehensively studied yet, which need constant attention from the academic world.

The third is the academic researches combined with the study of trend of arts management. This type of study often comes from the higher-level design of the country, which has a premonitory sense. For example, *National Portrait, Gallery and Thoughts, History, Education* (Saki Yokoyama [横山佐纪], 2011) is expecting to study arts management across multiple great concepts. In the meantime, such type of research has its own special works for arts managers' retrospectives. The most representative one is *Business Opportunities in Contemporary Arts* by Tomio Koyama who is the owner of one of the top galleries – Tomio Koyama Gallery [小山登美夫ギャラリー]. This book is based on the author himself, consolidating elements of space, artists, and media when operating a gallery, and discusses the price and value problem in arts. Moreover, the book outlook the possibilities to force Japan a great nation of arts, by discussing the demand of arts, finance and arts organisations, which inspired a lot for the author of this dissertation.

However, the theoretical and conclusive studies on arts management are not deep enough, which might be related to the pragmatic atmosphere in Japan's academy. This is indispensable

for the matter of complete structure of discipline. The comparison between Chinese and Japanese galleries is also missing in Japanese academic world.

For comparative researches, Japan has thorough studies of Chinese ancient art history, and has established its academic tradition with a pragmatic style which is completely different from its counterpart in the Western world. The Japanese academic world has had great achievement in the research of Chinese history of art, especially in researching historical resources of arts management. History of Chinese Art by Seigai Ohmura [大村西崖], History of Chinese Paintings by Konan Naito [内藤湖南], and History of Chinese Paintings by Kei Suzuki [铃木敬] are great works in such type of research.¹⁵ Also, Japan has comprehensive knowledge of history of Chinese-Japanese arts communication and publishing. However, in modern times, the arts management especially the development of galleries in China has fallen behind Japan, and Japan does not highlight the arts markets in China, even though the information on the Internet. Furthermore, the historical issue between China and Japan is a very subtle topic that this dissertation aims explain.

0.3.3 Research Status in China

China has rich experience on its own history in terms of arts. Paintings are widely loved by traditional Chinese scholars. As a result, the traditional academic spirits have affected the research of artworks, which led to many descriptive and conclusive excerpts in the field of the arts. There are many books talking about the arts, while ancient books about paintings, scrolls, parchments and even wall paintings are numerous. This provides more possibilities for modern

¹⁵ Yu Kai [于凯], From Other's Perspective – An Introduction to the History of Arts by Japanese Scholars, Thoughts on Arts, 2013(10):179-181.

scholars to study history of ancient arts and arts management. History of China's Art (Hong Zaixin [洪再新], 2000) is an excellent popular book of the history of the arts, which is a textbook by many universities in China. Classic History of China's Art by the Commission of Chinese Relics (2009) is a very good collection in recent years.

As for arts management, by the end of 1990s, the research of arts management and cultural industry management started, and in 21st century, the scope of research continued to expand, and there were new works almost every year. However, with the short history of this discipline, the total amount of academic works is small, and of extraordinary ones only a few. History of Chinese Cultural Industry by Li Xiangmin [李向民] (2006, initial version was named History of Chinese Cultural Economy in 1995) has very good research on paintings. It summarises the history of arts management in chronicles of dynasties. It is the first book that systematically discusses the history of China's arts, which has had a great impact in the academic world. Besides, some theoretical works about arts management have also touched on historical facts and important historical judgements. For example, Zhang Ligu [章利国] made an important historical judgement on the Chinese pre-gallery period in his book Art Markets (2003): "The development of ancient Chinese artworks market is driven by economical factors. It is promoted by the sponsorship and consumption on arts from the support of royal family, nobles and the rich, as well as common people. The royals employ full-time painters and dedicated institutions are set up to collect and identify artworks, while for the landlord class and the common masses, there are people and organisations that are dedicated to collecting artworks. This is the rudiment of Chinese gallery."¹⁶ This dissertation continues this paradigm, and does a deeper study with a more detailed categorisation of the early histories of the

16 Arts Markets, by Zhang Ligu[章利国], published by China Arts College Press, 2003 Ed., Page 55.

Chinese galleries and their business models. Furthermore, theories and surveys done by Zhang Laiming [张来民] (2002), Feng Zibiao [冯子标], Jiao Binglong [焦斌龙] (2005), Cao Yiqiang [曹意强] (2007), Gu Jiang [顾江] (2007) on arts management are worthwhile.

In recent decades, the wind has changed for arts management in China. Besides the normal disciplinary development, it has become more practical concerning the facts of China's economy. The Trend of Arts Markets by He Jianhua [何建华] and Chen Zhiqiang [陈志强] (2015) has its own defects, but it has views on new organisations and new growth engines like artworks investment and financial services, artworks index, artworks and internet, arts market, artworks insurances, etc., which is useful for reference. Based on journals and papers collected by CNKI (China National Knowledge Infrastructure), Chinese papers can be categorised into three classes. The first class focuses on theoretical studies; most of these research current situations, mainly surveys and empirical studies (Zhu Yan [朱琰], 2006; Luo Xiaodong [罗晓东], 2007; Xi Mu [西沐], 2009; Wei Fei [魏飞], 2011, Li Ruihua [李瑞华], 2011; Zong Huimin [宗慧敏], 2014). The second type are geographical studies, which mostly focus on cities with developed arts institutions like Beijing (He Feng [何峰], 2010; Zhu Xiaojun [朱小钧], Pei Gang [裴刚], 2011; Mu Xing [慕星], 2014) and Shanghai (Hao Ruiling [郝瑞玲], 2008). These fit well into the research of this dissertation. The third class has similar research to this paper. Comparative Study of Chinese and American Gallery Industry (Li Le [李乐], 2013) compares the gallery industries in China and the U.S. Comparative Research on Cultural Arts Regions in Post-modern Context (Jin Wenting [金纹廷], 2014) compares cultural regions of China and Korea. There are no academic researches yet on the topic of arts management of China and Japan. Journals are often close to the edges due to their feature of quick turn-around. Topics like financialisation of artworks (Shang Chaohui [尚朝辉], 2013; Wu Hua [吴华], Xiang Yong

[向勇], 2014), Internet+ (Huang Mingfen [黄鸣奋], 2007; Zhao Chonghua [赵崇华], Li Jialu [李嘉璐], 2016) and the relationship between primary and secondary markets in artworks trading (Ma Jian [马健], 2012) are the new trends in China's arts management industry.

Moreover, the study of the Japanese history of arts is same as that of Western world, if you stay at the level of introduction. Zhang Fuye [张夫也] (2010) and Liu Xiaolu [刘晓路] (1978, 1997, 2003) are good introducers. The research on Japan's current situation of arts management is limited, lacking international views and comparative ideas. This dissertation is trying to compensate for this defect, and expects to inspire new questions.

0.3.4 Structure of the Dissertation

This dissertation consists of 9 major chapters, and the 9 chapters are divided into three parts: past times, modern times and the future. Every part contains the history of galleries, a description and comparison of arts management for both China and Japan within the given time frame.

Chapter 1 summarises the early history of galleries in China, emphasising the reception for traditional Chinese artworks before modern times. The early history is the arts management represented by its various forms of galleries before they developed in China. In this part, the dissertation divided the early history of Chinese gallery into four major stages. The first stage is from primitive society to the Wei-Jin Southern and Northern dynasties [魏晋南北朝], as the "Age of Emergence of Arts". In this stage, the ancient artworks had not yet entered the market, but the arts management started to emerge. The second stage is between the Sui dynasty [隋朝] and the Tang dynasty [唐朝], as the "Age of Origin of Arts Management". In this stage, arts were widely accepted and loved by the royal family and common people, and arts markets

started to grow. The third stage spans from the Song dynasty [宋朝] to the Qing dynasty [清朝], as the “Age of Development for Arts Management”. As the development of commodity economy, the ancient galleries started to emerge in the society, which were called as “painting shops”, “painting stores” or “antique shops”, which could be considered as a brand new exploration of arts management in Chinese arts industry. The fourth stage covers the time of Republic of China [中华民国], as the “Age of Self-awareness of Arts Management”. In this stage, China had gradually established its connection with Western world, and the traditional gallery had reached its peak, while the philosophy of arts management from the Western world had gradually influenced the systems of the Chinese arts industry.

Chapter 2 summarises the early history of galleries in Japan, focusing on their reception history before modern times for traditional Japanese artworks. Due to the similarities of development of galleries in the early history of China and Japan, in order to ensure the comparability between Chinese and Japanese galleries in their early histories, the early history of Japanese gallery has also been divided into four stages. The first stage is from Jōmon period [縄文時代] to Kofun period [古墳時代], as the “Age of Origin of Arts”. In this stage, the primitive arts of Japan had completed their initial evolution. The second stage is from the Asuka period [飛鳥時代] to Heian period [平安時代], as the “Age of Origin of Arts Management”. In this stage, Japan started to build its own arts system, under the influence of China, and it established its own independence from Chinese cultural in terms of arts. The third stage is from Kamakura period [鎌倉時代] to Edo period [江戸時代], as the “Age of Development for Arts Management”. In this stage, the models of arts management had a few local innovations. The fourth stage spans from Meiji period [明治時代] to early Showa period [昭和時代], as the “Age of Self-consciousness of Arts Management”. In this period, the arts

management system started to infiltrate into Japan and Japan started to learn the arts management experience from the Western world proactively, showing its featured process of arts management.

Chapter 3 compares the characteristics of arts management between Chinese and Japanese galleries in their early histories. We compare their similarities and differences. As for the similarities, the dissertation discusses multiple topics of geographical issues, cultural cores, the production mode of arts, religions and arts mingled with arts management in pre-modern society. As for the differences, this dissertation will go deep in the different features, concrete differences in psychological and historical matters and the practical management styles, investigate in details.

The three chapters mentioned above formed the first part of this dissertation.

Chapter 4 covers the current situations of Chinese galleries. This chapter uses the parallel mode of temporal and spatial discussions. Temporally, we discussed the development history of galleries after the founding of People's Republic of China, especially focused on the modern galleries after the Chinese Economic Reform. Additionally, due to the imbalance of economical and cultural development, top galleries often clustered in the metropolitans, this dissertation will have case studies spatially on eight galleries from three major cities (Beijing, Shanghai and Xiamen), and conclude evaluations on Chinese gallery industry.

Chapter 5 introduces the current situations of Japanese galleries, and similar mode is applied as Chapter 4. Temporally we discusses the adjustment of arts management of Japan after WWII, and extends to Heisei period [平成時代]. Spatially, since Japan has already had many clustered cities, and established a relatively mature radiation mode of cultural region, in this chapter we do not use cities as case studies, but investigate the management mode, and

conclude evaluations on Japanese gallery industry.

Chapter 6 compares current situations between Chinese and Japanese galleries in arts management. Similarly we have both comparison with similarities and differences. As for similarities, this dissertation mainly covers the progress of modernisation, the trend of history, national investment in arts industry, forms of galleries, “production from knowledge”. As for the differences, we focus on the root cause of level of economical development and social systems, the differences inside galleries, policies and law systems, and arts collection environment between two countries.

The three chapters mentioned above formed the second part of this dissertation.

Chapter 7 discusses the future of Chinese gallery industry, i.e. Internet + galleries, and designs the top architecture of online galleries in China. The planned content covers the operation scope, information resources, exhibitions, sales functionalities, academic researches, promotion, auction, arts education, artworks financialisation, national policies, etc., expecting to discuss the practical pathways for the future of China’s galleries from macroscopic levels.

Chapter 8 plans for the future of Japan’s gallery industry, focusing on exhibitions and auctions. We discussed the permission policies, advertisement, business model, public education, talents reservations, and international strategies for arts exhibitions in Japan. Moreover, as the secondary market of arts management in Japan is highly developed, in this dissertation, the auction is considered an important factor for arts management in Japan. We focus on the topics of cooperation of galleries and auctions, galleries entering auction websites, etc. However, as of the nature of arts management, galleries are the primary markets, while auctions are the secondary markets, which are different, thus this topic is not elaborated in this dissertation.

Chapter 9 does the top designs for the future of Chinese and Japanese galleries. It discusses the trend of multiple cooperation for China and Japan's arts management organisations, cultures, capital, and personnel. A few basic points are proposed based on both countries' historical experience: national relationship and national customs, cultures, policies, trading characteristics, etc., trying to make a prediction for the cooperation of arts industry for the two countries in the future.

The three chapters mentioned above formed the third part of this dissertation.

Chapter 10 is the conclusion of this dissertation, the conclusion and innovation of this dissertation are summarized in this chapter. In brief, the conclusion and main innovation points in this dissertation cover the following three aspects. Firstly, through observation and assessment of some gallery cases, this dissertation suggests establishing the artworks trading principles guided by aesthetic standards from the angle of art management. Secondly, one of the innovations of this dissertation is the orientation of cultural study itself, which fills the gap of the historical carding of gallery art management. Lastly, this dissertation puts forward a rational outline, exploring the possibility of cooperation in art management between China and Japan.

In summary, historical facts are the foundations of this dissertation. We use evidences of arts management to connect dots in the history, and escalate to the level of cultural cores and way of thinking to judge and evaluate. When writing this paper, we use the basic mode of presenting examples while explaining the topics, trying to get direct experience on these topics. Chapter 1, 2, 4 and 5 focus on this aspect. The prediction of future is what this paper expects to achieve, thus Chapter 7 and 8 focuses on this part and makes predictions from microcosmic and macroscopic perspectives. Comparison is an important method and is also the aim of

research for this dissertation. We are trying to write the similarities and differences between China and Japan, which are the topics of Chapter 3, 6 and 9. In total, the author is striving to present the history and current situations of arts management in China and Japan, as well as the future of the arts industry through this dissertation.

Chapter 1: The Early History of Chinese Galleries

1.1 From Primitive Society to Wei-Jin Southern and Northern Dynasties: the Emergence of Arts

From primitive society to the Wei-Jin Southern and Northern dynasties is the era for the emergence of Chinese arts. It represents the sprout and start of the original art spirit in China, as well as constitutes the modality of nascent arts before fully entrance into the circulation of commodities in the market. In this era, commercialization of arts has begun to demonstrate its possibilities in multiple aspects: the emergence and development of the artworks, appearance of art equivalents, and the initial mode of exchange are all phenomenon in this age that deserves great attention.

1.1.1 Primitive Society

In primitive society, Chinese people do not have mature concept of property. Until public ownership is gradually replaced by private ownership, the primitive ancestors began to recognize possession of property as a necessary aspect of social life.

Looking at the property in primitive ages, besides small number of personal decorative items, such as bones and stones with drilled holes, etc. (these primitive ornaments fit the original aesthetic needs of the primitive ancestors), the properties are basically limited to household necessities (such as houses, tools). However, the primitive ancestors had started to incorporate elements of the painting into practical tools and appliances, so as to increase their

aesthetic value. Therefore, a fact we can observe is that: with regard to the artefacts from archaeological excavations, a great number of practical art products had emerged in this primitive period. For example, the pottery from the Neolithic aged [新石器时代] had already had simple engraved symbols, as time went by, relatively complete painting patterns finally appeared in the late Neolithic age. The primitive engraved symbols on the black pottery from the Longshan culture period [龙山文化时期], the slender human-faced fish pattern and fish and bird pattern on the coloured pottery from the Yangshao culture period [仰韶文化时期], the delicate dancing pattern decorations from the Majiayao culture period [马家窑文化时期], are sufficient to prove that the great wisdom and aesthetic appreciation of our primitive ancestors (Figure 1, 2, 3, 4). Furthermore, in addition to practical effect, these potteries have differences in both ornamentations and shapes, which indicates progress in both painting and plastic arts.



(Figure 1 (top left): Human-faced fish pattern coloured pottery bowl. Unearthed in Banpo [半坡], Xi'an, Shaanxi province in 1995, now in the possession of the National Museum of

China. The height and diameter of Neolithic human-faced fish pattern coloured pottery bowl is 16.5 cm and 39.8 cm. It is a specially made funerary utensil of Yangshao culture in Early Neolithic age, with inner surface painted with one group of symmetrical human face pattern and fish pattern respectively with black paint.

Figure 2 (top right): Longshan culture engraved line pottery. The function of the pottery is still a question. Some people think it is farm tool used for planting the seeds, some people believe it is a pad used to make potteries. The surface of artefact is engraved with curving white lines around the hole, and the shape is similar to a dragon.

Figure 3 (bottom left): Fish and bird pattern colour painted pottery pot. Unearthed in North Shouling Site, Baoji, Shanxi in 1995, and now in the possession of Gansu Provincial Museum. The height of fish and bird pattern colour painted pottery pot is 21 cm, and the diameter is 2.1 cm. As a water holding utensil from the Yangshao culture period in Neolithic age, the pot is painted with a water bird pecking a fish tail.

Figure 4 (bottom right): dancing patter coloured pottery bowl. Unearthed in Sunjia stockade village, Datong, Qinghai province, and now in the possession of National Museum of China. With 14.1 cm height and 28 cm diameter, the practical water bowl from Majiazhao Culture in late Neolithic period is painted with five groups of dancing characters.)

In addition, another phenomenon related to arts management in the late primitive society is worth noting: coloured pottery is transformed from the co-production into the private production and exchange, which represents the industry was breaking away from collective creation in the clan and enter into the process of privatization and industrialization. Accordingly, the symbols engraved on the on pottery can be considered as an individual artistic expression to a certain extent, and it also laid the cornerstone for the independency of paintings as art products in the future. The mixture between painting and practical tools in primitive society fully proves that, although the emergence of art has nothing to do with utility and is purely aesthetic, the ancient ancestors in China had realized the close ties between arts and practicality from the beginning of arts' emergence (even can be expanded to the relationship between pure arts and economics and management). It can be said that that the most primitive painting arts in China, in essence, is a kind of "applied arts". This cultural and psychological mode laid a solid foundation for the entrance of painting products into circulation market later.

Moreover, in recent years, petroglyphs¹ from primitive societies are found in many provinces in China, which allow the historians to push the origin of Chinese paintings back to the Palaeolithic age. The purposes of these petroglyphs are either to record historical time, or to depict human figures. Under the social and historical environment at that time, it can be considered an epic masterpiece. These petroglyphs highlight the great value of artworks as a carrier to record history, also fully proved that the art produced had a very sacred and solemn position in the Chinese cultural history since its emergence.

1.1.2 Shang, Zhou Dynasties to Spring and Autumn Period, Warring States Period

Shang, Zhou dynasties [商朝, 周朝] to the Spring and Autumn Period, Warring States Period [春秋战国时期] is the transformation period of Chinese society from slavery [奴隶制] to feudalism [封建制]. As to art, it still belongs to the simple, natural exploratory stage. Indeed, this period, as an important nexus stage in Chinese art history, retains many original form of artistic production. At the same time, there are also many new changes and progress in the exchange of painting and artworks.

Shang and Zhou dynasties are known as the Bronze Age [青铜器时代]. Just as the name suggests, in Shang, Zhou period bronzeware is the main carrier of painting arts. The maturing of bronze tripod (ding, an ancient cooking vessel) manufacturing technology has made it possible to have exquisitely engraved symbols and ornamentation on the tripod. “Hairline engravings”, which are closely related to art, become an important step of the tripod manufacturing industry. In the production of art, the unified state tax system allows the surplus

¹ The most representative petroglyphs mainly include Mudan River petroglyph, Shizui Mountain petroglyph, Beijiang petroglyph, Gong Village petroglyph, Hua'an petroglyph. For details, please refer to “Discovery of petroglyphs in China” by Chen Zhao Fu[陈兆复], Shanghai People Publishing house, 2009 Ed.

products to be utilized, so the manufacture of bronze tripod established on the basis of national significance now had adequate financial support. In this stage, Art still has an evident tendency to be used as the tool of grand national discourse and narratives, and had not really entered into the wider range of civil practice and production. After that, due to the development in productivity, national unrest and regime shift, the collective labour system in Shang and Zhou period transformed into land-owning farmer system of Spring and Autumn Period, Warring States Period, leading to industry differentiation. Handicrafts industry began to enter the civil society, which made folk art practice a possibility. Paintings of this period still retain the basic modality of primitive society, that is, the strong link between painting and practicality and sociality, such as connection between the ornamentation on the bronze tripod and history, and engraved symbols and chronicles, and the like.

In addition, the Spring and Autumn period, Warring States period is an important stage in Chinese painting history - the earliest silk painting unearthed in China up to now, is determined to be a product of this era (“Dragon, Phoenix and Ladies”, “A Man Reining the Dragon”, Figure 5, 6). Basically, the paintings of Spring and Autumn Period and Warring States Period constitute the original mode of Chinese paintings. After that, although Chinese painting has made several progress in materials and techniques, but in terms of the forms (such as line style, pen and ink creation method), in fact these paintings saved from the Spring and Autumn period and Warring States period are not much different from the paintings of later era. The most important thing is that this marks that paintings, as independent artistic product, discard the practical value² to the maximum and enter into life.

² This does not mean that the painting in Spring and Autumn Period, Warring States Period has no practical value. According to the prediction of historians, “Dragon, Phoenix and Ladies” and “A Man Reining the Dragon” are prayer flags used by



(Figure 5: “Dragon, Phoenix and Ladies”[龙凤仕女图]. “Dragon, Phoenix and Ladies” (aka: “Human figures, Dragon and Phoenix”, etc.), unearthed in February 1949 in a tomb from Chu State, Chenjiada Mountain, Changsha, Hunan, and is now in the possession of Hunan Provincial Museum. The painting has a height of 31 cm, and width of 22.05 cm, with a regal lady in the bottom, and a dragon and a phoenix above the lady.

Figure 6: “A Man Reining the Dragon”[人物御龙图]. “A Man Reining the Dragon” is unearthed in 1973 in No. 1 tomb, Zidanku, Changsha. The painting has a length of 37 cm and width of 28 cm. On the painting there is a man wearing high hat with long sword by his side standing on the back of a dragon.)

In the Spring and Autumn Period, Warring States Period, people have begun to use currency to measure the monetary value of art gradually. However, the exchange of artworks in this period is largely restricted to bronzeware, jewellery, etc. There are no clear historical records about the value of paintings. According to the analysis above, the remuneration of painting is related to the remuneration of witchcraft, perhaps also constitute a part of the behaviour itself. Indeed, the aesthetic value of art, of course, has its own evaluation criteria, but in the Warring States Period, where commodity economy has not yet fully developed, people

sorcerers for calling back the spirit of the dead. The phrase “discard the practical value” means that in this period painting began to be separated from utilitarian objects, and became in unique art category that not longer rely on the appliances for existence.

generally use economic value to measure the preciousness of artworks. This, to some extent, is related to cost of raw materials and costs of labor, but it can also be considered as an attempt of using general currency in the society to measure the value of art.

1.1.3 Qin and Han Dynasty

Qin dynasty [秦朝] perished after the time of Ying Huhai [嬴胡亥] (B.C. 209 - 207), without special policies related to arts remaining. During the time of Qin Er Shi (Second Emperor of Qin), there are not any special policies about arts implemented in the society. In contrast, as a critical period that connects the past and future, the Han dynasty [汉朝] lasts more than four hundred years, and made several progress in the organizational system of painting arts.

As of the Han dynasty, painting becomes a fashion from the royal court to the civil society. Shaofu is the main managing department of artistic activities in palace during the Qin and the Han dynasty. Shaofu [少府] is evolved from “Shaonei”, a department in charge of the royal life during the Warring States period and the Qin dynasty, and its function changed from management of everyday life to the special category of arts management. According to historical records, three different positions are established under the “Shaofu” department to be in charge of activities in relation to painting arts: “Huangmen Director [黄门署长]”, “Studio Director [画室署长]” and “Yutang Director [玉堂署长]”. In “Book of Han, Biographies of Huo Guang” [汉书·霍光传], the record shows that “Emperor Wu of Han once ordered the Huang men painters to draw a picture of Zhou Gong holding the king in his arms and accepting the audience of feudal kings and send it to Huo Guang [上乃使黄门画者周公负成王朝诸侯以赐光].” Yan Shigu [颜师古] commented on the stories and says: “In Qin and Han dynasties, the doors of

the palace are all yellow. Therefore, the positions where the names contain the word Huangmen [黄门] must be very close with the emperor. Being responsible to manage the daily life of the emperor, they usually include a variety of occupations, including painters. [黄门之署, 职任亲近, 以供天子, 百物在焉, 故亦有画工]” This fully proved that in the Han dynasty, there had already been independent production institutions of painting arts. In addition, Mao Yanshou [毛延寿], an artist who is repeatedly mentioned in the history of Chinese (Figure 7), also emerged in this era where arts developed progressively. According to the book “Xi Jing Miscellany” [西京杂记]³ written by Ge Hong [葛洪] in the East Jin dynasty [东晋], because there are too many people in the harem of Han Emperor, painters are ordered to paint portraits of the women in the harems and the emperor will pick the women on the basis of the portraits. Consequently, “every woman in the harem pay bribes to the painters, which in generally worth no less than 50 thousand and can be up to 100 thousand. [诸宫人皆赂画工, 多者十万, 少者亦不减五万]” But Wang Zhaojun [王昭君], who refused to paying bribes to painters, was awfully painted. Later, Wang Zhaojun requested to go the Xiongnu [匈奴] and be married to Xiongnu Chanyu [单于] (the chief of Xiongnu). After Emperor Yuan [元帝刘奭] of the Han dynasty (B.C. 48 - 33) saw her in person, the emperor discovered that the portraits were not real, so “the painters were beheaded in the market and their assets, which reached millions, were confiscated for engaging in fraudulent behaviour [画工皆弃市, 籍其家, 资皆巨万.]” Although “Xijing Miscellany” collects only unofficial histories of the West Han dynasty, and perhaps contains more anecdotes than the official history and uses more fiction style languages rather than plain record, the important status of painters in the court can still be discerned from the material documented in the book.

3 The best version of “Xi Jing Miscellany” is from “Historical Novel Collections” published by Zhonghua Book Company (1985 edition). The “Xi Jing Miscellany” referred to hereafter are all from this book

Meanwhile, it can be seen that the conduct of accepting bribes is so common among royal painters with higher status that they basically have no economic pressure, and the disorder in the management of royal painters is also evident.



(Figure 7: “Spring in Han Palace”[汉宫春晓图] (partial), illustrated by Qiu Ying [仇英], Ming dynasty. “Spring in Han Palace” uses the Han Palace under the morning glory of spring sun as its theme, depicting the lives of concubines in harem. Here is the part of the artist Mao Yanshou drawing portraits for Wang Zhaojun.)

In addition, the famous painter in the Han dynasty had also “won the emperor’s favour through their paintings”, thereby entering the ruling class and improving their social status. At the same time, their entrance also facilitates the prosperity of art collection and art appreciation in the upper class. Section 1, Chapter 210 of “Extensive Records of the Taiping Era”[太平广记]⁴ documented two stories about Zhao Qi [赵岐] and Liu Bao [刘褒]:

Zhao Qi (? - 201), with courtesy name Fenqin, born in Dulin, Jingdu Region in the Later Han dynasty. He was very talented, especially good at painting. He drew a birthday-celebrating

⁴ Section 1, Chapter 210 of “Extensive Records of the Taiping Era”. See Volume 5 of the “Extensive Records of the Taiping Era” edited by Zhonghua Book Company (10 Volumes in total), 1961 edition.

painting for himself and hid it in Ying City. In the painting Ji Zha, Zi Chan, Yan Ying and Shu Xiang are sitting on the guest seats, while he himself is sitting on the host seat. In Year 6 of Emperor Xian of the Han dynasty, Zhao Qi took up the position of Tai Chang Qing. (From Fan Ye, “Book of Later Han dynasty”)[后汉赵歧字邠卿,京兆杜陵人.多才艺,善画.自为寿藏于郢城中.画季札,子产,晏婴,叔向四人居宾位,自居主位,各为赞诵.献帝建安六年,官至太常卿.(范晔《后汉书》)]

Liu Bao, born in the era of Emperor Huan. He used to paint a picture for Yun Tai Ge [云台阁], and people who see it feel hot; Later he drew a picture of north wind, and people who see it feel cool. He served as the Tai Shou of Shu County. (From Zhang Hua, “Records of Diverse Matters”)[后汉刘褒,桓帝时人.曾画云台阁.(明抄本台阁作汉图)人见之觉热;又画北风图,人见之觉凉.官至蜀郡太守.(张华《博物志》)]

Both of the two persons are from the Later Han dynasty and gained wide social prestige because of their expertise at painting, thereby achieving a meteoric rise in the career. Thus, we can prove the fact that people with artistic talents are likely to become government officials and enter the ruling class. From one aspect, it shows the favour and praise the ruling class has towards paintings, in another aspect, it also contributes to the re-entrance of painting into the cultural life and entertainment mentality of the society in a professional high profile to some extent.

“What the upper class likes must be followed by the lower class.” The aesthetic taste and artistic interest of the ruling class will also affect to some extent the fashion among the civilian. This aspect is reflected in the flow of caving art into the civilian market during the Han dynasty. In the Han dynasty, people had not formed the custom of posting new year’s scroll, but they already had the tradition of hanging mahogany carved or painted human figure on the door to repel influence. At this time, the painters’ work is very necessary and has the value of trading as commodity. On the other hand, the murals on stone tombs are also quite popular,

through which the professional painters are able to enter the construction industry, and penetrate into more aspects of people's daily life. From this perspective, artworks already have the prototype to become commercial product.

In particular, it is worth noting that the invention of papermaking technique provides the necessary condition for the exchange of paintings. According to archaeological discoveries, as early as the Western Han dynasty, China already had already mastered the technology of manufacturing linen fibre paper. But this kind of paper not only has rough texture and high production costs, but also difficult to put into mass production, thus it is not suitable for large-scale promotion and popularization. In 105 AD, Cai Lun [蔡伦] (Figure 8) summarised the experience of previous generation and improved papermaking technology in the capital of the Eastern Han dynasty Luoyang: “Lun thought of an idea of using barks, fibres, tatters, and fishing nets to make paper ... the paper, which was called “Marquis Cai Paper”, was used all over the nation. [伦乃造意, 用树肤, 麻头及敝布, 鱼网以为纸.自是莫不从用焉, 故天下咸称 ‘蔡侯纸’]”⁵ Cai Lun's work greatly enhanced the quality and the production efficiency and reduced the cost of paper, which opened up the prospects of using papers to replace bamboos and silks. Meanwhile, as to paintings, the development and maturing of papermaking technology brought the most important and stable carrier for painting, which represents the final formalization of system of using brush to dip ink and painting on paper in Chinese painting, and create favourable conditions for the development and spread of painting.

5 “Book of Later Han Dynasty, Biographies of Cai Lun[蔡伦]”



(Figure 8: Cai Lun. Cai Lun, born in Guiyang County [桂阳郡] in East Han dynasty. The papermaking technology enhanced by Cai Lun is known as one of the four great inventions of China.)

1.1.4 Wei-Jin Southern and Northern Dynasties

As to painting, Wei-Jin Southern and Northern dynasties is a pivotal period. During this period, the art of painting is far better than the previous generation, and a large number of highly skilled artisans and printers that are even renowned to future generations arose. At the same time, this period is an important period of arts management. Since the expansion of the scope of exchange and enhancement in the influence of painting, some features of galleries also gradually show up in this period.

First, in Wei-Jin Southern and Northern dynasties, arts management has made significant improvements and progresses. With regard to government-operated arts, the functions of arts management “Shao Fu” set up during the Han dynasty functions gradually differentiates and begins to focus on handicrafts, and its arts management function with respect to painting industry is primarily taken up by “Men Xia Sheng [门下省]”⁶, which is the main division in

⁶ “Men Xia Sheng” is the name of an official department. It is the one of the highest government institution of the central government from Wei and Jin dynasty to Song dynasty. The original name of the institution is “Shi Zhong Si”, which is established for the attendants in royal court to carry out their activities. From West Jin dynasty it was called “Men Xia

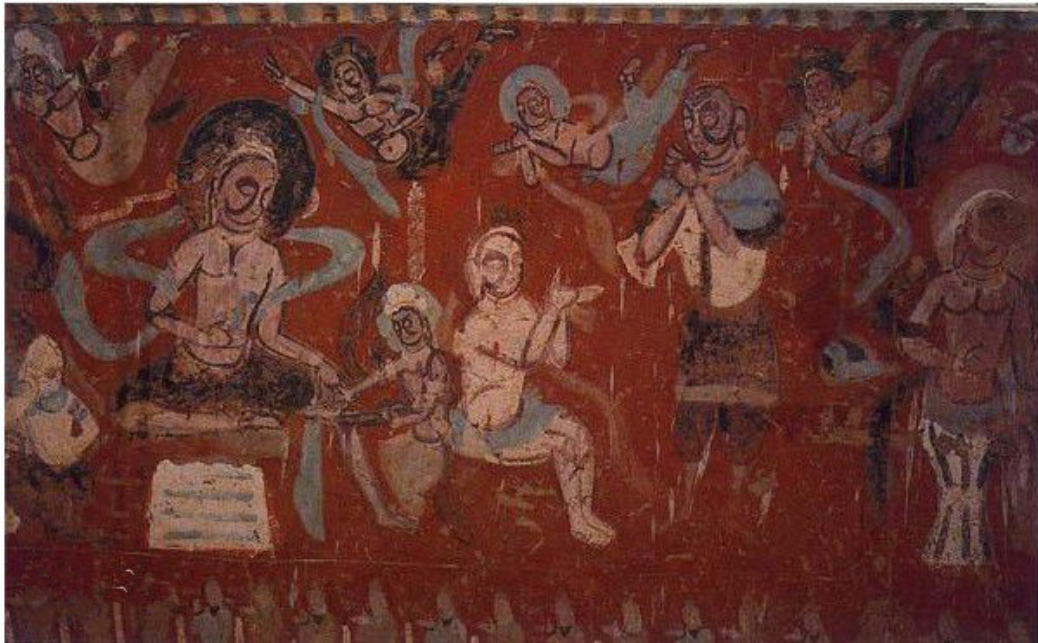
charge of the court affairs. Furthermore, inside the division, the operation mechanism of establishing only painter-qualified full-time management position and recruiting painters from the civilians by the government to maintain the operation of the system was formed. In essence, the basic mode of hiring professionals to carry out arts management and do the paintings had already been shaped. Due to the professionalism of “royal paintings”, the court art of Wei, Jin and Southern and Northern dynasties is more in line with the aesthetic characteristics, as well as more conforms to the aesthetic taste and art form of the royal court.

At this time, folk art transaction also presents some new features. Section 1, Chapter 210 of “Extensive Records of the Taiping Era [太平广记]” refers to the record in “The record of the masterpiece in the history, Wang Meng [历代名画记, 王濛](309 - 347)”: “Wang Meng, courtesy name Zhongzu, was born in Jin Yang. As an uninhibited person, Wang Meng had better calligraphy technique than Wang Su and excellent painting skills, and especially liked to pursue lofty realm. Meng always went to the market to help people paint hearses. He joked at himself and said: I love drinking liquors, eating meat, and I am good at painting. If someone is willing to provide me with good dishes, fine liquor and silks, what I can’t I do the painting for them. [王濛字仲祖, 晋阳人, 放诞不羁. 书比庚翼, 丹青甚妙, 颇希高远. 尝往驴肆家画輶车, 白云: ‘我嗜酒, 好肉, 善画, 但人有饮食美酒精绢, 我何不可也.’]”. From the material we can see that, Wang Meng, a celebrity with great conversational skill and respected by the public, had obtained relatively generous reward through his supreme painting techniques. In the meantime, people are willing to offer good dishes, fine liquor and silks as his reward, it also reflects his exquisite painting techniques from another perspective. This chain is the process through which artwork realizes its values. However, it has to be acknowledged that as commodities, the transaction involving

Sheng”.

paintings still mostly remain in the stage of barter. In particular, the transactions in this period are still the direct transactions between artists and buyers, with no involvement of art dealers. Nevertheless, it is undeniable that, as long as there is an appraisal, it is an important recognition the value of the artworks, and this process can also be seen as an important process of the commercialization of paintings.

In addition, since Buddhism was introduced to China in the Eastern and Western Han dynasty, the fashion of venerating the Buddha was spreading in China during the Wei-Jin Southern and Northern dynasties. This aspect is manifested in the rise of Buddhism statues and murals. According to the historians, one of the most famous grottoes in China, Mogao Caves [莫高窟] (Figure 9), has part of its murals drawn in the Northern dynasties, the labour and pigment cost were a huge expense. Buddhist temples have become the main sponsor and source of income for the artists and the number of Buddhist temples in the Wei-Jin Southern and Northern dynasties is tremendous. Du Mu [杜牧]'s poem "Of the four hundred and eighty temples built in the Southern dynasties, many towers and terraces are now there, shrouded in mist and rain" is depicting the enormous quantity of Buddhist temples in the Southern dynasty, almost all of which have certain kinds of paintings, such as murals or scrolls of Buddha. Many painters at this time, such as Cao Buxing [曹不兴], Gu Kaizhi [顾恺之], Zhang Senyao [张僧繇], are good at drawing "Portraits of Buddha". It can be said that the development of Buddhism has played an important role in the promotion on the development of Chinese paintings.



(Figure 9: “Life Story of Sivi King”[尸毗王本生] (North Wei dynasty)” “Live story of Sivi King” is the famous Buddhist story paintings in Mogao Caves, in which the Sivi King cut out his own flesh to feed the hawk so as to save the pigeon. The mural is located at the front of North Wall, North Wei Cave 254.)

With regard to the relationship between Buddhist temples and artists, there is also an interesting story: According to the legend in “The records of Buddhist Temples in the Capital”, when the Wa Guan Temple located at southwest of the Northern Capital was first built, monk Hui Fang invites the governmental officials to donate. While none of the literati wrote more than one hundred thousand Qian (money) in the paper, Gu Kaizhi wrote millions of Qian. All people thought that he is not rich, though that is not true. Later, the monks asked Gu Kaizhi what he needs. He said: “I need a blank wall.” After keep himself confined in the room for more than a month, Gu Kaizhi almost completed a painting of Vimalakirti. Before drawing the eyes, he told the monks: “People who come on the first day to view the painting need to donate one hundred thousand Qian, people who come on the second day need to donate fifty thousand Qian, and people who come on the third day can donate what amount he or she prefers.” After the door is opened, the spectacularity of the painting illuminates the whole temple, which

attracts huge amount of visitors and donators. Soon after, the temple received millions of donations.[《京师寺记》云, 兴宁中, 瓦棺寺初置僧众, 设刹会, 请朝贤士庶宣疏募缘. 时士大夫莫有过十王者, 长康独注百万. 长康素贫, 众以为大言. 后寺僧请勾疏, 长康曰: '宜备一壁.' 闭户不出 (不出原作往来, 据明抄本改) 一月余, 所画维摩一躯工毕. 将欲点眸子, 乃谓僧众曰: '第一日观者, 请施十万; 第二日观者, 请施五万; 第三日观者, 可任其施.' 及开户, 光照一寺. 施者填咽, 俄而及百万.』”⁷ This event could be described as the harbinger of exhibitions in China that charged fees. At same time, it is also the exhibition effect created by famous painters using his painting and fames. Mr. Lu Xun [鲁迅] once said, the Wei-Jin Southern and Northern dynasties is the “time for the self-awakening of literatures” (A Brief History of Chinese Fiction [中国小说史略]) in China, now it seems that the statement applies to art, too. The thought of art exhibitions first emerged in China in a form of conscious behaviour art, and was written into history.

The reason to classify such a long time span (from the primitive society to Wei-Jin Southern and Northern dynasties) as the era for the emergence of art is because that in this period painting had just separated out from the category of practicality and gradually become an independent art form that possessed aesthetic value, and gradually acquired anticipation and evaluation with regard to its value as artwork in the course of establishing the aesthetic value. As the medium for the exchange of paintings, the galleries can only have the possibility to emerge and develop when paintings are independent of the exchange process. Accordingly, the period from the primitive society to Wei-Jin Southern and Northern dynasties has laid a good foundation for the occurrence and development of galleries.

7 Section 1, Chapter 210 of “Extensive Records of the Taiping Era”

1.2 Sui, Tang and the Five Dynasties: The Origin of Arts Management

Sui (581 - 619), Tang (618 - 907) and the Five dynasties (907 - 960) is the age for the origin of arts management, and also the era our analysis focuses on. In this period, the professional management modes in modern art such as employment, market, valuation and exhibitions had undergone harsh but fruitful exploration in the society. It can be said, Sui, Tang and the Five dynasties is the time for emergence of “arts management” in the Chinese traditional sense.

1.2.1 Specification of Employment Relationship

A relatively significant feature in Sui, Tang and the Five dynasties is the occurrence of an employment relationship in artistic production. Painters and artists now enter into the process of artistic production in hired identity, and create art products according to the needs of employers. Basically, the hired can be divided into hired artisan-painters and hired masters.

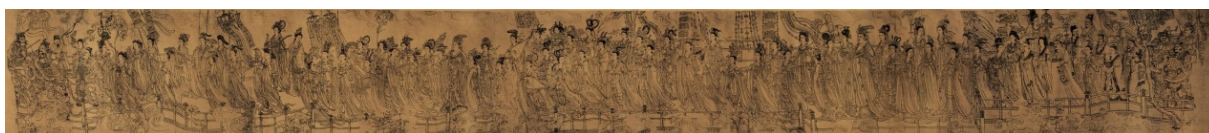
Artisan-painters are generally categorised as general craftsmen. They are general labourers who have the painting techniques, but still do not have a particular artistic style and have not obtained a reputation in the community. Similar to other craftsmen, artisan-painters are generally in the middle and lower classes of society. And like previous dynasties, the salary of ordinary artisan-painters is not high, and most them are employed by the royal court or aristocracy, or do paintings in the area of construction or carving, etc. The most complete and formalized employment market in the Tang dynasty still continues with the style of the Wei-Jin Southern and Northern dynasties – which is murals or portraits of Buddha in Buddhist temples. The temples will recruit painters proactively. After the wage is determined and confirmed by both parties, the Buddhist temples will seek donations to pay the artists, and the general unit is

measured in “Guan [贯]” or “Wen [文]” and so on. It is noteworthy that although the artists and temples only have a loose employment relationship, it exceeds the previous generation in that this employment relationship has gone beyond the official salary system (which is to affiliate the person in bureaucratic system) and the formation of equivalent “exchange” in civil society (that is, in the form of barter rather than currency). Because money can act as general equivalent, so the requirements of employers can be more clearly satisfied, and the artist's creation can be measured more accurately. This creates a new employment relationship that both guarantees independence and basic livelihood of artists and safeguards the interests of employers.

Masters are very much greatly different. Their remunerations are much higher than normal artisan-painters or artists, but many masters are evolved from the artists or painters. For example, one of the most famous painters in the Tang dynasty, Wu Daozi [吴道子], before entering the royal court, he is also an ordinary painter. Due to his stunning painting techniques, he gained wide reputation in the community, and was found by the court, and then joined the group of royal painters. Some well-known artists at the time left some of the manuscripts⁸, which prove the existence of an employment relationship. These manuscripts are mostly line drawings, not coloured, and presented in simple sketch mode. It can be speculated that after obtaining approvals, these artists would paint on the wall or other places following the patterns of their sketches. As the manuscripts handed down from past times, it represents that the artists must first obtain approval from the employer before they can continue to paint. At the same time, the transcription of the manuscripts indicates the reconciliation between artists and

⁸ In ancient China, the painters will first use power to draw the basic pattern, and fish the pattern according to predetermined composition and form. So the manuscripts or drafts of paintings are also called “powder version”.

employers and reduces the conflicts and controversies between artists and employers to maximal extent possible. Even the manuscripts themselves had become very sophisticated art treasures.



(Figure. 10 “Eighty-seven Immortals” [八十七神仙卷] Anonymous This is a line drawing human figure scroll from anonymous author. Zhang Daqian [张大千] gave a high compliments after watching this scroll and believed the style was same as the murals in the dynasty, so “no one can do it except people from Tang dynasty.” Pan Tianshou [潘天寿] after viewing this scroll also pointed out that the technique of drawing the clothes and ribbons in this painting are similar to Wu Daozi. It is suspected that this is the manuscript Wu Daozi handed in before he paints the murals for the temples.)

Although, in the cultural context such as arts, the emergence of the employment relationship will inevitably lead the artists to paint according to the needs of employers, and even change the artistic style or artistic spirit of the artists. However, there are still a number of the excellent artists in between that can reach a compromise and reconciliation between the outside world and themselves, and the works of these artists and the artists themselves will naturally be recorded in history, and become an example for future.

1.2.2 Emergence of Painting Markets

In Sui and Tang dynasties, the materials of Chinese painting material were finalized. Before the Wei-Jin Southern and Northern dynasty, although there had already been relatively advanced papermaking technique in Han dynasty, large scale production or socialized production of paper could only be dated back to Sui and Tang dynasties. Prior to this era, the carrier of the paintings still centred on building walls, etc., and screens and other items inside the building are not something easy to move or carry, so are generally used as fixed or

permanent decorations. The widespread production of paper [纸] and silk [绢] in Sui and Tang dynasties, in terms of art production, allows that paintings can break the limits in space (such as the location to do the paintings) and time (for example, it might not be easy to carry painting material); in the aspect of art collection, light weight, rollable, easy to store and portable paintings are more likely to enter the vision of people's collections and purchases. This also lays a good foundation for the general development and flourishing of painting art and the emergence and development of painting art market.

In Tang dynasty, the royal court was vigorously seeking paintings from the outside the palace, and people with collections of famous calligraphies and paintings can be promoted to higher position with contribution of those paintings and calligraphies. Here is an obvious example: Xiao Yi [萧翼] was promoted to Yuan Wai Lang [员外郎] with fifth grade and received lots of physical rewards for contributing his favourite calligraphy (Figure 11) to Emperor Taizong of Tang [唐太宗, 李世民](627 - 649).⁹ At this time, some people with knowledge of paintings and calligraphies, operational vision and official contacts (these elements are close to the essential elements of art dealers in modern arts management) began to engage in the acquisition and sale of paintings and calligraphies, and these also became their main occupations. Such as “Wang Chang from Liao Dong [辽东的王昌], Ye Feng from Kuo Zhou [括州的叶丰], Tian Ying from Chang An [长安的田颖], Du Fu and Liu Yi from Luo Yang [洛阳的杜福, 刘翌], Qi Guang from He Nei [河内的齐光], are all engaging in acquisition and sale of artworks relying on their own artistic vision and social status”¹⁰, which allow the paintings

9 For details, see (Song dynasty) Sima Guang[司马光]: Chapter 217 of “Comprehensive Mirror to Aid in Government”, section 33 “Records of Tang Dynasty”

10 (Tang dynasty) Zhang Yanyuan[张彦远]: Chapter 2 of “Records of Masterpiece in History”, “Discussion of appraisal, collection, acquisition, sale, watching and enjoyment”

to circulate in the market. The conduct of these people had pushed the painting market to a new peak.



(Figure 11: “Picture of Xiao Yi Contributing Lan Ting” [萧翼赚兰亭图], by Yan Liben [阎立本], Tang dynasty. The picture is mainly about the story of Xiao Yi, who under the referral of Fang Xuanling [房玄龄], contributing the calligraphy “Lan Ting Xu [兰亭序]” to the Emperor Taizong of Tang, which made Emperor Taizong pleased and delighted.)

In addition, a more noteworthy phenomenon is the flourishing of folk market in Sui and Tang dynasties. These paintings with both popularity and folk consciousness show their most marketable and practical aspect. Because their authors are mostly lower-level painters, the price of the works are relatively low, and can enter people's lives as commodities; In addition, as the stores in Tang dynasty began to emerge and had a fixed opening hours, trading of paintings also began to possess openness and marketability. Most of these paintings are landscape paintings used to decorate the home, or door-god paintings or peach wood charms used for festivals and celebrations (Door-god paintings were called “New Year Paintings” in the Qing dynasty Emperor Guangxu period [光绪时期](1874 - 1908). These painting have more characteristics of commodity, and can be studied later). Because of their nature as necessity, these merchandise paintings will have bigger exchange value; although their artistic value are no longer obvious, their characteristics as commodities are becoming more evident. Du Fu [杜

甫]’s poem once said: “I stilled remembered the Chang An Market in those years, merchants have come over from all over the place, and some people are selling landscape paintings.”¹¹ This is reflection of Du Fu on the Chang An market in those years when he is at Kuizhou [夔州], merchants gathered from all over the place, and landscape paintings are put up for sale. In one aspect, it corroborated the flourishing of painting trade and prosperity of painting market in civil society. The boom of these folk paintings greatly expanded the theme and fields of Chinese painting, and developed the capacity of art to depict real life.

With the increase in the number of paintings and the maturing of market, in Sui and Tang dynasties, Chinese painting market also attracted a number of foreign businessmen to come to buy famous paintings. For example, Zhou Fang [周昉], a famous painter at that time, had sophisticated artistry and skills. Thus his paintings were purchased by Silla [新罗] people: “In Zhenyuan Period [贞元年间](785 - 805), Silla people purchased more than tens scrolls of the paintings at good prices and brought them back to their own country.”¹² “the good price” that can make history must be really satisfying, the “ten scrolls” Silla people brought back is not a small number either. This is of course closely related to influence of Chinese culture in Chinese cultural circles at the time, however, the delicacy of the art itself and the positive impacts on the development of business in arts cannot be neglected.

1.2.3 Gradual Occurrence of Appraisal System

The increase of commodity will inevitably lead to the formation of market and the maturity of market rules. After the significant increase in art products facilitates the appearance

11 (Tang dynasty) Du Fu[杜甫], “Ten Poems in Kuizhou”, “Poem collection of Du Fu”[杜工部集]

12 (Song dynasty) Guo Ruoxu [郭若虚], Chapter 5 of “Records of anecdotes of paintings”[图画见闻志]

of prototypical market transactions, it will definitely establish a variety of basic principles of market transactions. Before the Sui and Tang dynasties, although the price of the painting can be measured in monetary terms, but the measurement can also be replaced with silk, good food, fine liquor and other alternative forms, and the artists will sell the paintings with pleasure. With the advent of painting market, painting appraisal system also emerges in Sui and Tang dynasties, and painting market gradually went onto the track of economic transactions.

The appearance of painting market requires that the transaction must be carried out using general equivalence - currency. In the Tang dynasty, the trading of paintings began to show this trend, and gradually stabilised. According to Records of Masterpiece in History, “a piece of screen from Dong Boren, Qian Zixian, Zheng Fashi, Yang Zihua, Sun Shangzi, Yan Liben, Wu Daoxuan can be worth twenty thousands of gold, even the inferior one can be worth fifteen thousands of gold.[则董伯仁, 展子虔, 郑法士, 杨子华, 孙尚子, 阎立本, 吴道玄屏风一片, 直金二万, 次者售一万五千.]”¹³ Take the famous artist Yan Liben (approximately 601 – 673), who held the position of prime minister, as example, whose representative works: “Emperor Taizong Receiving the Tibetan Envoy”[步辇图], “Thirteen Emperors Scroll”[历代帝王图] etc, one piece of his screen can be worth twenty thousands of gold, while the less good one can be worth fifteen thousands of gold. The act of using “gold” as the currency, to measure the artworks of famous painters, represents that currency entered the process of artwork trade as the carrier for measurement of the value of the artworks. Artworks can realize the transfer of their ownerships in a more intuitive and equal way, thereby allowing the value of artworks be demonstrated in the transaction.

13 (Tang dynasty) Zhang Yanyuan[张彦远], Chapter 2 of “Records of Masterpiece in history”, “Discussion of Price and Quality”[论名价品第].

Another noteworthy phenomenon is that, at that time, there had already been a number of appraisal methods of painting, which filled the gap in the equivalent relationship between currency and artworks as commodities. Section 56 of “Stories of Sui and Tang dynasties II”[隋唐嘉话(下卷)]¹⁴ reads: “There was once a painter in Luoyang who painted the murals for Si Jiang Wang’s Family, and he ran away before finishing the painting. When the painter was caught, he said: ‘the work I have done is already equivalent to the money you paid, so I don’t have to continue painting the murals any more.’[洛阳画工解奉先为嗣江王家画壁像, 未毕而逃. 及见擒, 乃妄云: ‘功直已相当.’]” While it may seem like a joke, the record actually contains the basic problem of artwork appraisal, which is the relationship between the work done by the painter and the value of the murals. The painters thought the work he done already met the remuneration paid by the employer, so he fled after finishing the painting. After he was caught, he still tried to justify himself by arguing that the work was equivalent to the reward. This reflects that, at that time, people already had a fully commercialized way of understanding the price of paintings, and the primitive thoughts of linking the personal work of the artists, art production and prices of artworks had begun to gradually emerge.

However, although the appraisal of artworks has become a general trend in society, in Sui, Tang and Five dynasties people had not formed a common and effective mechanism for appraisal of artworks, and various attempts gradually went forward in exploration. For example, Zhang Yanyuan in Tang dynasty believed that the price of the paintings primarily depended on personal taste, and has no way to form a standardised pricing basically; and some people thought that, because some artists were in high position or widely known, their paintings were highly praised and favoured, and could be worth thousands of Qian [钱]; Some

14 Stories of Sui and Tang dynasties a novel written by Liu Su [刘餗] in Tang dynasty

people believed that the remuneration for some of the artist's paintings could be estimated in accordance with market price ... As a result, there are more than one thought behind no appraisal of the works. Such explorations with pilot significance also recorded the thinking and confusion people had on appraisal during Sui, Tang and Five dynasties.

As the price of painting is directly linked to currency, it also makes the artworks to possess the value of social commonality, which lays a solid foundation for paintings to transform social collection as artworks from personal collection. The way of appraising the value of artworks based on unified personal preferences gradually moved from dominant mode towards the backstage of history, a more comprehensive, or more reasonable and scientific appraisal approach is emerging. Later, the appraisal of the paintings would become consensus and be more socialised, and collection of paintings would also become an art career of value preservation and appreciation. Their precedent probably comes from here.

1.2.4 The Appearance and Development of the Word “Gallery”

A phenomenon worth noting is that in the Sui, Tang and Five dynasties, the word “gallery”[画廊], which represents the main form of modern Chinese arts management, first began to appear in the ancient Chinese vocabulary system.

The term "gallery" appeared in Chinese vocabulary initially in the Tang dynasty. It originally refers to the paintings on cloisters and corridors. The two sides of Buddhist temples' (this period) the main building were imitation palace mansion porch courtyard layout: arranging some small courtyards connected by cloisters. The cloisters were painted, which were the galleries of ancient China. (The poem “To red leaves on Wang Qiju’s lonely Trip to Qinglong Temple: by Shie Yang, Tang dynasty said: “Ten acres of green moss winds around

the gallery, and several red trees standing in the frost.” [唐代羊士谔,《王起居独游青龙寺玩红叶因寄》,“十亩苍苔绕画廊,几株红树过清霜.”] The poem “To Master Zhixuan after the visit caught in the storm” said: “A number of clean pages filled the gallery, disciples in Mount Zhong incensed silently.” [唐代温庭筠,《访知玄上人遇暴经因有赠》,“缥帙无尘满画廊,钟山弟子静焚香.”] It is inferable that there are painted cloisters for disciples to visit in the temple.) This is the pioneer of display painting or calligraphy in public.

As mentioned in earlier text, Buddhist painting [佛寺绘画] was an important part of Chinese painting. We may even clearly find that, whether it was for the purposes of trading, exhibition, artists etc., Buddhist temples had already accumulated vast practical experiences on arts management in the past Chinese painting industry. Galleries first adopted in Buddhist temples demonstrated the effects of long corridors. Although its original intention was to promote Buddhism, it has also built on future establishment for gallery paintings. As far as the form and system is concerned, this type of gallery has already possessed certain display values and its mode of display was later recognized as being similar to the Western tracking approach - paintings change as people move, and the order of art appreciation was determined by the arrangement of display and the order of the tracks. Especially, the Buddhist gallery usually tells a Buddhist story or conveys a Buddhist thought as the audience walks along it, such viewing pattern will provide much more anachronistic. It is also more in line with past Chinese tradition of linear thinking and has greatly enriched the performance of Chinese painting techniques and thinking skills on the display.

There is no doubt that at that point of time, the galleries had no modern sense of meaning, nor there are business, management and art brokerage values, etc. However, this glossary contains the most basic value of the exhibition, it shows the basic state of the implied gallery

paintings, and has been considered as the beginning of the concept of “gallery” in Chinese traditional arts management.

Based on the above discussion, it can be found that during the Sui and Tang dynasty, there have been signs of arts management sprouting from various directions and has expanded the exhibition of gallery painting, appraisal, brokerage etc. in various aspects. In terms of exhibition, “gallery” started to emerge in Sui and Tang dynasty and the prototype of exhibition using paintings was under deliberation process. In terms of commodification of arts, the evaluation system and stable trading art market has also being formed. From the brokers and intermediaries perspective and by looking at Sui and Tang dynasties, the civil court and palace dimensions covers most of the people that has appeared as a full-time art dealer, which was indeed very gratifying. During the Sui and Tang dynasty, the art of painting was gradually being explored, and the practice of it has being gradually cleared in the future direction of development.

1.3 Song to Ming Dynasty: Development of Arts Management

The reason why such relatively period from Song to Ming dynasty was classified as the development of arts management was that during this period of time, with the gradual development of the market, and the gradual improvement of the commodity economy, the art painting management industry was also on the rise and entered into a new period of development.

1.3.1 Song Dynasty

Based on the characteristics of this period, the Song dynasty painting industry was worth

to be mentioned on its golden age. The whole society loves the culture of painting from top to the bottom level. From the top were the royals, elite scholars, and to the bottom were the civilians who had turned it into a private sector commodity economy spawned by the painting industry. Thus, painting has become an independent and special industry, which has entered the cultural life of the society and constituted an important part of China's cultural history.

The Song dynasty emperors were scholarly and refined, who loved paintings and calligraphies. For example, Emperor Taizong Zhao Guangyi [宋太宗赵炅](976 - 997), Emperor Huizong Zhao Ji [宋徽宗赵佶](1101 - 1124) and Emperor Gaozong Zhao Gou [宋高宗赵构](1127 - 1162) (Figure 12) were all obsessed with paintings and calligraphies. Among the Song court palace, public officials of Hanlin Art Academy [翰林院] (Song dynasty's imperial art academy) hold among the highest ranking position in the chamberlain. The painter's pens and paper were specifically purchased, and they were paid generously. At the same time, due to the ruler's strong move for painters, many renowned artists all entered the palace to serve the emperor or became an official. Thus, the fine-brush "flower-and-bird" paintings [工笔花鸟画] prevailed in the Song dynasty, which was known as the "academy" style. It closely related to the stable creative team as well as the ruler's passion for the culture. Besides, the Song rulers often offered generous price to buy excellent paintings, especially for excellent artworks from previous dynasties, generous amount of money were spent. As recorded in the history, Emperor Zhao Gou had paid "200 kilo per month"¹⁵ to employ Bi Shadong for the identification and purchase of crafts antiques. Under the ruler's motivation, the painting market purchasing power had increased dramatically with sales booming, price soaring and painting

15 (Southern Song dynasty) The Collections from Three Dynasties and North Alliances [三朝北盟会编], by Xu Mengxin[徐梦莘] (Southern Song dynasty)

had become an important aspect of commodity trading.



(Figure 12: “Waking up in a Boat” [篷窗睡起图], by Emperor Gaozong, Zhao Gou. “Waking up in a Boat” is now collected by National Palace Museum in Taipei [台北故宫博物院], painting frame size is 24.8 x 52.3cm. At the right corner of the frame, there are words written by the Emperor Gaozong about fisherman’s life. There’s doubt that this painting was not from the creation of the Emperor, however it was indeed a fine piece of painting of academy style of South Song.)

The ruling class' preferences in painting had naturally become a common practice in the community, which has caused painting collection and trading trend among the society. The Northern Song dynasty treated the painting presentation as a faction of unique phenomenon, where “dining places, temples festivals, brothels, inns, everywhere has hanged painting as a form of glory”.¹⁶ Even when the rich and government’s officials had important dinners, specialists would be arranged¹⁷ to take charge of setting up painting and calligraphy exhibition, which was similar to today’s exhibition industry to some extent. Besides, during every Chinese New Year, the Song temples would display fine paintings with virtuous wordings. This was the ethos inherited through ancient temple and it was understandable. The most interesting part was the Song dynasty restaurant would hang famous paintings as a way of attracting more businesses. “Bian Jing restaurant hang famous paintings and attracted a lot of spectators which

16 About Two Song Dynasties by an Artworks Dealer [书画“牙侏”说两宋], by Chen Zhenlian[陈振濂], 2015-01-15, Hangzhou Daily, Digital Ed.

17 The residences of government officials and the nobles in Song dynasty often have four departments and six offices for managing grand feasts. The four departments are “facilities”, “kitchen”, “beverage”, and “table sets”; and the six offices are “fruits”, “sugars”, “vegetables”, “oils”, “spices” and “scheduling”.

turned into their customers.”¹⁸ This shows that art collection entered every aspect of everyone’s life in the Song dynasty.

With the expansion on demand for the purchase of paintings, fixed number of paintings has come into the trading platform. China’s first form of trading gallery was initiated during the Song dynasty. However, at that point of time, there were no terminologies like “galleries”. They were still called as painting or antique shops. Northern Song dynasty’s Wu Zimu [吴自牧]’s “The Scroll of Dreams” [梦梁录] Volume Thirteen has mentioned that there was a “Chen’s Fan Shop” in Hangzhou. The “Illustrations of Treasures” [图绘宝鉴] by Xia Wenyan [夏文彦] of Yuan dynasty [元朝] mentioned that in Volume IV[第四卷] during early southern Song dynasty’s artist Zhao Yanjun [赵彦居]’s stay in Lin’an city [临安] “he did not go to the academy but operated stores renowned for selling fans.[不入画院，开市铺，画扇得名]” Not only in the capital city, in other slightly larger cultural centres, there were painting shops and stores opened by folk artists. The painting shops had naturally formed as a trading platform for the painting market, in fact they had become trading platforms and supporters for painting cultures. In addition to the physical painting stores, the capital has formed a number of relatively stable painting markets. “In front of The Great Temple [大相国寺] gate, there are trading on books, games, paintings, and herbs.”¹⁹ Under the Pan Pavilion [潘楼], “there are daily trading of clothes, books, painting, and antiques ever since the opening of the market.”²⁰ Other temples and pavilions often had temporary trading markets for paintings and calligraphies. These galleries and liquidity of the market has provided a place for artists and collectors to deal

18 (Song dynasty) The Scroll of Dreams [梦梁录] by Wu Zimu [吴自牧], published by Wenhai press, 1981.

19 (Song dynasty) The Eastern Capital: A Dream of Splendor [东京梦华录] by Meng Yuanlao [孟元老], published by China Pictorial Publishing House, 2013.

20 The same as above.

directly.

A phenomenon worth addressing was that Song dynasty started to have professions similar to today's arts dealer (or dealers) in arts management, also referred to as a broker [牙侩]. Before the late Tang dynasty, there were private trading in common folks, but mostly were based on the records from royal palace and murals in temples. In contrast, the Song dynasty brokers were directly involved in the painting's trading market. Such businessmen who professionally operated the paintings market had two important management factors like today's arts managements: the pricing and trading channels. They already had the attitude as professional art dealers. An excellent broker can solely handle all aspects on valuation, pricing, identification and trading. Besides, some prestige brokers had also maintained a close relationship with the officials. The reasons on the emergence of brokers were because the art market itself has asymmetric information problems. It was then the brokers seized the plight situation between both the artists and art buyers to gain benefits. However, this mode of operation had linked up both parties, where money was flowing to artists, and artworks were flowing to buyers. In fact, this was in favour of the productivity of the painting cycle market.

The Song dynasty's painting market, collection, procurement and intermediaries, etc., had crafted brand new forms, and such new development was bound to require new industry rules, professional ethics and brand awareness which were the main aspects for us to focus on.

1.3.2 Yuan Dynasty

The Yuan dynasty was founded by Mongolians, but their passion for paintings was even greater than the Han people [汉族人]. Other forms of paintings trading and framing had new features in the Yuan dynasty.

Many Han painters not only have a cultural identity, they were often known as both painters and celebrities. The rulers of Yuan dynasty often hoped to maintain their reputations and ethnic relations through those painters. There were some painters who want to be loyal to the “national integrity” and were reluctant to join the prestige status given to them, which brought reputations and fames amongst the artists. There were also a number of artists who were in the ruling class and had played a certain role for the development of painting. According to the history of the Yuan dynasty, Zhao Mengfu [赵孟頫]’s, “landscape paintings, wood and stone, flowers and bamboos, humans and animals, are especially exquisite.” In the meanwhile, “As the 23rd year of Yuan dynasty, the history of Cheng Kuifu who was ordered to visit Jiang Nan to meet Zhao Mengfu. Mengfu was talented and elegant with charisma, he was described as a human god alike and has gained the fondness of Kublai Khan [忽必烈可汗]”.²¹ As this can be seen, after Zhao Mengfu and Kublai Khan met, Kublai Khan appreciated the talent of Zhao Mengfu and treated him with courtesy. These artists who entered into the ruling class through their own talent were generally not hired as a palace painter, but were entered directly into the bureaucracy and became an official. For example, Zhao Mengfu, who was promoted to official rank one²², while another notable painter He Cheng [何澄] has also been promoted as an official rank two²³. These high-ranking artists exerted some extent of influenced to the social atmosphere.

In the painting market, Yuan dynasty’s imperial examination system only existed in name;

21 (Ming dynasty) The History of Yuan, by Song Lian [宋濂] etc, Volume 172, Biography 59, published by Zhonghua Book Company, 1976.

22 In July of 1316, Zhao Mengfu was ranked one in Hanlin Academy, and three generations of his offspring could benefit this.[延祐三年七月, 赵孟頫拜翰林学士承旨, 荣禄大夫, 知制造, 兼修国史, 用一品例, 推恩三代.]

23 In the beginning of Wuzong Emperor, the Xing Qing Palace was built, the queen ordered He Cheng to take charge of the paintings, promoted to Da Zhong Da Fu, official in Directorate of the Palace Library.[武宗至大初, 兴庆宫建成, 皇太后令其总理绘事, 以大中大夫, 秘书监致仕.]

many scholars did not go through exam in order to enter the ruling class. Although poetry did not become their career, some scholars had also developed another preference which was painting. Among the competitive social system, scholars' paintings were used to amuse and entertain the people. Because of this, the Yuan dynasty appeared to have quite a large number of literature painting. In previous dynasties, people most likely sold paintings for a living, which was despised by most literati. However, due to falling of imperial exams, they had to sell paintings to earn a living. Some even became wealthy by selling paintings. For example, known as one of the four Yuan scholars - Ni Zan [倪瓚], due to his widely known paintings, "there were many people who spent money begging him to sell paintings to them daily." Thus, the extent of commercialization in painting during the Yuan dynasty has been an unprecedented deepening and painters can sell paintings as main source of income. Another interesting phenomenon was that for painters who were good in painting plum flower, Wang Mian [王冕](Figure 13) who raised "the price of plum flower painting²⁴ by changing the frame size in order to obtain the price difference".²⁵ This means that Wang Mian used the frame size to measure the value of his paintings and to obtain different levels of remuneration from different frame sizes. This proves that, in the Yuan dynasty, by retaining the original measurement methods (such as personal likes and dislikes, artist's level of standard and fame) while at the same time, artists measured their work's value when they started to introduce a new measurement method which was following the size of the painting. Based on frame size measurement to value the price of painting. This was a new trend in terms of pricing the artwork.

24 (Ming dynasty) [胡侍郎所藏会稽王冕梅花图] by Monk Pu'an [蒲庵禅师]

25 (Ming dynasty) Full Collection of Wenxiangong by Song Lian[宋濂]



(Figure 13: “Plum Flowers” [梅花图], Yuan dynasty, by Wang Mian. "Plum Flower Painting" ink on paper, frame size 31.9 cm vertical, horizontal 50.9 cm are now in the possession of Beijing Palace Museum.)

There has been obvious progress in the art collection of the Yuan dynasty. After Yuan overthrown Song and Jin out, Yuan took over the possession of the Song House that had vast collections of paintings in the bag, which gave the Yuan rulers no reasons to buy new paintings and yet they can enjoy the paintings from the previous dynasties. Yuan also established a dedicated office - Directorate of the Palace Library [秘书监], to deal with matters that were related to frame paintings and collections. The Yuan dynasty royal family had provided money to fund and support the department in this regard were obvious. Annually, each carpenter was averagely responsible for hundreds of re-framed painting work. Those that needed to be framed were mostly damaged or poorly framed. One can imagine, the number of the Yuan dynasty paintings collection in the House were actually numerous. In addition, with the government in possession of the Yuan dynasty paintings, they were treated as treasures from the previous dynasties. According to historical records, the song of Zhao Mengfu had once borrowed “Mountains in Autumn” [秋山图](Figure 14) from the court, to study the painting for more than

three months. It can be seen that in the Yuan dynasty, painting collection, identification, framing and other aspects had made significant progress and produced a complete recording mechanism.



(Figure 14: “Mountains in Autumn” [秋山图], Five dynasties, by Ju Ran [巨然]. “Mountains in Autumn” was painted by Ju Ran monk of Five dynasties, the frame size is vertical 156.2 cm, horizontal 77.2 cm, painted with silk ink painting. The whole picture momentum seems ethereal, as if there’s life wandering on the painting.)

Though Yuan was regime ruled by minorities, they did not have complacent attitude in the painting culture, which was a value worth learning. At the same time, the experiences obtained during the Yuan dynasty on framed painting and other aspects of the market were significant.

1.3.3 Ming Dynasty

The paintings market of the Ming dynasty entered the eve of full prosperity, where various types of art categories gradually became a common trend of social development of the commodity economy. The Ming dynasty painting market had basically formed three basic pathways of transactions. Firstly, as for the artist, those who bought a painting from the artist were going through the artist’ mansion door seeking paintings. Secondly, painters with no fame often sold their artworks or asked collectors to buy them. Thirdly, dealers dealt with trading of paintings. Some art dealers and collectors contacted the painters directly, while others collected

paintings that were sold in the antique or art shops.

In the Ming dynasty, the status of painters was quite sublime. For example, the four scholars of Jiangnan who had high reputations in histories were all famous for their paintings. The painter-poet Tang Yin [唐寅, 唐伯虎], sold his painting and referred it as “using painting to earn income, not money from human sin”. As such, painting seemed to have become a commodity. Wen Zhengming [文征明] who “had works around the country” once quoted that firstly, “a painting from a prestige artist was often hard to find, and its worth significant amount of value.”²⁶ Secondly, the status of painting collectors had become significant as artists and collectors often became friends. Painters and collector’s material life are both co-related. Finally, when the artist was still alive, genuine and counterfeit of his paintings were easily found in the market. This shows that Wen Zhengming paintings were highly favoured in the market.

Of course, the problem of counterfeit is also worth exploring. As for the painting market, generalized imitation means pretending to be other painter’s paintings, while in a narrow sense, a fake painting is a copycat that could be used to be taken as the genuine one in the trading of painting. Some art dealers and antique dealers were specializing in manufacturing counterfeit paintings in which they often hired staffs to produce counterfeit copies. The similarity of the counterfeit paintings was sometimes unrecognisable as they looked exactly like the genuine paintings, and this had disrupted the market order to a certain extent.

In addition, some paintings from last dynasties had also entered the painting market, which had promoted the increased in prosperity of market trading volume and painting market. Due to lack of financial revenue in the late Ming dynasty, some government officials were

26 (Ming dynasty) The History of Paintings in Wu County [吴郡丹青志], by Wang Zhideng [王穉登]

even paid with government painting collections. This situation was particularly obvious in Wan Li period [万历年间]. Those officials who obtained these collections of paintings had to resell them in exchange for money to earn a living. Consequently, some royal collections were able to enter the civilian market, and this had caused the collectors to relentlessly pursue those exquisite paintings. In the painting markets of the Ming dynasty, there were many paintings by the Ming dynasty's artists and masterpieces from the former dynasties, which had caused enormous volume of paintings in the market flow.

Besides, printmaking had become a new growth point in the Ming dynasty painting industry. China's existence in print culture was long; it was from the product of commercial printing that produced naturally since the beginning and having relatively close ties with business and value. Starting from Tang dynasties' Buddhism prints where Buddhist scriptures have more graphic scenes with landscape and this had basically formed the foundation of Chinese printmaking. Subsequently, the development of printmaking has always been closely associated with the publishing and engraving industry. The Ming dynasty's scholars and booksellers had carved the joint efforts of the Ming dynasty printmaking and thus showing a thriving situation, especially, where there is a literary classic illustration (also known as The Illustrated) and these illustrations went in line with the rising culture in reading novels and was spread widely through out the country. Take well-developed Huizhou [徽州] prints as an example, which are dated back to the 15th century, Huizhou prints had already been well known at that point of time and could be regarded as the height of fame in the Ming dynasty printing genre. There are famous painters to be mentioned, Ding Yunpeng [丁云鹏], Wu Yu [吴羽], Zheng Zhong [郑重] and so on. Huizhou prints blended three key technologies of painting, engraving and printing and took the Chinese business printing into a prosperous new era.

After Ming dynasty, the art of painting has become more completed. The number of paintings in the art markets has increased and the pricing system has been enhanced in a distinctive way before it reached a stable development.

1.3.4 Qing Dynasty

The Qing dynasty was the peak of China's feudal society, and it was the transition period of feudal system. The painting industry also showed similar characteristics. The number of painters in the Qing dynasty was the largest all the dynasties ever existed in China. Yu Jianhua's [余建华] "History of Chinese Painting" has recorded that the Qing dynasty painters has reached five or six thousand and this was almost the total sum of painters from the previous dynasties. Undeniably, there are direct connections that Qing is the most recent dynasty to the modern times. On another hand, it also proves that prosperous social environment provides an important guarantee for breeding the rich social and cultural life of the painters.

With the commodity economy gradually deepening, artists make a living through selling paintings are often seen as the behaviour of a commercial activity. While the traditional sense and ethical concepts was gradually lopsided, money earned from selling paintings has become more logical. Most people sell paintings no longer hold on to the modesty of the painting's pricing, often the paintings was marked using price tag. In the Qing dynasty, the price of paintings were gradually fixed, the market valuation of the painting has become a new features. In terms of valuation, the Qing dynasty painting industry also had a very good attempt. Take Zheng Banqiao [郑板桥] who was very famous for inscription as an example: "Big paintings for six taels each, medium paintings for four taels each, small paintings for two taels each, writing slips and couplets for one tael, while calligraphy on fans for five ounce." The paintings or arts

were categorised into five types, the pricing of the art piece was based on types and sizes. Some painters even asked consignees to help drive up the price of his own paintings in order to meet their living needs. The ancient calligraphy and painting transactions was obvious in the development of the Qing dynasty painting market. Above the text it mentioned that the Yuan dynasty's famous painter Ni Zan's (known as Ni Yunlin)[倪瓚, 倪雲林] landscape painting was sold in the Qing dynasty and was worth a significant value ("A painting of mountains and rivers of Ni Yunlin, worth of 220 golds"²⁷). As Yuan Ni Zan's was predecessors from previous two generations and was also an ancient masters, thus his landscape painting was worth gold price of one hundred and twenty, many times much more higher than the market price. This was different from Zheng Banqiao's who used "tael" (silver denominated in units) as pricing. Therefore, in the Qing dynasty, ancient paintings transactions became completely aristocratic. As such, during the Qing dynasty, the ancient celebrity pictures and calligraphy market prices were much higher than the average; it was also profitable to manufacture fakes paintings. Qing dynasty fakes manufacturing industry was highly developed, the fraud was completely profit-driven, and there were not many genuine fine arts left. In addition, some old masters in the painting shops were able to uniquely identify fake paintings. As such, they were also highly respected in the rampant counterfeit market.

During the late Qing dynasty, Thirteen Trading Houses sold art pieces to the West, which also had galleries at that time. The Oath of Thirteen Trading Houses upon alliance includes: handicraft such as national treasure paintings should be allowed for any ordinary business merchants to trade. According to the "The History of China's Culture Industry", it reads: "at

27 (Ming dynasty) Notes of Yunshi Pavilion by Jiang Shaoshu[姜绍书], Part I, The Legend of Ding Yao Ding. [《韵石斋笔谈》卷上《定窑鼎记》]

those times, these painting shops were mostly set up in Thirteen Trading Houses at Jingyuan Street and Tong Wen Street (known to foreigners as China Street and the New China Street), the painting shops were owned by the master artists themselves. They employed some painters and workers. The workers that were involved in the industry were about two or three thousand people. Among them, the most famous painter Guan Qiaochang [关乔昌], nicknamed Lingua [喇叭] was good at gouache painting. His art works was the main representative of Chinese export paintings²⁸. Although the export of oil painting has entered into the supply chain, the status of Chinese painters was mainly cheap labour. Such situation has made Western and China trading interactions possible in Western galleries and these galleries have eventually become China's Modern Art Gallery.

In addition, during Qing dynasty, folks art markets were very prosperous. Whether in the urban or rural, the folks paintings has penetrated into all aspects of their life - New Year pictures (such as wood carves popular in the Qing dynasty), illustrated portrait (portraits in front of printed books) and other products had provided more work for the civilian and was considered as a stable sources of income compared to the previous generations. After all, a painter's status was considered as a lower class of level in the society and because of the increased number of paintings in the adjustment of supply and demand, the status of painting workers often could not be guaranteed. There were a folk songs to express their situation: "Painting is a fun job but you will be sad when receiving your salaries" As the occupational groups stabilised, painters' guilds started to emerge, which connected painters in the region, and protected the members' interests. The guilds ensured the inner balance and stability, and classified its members into different classes from apprentices to masters, with respective

28 The History of China's Culture Industry [中国文化产业史], by Li Xiangmin [李向民], Page 289-290.

salaries. Although this alliance was more lenient, as there was no force, it has helped on the overall industry and the functioning of the internal institutionalized.

The feudalism of the Qing dynasty boom-bust era had caused the art industry system in the Qing dynasty to reach its peak. With the traditional painting industry purchasing power and art shops, paintings and painters had reached its unique heights in Chinese history. However, the seclusion policy of the Qing government, which was immersed in its own environment had made it ultimately thrown away from the pre-modern world. As a result China had become the exporter of labour and importer of artworks in arts market.

1.4 Republic of China: The Age of Self-Consciousness for Arts Management

During the Republic of China period, the Chinese arts management entered the age of self-consciousness. From the beginning of the Qing dynasty till the end of the era of seclusion policy, the Western art and arts management model also entered China, combined with a number of Chinese artists studying abroad returning to their home country, China's painting industry and the Western door was opened. Thus, the Western art market and the art industry entered the Chinese artistic culture, while the Chinese were groping to find a direction of development in managing their arts market.

1.4.1 Pricing: The Development of Arts Valuation

Since the emergence of the Qing dynasty painter's "pen list", the painters of Republic of China also followed this trend by pricing their own paintings for sale. In the Republican period, the valuation works of art had produced a qualitative leap, which was reflected in the top pricing, standard-setting, and awareness of the value of the artwork.

Firstly, the artists has their own self-evaluation criteria on the artwork valuation itself and

even some artists developed a very strict “pricing” standard and not to be transferred to other personnel or outsiders. As an example of crossing the boundaries of painting, Kang Youwei [康有为] advertised his calligraphy pricing, “Seven Chinese feet (unit of length, about 1/3 metres) calligraphy for thirty coins (silver coins), two coins deducted for every foot, two coins added for every additional foot. Banners within three chi will be twenty silver coins. One coin for ink fees”. At that point of time, Kang’s priced everyone equally regardless of the bureaucratic warlords, wealthy landlords or visitors from the common people. Those who follow the run of the bids, they will be price accordingly. He wrote calligraphy for everything such as zhongtang, couplets, banners, and inscriptions. It was said that Kang Youwei’s monthly income was a thousand silver coins. Such profitable returns naturally guaranteed the life and the social status of the artists. Pricing is the commercialization of art by reflecting its value. Only after the development of a standard, the price of an art work can be reasonably or normatively assessed. Such an approach has helped the art collection to be resold again, while this has protected the artist’s living and also guaranteed the interests of the buyers.

Secondly, the valuation of art was undoubtedly closely related to the artist’s reputation and social status. According to The Autobiography of Qi Baishi, during the ninth year of the Republic (1920), “My price for a fan was fixed at two silver dollars, the amount was half cheaper than the other artists at that point of time, and yet very few people were interested, thus I felt very lonely”.²⁹ In 1922, “Chen Shizeng [陈师曾] came back from Japan ... and selling price was especially lucrative. My paintings, each piece sells for one hundred silver coins, landscape paintings were more expensive, sells for two hundred and fifty silver coins. Such a high price was never heard of in the country.” In 1940, “I am 80 years old now, and the price

²⁹ The Autobiography of Qi Baishi, by Qi Baishi[齐白石], published by SDX Joint Publishing Company, 2010.

for each Chinese foot is six silver coins and each coin adds additional two jiao.” Thus, we can see that within two decades, Qi Baishi [齐白石]’s painting had increased from two yuan to six yuan twenty cents. His paintings were sold for a high price in Japan and gained a good reputation; this significantly improved his prices. The reputation and experience of an artist became an important measurement of art and a principle of valuation for their artworks, which would constitute an important part of the future management of art in terms of the “artist”.

Finally, different themes, different painting styles, and different colours are reasons for differences in artwork pricing. This has further connected the pricing and the painting’s content and formed a new phenomenon that is noteworthy. It was the Chinese arts management industry that sought a meaningful attempt to be more accurate on calculating the price of the artwork. For example, Jiang Zhaoshen [江兆申] once on behalf of someone asked for a fan painting from the famous painter, Wu Hufan [吴湖帆]; “Hufan’s ordinance was sixteen yuan for one side of the fan, because I was asking him on behalf of someone and he was in a good mood, thus he drew the fan using green landscape which was a different technique and style. When I took sixteen yuan for the pick-up of the fan, he said: ‘green landscape would double the price, which is thirty-two yuan’. I had to pay extra out of my own pocket for this.”³⁰ A comparison can be made that Hufan who was good at landscaping paintings priced his fan at sixteen yuan, while at the same period Qi Baishi who was good at freestyle paintings of flowers and birds priced his paintings about six yuan for one Chinese foot. The pricing differences were due to differences in painting of the colours and materials used. This type of pricing adjustment during the Republic of China period was an attempt to show the floating price of an art.

30 The Memoir of Zhang Daqian[张大千], by Jiang Zhaoshen[江兆申], [故宫文物月刊], Volume 2, 1st issue, April, ROC 73

Republic of China's pricing system reflected the commercial value of the painting art and this has a positive meaning. However, the general idea of pricing in Republic of China was that the artist's prices do not exceed their personal likes and dislikes and their opinions do not constitute as a unified whole society. Qi Baishi had even hired legal counsels to specifically address the pricing and sales of painting and calligraphy-related disputes and problems. Of course, we cannot deny the existing value on a system that was not fully completed. At the same time, we should also see this more clearly on the "price-value system" as an open and positive factor.

1.4.2 Galleries

During the Republic of China period, with the prosperity of painting and calligraphy in the art market, the operating mechanism of the art market has been improved and developed. This was reflected by galleries and art shops of this period.

The galleries of Republic of China can be categorised into three types based on the scopes of their business. The first type is on the selling original artworks, and partially on the artists. The second type is doing business on printing, frames and other services, besides original artworks. The third type includes arts and crafts, furniture, antiques business besides above-mentioned two types. Various features and business scopes had ensured the competitive advantages among different dealers.

This shows that the galleries began to discover and invest in artists, and some of them started to have strategic plans. For example, when Qi Baishi first arrived in Beijing, due to his background and former profession and other reasons he had been subjected to discrimination and suppression by other painters in the city. To make the situation worse, his style of painting

did not attract the art consumer's attention. His fan paintings were priced less than half as compared to the capital's painters. Subsequently, by chance, through the introduction of a friend, Qi took his paintings to Rong Bao Zhai [荣宝斋] and the owner Wang Renshan [王仁山] appreciated Qi Baishi's works. Not only he accepted his work, but also hanged his paintings in Rong Bao Zhai's most prominent position. To a certain extent, it was due to Rong Bao Zhai's reputable place, the value of Qi Baishi's paintings was then be able to be properly assessed. Subsequently, Qi Baishi then only enjoyed gradual increase of fame in China's painting industry, while Rong Bao Zhai was also discovered by artists through the sale of art. According to Li Xiangmin's "The History of China's Culture Industry", "when the owner of Rong Bao Zhai, Wang Renshan opened its franchise stores in Nanjing and Shanghai, the revenues from the branches actually doubled several times as compared to the Beijing headquarter store. From Rong Bao Zhai's accounting book, we can see the dividend distribution of Rong Bao Zhai in the year 1936; Wang Renshan was distributed a share bonus of 14,925 yuan. According to the market price, this bonus allows him to buy 500 acres of the finest land in the suburbs of Beijing"³¹. Such huge profits is a silhouette art of trading prosperity, but also proves that the gallery owners' (art dealers) artistic vision and personalities are crucial to the development of galleries. As of today, Rong Bao Zhai Gallery is still the representative of Chinese traditional galleries, which will be described in details later on.

Art dealers need to maintain a very close personal relationship and friendship with their artists under their agency. At the same time, these art dealers also need to maintain a good social relations with the collectors and buyers. Through the connection of art brokers, artwork production and collection will have a smoother sales process and sales channels. We need also

31 The History of China's Culture Industry, by Li Xiangmin[李向民], Page 328.

to notice the rudiments of galleries or brokers do not completely apply to the regulation mechanisms of the western world. The relationship between brokers, especially artists and collectors in the Republic of China were still quite loose. Most brokers were still in the stage of commission sales, as the speculative businesses in the field of paintings.

In addition, one also needs to pay attention to the fact that the trade volume of the ancient calligraphies and paintings were quite substantial during the period of Republic of China. This was due to the exchange in the civil market, but a more important aspect was that during the end of the Qing empire the royal collections of paintings and calligraphies were sold to the public. According to the records, the royal family of Qing sold out a lot of precious works of art at a low-price outside the palace (or even sold overseas), which also led to the result of sales points of ancient artworks in the folks class. In 1935, “Qunqiang Newspaper” [群强报] recorded of ancient calligraphy and painting sales peak situation, it was described as “Outside the West Park, there are two river banks, with bookstalls crowded by people, ancient and modern books were on display, abound paintings hanging all over the walls. It was dazzling, antique, a feast for eyes. From the Beijing Normal University heading towards south and arrived till the crossroads, calligraphies and paintings were hanging all over the reed and temporary stalls. In the middle it was covered with ancient and modern celebrity crafts signatures. Writers, scholars and archaeologists would linger around for admiration. For those more precious arts, it would attract more speculators.”³² As it can be seen from the description, ancient calligraphies and paintings were positioned quite significantly at fixed stalls, while there were also street vendors who were doing business of calligraphies and paintings.

Indeed, during the Republic of China period, China’s gallery system was not shaped. This

32 A Journal of Glass Factory [琉璃厂小志], by Sun Dianqi [孙殿起], published by Beijing Ancient Works Press, 1982 Ed.

is not only reflected by the fact that there are no complete valuation systems in the gallery itself, but also by the aspects that the isolated relationship between brokers and artists. However, after the development of galleries in this period, the values of artworks and artists are improved again, and the “sharp business and art insight” of gallery dealers often became good stories around the country.

1.4.3 Exhibitions

During the Republic of China period, a new method of selling paintings started to emerge, which is organising exhibitions. As mentioned before, it was not the first time that an exhibition was held in China. From the “exhibition effect” that Gu Kaizhi had demonstrated in Wei-Jin Southern and Northern Dynasties, to galleries as the actual exhibiting places in Sui and Tang dynasties, we can see that how Chinese galleries were developed. However, exhibitions in the Republic of China clearly borrowed the ideas and concepts from Western galleries and were heavily influenced by Western arts markets.

According to history, “During the war times, personal exhibitions were quite popular in Chongqing, many of which were in the pursue for profits and fames.” “In year 1943, I (Pan Tianshou) [潘天寿] was in Kunming and Chongqing and held five personal exhibitions, and accumulated two hundred gold.”³³ This implies that, during that time, everyone takes this opportunity to exhibit their own works of art to be more visible in the community and there were lots of painters who earned money by selling paintings. Such phenomena was very common, and many painters got paid by such a method. “November 19, 1943, under specific

33 Teaching and Learning [诲与学], by Gao Guanhua[高冠华], Refer to The Study of Pan Tianshou [潘天寿研究], published by Zhejiang Academy of Fine Arts Press, Page 82, 1989 Ed.

arrangements of Fu Lei [傅雷], ‘Huang Binhong Calligraphy Exhibition’ was officiated in Shanghai, Ningbo Association Hall. Huang’s exhibition showcases his recent works with a total of 177 art works. 39 artworks from donations of fellowship were placed for viewing. During the exhibition, a total of 160 paintings were sold for a total of 143 thousand yuan. After deducting all kinds of expenses, there was net profit of about 120 thousand yuan.’³⁴ We can conclude that, exhibition had become the main source of income for many painters. And there are normalised exhibitions and their organisers. The amount of artworks and sources were stable and the income was substantial. Such huge amount of income ensured the stable income of artists.

In addition, during war times many famous painters in China gathered in Chongqing, such as Xu Beihong [徐悲鸿], Feng Zikai [丰子恺], Lv Sibai [吕斯百]. Art theorists Chang Renxia [常任侠], Lu Danlin [陆丹林], Tang Yijing [唐义精] also gathered there. In the city of Chongqing, a new modern art centre, Li Keran [李可染], Zhao Shao-ang [赵少昂], Wu Lifu [伍蠡甫], etc. held their personal exhibitions. In addition, in year 1944, Chongqing held a National Art Exhibition three times. Many artists participated in the exhibition as individuals in this grand event. For example, Zong Qixiang [宗其香] (Figure 15) created the “Through the Thick and Thin” [风雨同舟] painting in year 1942 and it was completed during the war. This creation was exhibited in The National Art Exhibition held in Chongqing and received great acclaim. Subsequently, this painting and other award winning works were shipped to Britain, the United States, Russia and other countries for exhibition and were also auctioned in these foreign countries. All funds that were received during the auction were used to support China’s resistance in war. During the war, Zhong Qixiang also held a personal exhibition combining

34 The History of China's Culture Industry, by Li Xiangmin[李向民], Page 330.

Eastern and Western concepts in Chongqing's landscape painting show, "The Night in Chongqing Exhibition", which was a blockbuster in the city. The patriotism of these artists could not be valued by the price of their artworks.



(Figure 15: Boatmen in the Jialing River, by Zong Qixiang. Zong Qixiang, the famous artist, under the tutelage of a famous Chinese painter Xu Beihong, Huang Jun-bi, was one of the favorite disciple of Xu Beihong. Picture shows Zong Qixiang creation in year 1945 painting ark works - "Boatmen in the Jialing River".)

From all these facts we can see that, firstly, artworks exhibitions provided an important route for art from the author to the public. Only through an exhibition could the artworks enter the view of the public. Secondly, the role of the exhibition serves a two-fold advantage, where it provides to the public who cannot afford to buy these paintings an opportunity for appreciation of these outstanding works of art. It helps to improve the overall quality of appreciation for the purchase of artworks through public viewing and provides an endless reserve of works for the purchaser of artworks. On the other hand, the exhibition also enables those people who have the ability to purchase the art with a direct assessment, selection, appreciation and the opportunity to directly purchase their favourite works of art. Since the exhibition is a direct viewing of the paintings and thereafter transactions are conducted, this

minimizes the risk to buyers the possibility of purchasing unsatisfactory work, which protects the interests of buyers and thus makes the entire transaction into a virtuous cycle. Besides, through exhibitions, artists can expand their reputation, thereby increasing their influence in the art world and the whole of society in order to gain more profit to protect their own lives and provided a stable and good environment for their artistic creations. Finally, in addition to pursuing personal fame and gain, the exhibitions during Republican times also had the effect of fund raising, encouraging people's morale and to a certain extent, the gallery had become a monument to the flow of both artists and artistic achievements of strength of character.

Binding arts exhibition and sales has shown a prominent advantage. We can say that the emergence and development of the Republic of China exhibitions has demonstrated a modern Western gallery with the function of entering the Chinese management art market and has affected the development of Chinese painting in a very positive attitude.

1.4.4 Collection and Value-Preservation

During the period of Republic of China, paintings had a large trading volume. On one hand, painting had become a hallmark of modern social and cultural life and spiritual life. On the other hand, because of the social unrest in Republic of China, with the continuous war, a trend had formed among the society in purchasing painting and calligraphy to maintain the value.

After the establishment of Nanjing national government in 1927, as the political situation gradually stabilised, China's political and economic centre moved to the south in Nanjing, Shanghai and other places. They became gathering places for politicians, celebrities and businessmen. Regions of open society and development had shaped the formation of a culture

with social values. Many social elites were willing to buy a certain number of famous paintings. In this case, the collection of paintings not only had the role of increasing its value, it also reflected the collectors cultural and social status. Due to the impact of this social atmosphere, painters began selling paintings to seek more profit while the collectors began to pick artworks that fit their aesthetic tastes and trends in the society for appreciation and collection. This trend has led to a large extent of purchasing power and a rise in the number of artworks purchased and this has promoted the prosperity of Chinese modern painting.

After the 1940s, the country faced economic chaos and inflation, which had a great impact on the art market. Since the artists' paintings were easily portable and have a certain cultural and artistic appreciation value, compared to the prevailing money market (Figure 16), it was clearly a more robust hedge against inflation. Hence, people usually choose to buy famous paintings as a store of value. However, people's choices greatly damaged the interests of the artists. Devaluation of currency had flown into the hand of artists, causing them economic loss. Many artists choose to stop selling paintings in order to live peacefully. Such unhealthy development in the Chinese art market was unfavourable. This also proves that a stable social environment and good social psychology are needed for sustainable development in order to promote the cause of true prosperity and art collection.



(Figure 16: A Pile of Legal Tender during the Period of the Republic of China. Example of Republic of China's legal tender. When the legal tender was issued by the Republican government initially, the legal tender has been very valuable. In year 1936, Chinese legal tender and dollar were linked, with 100 Chinese legal tender = 30 dollars. Subsequently, with authorities immense expenditure, they had to rely on issuing large amount of currency as supplement. Eventually, this has led to hyperinflation with currency devaluation and rising prices. According to estimates, the depreciation of the purchasing power of fiat money were at an alarming rate. It was until August 1948, the issue of "gold yuan" notes started. The civil law has ordered the people to use \$ 3 million legal tender in exchange for 1 yuan of "gold yuan" currency in the bank. The mission of legal tender has also officially ended.)

As described above we can see that, during the Republic of China period, due to the penetration of Western art and artistic thinking, China began to show some progress in the modern arts management. This period shows Chinese arts management development trends and is worthy of attention and research.

1.4.5 The Experience of Development of Galleries from Ancient to Modern Times

From the Chinese painting galleries and other art-related aspects of the management industry, it can be found that from the ancient to modern times, a considerable amount of experiences have been accumulated in the practise of arts and arts management.

Firstly, in China's historical development processes, the art of painting achieved independence in the early days and had a clear and self-contained artistic spirit. China has a

long history with a very rich cultural heritage and Chinese painting has its own complete system and unique national style. From Chinese dynasties until modern civilization, a dozen centuries, the continuity of art painting has never been broken. From primitive tools and living to Shang and Zhou slave society, China's ancient ancestors have gained experience in original art. By entering into the feudal society, from the Qing dynasty to the Spring and Autumn period and Warring States period, with the emergence of painters, Chinese painting evolution has gradually been shaped and has achieved a detailed distinction, namely "painting in three subjects" (figures, flowers, landscapes). On the surface, this classification was based on the theme, but the reason was the spirit of Chinese art from the development of a complete expression. From the distant ancient Chinese art of development path, it was proven that Chinese painting has its own completeness and individuality. For the production of art products, arts management laid a good foundation.

Secondly, the development path of arts management in China has its long history. For trading transactions, with the gradual shaping of the painting market, China has formed during the ancient and modern times a relatively complete market with shops and art dealers (such as art dealers, brokers, etc.) and art trading has gradually moved closer to the norms of a market. In the valuation of art, a leap has been achieved from the barter system to the use of currency and has expanded its way of valuation. In terms of art collection, with commodity-related industrial painting paper, publishing and mounting industries flourished. With the ruling class in ancient China to modern times literati has had admiration for arts and this began to show as a symbol of identity and status. With the establishment of a more complete artwork valuation pricing system, price fixing on artworks became established and artwork pawning also became possible. In terms of art shows, hanging the painting and other products has become the main

way of exhibiting. We can say that Chinese painting and the production process of development, a painting's characteristic and value has being gradually expanded to magnificence.

However, the painting industry we have discussed so far was still in the development stage of pre-modern society, and in its artistic management still existed the following main issues:

Firstly, the art of employing professional quality management is not perfect. As mentioned before, from ancient to modern times, China had formed a relatively complete system of painters. As for collectors, some of the collectors had a higher level of appreciation and artistic vision, some collectors economic conditions were more substantial, and were therefore enough to support the consumption of artworks. Of course, there are some collectors that had the advantages of both sides. Only in the painting market itself, there's connection between artists and collectors where the position of the gallery was less clear. In the history of ancient China, the gallery was not a stable institution, but it went through one after another art dealer. As compared with the individual artist institution, the instability was quite obvious. Although some ancient works of art had entered into the market most of its artistic consumption patterns remained the "artists - collectors" or "artists from previous dynasties – collectors from previous dynasties - collectors" direct transactions. Professional and reliable art mediation had not yet fully entered into the painting industry. In particular, a more serious problem was that due to the lack of ancient Chinese arts management there's been very serious loss of works of art. This has also been reflected in the importance of the gallery in the modern sense of the word.

Secondly, the scope of the ancient Chinese art of governing is often ambiguous. "Many

people who know about books and paintings and accumulating ancient treasure. There are collectors who do not appreciate the art works, those who know how to appreciate but do not have knowledge.”³⁵ This passage also points out that the ancient Chinese art of governing is a dilemma. Accumulating, collections, appreciation, read and play, selection of officials range between the different vague professions was often difficult to be clearly separated. This classification of unknown problems also led to confusion of practitioners. Even by separating those by-products related to the painting industry and by focusing only on art painting management industry, there is also an ambiguous range of problems. We can get a glimpse on this from the perspective of the gallery. As mentioned before, the ancient Chinese art trading platform was generally referred to as art shops or painting shops. Most of the painting shop operators were also in antique, furniture and other industries business qualifications. Of course, after the division of modern society, these problems naturally do not exist.

Thirdly is the valuation issue. Since China's past times, the valuation of art was elusive. Famous art theorist, Zhang Yanyuan [张彦远] believes that “A wonderful painting should be discussed and appreciated, it can't be hurried. The art works would be valuable if it was good, it would be as cheap as the rubble if it was not good and the pricing should be based on other people's judgement”³⁶ According to this point of view, the value of the painting was unable to be appreciated completely. The market exchange value (price) was not from the internal factors of the art painting products as it was completely determined by external factors. Such external factors, most importantly is how deep people has on the understanding of artistic level. Due to the difference in everyone's aesthetic taste, the painting value depends partly on subjective

35 (Tang dynasty) On Valuation and Collection of Artworks [论鉴识收藏购求阅玩], by Zhang Yanyuan [张彦远], from Masterpiece from Dynasties [历代名画记], Volume II.

36 The same as above.

judgements, the price of the transaction will be completely different, and the difference is significant. In fact, from the historical process of ancient Chinese painting valuation, there were many factors which affects the price of an artwork, many indeed are objective factors. For example, the artist's reputation, the price is higher if reputation is good, the price is lower if the artist has low reputation. A painter's life and death had an effect on the pricing too. A deceased artist's artwork generally fetched higher prices, sometimes the price are higher far beyond the price when the artist were still alive. For example, Su Shi (aka Su Dongpo) [苏轼, 苏东坡] had strong strength of character, "People today who are able to get hold of his art will get a good price. After a hundred years later, to see his remaining artworks would cost millions of gold to purchase the collections."³⁷ Another example was the painting of different dynasties often had different style, such as the Song dynasty advocates flowers and birds. Yuan and Ming dynasty had handed down more landscaping art works. The number of artistic masterpieces will also affects the price of the painting. Fine and rare art are expensive. Meanwhile, the price of paintings and frame were often related to this.

Fourthly is the fake issue. Chinese ancient to modern times had more emphasis on the purchase and collection of works of art and paintings and this became of significant importance on appreciation for cultural and social identity. This will not only facilitate people's understanding of painting, but also to promote the prosperity of the painting market. The elevated status of a painting also caused its prices to increase. This was where the art painting has entered the market and currency was used as a symbol to quantified it. However, to enhance the status of painting has at the same time brought a certain negative impact to the art market, painters and even collectors. Since collectors used high price to buy the art works

37 (Qing dynasty) Song Bi Lei Chao [宋稗类钞] by Pan Yongyin[潘永因], Volume VIII.

heavily, some businessmen will be benefit from this. With this, fake goods production and abuse has began. As far as Chinese history is concerned, whenever the painting market boomed, that's when the prices soared, and fake goods production became more common. As time went by, some fakes products gradually were regarded as authentic. This was the effect of money on arts.

The above discussed issues and solutions will also be the focus of our future discussions.

Chapter 2: The Early History of Japanese Galleries

2.1 Jōmon Period – Era of Great Tombs: the Period of Art Incursion

In this chapter, despite it being in the germination stage of the Japanese culture, there was hardly any art behaviour occurring in the Old Stone Age, and we define the Jōmon period to be the Era of Great Tombs and the period of Japanese art incursion. Compared with the same Chinese art period, we find a very interesting phenomenon.

With the change of Chinese periods, all civilisation names, especially in its primitive period, were irrelevant to artistic products. However, in Japanese art, all historic periods were defined and named pursuant to the emblazonry and the pattern of artworks (for example, the Jōmon period was named according to the Jomon of pottery, the Yayoi period was named according to Yayoi pottery, and the Era of Great Tombs was named according to the paintings of Kofun).

During these periods, the Japanese artistic spirit and artistic taste were formed so that the outstanding art boutique period entered the eye of history, and, above all, some possibilities of arts management also came into existence. The art products diversification and pure art, the thriving of art spirit and its shape in national personality, and the close connection between art imagination and social life are all aspects of arts management art observed in the early Japanese periods.

2.1.1 Jōmon Period

In the Old Stone Age (Japanese Old Stone Age, about 300 million years to 10,000 years from today) before the Jōmon period (BC 14500 - 400)¹, very basic and rough stone tools were found. At that time, the Japanese ancestors were in a survival struggle and there was little artistic spark seen in their life². However, after the Jōmon period, Japan experienced a prehistoric culture outbreak period (maybe it was because of the end of the last glacial period): there were more historical and cultural relics unearthed³ from the Jōmon period, and they were recovered from all over the country. For this dissertation in which fine arts categories are researched, the most delightful cultural achievement is the emergence and use of Jōmon pottery (Jōmon Clay Pots⁴).

In that period, pictorial and embossed potteries were an essential part of the Japanese utilities and were influenced by the artistic aesthetics of their ancestors. Owing to unique pottery techniques like rope emblazonry, the potteries with a distinctive feature of an artistic pattern became well-known in the Jōmon period. Observing the clayware of the Jōmon period, we learn that they are made of rough clay; this represents the harsh and simplistic nature of artwork of the period. However, corresponding to the texture of implements, some solid, ridged

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- 1 This division of historical periods is based on the Full Colored Japanese Art, English Version, Elementary school, [『原色日本の美術』, 小学館], 1996, CD-ROM resources.
 - 2 You can refer for detail to Hiroki Obata: 「東北アジアと日本の旧石器文化」, 『日本の考古学』, edited by Nara National Research Institute for Cultural Properties in 2007.
 - 3 The word “Jomon” came from a report for the discovery of Omori Kaizuka written by American zoologist Edward S. Morse (1838-1925). The primitive meaning of Jomon is “use rope to leave emblazonry on potteries”. Cultural relics of Jomon period include the spread of tateana house, the shape of Kaizuka, technology of making polished stone tool and the use of potteries.
 - 4 For more details about the specific characteristics of Jomon period and Jomon potteries, please refer to Torihama Kaizuka - Japanese Jomon Roots [鳥浜貝塚—縄文のタイムカプセル] written by Masakazu Morikawa, translated by Cai Dunda, Wu Liming, Shanghai Chinese Classics Publishing House, in 2008.

and sunken lines (such as scroll lines, curve lines and straight lines, Figure 1) are visible on the external side of the potteries, which are formed by rolled waves, or combustion flames. Some patterns are made by staggering and magnificent straight lines and smooth curves. These concave-convex shapes set in sharp contrast gives the viewer a three-dimensional effect.



(Figure 1: Clayware with a ball bottom and deep bowl, belonging to the early period of Jōmon, preserved in Tokyo National Museum. The straight lines can be seen clearly.)

In addition, compared to the most practical utensils and their shape, simple carvings and symbols, the potteries in Jōmon period show clear distinctiveness and variations. These differences are: the outstanding decorative characteristics of Jōmon potteries, luxuriously decorative bottoms, uneven edges and protruded bottlenecks with lines (Figure 2). To some extent, the decoration of Jōmon potteries was meant for decoration and not for any practical purposes. Pan Li [潘力], a Chinese scholar, once commented on the features of Jōmon pottery and said, “The Jōmon worked not just for life and practical use. Seems they had more time to enjoy peace and richness. The decoration of practicability and the evolution of the utensil hold

ornamental value that only art works can have.”⁵ This is a fairly appropriate assessment of the pottery.



(Figure 2: A deep clayware bowl (flame clayware), mid Jōmon period, preserved in Tokyo National Museum. Jōmon potteries are more decorative in middle and later period.)

In Jōmon period, the primitive men lived by collecting, hunting and fishing, but they changed to a sedentary lifestyle during this period. That is why it is worthy of being analysed as art incursion with respect to the backward productivity, how artistic spirit and art products developed and became independent fields in this simple life. From the shape and structure of Jōmon potteries it is evident that they are beyond the level of simple artefacts for they not only integrate elements of painting in daily life artefacts to increase their aesthetic characteristics, but also show clear and independent artistic connotation and creativity, which represents vigorous vitality and creativity of Japanese ancestors. To cite a simple example, if people collect or hunt for a whole day in the period of gathering economy, then they can live a life of

5 Pan Li[潘力]: Jomon Potteries – Genes of Japanese Authentic Culture, http://blog.sina.com.cn/s/blog_599aead20100f9o8.html (2009, September 15)

satiety peacefully, and if they spend one day making potteries, they may starve, but they still chose to make decorative pottery; a solemn and a wonderful national spirit. Compared to the rational and quiet spirit of primitive Chinese society as reflected through their pottery, we see clearly that Jōmon potteries in Japanese primitive society are different, with an exaggerated art style; this points to the psychology and values behind such art. In contrast to the Chinese potteries with consistent pragmatism in primitive society, the potteries of Japanese Jōmon period have an exoteric and pure art spirit. Furthermore, more than pragmatism, the potteries in Japanese art incursion period have a pure artistic value.

It is true that some art history scholars consider that the shape of the potteries of Jōmon period do not correspond completely with the spirit of Japanese art, especially the exoteric art shape which can be regarded as an alien art form in Japanese art history. However, we can see the consistent primitive character of Japanese art through those masking features – namely the fine craft character in Jōmon potteries and was regarded as characteristic of Japanese art and national history. When Takeshi Umehara [梅原猛], a Japanese scholar, was pursuing the “Japanese soul” (namely the Japanese primitive national spirit), he also regarded Jōmon potteries as the origin of Japanese culture. He considered the basis of the Japanese world view of “Life Oneness” to be the Jōmon period and has been named the “Rope Soul”⁶. Thus, the art character of the Jōmon period, which is the primitive character of Japanese cultural artistic pattern, still hides in the heart of Japanese nation, and is an enduring soul of art incursion.

⁶ Takeshi Umehara: *Jomon of Mystery* (2013, Gakken Publishing).

2.1.2 Yayoi Period

In Yayoi period (from in or around BC 400 to AD 400)⁷, Yayoi potteries⁸ were used. This is a leap period in history. During this period, because of the productivity development of rice crop farming, Japan started its transition from primitive society to class society. In addition, there were frequent contacts between Japan and East Asian continent (China and Korean Peninsula), so Japan was influenced by mainland culture. It showed a marked improvement in religion, medicine, foundry, army, etiquette and so on. It is true that in this period, Japanese art was mainly embodied as depicted emblazonry of formative arts. This is an exploratory stage with developmental significance. However, there were numerous changes and great progress in the production and exchange of painting art.

Yayoi pottery is one of the art representations of Yayoi period. Because Yayoi period reflects a dynamic change process, Yayoi potteries show complicated alterations in shape and structure over time. However, generally speaking, Yayoi potteries are much different from the aforementioned Jōmon potteries: the colour of Yayoi potteries is reddish brown or yellowish brown, the shape of is pot-formed, urn-formed, eastern-bowl-formed and high-glass-formed and so on. Whereas, the markings are seen as fine lines carved by bamboo scrapers or labyrinth tools. The solidity of the utensils gradually declined, and there was a progressive decline of thick and heavy decorative design. Instead, they were replaced by smooth utensils that were more practical and thinner, with a simple and pragmatic character. (Figure 3) In addition, there

7 This division of historical periods is based on the Full Colored Japanese Art, English Version, Elementary school, [『原色 日本の美術』, 小学館], 1996, CD-ROM resources.

8 In 1884, Yayoi potteries were discovered for the first time in Yayoicho Bunkyo Tokyo. According to the division by educational circles, there are early, middle, and later period for Yayoi potteries. It is quite a fuzzy time division, but the common sense of educational circles is that Yayoi period occurred first in the north of Kyushu, and developed to the east gradually and in later period, it was spread to all over Japan except Hokkaido.

was a phenomenon which had an epoch-making significance for arts: in or around the middle of Yayoi period, rotating tables were used for the manufacturing of potteries. After that, separated from agriculture, ceramics had become an independent industry with special production. As for the overall features, the characteristics of Yayoi potteries are thin but rigid form, with plain and neat emblazonry, very suitable for practical use. Yayoi potteries represent the weakness of primitive creativity and the evident simplicity of Japanese arts, which can be regarded as the basic shape and structure of Japanese formative arts.



(Figure 3 Yayoi potteries, displaying simplicity of design.)

Another important manifestation of art incursion in Yayoi period is the production of bronzeware and its discovery and its artistic creation. It is stated that the raw material of copper and influential copper ware were imported from East Asia continent to Japan. However, Japanese copper ware has contributed significantly to the national heritage. For example, the copper wares produced in Japan include copper weapons, copper bells, copper mirrors and so on. Weapons include copper swords, copper spears, and copper daggers and, these range from “thin weapons” to “wide weapons”. It is generally acknowledged that “thin weapons” were introduced by Eastern Asian continent; these are basically practical weapons without artistic value; while wide weapons are made in Japan having large shapes and designs and are used as ritual objects with aesthetic nature. Copper bells are also

produced in Japan; they are regarded as ritual objects too. The bells can be struck to make a sound and embody a painting area on the exterior, which exhibit figures and pictures formed by solid single lines. These can be regarded as the earliest art product in Japan. Copper mirrors were introduced from China and Korean Peninsula which are analogous to Chinese bronze mirrors. There is decorative design at the back of mirrors. There are clear commodity-like characteristics and exchange value in these copper wares.

Compared with Chinese civilisation, during the similar period, there were bold changes in production mode both in China and Japan, and accordingly, there was specific development in art production mode and arts management style. In Yayoi period, because of the development of social production, early stratification occurred in the society. The gathering of wealth provided a good space for art incursion and exchanging. Copperware used for sacrifice rituals was the earliest artwork in this period.

It is true that there were many primitive art production modes prevalent in Yayoi period, but as the whole society had improved and matured in a short period by leaps and bounds. The arts have shown their significant role as a part of the local culture that connects the past and present.

2.1.3 Era of Great Tombs

In the Era of Great Tombs (from in or around 3rd century to the end of 6th century)⁹, with the gradual development of productivity, Japanese social stratum differentiation became distinct. The people had valuable possessions, personal slaves and they built large tombs. This era is known in

⁹ This division of historical periods is based on the Full Colored Japanese Art, English Version, Elementary school, [『原色日本の美術』, 小学館], 1996, CD-ROM resources.

history as Era of Great Tombs¹⁰ because there were many characteristic tombs and relevant culture codes. At that time, there was no distinction among painting, craft, building, sculpture and other Japanese arts. In this period, the art works mainly were pottery, tomb painting and Haniwa.

As mentioned before, before Era of Great Tombs, potteries had penetrated many aspects of the Japanese people's ancestors. However, what differentiated this era from the others were the potteries, which could be exchanged due to their commodity value. In Yayoi period, with specific division of labour, the manufacturing of potteries had become an independent industry – this was a good opportunity for the exchange of practical artworks in Era of Great Tombs. There were two independent production systems for pottery production, namely Haji device and Sueki, with notable features, respectively: “Haji device” was made by Japanese native born pottery masters, which has similar characteristics with Yayoi potteries, and can be regarded as the extension of ceramics of Yayoi period. While in Era of Great Tombs, there was another important change that brand new ceramics from the mainland by way of Korean Peninsula improved the original Japanese ceramics, forming a brand new Sueki system. This kind of pottery is rigid, steel-gray, with enamel on the surface and various shapes to give it a higher aesthetic value. Particularly, this external production method and management mode enabled Japanese potters to work in a centralized place. In addition, the fast steamer technique was adopted, improving productivity. With the manufacture and circulation of Sueki, it became possible to exchange the products as practical pieces of art work.

The name of the Era of Great Tombs came from multiple characteristics of great tombs.

¹⁰ You can refer for detail for Taichiro Shiraishi: Formation and Development of the Wa as seen from the ancient tomb, Takashibunsha Japan history of my latest lecture in 2013.

Other than being many in number, there are various shapes of the great tombs. Latterly, the most common shape of tombs was front-square-rear-round¹¹. Haniwa is a generic term for arrayed and decorative potteries used for the top of these great tombs, as well as for placing around the grave- mounds. The origin of Haniwa was recorded in Nihon Shoki [日本书纪] in July of year 32 of Japanese Emperor Suinin:

In July of year 32, the Empress, Hibasu Hime [日葉酢姫命], died. Before burying the empress, the emperor called all ministers, and said, “We don’t know the way to bury the living with the dead, and how we should carry out this burial?” One minister advised, “Burying a living person in imperial tombs is not a good thing to spread to the next generation. We should discuss this matter!” So he told the royal messenger to call one hundred people from Izumo province, and ask them to make people, horses and other objects with Haniwa. Upon receiving those objects he sent them to the emperor, and said, “From now on, we bury this clayware instead of living people, and teach our next generation to do so.” The emperor was happy, and called the minister, and said, “I am happy with your opinion!” Therefore, the clayware was buried in the tombs of Hibasu Hime. The clayware was Haniwa. And the emperor ordered, “From now on, instead of living people, clayware should be buried with the dead!”¹²

We can acquire the following information from the history records. Firstly, Haniwa was buried with the dead in Era of Great Tombs, which was similar to Chinese burial rituals (especially pottery figurine). Haniwa, as an independent artwork, was used to decorate tombs. Secondly, people who used Haniwa (or owners of great tombs) were in the aristocratic stratum

11 Among 150,000 to 200,000 great tombs of Japan, 90% of them are round tombs of later era of great tombs. The largest great tomb remained in Japan is Tomb of the Emperor Nintoku and over 20,000 haniwa are around. We can conclude that: at that time, art works with special connotation were produced in large scale.

12 Prince Toneri: Nihon Shoki, July of 32 years of Suinin Emperor.

while the manufacturers and handicraftsmen were in the bottom stratum of society. Finally, the manufacture of Haniwa was something of a collective production, even though; it was to serve the tradition of the aristocratic stratum. There was a huge quantity of Haniwa amongst the unearthed cultural relics; they consisted of items of daily use. They were strong and concrete and had great commemorative significance. They also existed in many variations, as house Haniwas, warehouse Haniwas, on weapons in war, appliance Haniwas, Haniwa warrior figurines, farmer figurines, sorcerer figurines and animal Haniwas.



(Figure 4: Haniwa group from Harayama Fukushima-ken first tomb. There are pottery figurines in the front (pottery figurine), and human- cylinder pottery figurine at the back. From the right to left, shield pottery figurine, Rikishi pottery figurine, playing-harpman pottery figurine and dignitary pottery figurine)

In Era of Great Tombs, another decorative artwork which had similar function with Haniwa was wall painting in great tombs. At that time, painting (or emblazonry) became the decoration of tombs directly and multitudinously for the first time. They were basically decorative design patterns on tombs, which were crossing straight lines and curves, or wheel lines, sunshine lines and so on. There is no art representation of figures or goods found in current materials and there are still primitive symbols in these wall paintings. The patterns are red, as they intend to express awe and pardon for dead. Before the formation of Japanese

family name and related status, the pattern and standard of great tombs were the identification and affirmation of family status with the most primitive significance. Therefore, the phenomenon that the art generated from primitive status hierarchy can be regarded as an unconscious pursuit of art and a direct expression for art, technically. In other words, differentiation of social strata promoted the development of art, and led to arts management in Japanese history.

So far Japanese art had finished its free generation. And later, Japanese art would enter into a stage of spontaneous generation, giving rise to free painting with spirit's instruction or artist's spiritual feelings.

These time periods, Jōmon, Yayoi, and Great Tombs, are historic periods named by artworks, and are important periods for delimiting historical periods. It can help to learn that art is an important part of Japanese history. The main style of art was Japanese cultural psychology of a silhouette and a window at that time. For culture core, researchers of Japanese culture, originator of Japanese art, and even the whole nation, have an explainable closeness to art. We can say the generation and origin of Japanese art spirit resulted from history. And how this independent art spirit entered into national character and combined with arts management, is an epochal topic during the development of history.

2.2 Era of the Emergence of Arts Management

The era described in this section is a stage that Japanese art came to a mature phase of spontaneous production from unconscious exploration. At this time, because of the need of aristocratic stratum, or because of the guidance of religious faith, art behaviour was booming in multiple Japanese society stratum. Gradual abundance of art works and regular art trading

made it possible to improve Japanese arts management: wall painting developed gradually because of the pursuing for tombs of nobility of Era of Great Tombs, and later on in this period, screen paintings and paintings of man-of-letters became new favourites for aristocratic stratum. The introduction of Buddhism and its boom resulted in a new force suddenly gave rise to Buddhist statues and Buddhist paintings. It became an historical inevitability to hire for paintings; study it in-depth. Communication with East Asian continent promoted the form, reinvention and self-identification of Japanese native art style; paper technique improvement and prompted the start of basic form of Japanese painting. With all that going on, changes occurred by leaps and bounds in Japanese art industry in this historical period. With these changes, Japanese arts management ushered in a glorious period of emergence and origination.

2.2.1 Asuka Period

Asuka period [飛鳥時代](593 - 710) which is an important transitional period for Japanese culture, connects Era of Great Tombs of primitive culture stereotype, and the Nara Age with booming culture in Japanese ancient history. It was named from the political centre of that time, Asuka (namely Fujiwara Kyou), in which period some important historical events happened which included the reform of Prince Shōtoku and Taika. In this period, there were three matters that influenced art industry and arts management a lot, namely the spread of Buddhism, the creation of wall paintings of great tombs, and the introduction of papermaking technology.

In Asuka period, Buddhism¹³ was introduced from Paekche (current Korean Peninsula)

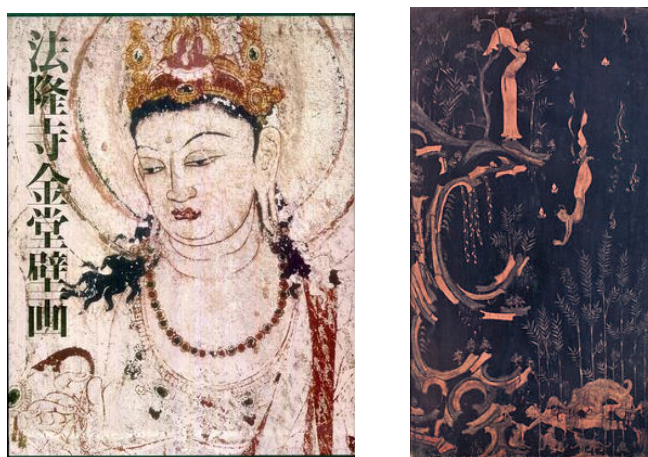
13 There are different opinions for Buddhism introduced into Japan from Baekje. The record in Jōgu Shōtoku Hō-ō Tei-setsu is AD 538. This is different from the recording in Nihon Shoki that in 13 years of Ching-Ming (AD 552) Buddhism was introduced into Japan from Baekje. Japanese scholars agree with the saying of Jōgu Shōtoku Hō-ō Tei-setsu, namely, Buddhism was introduced into Japan from Baekje in AD 538.

into Japan. Soga clan [蘇我氏] who supported Buddhism won against Mononobe clan [物我氏] who were opposed to Buddhism, which helped build a Buddhism centred culture in the area of Asuka. From then on, Buddhism spread widely in Japan. After that, the ruling thought of bureaucratic system has been penetrated by Buddhism thought. By latter half of the 7th century, the central government carried out laws and degrees gradually, awarding local nobilities to build monastic architectures, and there from, monastic architecture¹⁴ emerged in Japan. The active atmosphere of monastic architecture promoted the development of Japanese art. Japanese sculpture and painting benefited greatly from this influence. For sculpture, Buddhism accelerated the break out of Buddhist statue making. It became a new trend of placing Bodhisattva, and Buddha in main locations and temples. These figures of Buddha were made of wood or copper with gold-plating on integral modelling in fluent and harmonious lines. These solemn figures of Buddha kept their original appearance so that this kind of style was integrated into the art of painting. At this period, the representative of Buddhist paintings was Horyuji wall paintings, including Horyuji Jintang wall paintings (including big walls all around, pharmacist paintings, Sakya and so on, Bodhisattva paintings on octahedral wall)¹⁵, courtyard paintings and some small walls and tower paintings (Figure 5), with quite unified painting style, using fluent lines and smoking with shadow to make up the wicker shape body of Buddha and the overall flow of the painting. From such a large volume of production, it can be speculated that Horyuji paintings were painted by multiple groups of painters. Furthermore, it can be concluded that at that time, the same commercial painter could be hired simultaneously by the state institution and the temple, and that a loose gathering relationship

14 The famous buildings in Asuka period in Japan are Shitennō-ji, Asukadera-ji, Baekje-ji, Hōryū-ji, Kōryū-ji, Zenkō-ji and so on.

15 Horyuji Wall Paintings printed and published by Iwanami Shoten in 2011.

existed between commercial painters. In addition, there was another unique independent painting, namely lacquer paintings¹⁶ on Tamamushi Shrine of Horyuji, among which the representative one was a lacquer painting on right side of Tamamushi Shrine – Feed the Tiger with His Own Life (Figure 6), which is a Jataka story that Sakyamuni gave up his life to save the tiger. The whole painting shows a strong Buddhist colour, and we can see how Japanese art is influenced by Buddhist culture.



(Figure 5: Printed book of Horyuji Kondo Wall Paintings)

(Figure 6: Feed the Tiger with His Own Life, painted on Tamamushi Shrine of Horyuji, is stored in Treasure Yard of Horyuji, in Hakuho Bunko. Made of wood, black paint, jewel beetle wings, height 233cm, painted in Jataka painting style all round. In addition, the other three sides are painted with lacquer, it is Buddhist relic painting, in which a flying dragon protects the Buddhist relics. On the left side, there is a painting of Give up Oneself for Buddhism Hymns, and another one is the story of pre-existent Sakyamuni. On the back side, there is a painting of Sumeru Mountain World painting which displays the scenery of Buddhism world.)

In addition, because of the need of nobility tomb decoration since Era of Great Tombs, Japanese tomb paintings were developed by leaps and bounds, the representatives of which include Takamatsuzuka Tomb wall paintings [高松塚古墳壁画] and Turtle Tiger ancient tombs wall

16 There are different opinions about the painting skills of Tamamushi Shrine of Horyuji. You can refer for detail to Wargassher [《山岳表現考：古代中国から法隆寺の玉虫厨子へ》] The cultural connotation of Tamamushi Shrine painting

paintings [古墳壁画]¹⁷. Among them, the most unique and representative is the Flyer Beauty (Figure 7) of Takamatsuzuka Tomb wall paintings. With exquisite modelling, the composition and connotation of it are comparable with Chinese Dragon and Phoenix Painting (see previous chapter). We can say that the wall paintings of Takamatsuzuka Tomb not only have practical use of calling back and putting down the spirit of the dead, but also have a precious art value. It is obvious that the painter painted it as per the requirements of the tomb owner (or his relatives), therefore, it was an art creation by employment which had a very clear commercial value.



(Figure 7: Takamatsuzuka Tomb is located in Asuka, Takaichi district, Nara. It is estimated that it was built at the end of the 7th century AD to the beginning of 8th century. It was dug in 1972 and the wall paintings were regarded as a Japanese national treasure. There are four sides of wall paintings among which the female images on the west side is known as “Flyer Beauty”).

In addition, the art development is closely bound with the introduction of papermaking technology. According to the research of Japanese historians, from in or around AD 4th to 5th century, paper and papermaking technology along with character were introduced in Japan

17 Asuka Historical MuseUN, the 46th volumn: [《キトラ古墳壁画四神---玄武》], edited by Nara National Research Institute for Cultural Properties in 2007

from China through Korean Peninsula. These advanced cultural products influenced Japanese spiritual life a lot and stimulated a passion for learning. By 6th century, promoted by policies, a climate of printing a large quantity of Buddhist texts arose in Japanese society and monks and priests in Korean Peninsula were invited to improve papermaking technology. Maybe the development of painting was not an initial purpose of Japanese paper development and propagation, but observably, it promoted the settlement of Japanese painting. The Japanese improved papermaking technology by planting *Broussonetia Papyrifera* as raw materials for papermaking, and developing unique “Japanese paper” made from Gampi. These unique cultural phenomena like Japanese painting and printing shape cultural symbols, which embody national Japanese characteristics.

2.2.2 The Nara Age

In AD 790 years, the Emperor of Japan moved the capital to Nara, which started the Nara Age in Japanese history (the Nara Age, 710 - 794). During this period, the Mikado worked hard for government affairs, focusing on farming and undertaking water- conservancy projects, so that an overall development of society and economy was achieved. For culture, in the Nara age, Japanese accepted and learned the culture of prosperous Tang dynasty from China, and thus Japanese culture reached its first prosperous status in Japanese ancient history. As an important part of culture, painting art had been influenced entirely by such historical events. At that time, gorgeous painting and luxuriant decoration became mainstream, presenting a busy and magnificent era of art. Portraiture with nobility interests, screen painting and Buddhist painting with folk religion all presented such characteristics.

When referring to the cultural development of the Nara age, we cannot leave out the

cultural links with the Sui and Tang dynasty. Historically, the cultural communication was conducted through the diplomats to the Sui dynasty and to the Tang dynasty¹⁸. The diplomatic corps were all carefully selected learned scholars and talented individuals with special skills. Besides the main culture officers, there were Buddhists, students, craftsmen, sailors and so on. In addition, one important role of the diplomatic corps was of a painter. During the Tang dynasty, these painters actively studied the basic skills of Tang's painting and culture style. They brought back advanced culture and painting skills to Japan, which influenced the Japanese art industry widely and deeply. In the Nara age, paintings included Buddhist paintings extending from previous dynasty, portrait paintings which reflected the life of the nobility, genre paintings and a few landscape paintings as well as screen paintings with commercial value. Without exception, these paintings showed art style which was influenced by Tang's painting, reflecting art flowing of a general cultural background.

In the Nara age, some paintings were produced conforming to the life of governors and nobilities, and they became the mainstream because they were closely bound with nobilities' life. In this era, portrait paintings emerged gradually among which the most remarkable representative was the image of Prince Shotoku (Figure 8). This kind of portrait painting conformed to the aesthetic taste and political psychology of the dominant hierarchy. In addition, the screen paintings at that time had become art products with independent commercial significance, which were admired and appreciated by nobilities. There were customs and landscapes on the paintings, so they also had a certain collection value. The major

18 In the context of China, because of the cultural center of Sui and Tang dynasty, the imperial court called Japanese envoy as Tribute Payer. In historical data of Japan, Japanese mission to Tang China called west sea envoy respectfully. Most of all, the number of ships was increased and more envoys came to Tang dynasty with a purpose of learning Tang culture instead of political purpose in Japanese later period. We can conclude from this that the sense of learning Chinese culture in Japan was clear.

difference between portrait paintings and screen paintings compared to the aforesaid tomb and Buddhist paintings was that the former had a collection value. In other words, these art works embodied the transition from the simple value of labour inside the employment relationship to the commercial value of art works. This change of value deserves great attention in Japanese arts management.



(Figure 8. Image of Prince Shotoku (partial); the royal collection.)

Additionally, Buddhist paintings in Nara period showed the shift in paintings after religion came into people's life. For example, to obtain and produce good harvests and attain global peace, the image of Lakṣmī¹⁹ was worshipped, whereas the image of the Lucky Spirit influenced by a painting of Zhou Fang in Tang dynasty was believed to bring good luck. In other words, the need of receivers influenced part of the painting content and style. Besides painters and arts managers, the receivers, an unclear group of people, were becoming another aspect for arts management. From the change of painting content, we can see a receiver centric view which was primitive but ambiguous in Japanese painting.

¹⁹ Lakṣmī is a goddess in Brahmanism Hinduism, who is in charge of happiness and wealth. She is Visnu's wife, Lakṣmī in Sanskrit. It is related to agriculture harvest in Japan.



(Figure 9: Image of Lakṣmī, linen colour painting, length 53.3 cm, width 32 cm, stored in Yakushiji Temple, Nara.)

Moreover, Buddhist painting in the Nara age strongly reflects the painting style of Tang dynasty, solemn and respectful, with simple and unadorned colour, having a value of exhibition and collection. After Asuka period, Buddhism influenced Japanese painting and arts management continuously. We will not discuss more details about it besides its special contribution to arts management.

2.2.3 Heian Period

The name of Heian Period [平安時代] (794 - 1192) came from the name of its capital, namely Heian-kyō [平安京]. This is a period with a stable society and prosperous culture development, and many aspects of Japanese culture had turned into national phenomenon. For painting, most of the scholars reached a consensus,” paintings in this period formed Japanese interests.”²⁰ In this era, various types of style of Japanese painting continued developing

20 (Taiwan China) Yu Heqing[余鹤清]: The Development History of Japanese Fine Arts, Taiwan Commercial Press, 2004

intensively. Besides this, there are three points worth nothing: the emergence of Yamato-e settled the national style of Japanese art; as a main raw material of paintings, Japanese paper finished its localization; as the development of literature, paintings were used as illustrations and entered into commercial cultural behaviour.

In Heian period, the paper which was produced in China and introduced from Korea had finished its Japanization process. This kind of paper with Japanese cultural characteristics is called “Japanese paper” which is made from Japanese unique raw materials and through a special manufacturing method. The paper industry of Heian period gradually became popular all around Japan. The authority strongly supported the development of paper-making industry, building an official paper mill in Heian-kyō. In the meantime, because of the increasing demand of paper, increasing raw material and improving its quality had become a pressing topic. Therefore, Japanese found Japanese Gampi and invented shaking paper-making method. Since then, Japanese paper had been shaped gradually, and was used to transcribe scriptures, print official documents, and paint artworks. The Japanese paper was so suitable that the industry was booming, and for painting, this idea of materials was a representation of cultural spirit.

In Heian period, because of the powerful and prosperous economy and the self-awareness of culture, there was a strong cultural self-esteem in Japanese society. For cultural psychology, Japanese hoped to antagonize China, expecting to become a unified country.²¹ This cultural psychology showed in art was: through the discovery in early Heian, Japanese painting getting rid of the influence of the painting style of Sui Tang and the five dynasties, and formed

edition, page 45.

21 In many diaries of nobility in Heian period, there were many expressions of “we are a god of nation”. See Chikafusa Kitabatake, *God Emperor Orthodoxy, Mirror*. 87th volume of Japanese Classics Literature, 1965 edition, page 195.

Yamato-e which showed Japanese scenery with Japanese characteristics. By the middle of 11th century, praised highly by nobilities, Yamato-e developed holistically, adopting Japanese themes, with clear painting categories²², and even some palace painters²³ emerged to specialize in Yamato-e. Murakami (926-967), once recruited painters for personal interests. Hirotaka Kose [巨勢広貴] was an active painter who was recruited by the state. According to historical records, he was entrusted by the imperial court to paint Genshin (the author of *Ōjōyōshū*) to send to China.²⁴ This Japanese style which was close to Chinese style became popular in Japan finally, which represented the establishment of self-awareness in art and a native look of painting, and symbolized Japanese independent art.

In addition, it is worth noting that during the development progress of Yamato-e, scroll paintings which described Monogatari (secular stories) were generated gradually along with the spread of novels. At that time of Japan, some novels which were enjoyed by nobilities were exquisitely made from the beginning and often accompanied with painting narration. Some Japanese painters considered applying the popular Yamato-e to the novels for appreciation of nobilities. Afterwards, paintings existed independent of novels and developed into Emaki [絵巻] (similar to picture-story books). These paintings were popular among aristocratic ladies and with remarkable arts management value; this hastened multiple cultural industries to combine novels with paintings. *Genji Monogatari Emaki* (Figure 10), emerged in the middle of 12th century, is an example of such a picture-story book. Moreover, *Emakis*, *Sigisan Engi Emaki* and

22 For example, in Yamato-e, there is four seasons painting which depicted scenery of four seasons, and Mingsuo painting which depicted scenery and houses.

23 Here is a historical fact that the history of Japanese imperial painters does not start from the period of Yamato-e, but earlier. The initial imperial painter system was formed in Heian period (from AD 806 to AD 809). Imperial painting department was formed in Japan. Those painters served for governors and officials. This is an institutional attempt for artist in Japan.

24 Hao Xiangman[郝祥满]: Cultural competitions between countries under Japanese National Consciousness – Viewed from the Context of Heian Period, *World Ethno-National Studies*, the fifth issue of 2015, page 93.

Bandainagon Ekotoba are also popular among these. By this it can be inferred, paintings serve as illustrations and independent commercial texts, extending their scope in the commercial world.



(Figure 10 Genji Monogatari Emaki. There are 19 Genji Monogatari Emaki which are stored in The Tokugawa Art Museum, Nagoya (15 Emakis) and The Gotoh Museum, Tokyo (4 Emakis). It is considered that Genji Monogatari Emaki was painted based on 54 chapters of the Tale of Genji by selecting several highlights, writing down story selections and then painting the pictures. It is estimated that there are 80-90 paintings with around 48 meters length. There are only 19 paintings remained. These paintings were painted carefully on similar size of paper with elaborate-style painting style, the painting method of which was “line-eye and hook-nose” which was full of Japanese characteristics.)

Additionally, Buddhist paintings in early Heian period kept the Tang style, but it is worth noting that in late Heian period, the figures were beautiful and peaceful in Buddhist paintings which conformed more to Japanese aesthetic style. In essence, the transition of Buddhist painting style included spontaneous arts management: with Japanese aesthetic style, this kind of solemn and respectful Buddhist painting and Buddhist statues were in accordance with the expectation of Japanese nationals, which had more exhibition value. It is obvious that the purpose of the transition of the painting style was to expand the belief of Buddhism among Japanese by Buddhist aesthetic taste and utility. In this period, Buddhism paintings had finished its Japanization progress. In other words, Buddhist paintings which had great influence in Japanese painting were contained into Japanese culture finally.

Concluded from this section, we can find that initially, when produced, Japanese ancient art kept a distance with pure art, and most of the preserved paintings are all art products. From Asuka period to Heian period, Japanese art had finished its basic style, and it developed many historical facts of arts management: because Buddhism brought an art boom, the exhibition value of paintings gradually highlighted; cultural need of nobility birthed multiple types of paintings and art transactions that were important representations for arts management in this period. Moreover, Japanese art had formed national culture value from a nation that influenced them externally. From influence by Buddhism in Asuka period to influence by the Chinese culture in the Nara age, Japanese painting created finally art characteristics and management method with unique national style in Heian period. Overall Japanization in Heian period can be regarded as the turning point for Japanese culture with unique and iconic significance during which Japanese national consciousness was formed.

2.3 Kamakura Period – Edo Period: The Age of Development for Arts

Management

Since in Kamakura Period, the feudal age of Japan achieved all-round development, and the rise of Samurai also brought changes to art and the related management method. In this period, painting had become general art behaviour in the society. There were schools of painting, famous painters and masterpieces in the market, which promoted effective arts management behaviour. Shaped by monetary system, employment relationship, active market, foreign influence, arts management, this era saw remarkable progress in almost each stage and has characteristics different from previous periods. In historical view, some characteristics of arts management were the same as in some other periods.

2.3.1 Kamakura Period

Kamakura Period [鎌倉時代] (1185 - 1333), is a period in which Samurai were in power and Kamakura was the political centre of the country. The powerful management of Kamakura shogunate made Japan sustainable economically which reflected in the manorial system, taxing capacity and local management. The phenomena which are worthy of attention include: general use of money, transition of paintings (especially Buddhism painting) in folk and realism painting which was praised highly by aristocratic stratum.

We have described it previously that economy during Kamakura period rose smoothly and steadily, and the development of production drove the developed commercial business. In this period, especially in the middle of 12th century, there was a large amount of copper cash of Song dynasty brought by trading in Japan. The citizens and businessmen began to conduct commodity exchange through money. Dating back to the late period of Heian period, there were large-scale regular markets in Japan while such markets were common in Kamakura period because places (such as near a temple) and opening time were fixed. With further development of commodity economy, there were fixed markets and stores which were not near to temples in some well-developed districts (such as Kyoto and Nara), attracting businessmen and craftsmen to come there. These businessmen and craftsmen formed “Bases” in order to protect their commercial interests themselves. This kind of commercial system can be regarded as an embryo of gallery transaction. Clearer commercial awareness and the gradual development of commodity economy laid social foundation for art commercialization where people began to measure paintings with an eye for business. In the meantime, an occupation which was similar to commercial agency occurred in port cities and economically progressive central city. These incompact professional agencies are similar to “broker” of Song dynasty as

we mentioned in Chapter 1. Though the embryo of the business did not develop entirely, the trend of the development cultivated a large amount of citizens with commercial awareness and consuming ability, which laid a social foundation for the commercialization of paintings and made preparation for some practitioners to change industries from handicraft industry or art industry to art business.

In the meantime, it was worthy of attention that paintings (especially Buddhist) transformed to folklore. In Kamakura period, there was part of transformation of Japanese Buddhism, where some branches of Buddhism occurred, such as Jōdo Shinshū and Nichiren Shū. They emphasized being saved by faith and offered spiritual consolation for public. With the thriving of such cultural thoughts, paintings showed its cultural function and business function to some extent, which was revealed in two ways: firstly, with the expansion of religious doctrine and expressive themes, the expressive scope of Buddhist paintings was further extended; secondly, Buddhist painting in Kamakura period was not merely a kind of art work, but an emaki mono which expressed Buddhist ideas and story lines through paintings in specific historical background, such as Hell Scroll (Jigoku-zoshi) (Figure 11) and Hungry Ghost (Gaki zōshi). Take Hell Scroll as an example, it has a higher folk transformation level, therefore it has multiple versions. These paintings were spread in folk which made it possible for art works to throw new transmission and management into folk.

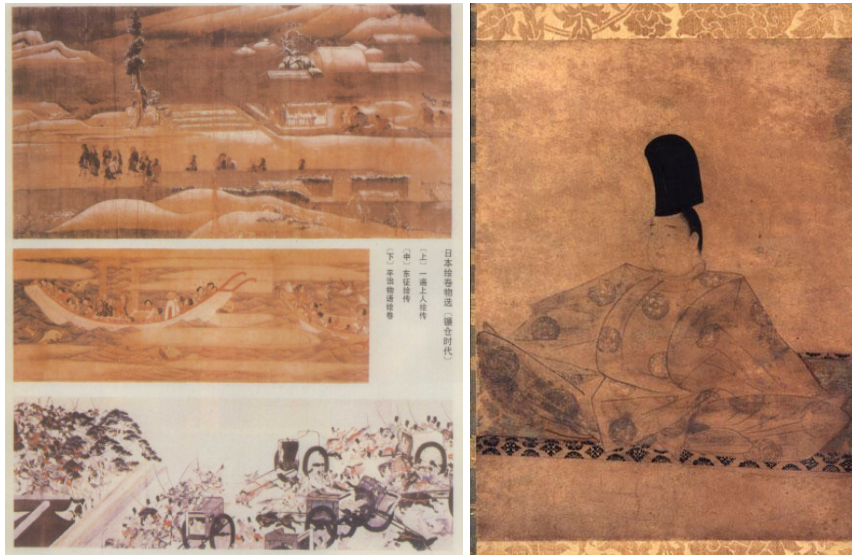


(Figure 11: Hell Scroll (partial) with colour, one roll, stored in Tokyo National Museum.)

In addition, the paintings met the aesthetic taste of the Kuge and Samurai, which was similar to the literary themes expressing warriors' power and war themes. In Kamakura period, the main contents of some emaki mono performed wars themes about which warriors were concerned, such as Tōseiden emaki [東征伝絵巻] and Heiji monogatari emaki [平治物語絵巻] 25 (Figure 12). These art works were produced closer to the life interests of aristocratic stratum so that it would be easier to enter them into their collection lists, further revealing the art value of these paintings. Additionally, realism portrait paintings were popular at that time, which showed the daily life situation of eminent monks or influential officials. Moreover, another kind of painting, caricature portrait, was popular among nobilities. This was one kind of creation more free than portrait, with more painters' creation characteristics, such as Emperor Go-Toba (Figure 13). We can find from the collection place and dominating figure of the painting that the painting was memorable for nobility with specific aesthetic taste. It is recorded that “caricature portrait” was popular among nobilities²⁶ and thus the spontaneous limitation and recreation for art work from artists can be regarded as an “appliance” for arts management which is decided by favourites of collectors.

25 New Fine Arts periodical office: Japanese Emaki (Kamakura period), fourth term of 1985.

26 Brief History of Japanese Fine Arts, translated by Cai Dunda, Shanghai Translation Publishing House, 2000 edition, page 84.



(Figure 12 Tōseiden emaki, Heiji Monogatari emaki)

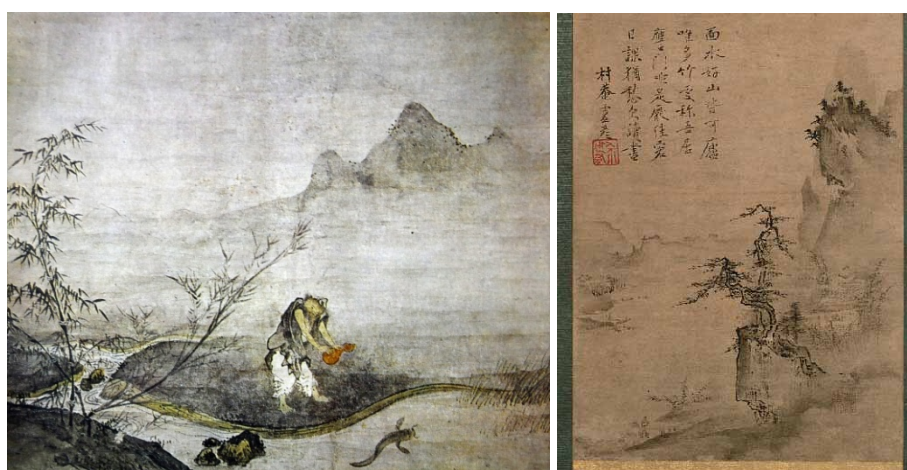
(Figure 13 Emperor Go-Toba, stored in Minase Shrine)

2.3.2 Muromachi Period

Muromachi period [室町時代] (1336 - 1573) was named from Muromachi of the shogunate which is located in Kyoto. Though there were so many wars in this period because of the Northern and Southern Dynasties Warring States Period, Japan kept trading and culture communication with China, with continuously improving social productivity, presenting a booming situation. For art development, ink and wash paintings of Song dynasty were characterized in Japan and these art works were collected by generals and Buddhist temples.

After ink and wash painting was introduced into Japan since 13th century, it was praised by Japanese aristocracy to a new height. At that time, many painters began to try this newly developing art, creating many exquisite works (such as Hyōnen-zu, Figure 14) which entered into the collection lists of temples. In the discussion of Chinese section, we have talked about the exchange and collection features of ink wash painting. As well as in Japan, temple collected not

only Buddhist paintings but ink wash paintings as well, since the boom of ink wash painting which had profound and lasting influences even in other fields. By 15th century, monks and priests with knowledge of poem and paintings in Japanese temples were favoured by nobilities. There was a brand new painting, namely scrolling painting: the form of scrolling paintings was similar to Chinese ink and wash paintings which left a blank for inscription in the painting and then mounted as a vertical-hanging painting. By the support of nobility, the form of this painting was transformed gradually in Japan. For example, the master work [竹斎読書图](Figure 15) which was painted by monk painter Zhou Wen [周文] of Shōkoku-ji in Kyoto is a classical Japanese scrolling painting. This kind of scrolling painting which was a cultural favourite at that time was easier to be carried and collected and often kept in temples or aristocracy homes. Scroll painting takes greater proportion in paper paintings (especially national treasure) which have been kept since Japanese past times which is inseparable from its collection feature.



(Figure 14: Hyōnen-zu, painted by Josetsu, with light colour, stored in Taizoin of Myōshin-ji in Kyoto)

(Figure 15: [竹斎読書图], painted by Zhou Wen, with light colour, stored in Tokyo National Museum)

In addition, “Employment – Collection” was an arts management mode worthy of attention in this period – Tosa School which could be dated to this period was an earlier

painting school with clear employment relationship in Japan. Tosa School was a traditional painting school which was used by officials and had important positions. According to a research conducted by Shinichi Miyajima [宮島新一], Tosa School can be dated back to 14th century, namely the initial stage of Muromachi period. The origins of this school of painting can be traced to Yukihiro Tosa [土佐行広] who first used the professional name of Tosa. Mitsunobu Tosa [土佐光信] (1434-1525) whose master work was Seiryōji Origin Emaki [清水寺縁起絵巻] was a painter in the heyday of Tosa schooling. He produced most of his works in the latter period of Muromachi period²⁷. From the early period, most painters of Tosa School served as official painters at the imperial court or as professional painters at shogun ate. For arts management, the arts management of Japanese feudal age was characterized by Tosa schooling, main features are: the officials hired painters with personal bondage and government relation, and influenced the creation content of the painters with their aesthetic style and art interests; painters inherited their skills on the basis of tuition or family, and painted according to the need of employers (namely officials); officials had the right to handle the painters' works. Compared with Chinese free transaction, the employment – collection system became the mainstream of Japanese arts management before the emergence of Ukiyoe, and it marked the establishment of the basic form of art transaction (based on person employment) in the feudal age.

2.3.3 Azuchi Momoyama Period

In Azuchi Momoyama period [安土桃山時代] (1573 - 1603), Nobunaga Oda [織田信長] and Hideyoshi Toyotomi [豊臣秀吉] dominated Japan. In this period, the influence of Buddhism

27 Shinichi Miyajima 「土佐光信と土佐派の系譜」, 『日本の美術』, in 1986. Page from 1 to 10.

weakened, but Confucian thought arose gradually so that the trend of painting secularization was prominent gradually. In the meantime, praised by Samurai, nobility began to collect pictures on partitions, which improved employment – collection system of Japanese arts management.

In this period, with the declining influence of Buddhism, Confucianism, as an emerging school of thought, began to have a far-reaching influence on all aspects of Japanese society. For painting, the paintings based on Confucianism stories and Confucianism sages and men of virtue became the mainstream of the period. At that time, Japanese academies and Tenshuokaku super stratum often painted or hung portraits or story paintings with Confucian style. Confucianism played an important role in forming the thought of Japanese arts management, namely the transition from Spirit to Human: before this, the thought of arts management was in Spirit and focused on holding the relationship from shore to shore so the painting collection showed its exhibition value and omitted its transaction value, while after that, arts management thought turned to human which further manifested the secular values of the art works, and established the transaction values of paintings. In the meantime, it was of great importance of the culture needs of the expanding of common people stratum with grown possession. There were entertainment paintings and genre paintings reflecting secular interests in Japanese market. These paintings conformed to the aesthetic taste of the common people. This secularization laid strong foundation for Ukiyoe which was popular in Edo period, which was also an embryo of the arts management of Japanese galleries period of Ukiyoe.

Azuchi Momoyama period is often considered as a Golden Age of paintings because the will power of the governors rose higher, so that they praised splendid and fancy decorative paintings. Compliance with the period trend, painters often used golden paintings (such as

flowers and birds, stone, natural scenery and social custom) as the themes of screen paintings and partitions paintings. Supported by aristocratic stratum like Nobunaga Oda, Hideyoshi Toyotomi and Ieyasu Tokugawa [徳川家康], Kanō school²⁸ was prestigious at that time. The screen paintings and partitions paintings which were painted by Eitoku Kano [狩野永徳](from 1543-1590, his master works like Chinese Guardian Lions, Figure 16), a representative of Kanō school, were beloved by the dominance hierarchy. According to historical records, when Nobunaga Oda built Azuchi Castle in 1576, Eitoku Kano was taken on an important position due to his painting skills, leading his members to paint the partitions paintings of the Castle. According to the records of Shinchō kōki written by Gyūichi Ōta [太田牛一]²⁹ (1527-1613), the partitions paintings painted by Eitoku Kano were magnificent and extraordinary, expressing magnificent themes, which were exceptional art pieces. Soon afterwards, Eitoku Kano became a professional painter for Hideyoshi Toyotomi, painting partitions paintings. Being popularized by Japanese imperial house and Samurai, Kano school, as an art officially recognized by the nation, acquired enormous room for growth with distinctive artistic characteristics. Until Edo period, the art style of Kano school still remained. This fully proved that proper arts management behaviour could promote the healthy development of an art category.

28 Kano school is a famous Japanese clan painting school. The painting style developed from 15th to 19th century. In the meantime, the school served for general and warriors. With rough style and sprightly lines, the paintings are decorative screening paintings and partitions paintings.

29 Ōta Gyūichi: roll 9 of Shinchō kōki four years of Tengen (1576), “Azuchi began to build the city”.



(Figure 16: Chinese Guardian Lions, painted by Eitoku Kano, was painted on 6 folding screens, stored in Japanese Imperial House. There are not many paintings of Eitoku Kano left, of which with high art values are The Twenty-four Filial Exemplars in Nanzenji Temple in Kyoto, and Flowers and Birds of the Four Seasons in 16 partition boards in Tenkyuin Temple , Kyoto)

2.3.4 Edo Period

In Edo period [江戸時代] (1603 - 1867), shogunate Tokugawa was the governor of Japan. After the fighting subsided, shogunate Tokugawa carried out the closed-door policy with Nagasaki remained to do commercial intercourse. Under stable political environment, economy and culture was developing accordingly. In the culture environment at that time, the deficient foreign thought contributed to broken internal thought and conviviality which contributed to the booming of Ukiyoe and the mature arts management of pre galleries period. Besides, there were art schools developing by competition in Edo period.

Ukiyoe [浮世絵] is the most worthy of attention of art in Edo period and the operating system of Ukiyoe is an important behaviour of arts management. The cultural background of Ukiyoe was the rising of Chonin³⁰ stratum and the generation of Chonin thought and Chonin

³⁰ Chonin, means a social stratum with a main body of craftsmen, businessmen, and traders in middle-later period of 17th century in Japan. This stratum has a deep pocket. With expanding stratum and strong economic strength, Chonin culture

culture, which was ruling thought of Ukiyoe. Influenced by the trend of thought, Kano school and Tosa School served the imperial nobilities huddled up in a corner of history and spread in a small area. Ukiyoe³¹ with lively style and abundant materials left such an incredible mark in culture.

It is widely believed that Moronobu Hishikawa [菱川師宣] (1618-1694) is the first ancestor of Ukiyoe. He painted illustrations for erotic novels. These illustrations were popular so they were separated from the texts becoming independent paintings due to the appreciation function. Moronobu Hishikawa made the paintings into wood, and sold them with chromaticity printing. Therefore, Ukiyoe was popular in folk. Since then, the development of Ukiyoe is closely related to that of edition painting skill. From single colour, double colours initially to multiple-colours printing³², the development of Ukiyoe depended on approaches, and thus related closely to edition painting skill. There is a systematic process for the manufacture of Ukiyoe, namely painter (key animator) creates original pictures, woodcutter engraves a template and brusher colours the template and prints the picture on paper. Generally speaking, key animator is responsible for the works and inscription. There were artworks inscribed by woodcutters in late Ukiyoe. In late 18th century, Ukiyoe reached the peak in skill. Utamaro Kitagawa [喜多川歌麿] (1753-1806, Figure 17), Hokusai Katsushika [葛飾北斎] (1760-1849) and Hiroshige Ando

arose gradually. This is social trend which is separated from nobility, politics, and thought, and pursue natural humanism and enjoying life. The trend finally turned to Ukiyo – namely connected with a public entertainment world. About the specific culture symbol of this culture trend, you can refer to Zhongcun Xingyan: [Chonin Thought of Modern Times] in Yanbo Bookstore, 1975 edition.

31 The main content of Ukiyoe is that focus on the current world, not the past world and the future world. In painting, there were showy scenes, like scenery, seasons, citizen custom, business society, Kabuki, and disreputable quarters of the city. In 16th century, Genre Painting developed Ukiyoe which was used wood printing technology and was a key medium in the middle and later Edo period. Apart from appreciation, the Ukiyoes were used in gig posters, business advertisement and personal printing leaflets.

32 The earliest Ukiyoes were single color paintings with coke ink. Painting used Dan Ink is called Dan paintings. After that, Okumura Masanobu made a set of double-color Ukiyoe (1971). By 18th century, Suzuki Harunobu invented nishikie which expressed vividly that Ukiyoe after being improved was colourful like brocade.

[安藤広重] (1797-1858) are three great masters of Ukiyoe with profound influence.



(Figure 17: Utamaro Kitagawa's painting, Tokyo National Museum. This picture was found on the Full Coloured Japanese Art, English Version, Elementary school, [「原色 日本の美術」, 小学館], 1996, CD-ROM resources.)

Ukiyoe commercialization was well ahead of time for clear division of labour. For business model, Ukiyoe used simple selling method, namely as art commodity, painting was sold through aesthetic value of the public to achieve commercial value. Of course, there were painters earning profit through painting content, but in the meantime, there were also some painters entering into history lists with their excellent works. This was profound proof that judgement of the academy and society to the value proposition of painting came from the art itself but not the commercial value of the period. However, there was an occupation which was

worthy of attention in the simple operation of Ukiyoe, namely full-time publisher. These publishers were responsible to contact painters, and give pictures to craftsmen and supervised their work. And at last, the publisher delivered the paintings to Shogunate for reviewing. Approved by Shogunate, Ukiyoe would be printed with Shogunate reviewing mark and seal of publisher, and after that, these paintings would enter into the market by publisher – their work was something like brokers of a gallery art, and even had wider occupation than a art broker. Since Ukiyoe, there were fixed creators and stable and wide audiences for the arts management of Japanese painting and also shaped commercial mode and operator who operated the commercial mode. Therefore, Ukiyoe is not only a peak of Japanese art, but a peak of arts management in pre gallery period.

In the meantime, there were painting school arising and debating in Edo period which was rarely seen in Japanese feudal age. It goes without saying that Ukiyoe represents civilian revelry and dominant ideology of art in this period. Kano school and Tosa school which represented imperial and noble aesthetic taste developed continuously, forming traditional interests. Based on Yamato-e tradition, Rimpa with abundant decoration and design and direct inheritance rose gradually. In addition, literati paintings with Japanese characteristics which were imitated Chinese ink and wash paintings also developed in Edo period, the representatives of which were Taiga Ikeno, Buson Yosa and so on. In the meantime, some western art style influenced Japan. Because of Kurofune raikō [黒船来航] (in 1853), some western painting style entered into Japan like political power and commercial capital. Western paintings represented by Gennai Hiraga and Kokan Shiba were pioneers of such western sense. Moreover, Maruyama and Shijo School represented by Ōkyo Maruyama and Wu Chun was also influenced deeply by western skills. They tried first to combine western art with that of

eastern.³³ These multiple painting styles of the painting schools provide multiple possibilities to descendent art attempts and arts management which are also worthy of attention.

To sum up, from Kamakura to Edo period, Japanese arts management developed further, and functions of galleries arose gradually. For example, free trade in Kamakura period laid strong foundation for artwork transaction, and Employment – Exhibition system influenced by political system was shaped and some painters entered into systematic creation. The exhibition system relied on the favourite of acrobatic stratum brought a new possibility for collection of artwork. The most important is that in Edo period, Ukiyoe, which epitomizes arts management of Japanese pre galleries period, emerged and reached the peak of art and influence western art. The art operation of Ukiyoe and stable creation groups, extensive folk audiences, selling method related closely to mass media and exhibition of direct hanging brought refreshing elements to Japanese art.

2.4 Self-conscious Period of Arts Management

The Meiji period to Showa period was a self-conscious period of Japanese arts management. Before this period, Ukiyoe of Edo period had pushed Japanese pre-gallery period to a new high. During this period, with Meiji restoration, western culture of large-scale was introduced into Japan. Influenced by western painting, Japanese painting type sense awoke gradually and separated from industrial art which made it possible for self-consciousness of Japanese arts management. At this period, there were debates of large-scale between western art and traditional Japanese art. This new cultural shock brought new conflicts and opportunities to arts management.

³³ Zhang Fuyue[张夫也]: Japanese Fine Arts, China Renmin University Press, 2004 edition, page from 86-94.

2.4.1 Meiji Period

In Meiji period [明治時代], (1868 - 1912) Japan turned to modernization and this period began from Meiji restoration. Meiji restoration is a political pollution with bourgeoisie characteristics. However, this political revolution played an important role in various social aspects, especially painting and arts management. Therefore, painting education and professional personnel training were on track gradually, painting style was re-confirmed and painting groups arose gradually, and painting exhibitions were held by government authorities.

The most important event for fine arts education in Japanese Meiji period is the establishment of Tokyo Fine Arts School³⁴ in 1889 (22 years of Meiji). When established, Kakuzo Okakura [岡倉天心] accepted the advice of American visiting professor, Ernest Francisco Fenollosa (1853-1908), opening two subjects, Japanese painting subject which emphasized Japanese traditional quintessence and wood carving subject of following Ukiyoe style. Since then, because the whole country accepted western paintings, in 1896 (29 years of Meiji), western painting subject of Tokyo Fine Arts School was established, and Seiki Kuroda [黒田清輝](1866-1924) served as the subject head. Therefore, departmental teaching system of Japanese painting was formed and entered into a modernization mode. This education system, which played an important part in fine arts development, provided continuous professional talents for Japanese painting industry. In the meantime, many people, such as Kakuzo Okakura and Kiyoteru, entered into Japanese arts management system. Some of them became leaders of art system in the country, some organized fine arts groups to introduce painting of modern style, or some influenced the predecessor and embryo of Japanese modern galleries, namely

34 (Taiwan China) Taipei Fine Arts Museum: Local Color of Japan Painting in Tai Exhibition, Taiwan Japanese Painting Research, 2000.7

fine arts exhibition style held by the nation or groups. In other words, Japanese fine arts education played an important role in modernization of Japanese arts management.

Additionally, the Meiji period, influenced gradually by western countries, painting style was also affected by foreign thought. Sticking to tradition or embracing western thought became an important topic in Japanese artist circles. Based on this, some fine arts groups participated in these discussions together. For example, White Horse Club³⁵ (Kofukai), in order to show their art style, they opened some exhibitions like galleries in their arts management: firstly, all painters in Kofukai [光風会] built groups freely so Kofukai managed painting behaviour of painters with their cohesive force. Secondly, Kofukai held exhibitions. They held their first exhibition in 1896 when they found the club. Their exhibition continued to expand their reputation until the previous year when they dismissed (1910). In other words, through exhibition of arts management, all categories of Japanese fine arts was booming together and established gradually. Japanese fine arts were influenced by western arts from the beginning, and a Risorgimento happened and then oil paintings and new Japanese paintings rose. And finally, it formed after shock by foreign culture in Meiji period.

Besides, it is worthy of attention that Ministry of Education Science and Culture held a national Art Exhibition (referred to as the Bunten³⁶ below) on behalf of the country in 1907. This is the first exhibition held on behalf of the country based on western arts management mode. Art Exhibition in this period had not been rigidified like that of later period, and the country played an active part in paintings, leading a new form of Japanese modern arts

35 White Horse Club was found in 1896, whose leader was Kiyoteru, and it was a club supported oil painting creation. White Horse Club was dismissed in 1911, and after that, the main members of Kofukai found Kofukai in 1912.

36 Chen Yuren[陳譽仁], Yan Juanying[顏娟英]: Opening Ceremony and Audiences of Arts Exhibitions of Ministry of Education, Arts Study (Taiwan), 04 terms of 2009, page from 1-52

management.

Now we excerpt part of an article for Japanese development written by Xu Beihong [徐悲鸿], a Chinese famous painter. These can be a supplement for Japanese Art Exhibition because these are new materials, "... The Bunten were held in Ueno Park, imperial museum, special built wood house, with strong illumination and symmetrical structure. The buildings were built for the Bunten. The Bunten were held by Japanese Ministry of Education. There were shown eastern paintings, western paintings, and sculpture, so there were only three departments. There were committees, chairmen, director of each department, 5 or 6 reviewers with seniority and prestige who were selected by the Ministry. In autumn, these three kinds of painters would work hard to create artworks before months of the Bunten and display them in the Bunten. On the first day of the Bunten, it was rainy and all electric cars in Tokyo drove to Ueno full of people. Vehicles were parked before the park in an endless stream. People arrived at the park; it would cost a little time to enter in the park. There were several dozens of people carrying packages. Bought a 10-yen ticket and went into the Exhibition. There were 32 exhibition rooms, 172 points of eastern paintings, 92 points of western paintings, and 60 points of sculpture. When entering, you could buy a 2-yen category to read the display category and it also showed the painters' name, address, and price for the paintings. Ink pen was prohibited, and there were regulations, and audiences were quiet and enjoyed the paintings."³⁷ Judging from Xu Beihong's notes, we can find that there were formed Exhibition areas, clear organization units, perfect organization institutes, multiple exhibition schools, active creation

37 Xu Beihong[徐悲鸿]: The Bunten in Japan. It has been theorized that it was written in winter of 1917. The article is prose which was sorted by Hua Tianxue [华天雪] and attached it on Oriental Morning Post, and posted on Xu Beihong's Tour in Japan. The specific derivation of the quotation of this article is from people.com on January 6, 2014. Reposted on Oriental Morning Post: <http://japan.people.com.cn/n/2014/0106/c35465-24032023.html>(2014, January 6)

teams, stable audiences and getting rewards according to the exhibition in the Bunten – this virtuous circle of getting paid from exhibition was also one way of moneymaking for western galleries. In addition, in the Bunten, artworks could be picked up and bought so in the Bunten artworks could be sold. This way of selling was approximately management mode of modern galleries. Xu Beihong also wrote, “Therefore, a country is not necessary to set a painting ministry and hires thousands of painters but their skills can be improved.”³⁸ It means that the country supports arts management will lead new booming of fine arts industry – and this is an embryo of modern galleries with functions of exhibition and selling.

2.4.2 Taisho Period

Japanese fine arts developed rapidly in Taisho period [大正時代] (1912 - 1926) and there were multiple schools. In this period, multiple painting forms arose in Japanese fine arts and got initial development. In the meantime, it is worthy of attention that many painting groups arose and the formation of fine arts exhibition with modern significance from early Japan and the imperial house supported fine arts practitioners.

Firstly, the main characteristics of arts management in Taisho period were multiple groups, schools and art clubs. According to Japanese Art History, in Meiji period, there was a Japanese Arts Institute with a basic form of fine arts group and Silence Club which used western painting skills, Wu He club [乌合会] which inherited from Ukiyoe paintings and Hong Er Club [红儿会] which emphasized in the tradition of Yamato-e. In 1914 (three years of Taisho), Japanese Art Institute was rebuilt which influenced greatly.³⁹ In addition, in the same

38 Same as above.

39 Written by Takeshi Kuno , Nobuo Tsuji, Shinichi Nagai, translated by Cai Dunda[蔡敦达]: Brief History of Japanese Fine

period, there were National Painting Creation Association (found in 1918 (seven years of Taisho in Kyoto)) who promoted Japanese painting creation, Japan Charcoal Painting Association (found in 1912 (the first year of Taisho)) and ebullient Nika Association (found in 1914 (three years of Taisho)⁴⁰). Paintings in Taisho period were blossoming in radiant splendour because of the multiple schools. These groups, with different art dreams and art style, influenced art industry through art exhibitions and selling artworks. Though commercial behaviour was part of their art dreams, it cannot be denied that they contributed a lot to arts management.

The Inten Biennial Fine Arts Exhibition is operated by the Nihon Bijutsuin (Japan Art Institute)⁴¹ to enlist Japanese paintings for exhibitions. After the founder of the Nihon Bijutsuin, Kakuzō Okakura passed away, Taikan Yokoyama became the core people of the Nihon Bijutsuin. He revived the Nihon Bijutsuin, and in October 1914 (three years of Taisho), held a commemoration exhibition for the reviving of the Nihon Bijutsuin, which is the first exhibition of the Inten in September and there is an Exhibition held in every autumn (except 19 years of Showa and 20 years of Showa). In 20 years of Showa, the Spring Exhibition of the Inten began and in 2016, it held its 71st exhibition.⁴² Upon analysis, the initial development of the Inten contended against the Bunten held by the government which focused on the number of exhibitions. It cannot be denied that because of the strict reviewing system and uniform style of artworks, the exhibition is similar to galleries with modern significance. Many influential

Arts, Shanghai Translation Publishing House, 2000 edition, page 134-135

40 Same as above, page 134 and 138

41 Nihon Bijutsuin was found in July of 31 years of Meiji and found by Kakuzo Okakura, Francois Polski Svenska, and Taikan Yokoyama.. The initial foundation of the institute was for research of Japanese painting, and the journal is Japanese Fine Arts.

42 Part of information was sorted on Nihon Bijutsuin official website, Nihon Bijutsuin 's evolution:
http://www.nihonbijutsuin.or.jp/about_us/index.html(2016, February 18)

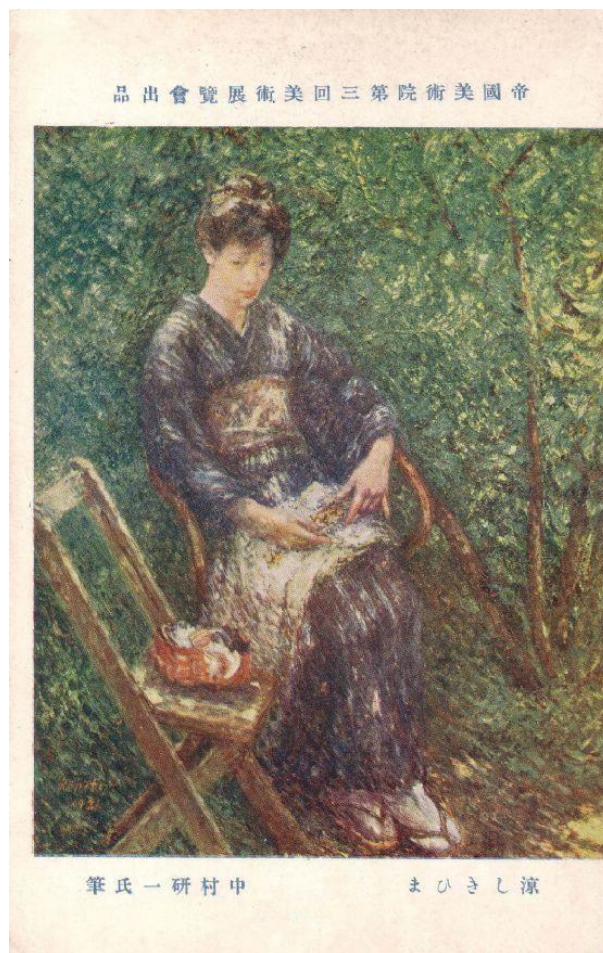
artworks of the Exhibitions held by the Institute became quality artworks with this strict screening method – to some extent; it showed non-consciousness academic discussion and art appraisal of arts management in galleries period.

2.4.3 Early Period of Showa

The earlier period of Showa [昭和時代] means the end of the Second World War in 1945 (20 years of Showa), namely from AD 1927 to AD 1945, and this is an important time node to delimit modern Japan and contemporary Japan. In this period, Japan prepared for war, so for arts management, it showed militarism features. The purpose of this section is to show the development of arts management in hard times.

After the Bunten renamed as Imperial Art Exhibition (1919-1935, the Teiten), fine arts was governed by the country, and after reorganization, the Teiten was renamed again as Arts Exhibition Held by Ministry of Education Science and Culture (1936-1944, for distinction, it was called the New Bunten) open to the entire country. After the outbreak of war, many painters entered into war so fine arts became a war propagation tool. In Japan, it is completely in conformity with national conditions if it conducts the arts management system led by the country similar to that of China – different from that of China, because Japanese art developed freely, art would be easier to become a dependency of the country if such centralized management was conducted, and lost its vitality. Therefore, Japanese educational circles and art circles still should be vigilant against such management method. However, though imperial exhibitions were not free, there were highly effective attempts in exhibition which was irrefragable. Firstly, there were many attempts made in the Teiten, including various souvenirs, such as postcards (Figure 18) and autograph books. These art souvenirs printed with main fine

artworks of the Teiten had wider propagation values (these souvenirs with limited number have become valuable collections). Secondly, the conservatism art style of the Teiten has spawned many Japanese art styles. In this period, folk fine arts of expressionism, futurism, structuralism and other modern art styles contended against the official mainstream value system with individual power, bursting out appreciable thought sparking.



(Figure 18: Japanese postcard: Produced in the third Imperial Art Exhibition. Kenichi Nakamura. There are written words “produced in the third Imperial Art Exhibition”. It is printed with the painting and marked the name of the painter and the painting. It is an art souvenir with commercial attitude.)

To sum up, the development from Meiji to Taisho of several decades, Japanese arts management went through experimentation at the beginning, extraordinary splendour in

midterm, and contemporary low time before the war. During this period, through constantly trying, Japanese arts management developed gradually. They combined national arts with foreign arts to realize self-transcendence and persistent development of art culture. The fifth chapter of this dissertation will discuss the topic that how Japanese arts management got out of the shadow of war and low points of art development through large-scale shape and structure (namely galleries) and went to a new high.

2.5 Study and Comparison for the Development of Galleries from Japanese Past Times to Modern Times

We can conclude from Japanese pre galleries period and arts management industries related to paintings, Japan gained abundant experience from art practices and arts management experience from Japanese past times to modern times.

Firstly, the formation and development of Japanese painting is endless and complicated and it is formed gradually with the combination of national characteristics and foreign influences. Similar to China, Japanese painting has a continuous history with thousands of years, but the influence from foreign countries is different between Japanese art and Chinese art: the primitive form of Japanese painting is wall paintings of Great Tombs which is a unique and simple artistic expression. Later, as Buddhism was introduced into Japan, Buddhist painting with religious significance was produced in Japan. In Asuka period and Nara period, deep communication occurred between Chinese paintings and Japanese paintings. Influenced by this, Tang painting became fashionable in Japan for a time. After that, Japanese painting began the process of nationalism. In Heian period, through constant exploration, Yamato-e with Japanese characteristics occurred and formed. From Kamakura to Muromachi period, ink

and wash painting from China was transformed into nationalism Han painting, partition painting, decorative painting and so on. What is worthy of attention is that in Edo period, Ukiyoe occurred which expressed abundance and a new life, and it even influenced western impressionist painting and some art masters. When entered into Meiji period, because western influence was introduced, new styles and features occurred in Japanese painting. In a word, Japanese painting, and even art itself, has strong containment and internal expandability. Zhou Zuoren once said, “a Japanese citizen can feel art through birth, and understand the beauty of all kinds of things in nature and incur graceful emotion. For example, they produce many excellent fine arts and industrial products...”⁴³ All kinds of things with mutual contradiction can develop together, inherent and foreign, rough and exquisite, simple and luxury and so on. This containment laid a strong foundation for the diversity and booming of Japanese arts management.

Secondly, Japan tried hard in many aspects of arts management of paintings. For transaction, Japanese painting was used for transaction in early period, and even many art behaviours were accompanied with business activities. During the development process of history, the transaction ways of arts were diversified gradually, especially the painting market represented by the transaction mode of Ukiyoe was grown at the very beginning. After the period of Ukiyoe, a distinct primary market sense existed in art transaction in Japanese society. For artworks evaluation, Japanese painting connected with handiwork closely so it should be evaluated at the very beginning, and even some types of paintings arose for showing business value. Therefore, many attempts were made in the evaluation ways of Japanese arts

43 Zhou Zuoren[周作人]: Japanese Poems, Novel Monthly Periodicals: Japanese Poems, Commercial Press, 1924 edition, page 2-3.

management. For artworks collection, the completed employment – collection system occurred when painters were hired by imperial house, and some art collection like literati stylization, Ukiyoe entered into collection lists, and therefore, nobility collection and folk appreciation in Japanese pre galleries period kept pace with each other. For artworks exhibition, there were two completed branches in Japanese paintings, the first of which was Buddhism wall paintings, partitions paintings, and screening paintings and so on with valuable materials in super stratum of the society, and the second of which was paintings as a culture products entered into folk with abundant entertainment and secularity. These two branches, though flow in different stratum in society, express rich dynamic features, namely, held lively exhibitions and did collection. In other words, though Japanese arts management was simple in pre galleries period, many attempts were done which provided a wide development space.

However, what we have discussed for Japanese painting industry and arts management is limited to that of pre galleries period, and the problems were clear and highlighted:

Firstly, arts management of Japanese pre galleries period is narrow with small patterns. Limited by Japanese painting method and history development, arts management of Japanese painting was limited in a small range. Art collection did not become a folk amusement until in Edo period when Ukiyoe was accepted widely. In other words, because of this, almost no counterfeit was found in the arts management of Japanese painting. This is interesting because paintings and art materials were valuable and rare, Japanese paintings were collected in fixed social stratum and counterfeit did not appear in such collection because of the stratum. Compared with the collection of super stratum, some Japanese paintings entered into the folk were engraved products and they were for business propagation when produced so they were not counterfeits. In Japan, painting is involved in an important topic of identification, and is an important symbol of forming cultural

identity. It cannot incur a large-scale flow because of the feature of such stratum flow.

Secondly, it is about painting evaluation. The origin of the problem was that Japanese painting was closed to craft when it was generated. From the initial of this chapter, we discuss Jōmon potteries which were the initial features of industrial art. And after that, screen painting, wall paintings and other arts relied basically on craft, or relied on material texture of the paintings (or in other words, these paintings were part of handiworks). We can discuss from the positive and negative parts of the trend of emphasizing texture of materials and practical use of artworks: for the advantages, the goods evaluation was promoted by the entanglement between fine arts and craft, and along with the texture and the functions of the materials of the paintings, the goods value of the painting was highlighted easier, so the painting was more suitable for being exchanged – this could explain why the Japanese arts management began early with flexible and various methods. However, for disadvantages, we have to acknowledge that the evaluation related to the materials deviated from the nature of artworks evaluation, namely art value, history value, academic value and transaction and collection value that the artwork actually had. Comparatively speaking, we also discussed Chinese painting evaluations at the end of last chapter, but they are at different levels between the evaluation in Japanese arts management and Chinese evaluation, or discussed at this level, the evaluation difficulties in Chinese pre galleries period are more close to the nature of the problems of the modern artworks evaluation, that is the market transaction value of painting is not known and is influenced by many management aspects and other aspects related to arts.

Moreover, the same with the incomplete development of arts management of the Chinese pre-galleries period, some Japanese arts management features which were similar to that of Chinese occurred. For example, the professional excellence and specialisation of employees of

arts management should be improved; the organizations of galleries and operating methods are not formed completely and are unstable; similarly, the root cause of the differences is that the definition and range of arts management were Delphic in the pre-galleries period. Of course, these problems are limitations caused by history, and we should not criticize them too much. We will focus on the above mentioned problems and future developmental directions in the following chapters.

Chapter 3: The Comparison of Arts Management Characteristics during the Prehistory Stage of Chinese and Japanese Galleries

China and Japan are close neighbours separated only by a strip of water, facing each other across the sea. In history, these two countries have a mutual entanglement relationship most of the time and their culture has collided, compromised, and interacted with each other in the torrent of history. During the process of communicating and learning from each other, the two countries finished shaping their local culture, and the local culture has ended the renaissance locally under the instructions of nationality. After summarising the prehistory of Chinese and Japanese galleries in the former two chapters, this chapter is meant to discover the similarities and differences of strong artistic spirits and basic management model on the aspect of arts management through complicated basic historical facts. Therefore, this chapter would base on the history development and evolution of Chinese and Japanese galleries, aiming at historical facts and phenomena, upgrading it to the comparison of the cultural core, to get the universal characteristics in their early stage of art occurrence and arts management.

3.1 Similarities between Each Other

3.1.1 Communications and Interpenetration: Close Neighbours, Cultural

Communications

During the process of history development, China and Japan are two culture entities that can't be separated to discuss. In fact, they frequently communicate on art and culture

with each other, which is a dynamic interpenetration process. This kind of culture communication process shaped the art state of China and Japan bidirectionally. The culture communication and interpenetration of China and Japan can be apparently divided into two historical stages.

As to historical facts, the culture origin of China is much earlier than Japan. And the culture and the economic base were even at the top of the world for a long time. For an extended period, China didn't cease to export the culture to Japan, and Japan was also willing to learn this kind of culture and accepted to be influenced by it. This stage has started since past times, booming and reaching the peak during Sui, Tang, and early Song dynasties, and ended at Qing dynasty. During this stage, the culture export of China to Japan is clearly demonstrated by China's penetration to Japan, as well as Japan's spontaneous learning from China. From 3rd century B. C., China's slipware and hard pottery, as well as related manufacture technology, was introduced to Japan via Korea. Whereas, mould and texture of Sueki [須惠器] in the Kofun Period has represented the basic state of Chinese culture and would be regarded as the beginning of the Japanese art being affected by China. Around 5th Century B. C., the paper making technology was introduced to Japan via Korea, which reformed the primary state of Japanese painting to some extent, or in other words, China affected Japan further. The communication between China and Japan had reached its peak at Tang dynasty when Kentoshi was sent to China to learn painting skills, and they took some painting scroll back to Japan. At the time, painting has been used as a commodity to sell to Japan according to particular thinking mode of China arts management, which helped Japanese artwork to be engaged in commodity trading. When it comes to Song dynasty, the art fashion of China's Literati painting affected the art style of Japanese painting. During this time, in Japan's ancient

books, honorific titles were used for China, and its attitude to China is almost a cultural worship. This kind of peaceful communication and learning has lasted to Qing dynasty. To conclude, in the process of history development, China's effect on Japan at this stage was not only on the aspect of art and arts management but also on the culture itself.

The Meiji Period of Japan (around Song dynasty of China) could be regarded as a turning point for relationship and culture between China and Japan. After the Meiji Period, Japan started to reform and become strong rapidly. At the same time, the governor of Qing dynasty remained the closed-door policy, submerging in the dream of being the "celestial empire"¹ and knowing nothing about its falling behind, to become the old empire in the eyes of Japan and West. For a long period since that, China got in touch with western things through Japan on the aspect of culture and art and learned much experience with the Japanese style. Before that, Japan has owned its cultural base and characteristic initially through hundreds of years' development, as well as possessing a tremendously strong learning ability. Under the influence of western trends of thought and economic model, Japan adjusted its direction rapidly and went into the process of adapting its culture to learn from the west. The closed-door policy of China was only abolished after being invaded, after which, China started to adjust its culture though not very good at it, and China switched the attention to Japan which is closer and has achieved some progress in development. A multitude of international students and Japanese scholars were sent to Japan in succession just like Kentoshi. Under the influence of Japan, China's art started to try to communicate with the world. However, China's arts management format didn't

1 Liang Qichao[梁启超]: Young China, the original text is: "the Japanese call China, first old empire, second empire. This word may be derived some western talks". The old empire means China was regarded as a falling behind empire which has vast land but is old and obsolete in the eyes of Japan and western countries at that time. Please refer to Cheng Manli[程曼丽], Qiao Yunxia[乔云霞]: Chinese News Media People (2nd volume), the Great Wall Press, 2014, page 100.

get the substantial change due to frequent wars. Anyway, the influence of Japan gave China's culture a new beginning during this stage, and the ancient China's arts management industry got the opportunity to reborn. On this aspect, Japanese culture guided the modernised transformation of China's culture and art. After Meiji Period, Japan has become the springboard for China to learn the western culture in many aspects. A kind of art spirits and management system which has been integrated by Japan, hence, entered the system of China's art system. These changes unknown by themselves would exert an ongoing influence on China in the later historical stage.

3.1.2 The Similarities in Cultural Cores

Of course, the communication between China and Japan has brought not only the mutual communication of technology but also a kind of similarity on the cultural core. The similarities in culture cores were mainly due to the similar nature of cultural resources and shaping of historical communication. The people in China and Japan share a lot in common on many aspects in the thinking mode of judging world and art. The perception of treating art and arts management in China and Japan shares a very similar cultural core.

In ideology, China and Japan were both profoundly influenced by Confucian Culture (including Yangming Theory² and so on). Both of China and Japan believes in Confucianism in the history. China is the origin of Confucianism, and Japan made some adjustments when studying Confucianism, forming into their national characteristics. First, about core values, the Chinese core values are “benevolence”, “righteousness”, “courtesy”, “wisdom”, and “trust”.

2 The educational circles in Japan have a lot of books about China's Confucianism, especially Yangming's Theory on China's influence. The book that had biga significant influence on China's ideological fields recently is Youzou Mizouguchi, translated by Sun Junyue[孙军悦] and Li Xiaodong[李晓东]: Youzou Mizouguchi's collected works: Li Zhuowu[李卓吾]·Two kinds of Yangming Theories, SDX Joint Publishing Company, 2014.

While the Japanese core value system includes attributes such as “loyal”, “righteousness”, “courtesy”, “trust”, and “thrifty”. The core values are the fundamental equality and versatility in ideological connotation between the two countries. Second, obtaining knowledge by investigation of things of Confucianism in Song dynasty emphasises on the researching and studying knowledge of a particular field. It was promoted to attain entirely new knowledge, or improve the understanding of already known knowledge through investigating things by oneself. For painting, this trend of thoughts had a huge effect to make painting enter a relatively complete development stage and begin the systematic and specialised development process. Third, on social interaction behaviour, the Confucianism always promotes a harmonious ethical relationship, which is to focus on self-accomplishment while paying attention to the harmonious, orderly, and polite relationship among people. On the aspect of artist and collector, this kind of interpersonal relationship would do more favour to an early stage of arts management’s relying on emotional and ethical management, which is also consistent with the arts management behaviour of China’s and Japan’s Pre-gallery period. Last, on the attitude towards business, the Confucianism emphasise on politics while despising business, which is not suited to commodity economy. However, the two countries broke away from the framed thoughts and conducted various arts management practices for the development of Pre-gallery stage. The practices also demonstrate that, although framed by the innate cultural ideological core, the arts management of China and Japan has strong ability to adjust and adapt to the changing aspects.

Besides, due to the influence of some religion, China and Japan have both formed an ‘instant’ ideology on artistic experience. The cultural psychology of “once in a lifetime”, “enjoying happiness wherever possible” and “all composite things are ephemeral” also

penetrate into the artistic expression. When sighing about how short life is, people would learn to experience life more seriously and fervently, and improve their ability to discover and appreciate the ‘beauty’ in life and world. It is also the prerequisite for art and arts management.

China and Japan, with only one strait in between, have such a close geographical relation and both have been a part of the Chinese cultural circle for a long time in the history. The historical and geographical fact has made the two countries cultural relatives in history and these cultural effects compose the ideological core of China’s and Japan’s society. Therefore, when treating many problems in arts management, we could naturally attribute these problems with the cultural elements.

3.1.3 Art Production Management Model and Political Dominant Power becomes More Prominent

Regarding China and Japan, the art production and management model are hugely affected by the politician³. In the preceding historical period, China and Japan are characterised as primitive societies, slave societies, and feudal societies (according to Karl Heinrich Marx’s (1818-1883) division of social stratum). As slave societies, they reflect the particular characteristic of this period which is the huge affect of the politician on the historical process.

In a cultural system, there must be a dominant governor. This governor in the system might be invisible and could be a collective power, but it always has a dominant effect on where the culture goes. In the more flexible painting field, the political influence is smaller

³ Politician, according to the explanation of Modern Chinese Dictionary means the old time local authorities or a title for the emperor. Other dictionaries’ explanation also regards it as an honorific title for government officials, honourable person and the man in power. The politician in this paper mainly means aristocratic stratum’s division status to govern culture represented by ruling classes. This shows that culture creation is served for country’s governing and the contained cultural core has distinct national orientation. Phrases with similar connotation but not the same include ‘cultural order centred on power’, ‘cultural governing’, etc.

than the dominant effect of politician which is still huge. First, the taste of politician could affect the primary art style of a period. Art development in China is always consistent with a politician's taste. The simple and plain in the early stage of the Han Dynasty, the sumptuous and gorgeous in the Tang Dynasty, and the bold and unconstrained decoration of the Yuan Dynasty, all conform to the ruling classes' evaluation towards art value at that time. Japan is just the same. During the change of power, the dominant art characteristics also had subtle changes, which was always the result of a politician's promotion. In the arts management system, what connects, the most intimately and directly, with the ruling classes is the professional painter system. It is a process for the politician to choose spokesman and writer according to their aesthetic taste and artistic inclination. It has some institutional and systematic characteristic and shows distinct management concept. Although in China painter are chosen from local people or according to their social reputation, while the court painter in Japan relies on family inheritance and social tradition; their dependence on political power is apparent. At the same time, the administrative system makes an efficient and measurable stylised expression that enter the arts management system, making the arts management system more stylised.

Besides, the principal advantage of politician's influence on art lies in the infinite strength and centralization of organisational power. The power is good at conducting large art project or uniting the art practitioners at a large-scale and from all directions. It can also explain why the art dominated by a politician would be so close to the aesthetic taste of the upper society. At the same time, the art communication between China and Japan rely on the business trading of a politician, which result in the various artwork and painting collected by the aristocratic stratum of the two countries. The art communication among politicians is an important aspect

of the culture communication.

In the Pre-gallery period, the arts management and art practices of China and Japan are hugely affected by the politician, which is coherently related to the historical period they are in. Correspondingly, the dominant power of politician forms a culture and culture management order in the end. As a modern and rationalised management system, arts management is now accumulating experience and power, expecting the future prospect that could compete and coexist with it.

3.1.4 Buddhism's Position in Arts Management is Obvious

For China and Japan, Buddhism is exotic. However, its position in ancient art happening and arts management in China and Japan is remarkable. As to the occurrence of art and arts management, the exotic characteristic of Buddhism had an effect on the two countries' culture characteristic (even to the art characteristic), and a new spark of thought was created during this collision of culture.

The introduction of Buddhism to Japan has an enormous effect on the history of art. If we trace back to the two origins of Japan's painting, one could be ancient tomb murals, and the other is Buddhism painting, after Buddhism was introduced to Japan. Buddhism has a profound effect on the Japan's art and arts management form as well as on the model, texture, or national consciousness. There is even some research with widespread influence on Japan's history of art arranging the chapters and style according to the different periods of Buddhism being introduced to Japan.⁴The historical evidence suggests that the Prince Shotoku of the Asuka

⁴ This kind of books includes Hamada Kosaku: Japanese Art History Research, The China Academy of Art Press, 2008 edition.

Period started as a follower of the Buddha and advocated the construction of many Buddhist temples, making the art style of Buddhist statues as a part of the Japan's art style. During Nara Period, people protected and worshipped the Buddhist, resulting in the popularity of Buddhist literature and art. In Heian Period, Buddhism was changed from aristocratic faith to generalised and popular faith among the average people, which helped to enlarge the influence of painting further. In Muromachi period, Buddhism was transformed into Zen worshipped by a warrior, thus making Japan's art presenting the characteristic of silent and elegant. By integrating with Buddhism culture, Japan's art determined its subjective status among untold influence factors, completing the process of transition into 'Japanese style' and presenting the characteristic that is unique to Japan. As to the meaning of culture history, the effect of Buddhism on Japan's art is much more than on arts management. However, it is the establishment of culture confidence and culture characteristic that made Japan's later investigation on arts management much easier.

The Buddhism also had a profound effect on China. As to art form, the Buddhism statues, Buddhist mural paintings, Dharma painting, and even the part of literati paintings which present the Buddhist, all boost the diversification process of the Chinese painting format. However, the Buddhism's effect on China exists in not only the art characteristic but also in the investigation of arts management expedited by the Buddhism culture. Gu Kaizhi [顾恺之] in the Wei-Jin Southern and Northern dynasties rely on the influence of temple to create a model of asking for compensation for the exhibition of his paintings, which could be regarded as the first collision between Buddhism and China's arts management. After that, the temples are extensively built. The word 'gallery' also went into people's religious lives with the paintings on the Buddhist temple's corridor, and gradually separated from religion and went into the

everyday lives of the average people. After Song dynasty, Confucianism, Buddhism, and Taoism gradually integrated with each other. Nevertheless, the Buddhism's influence on China is more close to the cultural core. Evidences like these are numerous. Compared to Japan, the Buddhism's influence on China is more about the management value through the collision of thinking and infinite thoughts regarding the process of painting works' commercialization.

Moreover, though both China and Japan are deeply affected by the Buddhism, their specific culture expression has presented a different aspect. Buddhism was used as a ruling thought in Japan and it was deeply embedded in the Japanese cultural core and art spirit, while China's thoughts are more active and comprehensive, and its reflection on art is more elastic and flexible. According to the different characteristics of religion, I will make a detailed discussion regarding the 2nd point (the difference of cultural psychology pattern) in the next section.

3.1.5 The Difference between Arts and Arts Management was not Prominent before

Entering Modern Society

In the Pre-gallery stage, there was no specific and spontaneous discrimination on artistic behaviour and arts management behaviour in China and Japan. In comparison, the emotional characteristic of the artwork itself and the rational characteristic of arts management were very prominent in the artistic behaviour of China and Japan, which compose the main experience of pre-modern social arts management in China and Japan.

Above all, in the pre-modern stage of China and Japan, though there was already some arts management behaviour that emerged, it still didn't break away from the emotional characteristic of the artwork itself on the aspect of artwork management. First, regarding

artwork occurrence, Japan has a cultural tradition of “lenitive emotion”, and China also emphasises “originating from emotion”. The emphasis on emotion during art occurrence of the two countries reflects that both pay attention to this kind of impulsive creation behaviour, however, after the creation behaviour is completed, the emotion segment is always lost. The loss of emotion always results in a crack between arts management which only happens after the creation of the artwork and the artwork itself. As a category of management, it is obviously not enough to have emotion in arts management solely. First, the arts management behaviour demands the practitioner have an understanding and deep love for the artwork. Second, they must have certain rational thoughts and management technologies. Third, and most importantly, they should possess a sense of social responsibility and national honour. However, some arts management behaviour in the pre-gallery stage of China and Japan reflects that the arts management is still aimed at pursuing the benefits, for example, painting selling of art dealer, payment requesting, commercialization of Ukiyo-e, etc. The behaviour contains a part of arts management; they are still not the body of arts management. Second, the arts management model itself is quite emotional. In China, the remuneration of painters could be changed according to the relation. If their relationship is very close, they may give the remuneration to their friends, which is also the case for paintings. The employed painter in Japan pays more attention to the emotional affiliation than the relationship of a painter with an employee. Therefore, the management model also has an emotional value, and it does not completely conform to the rational characteristic of a modern arts management.

The arts management in the modern context laid more emphasis on “management” instead of “art”, and the behaviour of trading; exhibition and collection are always adopted to realise the commercial and social value. However, in the pre-modern stage, the commercial and social

value are always constrained by individual tastes, evaluation of social morality, and especially, the historical condition, the result being that it cannot develop according to the law of arts management. Certainly, the act of crossing the historical stage and making comments on history itself doesn't coordinate with the laws of historical development. We should realise that China and Japan at the time are in the pre-modern ambiguous stage and all course of arts management is in active development, which is determined by certain socio-economic conditions and cannot surpass the development conditions of the time. Therefore, we should take a more objective view on the difference between the two countries' art and arts management which is not obvious in the pre-modern society.

3.2 Specific Differences

3.2.1 The Different Characteristics of Paintings

When it comes to differences, we should start from the most obvious point. The most obvious and clearest characteristic in China and Japan's pre-gallery stage is the visual difference between main media and the product of artwork industry's arts management; namely, the paintings.

The difference in the characteristic of China and Japan's paintings was represented in the incomplete unity of art spirit. As to the artwork, paintings in China are always great and momentous; landscape paintings are magnificent, figure paintings are grand, and detail drawings are exquisite. However, paintings in Japan prefer to be delicate and meticulous, and it is good at delicacy, emphasising on expressing loneliness, preferring life experience, and agreeing on the natural communication between people and nature. Even the giant paintings influenced by the politicians were delineated meticulously and show the feeling of leisure, by

which to passing on the universal value. (The following are Summer Pine and Wind [九夏松风图] by the famous Chinese painter Dong Qichang [董其昌], and Pine Forest [松林图] by the famous Japanese painter Douhaku Hasegawa [长谷川等伯] for the visual comparison of two famous pine paintings created at almost the same time; Figure 1 and 2). The art style led by grand narration and personal loneliness also affect the psychological motivation of arts management. When represented in arts management, it expresses as that Chinese pay more attention to the social and historical function of paintings while the Japanese care about the expression value of paintings. Of course, about the specific differences between China and Japan's paintings, many other basic points can be compared with; for instance the painting tools, colour application of art, specific differences between category and school of paintings, etc. But these differences belong to pure art, which has some distinctions with arts management that we are discussing here. So I am not going to talk more about it.



(Figure 1: Summer Pine and Wind (kingpin, ink on paper), Dong Qichang (1555-1636), Ming dynasty.

Figure 2: Pine Forest (curtain), Douhaku Hasegawa (1539-1610).)

The difference characteristic of the artwork itself results in the difference of arts management. As to the mode of presentation, China has fixed the Chinese ink painting (especially the hanging scroll, picture scroll, etc. that can be hung up) as the main pattern of painting in the earlier time and make preliminary exploration along with this fixed art pattern.

Apparently, this form is much easier for appreciating, enjoying, and trading. Other art patterns like mural painting and fan painting are only used as the complements for ink painting, which enrich the main format of arts management as art form out of the mainstream. In Japan's context, the paintings are always related to mural paintings and curtain paintings. Although the paintings on curtain mostly adopt the format of paper and ink, however, the cost is high, and it's not convenient for the transaction. So arts management in Japan's pre-gallery stage pays more attention to the collection value and exhibition value of the artwork.

Moreover, the specific characteristic of the artwork itself determines whether the artist could be independent of it, hence giving artwork the value of independent trading and management. The transaction characteristic of China's painting and employment and collection characteristic of Japan's traditional painting derived from it would be discussed comprehensively in the next two sections. The Japanese people universally believe in nature and gods, and very piously.

3.2.2 Specific and Historical Differences on Cultural Psychological Patterns

Because of the difference of cultural and psychological pattern between China and Japan, their attitude on treating art and arts management varies and is accompanied by distinct national personality. First, with regards to their attitude on gods, there is a distinct difference between China and Japan, which would affect their art expression and arts management directly or indirectly. In this country, religion penetrates into people's lives gradually, and this is evident in their art course. From the course of Japan's art history, as discussed earlier, we could see that the influence of Buddhism is deep-reaching, no matter on the content and pattern of the artwork itself or the model of arts management. Besides, the influence of religion is far-

reaching into the folk, which includes most people in the society system, resulting in that it is more close to the religion itself on the aspect of art reception. In comparison, a saying from the Confucius: “stay at a respectful distance from the Gods”⁵, which suits China’s religious view and its expression in arts management better; this is an attitude of respecting and keeping a distance from it at the same time. When entering art and arts management system, China’s “God” is friendly. As discussed earlier, China’s arts management was largely affected by the Buddhism. More or less it’s the embryo of public exhibition or start of the word “gallery”; they have all kinds of connections with Buddhism. Although China’s arts management was affected by religion, it soon broke away from religion and developed freely. Therefore, it might be related to the unity of China’s old society and separation of religion. Especially when confronting with the vast majority of folk recipient population, China’s paintings keep a distance from the religion. For example, most of the New Year paintings popular in folk people discussed in the first chapter have nothing to do with the religion and are only about folk custom.

Second, on the attitude of painters to paintings, the artisan spirit is much more visible in Japan’s painters, and they care more about the individual subjectivity of artist, while the literati consciousness is more evident in China’s individual painters. Artist is a valued part with core meanings in arts management. It is because the paintings created by painters entering the circulation area that arts management is possible to begin. About the artist, Japan always emphasises on the craftsman spirit. The “artisan” [職人] and the “craftwork” [工芸] are engaged

5 (The Spring and Autumn Era) Confucius[孔子], Analects · Yung Yêy. Fan Ch'ih asked what constituted wisdom. The Master said, "To give one's self earnestly to the duties due to men, and, while respecting spiritual beings, to keep aloof from them, may be called wisdom." He asked about perfect virtue. The Master said, "The man of virtue makes the difficulty to be overcome his first business, and success only a subsequent consideration; this may be called perfect virtue."

in representing the process of adding artistry with innovation and aesthetic feeling with the help of exquisite craftsmanship. In Japan's context, this process always contains the ingenious combination of objects' use value and aesthetic feeling of artwork. The behaviour of linking objects with aesthetic feeling is obviously more beneficial to judge it. However, in the system of China, the use value is not enough. The spiritual dimension is paid more attention. The spiritual effect is emphasised, but it's hard to assess the value (this also causes the problem of hard to assess the value of China's artwork discussed in Section 5 of Chapter 1 in some aspect). This cultural psychology has puzzled the arts management of China's artwork. One interesting phenomenon is inspired by the policy⁶. China's art world is now discussing this craftsman spirit heartily, which may provide an opportunity for the collision of thoughts and fusion of value on the aspect of arts management of China and Japan's artwork.

Third, on the relationship of study and creation, Japan is a country good at studying, and it is willing to study the advanced culture. Apart from Jomon Culture which is completely produced natively, the small part of culture behaviour and arts management model in Japan's culture is completely spontaneous. The cultural core of Japan is always changing and improving. From the earlier studying from China to learning from the Western countries after the Meiji Period, the art and culture atmosphere of Japan is free; open and all-embracing all the time. Moreover, in the process of studying from other countries, the Japanese have a good habit that we should draw lessons from is that at the time of absorbing the foreign culture, Japan can still maintain and continue its fixed culture characteristic, and even create an entirely

⁶ China's prime minister, Li Keqiang[李克强] mentioned we should "cultivate the Excelsior spirit of the craftsman" in the government work report of 2016. Please refer to Xinhua Net: Government Work Report - The Fourth Meeting of Twelfth National People's Congress on March 5th, 2016, http://news.xinhuanet.com/fortune/2016-03/05/c_128775704.htm. (2016, April 28)

new cultural core in this process. It is the spirit of “studying from and surpassing” that make Japan incorporate all cultural symbol and management model that is beneficial to it and suitable for their development characteristic. Compared with Japan, China’s learning ability is weaker, but at one time China possessed a distinct and fervent spontaneous creativity. In the history, China was once a country known for creating new formats, which is also the case in arts management of paintings. The artwork was given economic value. The currency was introduced into the transaction of artwork. The joint exhibition came into being early, and the professional art dealer emerged. Moreover, the embryo of the early gallery can be seen in the developed central city. All of these pristine arts management trials were specific transaction originated in China’s pre-gallery stage, and they possessed the distinct and innovative consciousness. After entering modern time, China’s innovation consciousness was dispelled by the emerging external experience and the practical knowledge to some extent, which is a phenomenon to be watched. How to realise localisation, maintain the original cultural characteristic, and create an arts management format suitable for ourselves originally while studying from other countries is an important part that we should learn from Japan. Meanwhile, how to obtain the creativity and enhance the vitality and creativity of arts management during incorporation is an important theme Japan should consider.

Besides, about the personal traits of the artist, in Japan’s art history, family inheritance and intergenerational transmission of the artist was a prominent characteristic. For example, the Tosa School and Kano School which is prominent in Japan’s art history adopted the method of the son inheriting from the father and younger brother inheriting from an older brother. On the one hand, this can increase the degree and concentration of excellent painting resources. Moreover, this would be beneficial to the artistic connection between artist and collector/buyer

and be convenient for arts management. Compared to Japan, the individual painters in China not only specialised in artistic creation (except the professional painter dominated by a politician) but also social work. They always have other social work; for example, being a local official in the country's political system or earning a living as a writer on whom the power of social shaping is more obvious. In China's society, due to the influence of government-owned standard thought, the painting was not thought as a mainstream career, and China's painters always regard painting as their self-cultivation and hobby instead of a reliable career. Therefore, the social fluidity of China's ancient artist is stronger than the intergenerational effect which is weaker. On this point, the main difference between China and Japan's artistic spirit lies in that Japan's artist is a creative individual with independent artistic spirit, while China's artist is a man with a social characteristic. This difference in social psychological patterns demands that we pay attention to the distinction between these two countries' artists and conduct specific operations and management when making a practice of arts management in their galleries.

3.2.3 Development Time and Specific Management Model

In the aspect of development, time, and specific management model of arts management, Japan's arts management has a long way to go. Japan will have to catch up with China regarding development time; however, in the development process of the two countries' arts management, both countries have formed an arts management format. The format is not the same and even has its unique characteristic, which is an attention-demanding phenomenon.

As to time, China's paintings separated from other categories of art early. As the main point of China's ancient arts management, the ink painting finished its historical shaping. The

notion could date back to Song dynasty at the latest when literati paintings separated from other art formats and maintained its pattern of the historical development. The result was that, as a matter of fact, China's arts management developed early, and various system of arts management emerged. However, at the early stage of Japan's art development, the classification of painting and difference of craftwork was not obvious, so there was no specific arts management behaviour that emerged. It is not until the Edo Period that Japan's characteristic "Ukiyoe" came into being and became completely fixed, which represents the start of a systematise arts management in Japan. The Ukiyoe could be regarded as the genesis of Japan's arts management industry, which represents Japan's arts management behaviour in the pre-gallery stage to enter the mature phase (please refer to the detailed discussion in Chapter 2). On the aspect of arts management, China's development is vast and far-reaching, while Japan's is fast and deep-reading, which is a kind of interesting phenomenon.

Besides, one important distinction lies in the "transaction" characteristic of China's painting and the "employment and collection" characteristic of Japan's painting. It is the most prominent difference between China and Japan's arts management in the pre-gallery stage. In the process of China's arts management, the artwork itself was regarded as a commodity and entered the market circulation long before. The creative spirit of the artist and the value of labour was represented by the value of the painting. The arts management of China's painting has paid attention to the transaction characteristic of painting early. In Japan, however, many paintings are linked with the artwork, which caused some problem for assessing its value. In many Japan's ancient painting, the value of painting and material itself became the source of value, which results in the fact that painting's value has to depend on the painter. The painters are always employed by the aristocratic with certain financial capability, so the artwork went

into the collection system of the employer (namely, the aristocratic). Therefore, on the characteristic of arts management, the employment and the collection characteristic in Japan's pre-gallery stage is visible. By this characteristic, when conceiving the future development, the model of labour division and cooperation are discussed in Chapter 7, Chapter 8, and Chapter 9 of this dissertation. The main point in China is the planning of online transactions, while Japan's is an exhibition, collection, and appropriate intervention at auction. The thoughts and design are based on the most obvious difference characteristic of arts management that represented in the process of history development, and it's the inevitable continuation judging from the historical trend.

Above all, in the complex and various painting formats and arts management modes in the pre-gallery stage, China and Japan have displayed many similar although somewhat different historical features, which are now influencing the various expressions of their cultural cores and artistic spirits. In the course of history, the two countries contacted and communicated with each other, interpenetrated each other, and learned from each other. This blend and interactive relationship between the cultures shaped the arts management format for the two countries which is both unique and intimately connected with each other.

Chapter 4: The Current Situation of Chinese Galleries

4.1 Galleries: The Mode of Chinese Arts Management

The history of art galleries in China, in the modern sense, began in this era. In this chapter, I will thoroughly review the different stages of Chinese galleries over time. I hope to follow the Chinese galleries from pre-historic times till they reached a state of development. These galleries remained in a state of great ferment for thousands of years and then rapidly developed in two very active decades.

4.1.1 Early Years of the New China

During the early days of new China, there was an urgency to strengthen the administrative system; due to which new thinking patterns emerged, such as tool theory or weapon theory. Every aspect of arts was influenced by ideology. Therefore, painting was also influenced by these thoughts and methods of operation. Thus the value of painting in the arts markets and the industry gradually weakened and entered the system of national administration, becoming part of the institutional framework.

One practice of the system was to pay salaries to artists for making national literary works and make artists the principal part of the art market¹.

The effort to integrate the artists into the administration system began in Yan'an 1942.

¹ Art workers, from Mao Zedong[毛泽东], The Speeches on the Symposium of Arts in Yan'an, (May 2nd, 1942), published by Liberation Daily, on October 19, 1943, Collected in Collections of Mao, Volume III. It is obvious that artists are classified in a system of ideology.

“The cultural and military front line” was built for the “Chinese struggle for national liberation”. Military weapons were not enough, they needed a “cultural army”², and “which is an indispensable force to unify ourselves and to conquer the enemies.”³ Thus the government started to supervise the literary and art workers' “standpoints, attitudes, working objects, daily works and studies”. The supervision led to a deeply inter-penetrated and closely connected relationship between literary art and revolution for a long period of history. Besides, artists tended to suppress their individualities and joined national, collective and revolutionary works, becoming workers.

Literary and art workers naturally became involved in the reformation of the salary structure in 1956. Thus the government set up the National Salary Standard for the literati and Artists⁴. After the establishing of the national standard, the public sector income rose greatly than before. However, it is worth to note that as for the main body of our discussion (painting industry, artists and collectors.), the economic returns of the literary and art workers didn't depend on the fixed salary, but on the economic value of their works adjusted by the market. On the basis of the wage system, the market value of the paintings dropped and furthermore, the transactional nature of the paintings peeled off little by little. Another phenomenon at that time by determining the salary by the administration, many artists earned smaller incomes compared to the literary and art workers. Due to the power of the leading ideology, numerous artists chose not to use the level of literary and art, but to use the administration level.⁵ This

2 The Speeches on the Symposium of Arts in Yan'an, by Mao Zedong[毛泽东], May 2, 1942

3 The same as above.

4 The salary reformation was an attempt to transform the supply system to salary system, which first established a relatively complete distribution system among governmental organizations and corporations in China. Such system classify workforce within the same occupation into different ranks, and corresponding salaries. Besides, workforce with special skills like, teachers, technicians, medical workers, art workers had also established their ranks and remuneration system.

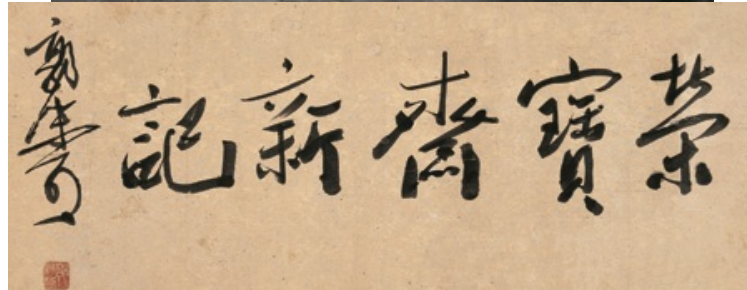
5 For instance, famous writer Zhao Shuli[赵树理] was ranked as level 10 of administration level, with actual monthly salary

also led to lower incomes for the creative people.

Besides all of the above, China expanded and finally realised the socialist transformation of industry and commerce. Consequently, at that moment, Chinese contemporary galleries persisted with public-private joint management or by turning into state-owned enterprises. Take Rong Bao Zhai Gallery for example, in the early period of New China, due to the internal injuries caused by decades of war, Rong Bao Zhai reached the edge of bankruptcy. Mr. Wang Renshan, the manager of Rong Bao Zhai back then, sought help from the government, hoping to be taken over. Then, in 1950, Rong Bao Zhai emerged into the public-private joint business, became the first enterprise with a double ownership of private and public and the name was New Rong Bao Zhai [荣宝斋新记](Figure 1, 2). In 1953, this gallery dissolved due to nationalisation and made itself a state-owned company that was funded, staffed and organized by the state to maintain its usual operation and continue its collecting work. The subsidisation the state gave to the artistic industry replaced the art market and became the only way of funding. Cultural undertakings took the place of cultural industry; subsidization got rid of the freewill and self-balances of the market and government controlled the circulation of artwork. However, in this situation, some of the public galleries remained in close connection with painters⁶, which to some extent relieved the hardship of some artists, ensuring the stability of art creation in China during the special political and economic environment.

209.9 yuan, while he could be ranked as level 2 of art workers, with salary of 280 yuan per month.

6 According to 'The History of China's Culture Industry' by Li Xiangmin[李向民]: Qi Baishi[齐白石] had business with Rong Bao Zhai in 1956, and got paid with 80 yuan. Wu Zuoren [吴作人] had paintings trade with Peace Painting Store [和平画店] and got paid with 170 yuan. Refer to The History of China's Culture Industry by Li Xiangmin[李向民] for further details. Published by Hunan Arts Press, Ed. 2006, Page 360.



(Figure 1: The South Paper Store of Rong Bao Zhai.
Figure 2: “New Rong Bao Zhai” by Guo Moruo.)

Afterwards, some art museums were established through national efforts. Among them, NAMOC is a typical example. NAMOC is a public sculpture and art museum, which is based on collecting, studying, and exhibiting the artworks of modern Chinese artists.⁷ It also has the largest area, the biggest collection, and the most tremendous choice work. (Figure 3)

As NAMOC is an important national art museum, its bureaucratization is evident, which is an unavoidable shortcoming of national art museums.

⁷ The National Art Museum of China (NAMOC) is a national art museum of plastic arts dedicated to collection, research and exhibitions of modern and contemporary artistic works in China. Starting to be built in 1958, NAMOC, with its title board inscribed by Chairman Mao Zedong, was formally open to the public in 1963. NAMOC is a national cultural landmark after foundation of New China. The main building, roofed with yellow glazed tiles and surrounded by corridors and pavilions, features the styles of ancient Chinese attics and traditional architecture. The building, with 17 exhibition halls in its 5 stories, covers an area of more than 18,000 square meters. The museum boasts an exhibition area of 8,300 square meters. A modern collection storeroom founded in 1995 covers an area of 4,100 square meters. <http://www.namoc.org/en/about/history/> (2015, November 26)



(Figure 3: The Exterior of NAMOC)

Due to the support and direct instruction from the state cultural department, NAMOC set up a special fund for collections sponsored by the government, which made it possible for NAMOC to collect modern masterpieces. At that moment, some artists and collectors also donated their valuable private works, leading to the further growth of the number of collections in NAMOC. Until that date, the total number of art collections in NAMOC exceeded a hundred thousand. Among these collections is the work of famous Chinese artists, (such as Ren Bonian [任伯年], Huang Binhong [黄宾虹], Qi Baishi [齐白石], Xu Beihong [徐悲鸿], Hua Junwu [华君武] etc. Figure 4), displaying the techniques prevalent in their time. Therefore, NAMOC deserved the nickname given to it; the resource bank of the Chinese art development. The assets of NAMOC also have some ancient paintings, foreign artwork (Figure 5) and plenty of folk arts and crafts (Figure 6, 7).



(Figure 4: Comics, Cat's Eye, Hua Junwu, created around 1961 to 1965, 8.5cm×14cm

Figure 5: Oil painting, Man and Woman by the Vase, half-length, Pablo Picasso, the date of creating unknown, 116 cm×89 cm. In 1999, Mr. And Mrs. Ludwig donated 117 pieces of foreign art work, including 4 pieces from Picasso, which formed the series of the overseas masterpieces in the collections of NAMOC.

Figure 6: New Year's Painting, gently created by Do Shupin in 1980, 103cm×75cm, paper.

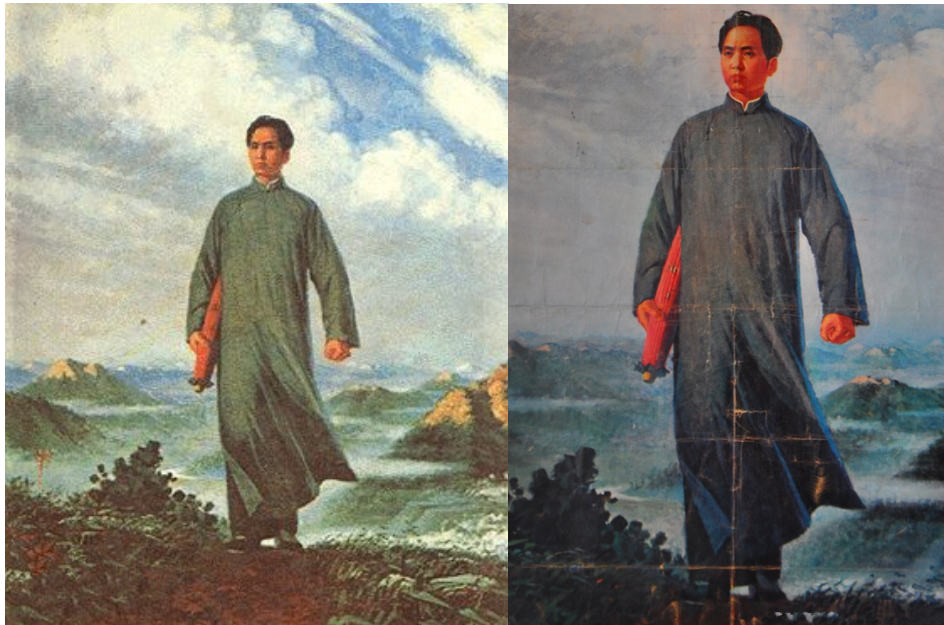
Figure 7: Kite, The Melon and the Butterfly, Fei Baoling, created in 1962, 70cm×100cm.)

After a short period of stability and prosperity, China stepped into a cultural revolution. Due to the lack of basic necessities for the general masses, art found no way to its needed market and quite a few artists were struck down, which lead to the fall of the art production. As for the galleries we are studying, during the great proletarian cultural revolution, many galleries, as remnants of capitalism, were swept out. “Rong Bao Zhai is a gallery run by brigand!” The new ideology exploited artists and did not serve the workers, peasants and soldiers, not even socialism.”⁸ Being a state-owned enterprise and having a history of hundreds of years, Rong Bao Zhai ended up like this. Therefore, it is not hard to imagine that the trade fair at that moment was rather unable to move a single step.

The portraits of the national leader matter most in artwork. In China at that time, every family hung a portrait of Chairman Mao and some words accompanying the portrait were as

8 The excerpt comes from a dazibao [大字报] during the Cultural Revolution named “Wreck Rong Bao Zhai!” [砸碎荣宝斋!], with the author as red guards of arts school. It listed 'crimes' of Rong Bao Zhai working for capitalists, landlords, even capitalists from overseas, which is a representative example at that time.

follows: Chairman Mao waved me on; Chairman Mao took a trip to Anyuan (Figure 8, 9). Once this kind of picture was authorised, it would be printed and sold in large numbers in China. At that time, paintings were put up in every house, however, in an extremely ideologically single model - the Chinese painting and art market went into a fall.



(Figure 8: “Chairman Mao Took a Trip to Anyuan”[毛主席去安源], by Liu Chunhua [刘春华], oil painting.

Figure 9: “Chairman Mao Took a Trip to Anyuan”, 1st July 1968, sent to the newspaper subscribers, more than 900 million copies)

4.1.2 The Chinese Economic Reform

After the Third Plenary Session of the 11th Central Committee of the Chinese Communist Party in Dec 1978, reform spread to many regions of China. The significant change to the market was that the planned economy became open to the market and finally integrated into the market economy. The trade of Chinese artwork became one aspect of the Chinese market economy.

Thus the Chinese gallery in the modern sense was born by the market economy and its role in the art market was raised to a higher position.

In 1981, the oil painting “The Violinist” by Jin Shangyi [靳尚谊](Figure 10) was collected by a Hong Kong gallery and exhibited. At the artwork show of teachers of Central Academy of Fine Arts, the painting was bought by a Singaporean collector at the price of HK\$7000, which was a high price at that time. This shed light on the other domestic artists, building for them a new way of commercialisation and giving them hope. In that period, because the construction of the economy was on its way, and the previous trading system of artwork remained damaged, the art gallery in the Chinese mainland stayed at the stage of gestation.



(Figure 10: “The Violinist” was created by Jin Shangyi, who was then the professor of the Central Academy of Fine Arts. This painting was his representative work in 70s and was sold at HK\$7000. In 2005, the painting was back to Beijing at Guardian Auction, the hammer price was 3.63 million RMB.)

In 1980, an artist, Chen Yifei [陈逸飞], went to America and held his personal painting show in Hammer Gallery, NYC. In 1985, his painting, “Double Bridge” (Figure 11), was given to Mr. Deng Xiaoping as a visiting gift, when Hammer paid a visit to China. In the case of Mr. Chen, the successful managing and promoting by foreign gallery shocked the domestic art

world. Because of this, many artists attempted to enter the western world, and brought overseas information to the Chinese galleries and art circle. With the breaking down of the information barrier, 85's new tide⁹ was inevitable. The Chinese art circle started to understand and learn from the west's artistic expression and other aspects. In the operation of the artwork, Chinese local art circle was approaching the world outside - painters aspired to nurture the Chinese market economy like that of the western world and gave the art market favourable soil to grow.



(Figure 11, Mr. Chen Yifei and his work “Double Bridge”)

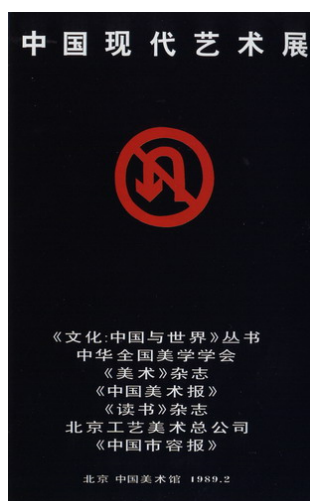
After nearly a decade of the Chinese Economic Reform, several areas with preferential policies developed rapidly, bringing a small number of rich people into the artworks markets. They began to choose paintings as decoration at home. As demand for these paintings increased, some pioneers tried to run the art galleries but that was short lived. As a painting seller Rao Dajing [饶大经] said, “Gallery industry flourishes with the economic boom.”¹⁰ Since market at that time could not support business art galleries, it was too early to establish the

9 “85's New Tide” was named by critics from Arts Research Centre of China. These critics used China's Arts Paper as their basement, continuously introduced contemporary western arts during 1985 and 1989, and also put new arts of local Chinese artists on its headlines.

10 Li Ang[李昂]: The Power of Money – Some thoughts about the capitals in contemporary arts markets from the angles of galleries, auctions, and collectors, 2013 Symposium of Internation Industry Design & Archives of 18th National Industry Design, Page 86.

industry. While the pioneers laid some foundations for development of art gallery.

Chinese artists became independent as a result of exhibition industry. In 1989, Chinese contemporary arts exhibition was held in National Art Museum of China (Figure 12), this exhibition conducted an experiment on pricing behaviour of artworks¹¹. In 1991, comes the first China oil painting exhibition. It was regarded as “the first contemporary painting exhibition run by business model”¹². This exhibition attracted many famous artists, and a renowned Chinese critic published an article promoting the exhibition. As a result of this exhibition, market orientation and commercial values came into public view. In 1993, Chinese Art in the 45th Venice Biennale caught the eye of Western Collectors and critics. Since then, Chinese art works became a part of European art galleries. At that time, paintings sold via exhibitions was still the major pathway of business, selling via galleries had not yet become the main mechanism. However, exhibition as one of the major function of galleries started to enter people’s life, and made a solid foundation for commercial galleries to emerge.



11 The average price of oil paintings was about 10000 yuan, at that time the artworks trading most likely followed this price as references.

12 Wu Hongbin[武洪斌]: The Presentation and Expression of Ideology on Contemporary Arts Markets and Arts Entities [当代艺术市场与文化主体价值的彰显与表达], On Arts [文艺争鸣], Issue June of 2010, Page 23.

(Figure 12: Modern Chinese Art Show, 1989, Poster)

However, it was the auction that pushed the Chinese collectors to the market. In 1989, at the Great Hall of the People in China, an international artwork auction was held by the Drouot Auction house of Paris. At this auction, all items were sold out, which indicated that some Chinese artists were financially and aesthetically qualified to promote their artwork collection. In 1933, Shanghai Duo Yun Xuan [朵云轩] art auction company opened and thus the first Chinese artwork auction took place. Since then, the high-end positioning of the Chinese local artwork market was put into effects and locked up the premium market groups. After that, local auction companies were formed one after another, enriching the Chinese artwork market. The boom of the auction industry was a departure from the Chinese artwork market. Following the model of western galleries led to the realisation that auction needed to be acquired from the gallery and that lead to a chance for the development of commercial gallery.

After 1992, the government encouraged the socialist market economy. This meant the market orientation appraisal system created a renaissance, and the art market came back to normal development. Artist and collectors went into an era with a high starting point but without a suitable business system linking them. Under that economic tide, they required a positive business cycle. Meanwhile, galleries following the Western art trading system offered them a chance to meet, to communicate, and to collaborate with one another.

As discussed above, some painters stepping out of the Chinese country gate, the European artwork market got familiar with Chinese art and some interest in the purchase and collecting of Chinese painting began. Therefore, according to their own gallery mechanism, some foreign galleries consciously began to support the agents of Chinese art and to surrogate parts of some artists' paintings, which doubly prepared some artists accepting the agent system of gallery

psychologically and formally. In the meantime, some galleries still kept the tradition of signing famous painters and started to operate the galleries in the mainland China. They profited a lot by extending the influence of the Chinese art. In 1991, an Australian, Brian Wallace (Figure 13) opened the Red Gate Gallery [红门画廊] in Beijing, one of the first galleries applying the agent system. Till now, it remains the agent of more than 20 modern Chinese artists.¹³ This gallery modelled after the western standard was the indicator of the starting of Chinese modern gallery.



(Figure 13: Around 1984, the lanes in the area of embassies in Beijing gathered many stalls selling original Chinese painting. The owners of these stalls were all foreigners, forming a little art fair. Brian Wallace arrived in China in 1984 and he was dealing the paintings in this area, which was considered a practical basis for his setting up the Red Gate Gallery.)

After that, relying on the advantages of modern traditional painting, a number of new art museums, galleries and memorials were formed in China centered on famous artists and their

¹³ “About Us” section of Red Gate Gallery, <http://www.redgategallery.com/AboutUs> (2015, November 07)

Furthermore, the website offers information about different agents’ types of Red Gate Gallery in contemporary arts in China, including oil paintings, board paintings and Chinese paintings.

masterpieces. These venues were set up in the period after the reforms. By that time, Chinese modern and contemporary paintings had achieved certain influence at home and abroad, and there was an urgent need to establish cultural confidence and develop a broader reach. The famous venues established by this time are too many to name; some include Xu Beihong Memorial Hall¹⁴, Qi Baishi Memorial Hall¹⁵, Huang Binhong Art Museum¹⁶, Li Keran Museum of Art¹⁷, Pan Tianshou Memorial Hall¹⁸, Zhang Daqian Memorial Hall¹⁹ and so on (in addition, a number of art museums in memory of artists were established in the new century, such as Zhang Ding Museum in Xiamen²⁰, Figure 14). Generally, these commemorative art museums rely mainly on the cultural status, artistic achievements and social prestige of the artists they commemorate. At the same time, due to their own social functions and cultural expectations, these types of galleries will carry a large volume of social education and promotion, aesthetic publicity and communication, and art criticism and research.

14 Established on the basis of the former residence of Xu Beihong[徐悲鸿] in 1954, Beijing Xu Beihong Memorial Hall was the first personal memorial hall of artist since the founding of the People's Republic of China. Yixing Xu Beihong Memorial Hall opened on October 26, 1988.

15 The construction of Qi Baishi Memorial Hall [齐白石纪念馆] in Xiangtan, Hunan started in 1983 and completed in 1993.

16 The construction of Huang Binhong Art Museum [黄宾虹艺术馆] started in October 1996 and completed in March 1999. It is located in the Huang Binhong Park, Jinhua City, Zhejiang.

17 Li Keran Museum of Art[李可染艺术馆], formerly known as the former residence of Li Keran, opened in 1985 after repairing on the basis of the former residence. "Li Keran Art Exhibition Hall", which is located in Xuzhou, was built and opened to the public in 1994.

18 Pan Tianshou Memorial Hall [潘天寿纪念馆], was established in 1981 and expanded in 1991. It is located at No.1, Jingyun Village, Nanshan Road, Shangcheng District, Hangzhou City, Zhejiang Province.

19 Zhang Daqian Memorial Hall [张大千纪念馆] opened in 1990. It is located in Neijiang, Sichuan.

20 Zhang Ding Museum [张仃美术馆] opened on May 2, 2015. It is located in Wuyuanwan Cultural and Art Exhibition Garden, Xiamen City. Zhang Ding (May 19, 1917-February 21, 2010), male, pseudonym: Tashan, from Heishan, Liaoning. He is a famous painter, cartoonist, mural artist, calligrapher, craft artist, art educator and art theorist in contemporary China. Zhang Ding has very high attainments in cartoons and mural paintings, and his dry ink landscape painting is unique in style, greatly expanding the artistic space of Chinese landscape painting. In addition, Zhang Ding is the main leader and designer of the national emblem of the People's Republic of China, the emblem of the Chinese People's Political Consultative Conference and the emblem of the Chinese Communist Youth League. He served as the art team leader of the "ten great buildings in Beijing" in the 1950s and the chief art designer of the animation Prince Nezha's Triumph against Dragon King that was produced by Shanghai Animation Film Studio in 1978, and he won numerous praise.



(Figure 14: The Overall Design of Zhang Ding Museum)

4.1.3 New Century

Stepping into the new century, innovation and commercialisation of Chinese culture developed rapidly. Especially after the sixteenth national congress of the communist party of China, the party shifted its focus from developed economic construction to cultural innovation, by initiating the discussion of great development of socialist cultural prosperity. In 2003, the Chinese government classified cultural institutions into two categories: non-profit and commercial²¹. In the background, painting industry became a part of integrated planning of national cultural industry, while allowing sufficient autonomy. This means, the country and market became new leaders of both ends of the painting market, ensuring the painting industry to flourish in various ways in the new century.

In today's China, the state stays out of running the galleries. The administrative power of state puts sufficient effort in the promotion of culture and exhibitions. For example, a situation

21 Suggestions on Cultural System Reformation from Propaganda Department of the CCP, Culture Ministry of China, The State Administration of Radio, Film and Television, and General Administration of Press and Publication [中共中央宣传部、文化部、国家广电总局、新闻出版总署关于文化体制改革试点工作的意见]. 2003-21.

of tripartite confrontation in the Chinese art exposition displayed its primitive form at the beginning of the new century²². The state-owned cultural institutions do a better job of promoting the national image to foreign countries and popularising the ideology to the domestic areas²³. The academic structure of Chinese painting and the history system are normalising gradually²⁴. These details proved that the influence of state power on the painting industry shows medium impact on policy and academics causing a significant effect on the development of the Chinese painting market. Another exciting fact is the loose hand the state puts on art: leading by awarding system, by ruling with laws required for entering the market. The state control on the Chinese art management reached new heights eventually.



(Figure 15: “Reporting to the People – Rooted in Common People Life”, the 15 modern artists work show, poster.)

The national art museums in China enhanced public welfare and vigorously promoted art

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- 22 In 1993, China Arts Expo was held in Guangzhou, which is the earliest arts expo in China. In 1996, Guangzhou International Arts Expo was held based on the expansion of China Arts Expo. In 1997, Shanghai Arts Expo and Beijing International Arts Expo were held. They opened an era of international trading platform held by government and associations. On these arts expos, galleries, arts colleges, arts organizations, artefact companies, auction companies, arts associations, and arts studios were all involved. Chinese paintings, oil paintings, water-colour paintings, murals, board paintings were all presented. We can say that the arts expos held in Beijing, Shanghai, and Guangzhou set paradigms for the domestic arts expos, defining and guiding the future trend of arts expos.
- 23 Two obvious examples could be given: On September 23, 2014, “China Dream of Colours – Arts Expo Celebrating the Founding of PRC for 65 Years” were held by Ministry of Culture, Arts Department, China Art Museum. We can see the patriotic characteristics from the name of expo. On October 18, 2015, “Reporting to the People – 'Rooted in Common People Life' Arts Expo of 15 Contemporary Artists” were held (see Picture), exhibiting 75 artworks from 15 artists who lived in the common people's life. This exhibition was a good attempt of propagandising the mainstream voice.
- 24 “Major Events” first appeared on the official website of China Artists Association in May, 2009. And from 2009 to 2015 there are series of episodes from Major Events of China's Art in 1949 to Major Events of China's Art in 2014. Archiving abundant materials, which could be referred in later researches. Refer to <http://www.caanet.org.cn/dashiji/dashiji.aspx?page=1> (2016, February 19) for details, 7 pages.

education and art popularization one after the other. With the above-mentioned NAMOC as an example, NAMOC opened to public for free on March 2, 2011, audiences can enter with an ID certificate. Second, walking ahead in all the galleries in China, NAMOC established the public education department with clear instructions. This department is dedicated to expanding the dimension and depth of general public education, with the hope to offer public cultural service to citizens. NAMOC recruits volunteers and interns²⁵, and gives them the chance to be involved in the running and introduction of NAMOC, ensuring the artistic need for every visitor. Finally, NAMOC pays enough attention to the construction of its website and expands the content for public service and the means to achieve it, in the context of the internet era. Now, NAMOC has already completed 10 or more art data banks, by which people can enjoy the gallery without walking out of their home.

Due to state allowing enough freedom, the Chinese galleries developed eagerly, which was not only reflected in the increasing number of galleries, but also in the business of galleries entering into international markets. As we move into the 21st century, the number of Chinese galleries is going up gradually.

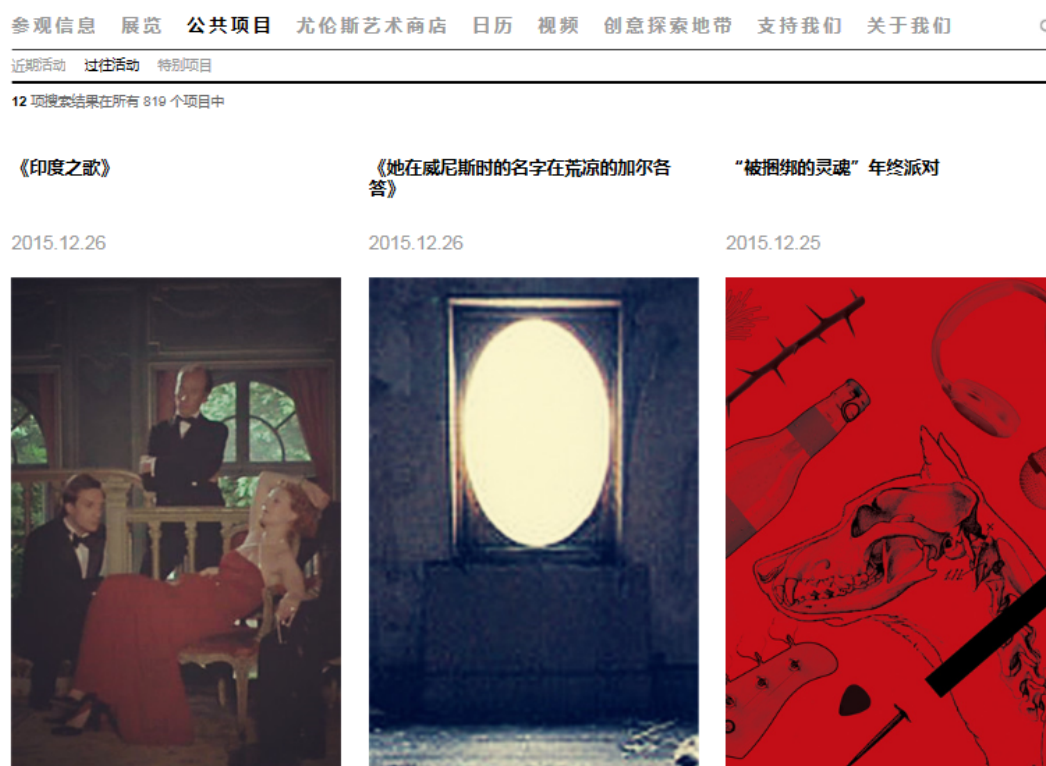
What is particularly worth mentioning here are the art venues established through crowd funding. Like the Ullens Centre for Contemporary Art (UCCA)²⁶ which often holds a variety of art exhibitions²⁷. UCCA also holds various art exhibitions (Figure 16). It has four main show

²⁵ About the details on internships in Chinese galleries, please refer to A Brief Study on Internship Programme of Chinese Art Galleries [中国美术馆公共教育部实习生培养计划初探, 中国美术馆], by Zang Yahui and Yang Yingshi, Issue 4, 2015, Page 60 – 63.

²⁶ UCCA was officially opened in November 2007. Located in the 798 Art Zone, Chaoyang District, Beijing, it is an independent non-profit art institution serving the public. Located in the core area of the Beijing 798 Art Zone and established by the Belgian collectors Guy and Myriam Ullens, it was officially opened in November 2007. UCCA is committed to promoting Chinese contemporary art to go public and global by holding academic exhibitions and a variety of public projects so as to promote the development and prosperity of Chinese contemporary art itself. UCCA: <http://ucca.org.cn/>.

²⁷ The admission ticket to the exhibition hall costs 10 yuan. Visit is free with student ID card or other valid ticket-exempt

rooms (aisles, gallery, middle- sized showroom and large showroom). Every year, about 10 kinds of art shows occur there. Its opening show is: “85’s New Tide: the first art movement of China”, and the most recent show is “Elmgreen & Dragset: The Well Fair”, the ticket is priced at 10 RMB and free of charge if the visitors show a student ID or other ticket waivers. Till now, UCCA has attracted more than 1.5 million visitors. In addition, UCCA also planned a number of public projects, which are often closely linked with their own exhibitions or research events. Through a variety of communication forms like lectures, forums, film shows and performances, it leads to open thought interaction and constructs the indispensable public space in the city.



(Figure 16: Exhibitions on UCCA)

In addition to funding from foundations and art organizations (Figure 17), UCCA is also

documents.

actively exploring the path of “independent blood supply”. It has three main ways of “independent blood supply”: first, UCCA creative studio. This is an important profitable project and educational brand of UCCA as well as the first art museum education project aimed specifically at children and teenagers in the Chinese mainland. It mainly covers four sets of educational courses, and it is committed to promoting and carrying forward the concept of innovative education and developing heuristic, interactive and experiential art education. Secondly, the UCCA store is mainly engaged in books, the derivative products of exhibitions, daily necessities, well designed clothing and so on. It adheres to the purpose of “integrating art into life” and insists on offering daily necessities with good design. It is noteworthy that UCCA promises that “all the income of the UCCA store will be used for the art exhibitions and public projects of UCCA.” In addition, the Story Café was officially launched on August 20, 2015 on top of the reception desk on the first floor of UCCA. In a sense, the center also covers a cultural experience museum, and such cultural experience is right at the core of “art”.



(Figure 17: Major sponsors of UCCA)

In addition, there are some private art museums in China²⁸, and these art museums often have the likeness of a gallery.

As far as China is concerned, the number of private art museums in Chinese mainland ranks the highest (Figure 18) and has shown a booming trend. This is not unrelated to China's economic development and the involvement of some classes in art collection. Due to the

²⁸ The private art museums mentioned here are art institutions different from the personal art museums mentioned above. This positioning is derived from the positioning of M WOODS, which is self-identified as "committed to creating a globally based private not-for-profit contemporary art museum in China". This positioning borrows ideas from the world's first Private Art Museum Report jointly issued by Larry's List and Art Market Monitor of ARTRON (AMMA) in 2016.

management characteristics of private art museums, the founders of these museums can choose artworks according to their artistic interests, and they can even learn from global experiences in art management in an experimental manner. This is not completely in accordance with the conventions of other art museums and galleries which choose artists, collectors and art institutions for cooperation according to their own vision. For example, M WOODS in the 798 Art Zone, which was founded in 2014 by Han Lin and Wanwan Lei, has nearly 200 collections (including installations, paintings and other art categories) [M WOODS: <http://www.mwoods.org/en/about>]²⁹.



(Figure 18: The picture is taken from the Private Art Museum Report(see previous note). The report is based on more than 300 private art museums around the world, and selects 166 private art museums as the direct data samples, among which the number of private art museums in China ranks fourth, only after South Korea, the United States and Germany, which is large in general).

Private professional contemporary art museums often fill the vacancies of China’s national art museums in contemporary art education. More broadly, the positioning of private art museums in China often has more community attributes: first, they conduct cultural studies through exhibition projects or collections; second, they link art, culture and the public as a

²⁹ M WOODS [木木美术馆]: <http://www.mwoods.org/en/about>

public institution.³⁰ In response to this, M WOODS establishes a special public education and academic department, namely M MEASURES, which is committed to promoting the development of aesthetic education in the contemporary China.

However, the formalisation of the private art museums in China still has a long way to go. As far as M WOODS is concerned, it has already been equipped with a framework close to the European and the American top galleries, but its information resources are still inadequate. In particular, the news updates and the online exhibitions of some exhibits remain to be improved. Besides, in Europe and the United States, business sponsorship for art museums is a behaviour with the force of social responsibility, which can bring enterprises a sense of honour. However, in China, due to lack of policy, business sponsorship for art is in fact not enough. For private art museums, the operating cost is still a major problem.

When talking about the gathering of artworks, we have to mention Taikang Road, which is an artwork trade gathering place in Shanghai.³¹ In the late 1990s, the government had new ideas on Taikang Road: Dapujiao Neighbourhood first put forward the idea of building the Taikang Road Crafts Street through the use of abandoned plants and invitation of investment without state investment.³²

From Jan to Mar in 1999, the management committee controlled by the government and offices had been set up. The basic outline of this area got its miniature. In the same year, “the

³⁰ Sun Yingxue[孙迎雪]: The World's First Private Art Museum Report, Which Is a Blockbuster, Interprets the “New Battlefield” of the Rich for You, AMMA: http://amma.artron.net/observation_shownews.php?newid=811145, January 19, 2016.

³¹ Taikang Road is located in the northwest of Dapujiao, Shanghai. It starts from Xujiahui Road in the east and ends at Ruijin Second Road after crossing Sinan Road. Taikang Road was initially called Jiaxiyi Road when built in 1926, and it was renamed its present name in October 1943. Since the period of the French Concession, many two-story houses with narrow passages between them were built on both sides of Taikang Road, which were basically used as residence and small industrial plants. In 1949, there were 30 small factories along the road, including Dazhong Industry Press; in the late 1980s, radio plants, needle plants and many other light industrial manufacturers still gathered here. At the same time, Taikang Road has a street market with decades of history.

³² Xing Yali [邢亚丽]: Creative Industries Born in Old Factory Buildings, Innovation and Technology, 2008, No.12, page 48.

Yi Lu Fa Cultural Development Company was introduced. After that, painter Chen Yifei, sculptor Xie Jianling [解建陵] and the photographer Er Dongqiang [尔冬强] took part in this street, forming the initial structure of the definition of Art Street.”³³ In 2001, the art creation centre was set up in Taikang Road, and the creators from all over China got together here (Figure 19). The primary activities organised by the management committee as follows: Masterpieces coming to every family- Sales Exhibition of Taikang Art Street.(15 Jan 2002- 25 Jan 2012),etc. In the April of 2006, Tianzifang Intellectual Property Rights Protection Alliance was founded and was named after the central area, Tianzifang [田子坊],³⁴ in Taikang Road (Figure 20). It indicated the self-regulation of this art concentrating industry and the new level of the awareness of Intellectual Property Rights.



(Figure 19: A View of Taikang Road

Figure 20: Tianzifang)

Quite a lot of cosmopolitan areas, such as London, Paris, and Tokyo have their own Art Creation Fair. The artistic zones with the ability to gather will be the starting point of the new

33 The same as above.

34 About the history of Taikang Road and Tianzifang, please refer to *The Most Secret and Fantastic Alley in Shanghai*, published by Southern Paper Press, 2008; *The Insight of Tianzifang*, by Zhu Ronglin [朱荣林], Wenhui Press, 2009; *The Artists Cluster in Tianzifang*, by Shen Chundao [沈纯道], Shanghai Arts Press, 2012.

generation artists. In the 1990s, art areas sprung up in several major cities in China. In addition to Taikang Road in Shanghai, there are still the previously mentioned Beijing 798 Art Zone, Suzhou x2 Creative District, No.49, Hangyin Road, Hangzhou, etc. The advent of these art zones made it possible to raise of the quality of urban culture and the formation of an artistic atmosphere.

There is no doubt that the gathering of the industry would increase the regional productivity. One of the theory schools of economics tends to believe “the advantage of productivity in big cities can be attributed to the accumulative effect caused by the high concentration of economics activities” (Harris, 1954, Duranton, Puga, 2004).³⁵ As for the galleries, the studios in the same art area, the galleries and stores can wave an interconnected network. Artist can choose one gallery as the exhibition agent. In this way, the creation of artwork, signing contracts, exhibitions, and sales can be finished in one place, getting rid of much trouble.

In the construction of infrastructural facilities, the preferable way is “Government starts and enterprises act”. For instance, at the initial stage government had the prospective working plan and made a great deal of contribution; from the whole design of the area, the positioning of the functions, the managing of environment, and infrastructure construction. Also, the government invested some money in offering the professional service system for the Taikang Art Street, making it absorb all the environmental advantages and showing out superb competitiveness. Most importantly, the benefit of gathering has features of both social culture and regulations, not just economics. Enduring advantages of the industry gathering lie in the ability to enhanced study and

³⁵ The Advantages in Production: Clustering and Choices, by Yu Zhuangxiong [余壮雄], Yang Yang [杨扬], World's Economy, Issue 10, 2014, Page 32. This article also proposed another way to improve the production rate in metropolitans: Competitions force the surviving corporations to upgrade their production, i.e. “choice effect” which will not be elaborated here.

creativity.³⁶ For art, an industry chasing free will and creative inspirations, the flow of information, and the burst of creative minds are quite essential. After getting the guarantee of the human capital and the regional service, the merits brought by gathering would be more obvious. It could allow the galleries to realise the survival of the fittest in the competitions and complements and finally achieve a double win situation.

Moreover, some new art management models based on traditional galleries are emerging, such as the Rong Bao Zhai (Shanghai) Auction Limited Company (Figure 21), which was established based on the Rong Bao Zhai Gallery. In November 2011, the Rong Bao Zhai Auction Limited Company (Shanghai) held its first large-scale artwork auction. It surpassed the earlier record in Shanghai by its total sales of more than one billion RMB. After that, the Rong Bao Zhai Auction Limited Company (Shanghai), according to the routine practice, held a spring and autumn auction every year, and the latest one was in the autumn of 2015.



(Figure 21: The Screenshot of the website of Rong Bao Zhai Auction Limited Company (Shanghai))

36 On Clustering Advantages of Clustered Industries, by Zhu Yingming [朱英明], Lu Hongfang [路洪芳], *The Economy Geographic*, December 2006, supplement issue 26, Page 78.

Table 1: the top ten highest hammer prices in the Autumn Auction 2015 Rong Bao Zhai (Shanghai)³⁷

Serial No.	Painter	Name of the painting	Hammer Price
1	Fu Baoshi	Premier Xie An Brought Beauties to the East Shan Mountain [东山携妓图], (Figure 22)	19,550,000RMB
2	Xu Beihong	Galloping Horse [奔马,“松亭”(石永懋)上款]	11,500,000RMB
3	Xu Beihong	Galloping Horse [奔马,“俊升”(吴俊升)上款]	10,350,000RMB
4	Xu Beihong	The Lead [一马当先,“转九、立信”(黄其鲲)上款]	9,775,000RMB
5	Zhang Daqian	Landscape after Shitao [江南小景]	3,680,000RMB
6	Li Keran	A View of the Mountain [看山图]	3,450,000RMB
7	Xu Beihong	A Rest [憩]	3,450,000RMB
8	Wu Changshuo	Plum Blossom [争艳]	3,220,000RMB
9	Wang Mingming	An Account of the Old Toper's Pavilion [醉翁亭记]	3,220,000RMB
10	Cheng Shifa	Antiqued Scroll of Bujing Loft [步鲸楼仿古册]	2,875,000RMB



(Figure 22: Premier Xie An Brought Beauties to the East Shan Mountain [东山携妓图], by Fu Baoshi [傅抱石], ink and colour on paper, on scroll)

The operating mode of the Rong Bao Zhai Auction Limited Company (Shanghai) largely

³⁷ In the autumn auction of Rong Bao Zhai (Shanghai) in 2015, 227 artworks had achieved the volume of business of 1390 million yuan, with the rate of 84.58%. In the 24 hours upon closing, the money that had paid had achieved 102702.98 k yuan, where the actual accounting rate had reached 76%. Data from the official website of Rong Bao Zhai (Shanghai) <http://www.art139.com/index.php?s=/News/1640/>. (2015, December 06)

depends on its internal cultural value. The Rong Bao Zhai is good at building up the private relationships with the modern Chinese painters. As a result, it deals with many important pieces of the artwork, which are passed on orderly, generation to generation. Besides, Rong Bao Zhai Auction Limited Company (Shanghai) sticks to the business philosophy of Rong Bao Zhai, insisting that the resources are safe and the self-regulated rules are most restricted. It follows the way of dealing with high-end products. It is based on traditional advantages and tries to establish a first-class domestic brand in painting and calligraphy. Now, the main role of Rong Bao Zhai Auction Limited Company (Shanghai) is a gallery, using auction as its means. “It has already grown to a comprehensive cultural service company, whose tax per year is beyond 100 million RMB.”³⁸

Tracing its origin, the Rong Bao Zhai Auction Limited Company (Shanghai) is an attempt from the primary market (galleries as the main body) to the secondary market (auctions as the main body) at the moment that the relation between the primary and secondary market is in chaos. Since the Rong Bao Zhai has its judgement of the artwork, some unfavourable phenomenon in the secondary market, such as selling fake items and pushing prices, won't show up in the auctions of the Rong Bao Zhai. Via this means, the stability and authenticity of artwork trading will be protected. That is to say, the attempt Rong Bao Zhai has been doing can yet be regarded as a viable way out of the primary market in this modern era background. This kind of exploitation and attempt will benefit artwork collecting and the ongoing investment while contributing to the normative development of the market of artwork trading.

In summary, in 2001, after becoming a member of the WTO, every enterprise is closely

38 Introduction of Rong Bao Zhai (Shanghai) Auction Limited Corporation.
<http://www.Rong Bao Zhai.cn/bencandy.php?fid=321&id=1471>, 2012-04-06. (2015, December 06)

bound with the rest world. The gallery is not an exception. Chinese galleries are learning international experiences and introducing international standards, developing galleries to the right track. It is a time deserving of much attention. Besides, the globalisation of the economy causes the financial market and the art market to share the risk. This situation is the challenge that the growing Chinese galleries face. For example, after the financial crisis in 2008, the international art trading was also in a recession. The rising Chinese art market was affected unfavourably. However, the upward trend was strong enough. After the test of this crisis, some galleries with core competency survived in the ruthless market continued their development, which is evident in their growth.³⁹

In recent years, with the gradual rise of China's Internet industry, some galleries began to enter the Internet stage. Among them, excellent examples include the Artron.Net,⁴⁰ the Art China,⁴¹ the Zhang Xiong Art Net,⁴² and so on. With Zhang Xiong Art Net as an example, the website contains artists, shopping mall (namely online gallery, whose online presentation form is the model of a 3D art museum plus an online shop, which is generated from the exhibition and agency of traditional galleries, 5% one-way commission), 3D auctions (10% two-way commission), 3D galleries, news, forums, blogs, electronic name cards, digital albums, art around the world, interviews, art broadcasting, digital media, 3D antiques, show rooms,

³⁹ In June 2012, Bazaar Art held a survey over 200 high-end galleries, and summarised an annual report for the gallery trend. 33% galleries involved in the survey had their annual revenue between 1 million to 3 million yuan; while there were 22% galleries had their revenues in range of 5 to 10 million. There were 11% of galleries held income over 10 million. In the economic atmosphere, the profits were substantial. In the meanwhile, Bazaar Art voted Top 10 Most Influencing Galleries in China in 2011/2012. i.e. ShanghART Gallery, Pace Beijing, Long March Space, Lin & Lin Gallery, Gagosian Gallery (Hong Kong), Tang Contemporary Art, Galerie Urs Meile, Pifo Gallery, Eslite Gallery, and Star Gallery. Refer to <http://collection.sina.com.cn/zt/2012gallery/> (2015, November 23)

⁴⁰ Artron.Net: <http://www.artron.net/>

⁴¹ Art China: <http://art.china.cn/>

⁴² Zhang Xiong Art Net [张雄艺术网]: (ICP/License No.: Min ICP Bei No.13016541-1). Founded in June 2013, it is an information portal of Xiamen Zhang Xiong Culture and Art Co., Ltd. covering the search, exhibition, collection, auction, investment, identification and so on of Chinese art. Specific information is from Zhang Xiong Art Net: <http://www.zxart.cn/>. There is deletion.

internet competitions, collections of famous artists, online training, design and photography, and links in this industry, etc. There are more than 20 columns (Figure 23), covering many aspects of strategic design. This website is working for the art lovers, artists, and collectors. It provides them instant cultural information, reports of the collection, and market prices. Now, the APP on the cell phone has been completed and ready to put into use.



(Figure 23: The Front Page of Zhang Xiong Art Net)

However, China’s construction of online galleries is still incomplete. Consumers’ online purchase is related to the promotion of the website and the experience of paintings on the website, so the construction of art website itself is essential. At the same time, the identification difficulty caused due to the “absence” of artworks is also a problem to be solved urgently by art websites.

To sum up, after entering the new century, many galleries in China have always been committed to the promotion of the contemporary Chinese art and artistic contact at home and abroad. The galleries have carried out high-level academic exchanges to promote the development of contemporary Chinese culture and the maturity of the local art environment. Meanwhile, as art institutions with an international vision, some top galleries in China actively

introduce and show the creation of outstanding foreign artists to the local audience, making great contributions to the art exchanges between the China and the West.

4.2 Basic Judgement and Evaluation for Chinese Gallery Industry

According to above analysis, the Chinese gallery has developed in a few decades, since the founding of the new China: from exploration to regulations and from newly born to actually taking shape. The achievements are mainly shown as follows:

4.2.1 Basic Advantages

4.2.1.1 The Progressing of Marketing

On the one hand, the booming vibrant art market in China contributes to the benefits and advantages in operation:

There is a large market demand for Chinese artwork. By the latest TEFAF2014 Global Artwork Market Report (“Market Report” for short) by European Fine Art Foundation in 2015, China ranked second continuously for two years for global artwork transactions, taking a market share of the global art market of 24%. According to additional data of the Market Report, “total transaction of global artwork market is 51 billion euro”.⁴³ It is estimated that the Chinese artwork transaction is approximately 12.264 billion Yuan. It is an exciting number for the development period and speed of Chinese artwork transactions. In the meantime, Chinese transactions turned over ten times from 2004 to 2014 during which global artwork transactions

43 The data of European Fine Arts Foundation is one of authoritative data in the industry. The Chinese version of TEFAF2014 Global Artwork Market Report is compiled by CARI Shanghai cultural artworks research institute who held a report and releasing seminar in Beijing on April 17, 2014. The data is quoted from Xinhua Net: the releasing seminar of the Chinese version of TEFAF2014 Global Artwork Market Report: http://news.xinhuanet.com/shuhua/2014-04/22/c_126418578.htm?prolongation=1, on April 22, 2014

just doubled. This fully proves that the artwork market in China is in huge demand and the increase of demand globally at the top.

Table 2: Turnover Data Visualization Form of TEFAF2014 Global Artwork Market Report

Country	Proportion in the Global artwork market	Transaction scale (Unit: billion yuan)
United States	38%	19.418
China	24%	12.264
England	20%	10.22
France	6%	3.066
Switzerland	2%	1.022
Italy	1%	0.511
German	1%	0.511
Austria	1%	0.511
Sweden	1%	0.511
Other	6%	3.066

Furthermore, Chinese painting is still in great demand. There is room for the development of Chinese elite class in artwork, and Chinese painting collection is still rising. Besides, the increasing development of the economy and the large population base will turn into a huge artwork bonus. Just think that each family buys a painting of 1,000 Yuan every year, and according to the data of demographic census, it is estimated that a number of Chinese families is 400 million,⁴⁴ so that there is a 400-billion artwork transaction volume in China each year. The number is amazing.

On the other hand, the market operation of painting artworks has reached an unprecedented level. During the 20-year development, Chinese gallery has made encouraging progress. Within a short period, Chinese gallery systems, especially the broker system, kept up with that of the West. The gallery broker system has now been built. Artists and collectors are connected with each other and conduct artwork evaluations via galleries. Moreover, there are

⁴⁴ Major data report of nationwide census of 2010, State Statistics Bureau of PRC, on April 28, 2011, 401517330 families of 31 provinces, autonomous regions and municipalities.

highly effective attempts to market and propagate exhibitions of Chinese galleries.⁴⁵ Besides market-oriented operations, we are glad to find that aesthetic experience from artwork is not shadowed by the market value. The discussion for the aesthetic value of artwork and the exploration of its thought value do not stop in the current Chinese discourse for art, and even are flourishing, while the gallery is a key for academic discussion and thought study. For example, the definition and exploration for the 85 New Tide by the Ullens Center for Contemporary Art defined and exhibited, and, the second exploration for the art career and art value of Zhang Ting by the Zhang Ting Art Gallery, all have value for academic history and thought.

4.2.1.2 The Formation of Gallery System

Currently, the number of Chinese galleries are increasing. The Galleries have functions of sales and exhibitions with trends of public benefit and operation. Therefore, in China, galleries have become an important part of city public service system of culture (especially second-tier cities). The capital source of galleries comes from state funds, private funds and crowd funds. In current China, there are many sources of capital, and the diversification of capital guarantees multiple resources of the gallery system, which enables effective competition and liquid capital in the market economy. Moreover, the business scope of galleries has been extended. For the contemporary Chinese galleries, there are galleries for public value and exhibition, for the memory of some certain artists, similar to the Wenbo institution, and there are galleries specialised in painting and selling. In other words, the standards for modern Western galleries are now evident in modern Chinese galleries. The development of the gallery business model

⁴⁵ For example, with new media trend, many galleries open WeChat official account to spread it, and websites of all art galleries are built completely, especially exhibition information takes up main pages.

in China is remarkable in recent years, which is embodied in the increase of Chinese art galleries, conventions, and exhibitions (such as Art Fair) and also in the structure of online stores of artwork. Through Chinese “Internet +”, many galleries extend their reach. Besides providing information online, they show and sell paintings online. And some painting auctions occur which further extends the volume of Chinese galleries. This comforting development prospect lays a solid foundation for the future development of Chinese galleries. Moreover, Chinese galleries integrate with the world constantly which also lays a root for the future development of Chinese galleries.

However, there are challenges besides opportunities. In the time frame of the rapid development of Chinese galleries, there are developing dilemmas which we cannot avoid and should resolve.

4.2.2 Basic Problems

4.2.2.1 The Chinese Galleries System is Still Immature, and there is Plenty of Room for Building

Firstly, the policy-making and remodelling of galleries should be put on the agenda.

Though the country can restrict the gallery operation, the norms of contract formulation and art brokers by laws and regulations,⁴⁶ the access policies and exit policies for galleries are on an equivocation.

In current Chinese market circumstance, national policies still take an important role. And

⁴⁶ Now legal provisions about galleries operation cover many aspects, basically including national laws and regulations, such as The Measures for the Administration of Artwork, The Auction Law; Domestic Trade Industrial Standard of PRC, such as Cultural Relic and Artwork Auction Regulations; industrial regulations, such as Code of Conduct for Galleries Practitioners, and Galleries Industry Business Regulations issued by Beijing Galleries Association.

such policy gap results in a serious consequence: because economic interest takes a lever status in business activities as well as without related articles in a statute, galleries rush if there is a profitable business, and after that, they come across pressure of competition with bad management and then come into a serious recession. Furthermore, artwork industry constitutes a new economic growth area in China, but some galleries are difficult to sustain and go into liquidation because of economy difficulties; new galleries are being decorated preparing to start in some prominent positions in streets of second-tier cities or above. Because of galleries rushing for benefits, it is urgent for China to build access policies and examination and evaluation system for galleries, formulate exit mechanisms and integrity laws and regulations, and rewards and punishment measures.

Secondly, contemporary galleries are deformed severely (immature primary development).

Currently, the systems and organisations of Chinese galleries are primarily binary patterns, exhibitions-planning, and proxy systems learned from the Western countries. Every gallery does artwork transactions and operates through exhibition planning and signing contracts with painters. As a tradition in Chinese, quantity is everything. Many galleries are well-built and outsized. They fight with volume and financial resources but not quality and talent. It affects the development of some galleries with art ideas but insufficient financial resources for the sustainable development of gallery industry. Moreover, with the developmental means of the Chinese galleries and similar national characteristics, there is a serious homogeneous competition. However, the galleries with national features do not form core competitiveness in exploration. It is significant for Chinese galleries to explore and form a developmental mode with self-characteristics. Only by this way can quality Chinese galleries

exist and unqualified galleries be washed out, preventing cutthroat competition.

Moreover, financial resources of the Chinese galleries are insufficient. Except some galleries which get economic and policy support from the country. The art galleries and the art museums take other measures to gain profits besides the artwork mentioned above, selling and planning-exhibition to ensure a virtuous circle to themselves. It reflects some difficulties in the sales of the Chinese galleries, but on the other hand, we cannot help to think of a question: can some cracks exist between artwork commercialization and gallery operation? Can we ensure the most aesthetic value of artwork and also maximise economic benefit? Maybe this is another choice for the exploration of survival and the development of galleries.

4.2.2.2 Primary Market is Pushed and Grabbed by Secondary Market

Chinese galleries integrated the trend of commercialisation in the start-up phase rapidly. Especially with the global auction industry and marketing system, auctioning occurred among artists and collectors when the Chinese gallery system was not built completely, with not a large volume and an unstable relationship with artists. Compared with galleries, the Chinese auction has more resources: for example, through auctions, the artwork price can be increased rapidly, and the reputation of artists can be promoted quickly, which results in that the Chinese auction is divorced from reality and grabs the original form of galleries.

Zhao Li [赵力], a professor of the Central Academy of Fine Arts, has an accurate judgement for the auction and galleries. “Though primary market based on galleries and secondary market based on auction compete with each other in internal structure of artwork market, the prosperity and development of the primary market is a foundation for a healthy market and also a motivation for market development from global historical experience. Compared with primary market, secondary market supported by the business rule of buy low

sell high, has a stronger market volatility and therefore, it forms periodical price bubble easily and caters market speculation, reflecting market trend towards the profit.”⁴⁷

It shows that current Chinese business is closely related to culture environment. In fact, in Western countries, there is a clear dividing line between galleries and auctions, namely the primary market and secondary market. According to international conventions, paintings of the primary market are gained by art brokers directly from painters, while paintings of the secondary market are gained from galleries and collectors. The primary market is, in fact, an artwork source for the secondary market. In short, paintings in auction industry are in fact artworks recommended from galleries because before artworks go into auction, galleries will find, evaluate and recommend them. Therefore, there is a clear system and morals restraint mechanism between galleries and auction since there is a long history for international galleries.

As we said before, there is a short period for Chinese gallery development while a system for galleries, painters, collectors and even the auction industry cannot be formed in a short period. During the period of forming a system for galleries, auctions occurred and co-operated with painters skipping galleries (and even some painters give up galleries entirely and cooperate with an auction for economic benefits). This behaviour of skipping galleries and entering into auctions results in a chaos in the secondary market: buying fake products on purpose, (an outrageous tactic), driving up prices at will, money laundering, arts bribery, and so on. Especially, some young artists connect with auction companies and increase the price per square foot of paintings through some operations and in ideal conditions, the price can be increased ten times, so those auction companies and artists will gain high profits. The

⁴⁷ Zhao Li [赵力]: Galleries Development is a Fundamental of Artworks Market, China Culture Daily, April 6, 2013

consequence is obvious: paintings are hyped by the market instead of being evaluated by galleries academic form and scientific evaluation, and as a result, there is a gap between the actual value of artworks and price of them. And galleries lose the right to harness artists and also freedom of academic discussion, becoming exhibition institutes, and thus they have difficulties. It is beyond doubt that it will marginalize galleries and even the artworks aesthetic characteristics; the consequence will be serious.

So the Chinese galleries have to find a new solution with Chinese characteristics. Maybe the most effective way is to create national regulations for the secondary market; prohibiting galleries built by auction companies, prohibiting building of one's own artworks warehouses, prohibiting fake auctions, and increasing economic punishment level. After building a reasonable and completed market system, the primary market and secondary market will gain the right of free competition.

4.2.2.3 Unbalanced Market Connection of Both Sides

Galleries connect both sides of painting market, namely artists and collectors. However, in current conditions in China, both sides are unstable, which leads to operational difficulties for galleries. Thinking about the previous problems of the secondary market, isn't the reason for this problem caused by the loose connection between galleries and painters as well as collectors?

For some of the Chinese artists, they pursue benefits, regarding economic benefits as a key benchmark, and disregarding the important role of galleries in painting market.

According to international conventions, a painter signs only one contract with a gallery, and after that, the gallery has the right to use the painter's paintings and gains the ownership of his/her paintings. The gallery is responsible for popularising, propagating, exhibiting, and

selling his/her paintings, and organizing multiple academic and business activities to raise the painter's profile. Therefore, the functions of galleries and painters are divided; painters devote heart and soul to the artistic creation while galleries are responsible for promotion and propagation. And galleries charge commission fees from painters to fund their operation. Galleries and painters make most of the contract spirit where art is art, and business is business, and they both respect these divisions.

However, when global capital looks good in the Chinese art market, painters are not happy with the commission of galleries and begin to do some short-sighted behaviours and even revolt against galleries. Some painters are shocked by the market trend, and, catering to buyers, sell paintings with a high price, or are busy with interaction and communication, so that forget their painting career, which will influence their painting style and art quality. "Painters rely on themselves with excessive short sight, which in fact is consuming painters' awareness and market price stability which are accumulated by promotion and propagation in early stage taken by galleries. Without macro-planning and continued operation of galleries, though painters gain huge benefits within a short period, they will be short of time and energy for creation in the long run which will influence health development of the market."⁴⁸

For collectors, the speculative behaviour is more obvious. Generally speaking, foreign artwork collectors study artworks more, and they often collect artworks of one certain artist or one certain school according to personal favourites or academic prospects instead of being guided by the trend to speculate on artworks. However, different from the foreign artwork market, current the Chinese collector teams are immature, some of whom stay in "business"

48 Jia Tingfeng [贾廷峰]: Family - Ideal Condition for Galleries and Painters, Artron Net, Jia Tingfeng's blog, on January 11, 2014, <http://blog.artron.net/space-131880-do-blog-id-1165014.html> (2015, December 12)

operation mode, and few of whom know paintings and love paintings. And some people think there is no safety investing real estate or stock with a low rate of return, so they invest in artworks. Therefore, they buy paintings without personal favourite or personal business judgement but purchase some artworks by accepting investment direction or value-keeping direction from other people. Such kind of purchasing method goes against the common development of artwork market so that the artwork market is easy to be influenced by brokers who pursue benefits.

Artworks collection will directly influence the shape of art history.⁴⁹ If the price of some artworks is falsely high, artworks without art value will make art history which will profane artworks. When speculation becomes a common practice and price is everything, this harms some artists who stick to aesthetic values and influence the spread of exquisite paintings which creates enthusiasm, and finally influences the integral development of artwork market.

4.2.2.4 The Imbalance of the Development between Areas

Since the start of reforms and opening-up, the Chinese government has always been dedicated to developing the economy, benefiting the people, and formulating a series of policies that advance developing areas. For example, there is a series of new economic guidelines and policy thinking like “coastal open city” and “become co-rich” which enables some cities with geographic and policy advantages to develop quickly. For gross regional production and wage level, there is a noticeable difference among the Eastern region, Central region, and the Western region, and there is a remarkable difference between the provinces and regions, as well as between urban and rural areas.

49 For details please refer to Zhang Wen [张雯]: Brief Talk about Significance for Art History from Chinese Contemporary Art Collection, second term of 2011, page 204 to 207. It talks about how collection shapes art in this article.

With grown material goods, the demand for a spiritual culture of some developed regions is increasing, and therefore the wide gap between materialism and spiritualism widens the art development gap between economic less-developed regions and economic developed regions, resulting in a great difference. According to our previous examples, some developed galleries in China are located in first-tier cities and second-tier cities. The more developed a region is, the more art and cultural organizations there are. In the meantime, those organizations have a more advanced system and a more obvious growing trend. In modern China, the cultural environment, the artistic atmosphere and the market development level are inconsistent in different regions, and therefore we should not imitate all the development experience of Chinese galleries. We should never move the galleries in first-tier cities with developed industry to second-tier cities without developing the economic and artistic atmosphere, or to third and fourth-tier cities.

Table 3: The Difference of Gross Regional Domestic Product between Provinces in China from 2010 to 2014⁵⁰

Province / region	2014	2013	2012	2011	2010
Guangdong	67809.85	62474.79	57067.92	53210.28	46013.06
Jiangsu	65088.32	59753.37	54058.22	49110.27	41425.48
Shandong	59426.59	55230.32	50013.24	45361.85	39169.92
Zhejiang	40173.03	37756.58	34665.33	32318.85	27722.31
Henan	34938.24	32191.3	29599.31	26931.03	23092.36
Hebei	29421.15	28442.95	26575.01	24515.76	20394.26
Liaoning	28626.58	27213.22	24846.43	22226.7	18457.27
Sichuan	28536.66	26392.07	23872.8	21026.68	17185.48
Hubei	27379.22	24791.83	22250.45	19632.26	15967.61
Hunan	27037.32	24621.67	22154.23	19669.56	16037.96

⁵⁰ It is based on authoritative data from National Bureau of Statistics of PRC. The data is from <http://data.stats.gov.cn/easyquery.htm?cn=E0103> (2015, December 13)

According to data descending order in 2014, we can see clearly the economic volume differences between provinces from the form. For galleries, economy is one aspect influencing galleries position, and there are many other important aspects, such as cultural atmosphere and art environment. However, we can conclude that in some areas with inadequate development, the development of galleries is behindhand. Especially, there is hardly any gallery in the last five districts in the form. They have few art transaction and exhibition demand or are indifferent about this.

Fujian	24055.76	21868.49	19701.78	17560.18	14737.12
Shanghai	23567.7	21818.15	20181.72	19195.69	17165.98
Beijing	21330.83	19800.81	17879.4	16251.93	14113.58
Anhui	20848.75	19229.34	17212.05	15300.65	12359.33
The Nei Monggol Autonomous Region	17770.19	16916.5	15880.58	14359.88	11672
Shaanxi	17689.94	16205.45	14453.68	12512.3	10123.48
Tianjin	15726.93	14442.01	12893.88	11307.28	9224.46
Jiangxi	15714.63	14410.19	12948.88	11702.82	9451.26
The Guangxi Zhuang Autonomous Region	15672.89	14449.9	13035.1	11720.87	9569.85
Heilongjiang	15039.38	14454.91	13691.58	12582	10368.6
Chongqing	14262.6	12783.26	11409.6	10011.37	7925.58
Jilin	13803.14	13046.4	11939.24	10568.83	8667.58
Yunnan	12814.59	11832.31	10309.47	8893.12	7224.18
Shanxi	12761.49	12665.25	12112.83	11237.55	9200.86
The Xinjiang Uygur Autonomous Region	9273.46	8443.84	7505.31	6610.05	5437.47
Guizhou	9266.39	8086.86	6852.2	5701.84	4602.16
Gansu	6836.82	6330.69	5650.2	5020.37	4120.75
Hainan	3500.72	3177.56	2855.54	2522.66	2064.5
The Ningxia Hui Autonomous Region	2752.1	2577.57	2341.29	2102.21	1689.65
Qinghai	2303.32	2122.06	1893.54	1670.44	1350.43
Tibet Autonomous Region	920.83	815.67	701.03	605.83	507.46

However, such distinct difference proves from one side that there is a gap between the capital bearing and actual demand of Chinese galleries. Huge regional differences implies endless possibilities in the underdeveloped areas. There will be a huge market. Just like the young people from the small towns advance the box office of Chinese movies,⁵¹ could we predict that galleries can be developed in middle-sized and small cities? If something has not been introduced into a social group, then there is a capital depth, a huge demographic dividend and potential of economic development in this social group, which are additional Chinese

51 Liu Jiangwei [刘江伟]: Young People from Small Town Decide the Increment of Chinese Movie Box Office, Guangming Daily, on December 19, 2015, 09 edition

resources. Perhaps, after a certain development phase, when the artworks become a spiritual necessity in people's lives, the Chinese galleries and paintings transactions will spread to more regions and huge groups of people. So the is reason for optimism concerning the development prospects of the Chinese galleries.

It is important to note that if new developments and distributions of Chinese galleries arise, galleries distributions, operations and other aspects should be considered comprehensively according to the radial scope, the economic development level and the overall cultural atmosphere of a certain city. We should move step by step. Especially for the middle-sized and small cities, we should not go off half cocked, and should not copy and imitate. We should work hard to do the total planning and superior design at the time of overall arrangement and should not step into the cut-throat competition that first and second-tier cities play.

4.2.2.5 Artworks Counterfeits

It is taboo to make and sell fakes in the artwork industry. Firstly, it is illegal profit-making which is disapproved of by the society. Secondly, it shows that people seek quick results and painting buyers do not know art and lack knowledge, aesthetic taste, and even emotion about paintings and measure art with reputation and price, or only buy artworks to satisfy their vanity and comparisons of heart. It provides opportunities for an artwork counterfeit. And in fact, it creates a market deviation for the price. Because of counterfeits, there is a huge difference between actual value and market value and with enormous market demand, making and selling fakes is profitable and becomes even more aggressive.

Before this, we have talked about the relationship between the secondary market and the primary market. We need to pay more attention to the secondary market because counterfeits

arise more often in the secondary market than the primary market. The paintings of previous dynasties are sold in the secondary market, and it is difficult to study their authenticity; therefore, making and selling fakes is more often done in the secondary market than the primary market. Some institutes use this drawback and make fakes and put them into auction markets. At the end of chapter one, we talked about counterfeits in the ancient Chinese artworks market. There are similar phenomena and methods, but in modern China, counterfeit operations in auction markets goes even farther than that of ancient China. We should get into a position that there are two aspects about artworks value: one is art value, and another is use value (including collection value and so on). Paintings of former dynasties are so precious because their art value cannot be reproduced and when they were produced by painting masters of previous dynasties, art and inspiration were connected with each other. Their value is shown in the scarcity of amount and rareness of collection. Such art value cannot be copied mechanically at the present times. Benjamin (Walter Benjamin, 1892-1940) said in “The Work of Art in the Age of Mechanical Reproduction” that the simple reproduced works lacked aura.⁵² Making a fortune or developing and making wealth for the purpose of making and selling fakes will result in the deterioration of the industry ecology. Moreover, it will harm the interests of both sides.

However, some galleries also make fakes too, which results in more deterioration of the painting market. For one thing, the Chinese art market is going up and expanding with stable, increasing painting prices and vigorous market demand. Therefore, there is a huge purchasing power. For another, the Chinese artwork market is not so perfect, and some galleries who

52 In *The Work of Art in the Age of Mechanical Reproduction*, Benjamin defines Aura as a unique thing at a distance but it feels close, which is embodied the time-space perception for artwork worship value. And reproduced artworks or counterfeits of artworks have no such worship value obviously.

pursue personal financial interests instead of the nature of art, manipulate artwork prices and gain profit from it. It gives rise to the high price of paintings in the market. Especially, in the present artwork market, evaluation standards for art are broad, and some galleries are silent when talking about standards so that they can hype some painters and gain economic interests. They even regard painters as a treasure and give up appreciating the value of paintings. Also, when purchasing and collecting, they are fickle; as the price of paintings becomes a benchmark for the achievement and position of painters, the demand and reputation that is pursued by the market leads to making and selling fakes.

Some galleries sign contracts with painters and operate their artworks. However, painters don't have enough paintings to satisfy a constant purchasing demand while the galleries and some painters are not willing to give up their handy profits. On this occasion, some painters will make fakes. Some of them find students to paint for them, or connive with galleries. It seems that making and selling fakes has become an apparent consensus in the industry and some galleries gain profits from it; however, it does harm to some artists and galleries who stick to artistic principles.

Chapter 5: The Current Situation of Japanese Galleries

5.1 Galleries: The Arts Management of Japan

After WWII, Japan had obtained quite rich cultural resources and management modes through cooperating with Western countries. Therefore, the development of art galleries in Japan after 1945 exhibited a Western style in many aspects of its arts management, and the modern Japan art gallery started officially from this period. The development of arts management in Japan was diversified, hence, except for clarifying the stages of development of modern Japanese art galleries and art museums, this chapter will focus on discussing the booming exhibition industry in Japan. This industry is somewhat independent of art galleries and art museums in Japan. This chapter will also discuss other fields such as fine arts publishing, and arts groups. The aim of the chapter is to reveal the progressive history of Japanese art galleries from its budding to its maturity with a focus on the art galleries. The core of this chapter is the arts management mode, the basic motives behind the maturity of the Japanese art galleries, and the future direction of the Japanese art industry.

5.1.1 Late Showa Era

The late Showa era discussed in this section primarily refers to the time span from the early post-war period to the end of the Showa era (1945-1989). In 1945, Japan accepted the “Potsdam Proclamation” and declared unconditional surrender. After that, Japan accepted aid from the US and the social economy gradually improved after 1950. In the following decades,

Japan experienced rapid economic growth and became the leader of the “Four Asian Tigers”. During these short forty years, Japan faced a huge setback that was rarely encountered by other countries, but it found opportunities and made extraordinary achievements. The experiences and lessons of Japan’s boom are worth learning, especially in the art industry. In a short time, the Japanese gallery industry has grown out of nothing and developed into a strong and diversified system. The arts management mode contained thereof is worth summarizing and pondering.

As said previously, Japanese art galleries and art museums have a substantial homogeneity, all being within the Japanese language context. In the late Showa era, art museums can be seen as a harbinger for the comprehensive development of art galleries in the future. Therefore, the discussion in this section will start with the art museums and gradually expand to the art gallery. The independence of Japanese art museums began after the war. In the pre-war period, museums were the main place for storing the collections of paintings in Japan. Museums are mostly composed of temples; however, this kind of museum usually collected other crafts at the same time, which was a continuation of the collection habit in the pre-gallery era. As to the paintings, this kind of museum often collected works from both previous and current generations but centred on the works of the previous generation. The Horyuji temple [法隆寺] in Japan suffered a tragic fire in 1949; consequently, the Japanese Ministry of Education then developed the cultural relics protection law, strengthened the special protection of cultural heritage, and chose museums as primary preservation sites of the cultural heritage. Since then, the function of museums has been to store and display artworks which evolved from the functions of ancient temples, palaces, mansions, and other buildings that no longer do this.

Consequently, with modern art isolated from its cultural heritage, the modern art exhibition was also separated from the originally ambiguous mechanism of art exhibitions and became more artistically independent.

Due to this trend, the art gallery, as a new place focusing on displaying various kinds of artworks, arose in the Japanese arts management mode and expanded its scope of management. With the gradual recovery of the Japanese economy, art galleries began to appear in Japan to a greater extent, and the pace of its development accelerated. In 1951, Kanagawa Prefecture Museum of Art was established and the National Museum of Modern Art, Tokyo (MOMAT) was established, in the year 1952. One judgement on the National Museum of Modern Art, Tokyo, has almost become a common understanding of the society. That is, the National Museum of Modern Art, Tokyo, has replaced the old display-centred way of operation in the past with a new way centring on exhibition planning and preparation. The change in arts management also had a significant impact on the operation of the Japanese art museums. In 1963, the Kyoto branch of Tokyo National Museum became the National Museum of Modern Art, Kyoto, which expanded the geographical influence of the Japanese National Art Museum.

Moreover, the Japanese art museums and galleries usually carried forward the mission of art education and art popularisation, and they have made several interesting explorations in the field of art publishing. From the perspective of the traditional publishing industry, the well-known Japanese publishing companies Hebonsha [平凡社] and Kadokawa Shoten [角川書店] have both published complete artworks, and some of the professional art publishers also have begun to publish other forms of art products such as libraries, collections, and monographic series. It allowed the artistic discourse power, which used to flow only into the hands of artists and collectors, to enter into the hands of art lovers and ordinary families. Also at this time, due

to the flourishing of the publishing industry, some families with extensive collections of art publishing works began to develop the concept of a “Family Museum”.¹ It laid a good educational foundation regarding art products for average families. Besides, the Japanese art museums, galleries, and cultural organisations have also established a variety of new media platforms. The National Museum of Modern Art, Tokyo, produced a feature film that systematically introduced the ancient Japanese art, while Japan Broadcasting Corporation (NHK) often cooperated with the art galleries and museums to produce some television programs about art education.

Concerning the art exhibition industry, the post-war Japan was facing unprecedented economic turmoil. A significant number of unemployed people and lands were urgently in need of rehabilitation. While all industries were recovering, the arts industry was also waking up from the dirt of war. It was first reflected by the art exhibitions hosted by the Government slowly burgeoning after the war. According to records, in September 1945, the Ministry of Education and the Imperial Art Academy (today the Japan Art Academy) were planning to restore the highest level of art exhibitions, namely a “cultural exhibition.” The vision was finally realised in 1946 (page 11). In March 1946, the Bunten renamed the Japan Arts Exhibition (the Nitten), and 801 unique artworks were displayed at the show. A considerable number of artists that used to be active in the period before the war re-emerged from the darkness, and they were committed to supporting the development of an arts industry. In the post-war era, where the art resources and artistic creation were still quite scarce, it was impressive that Japan could gather the official power to hold such a large-scale cultural event.

1 “Family Museum”, from Liu XiaoLu [刘晓路], “20th century Japanese art”, Culture and arts publishing house, 1997 edition, page 18.

The event also reflects the cultural ambition of Japan to actively rebuild the national culture and the national self-confidence after the war. Besides that, the Japanese newspaper still kept its core organisation from the pre-war era, and it has organised various kinds of art exhibitions by right of its advantages as a media. In 1947, the Japanese newspaper “Yomiuri Shimbun” [読売新聞] hosted the “Tessie Arts Exhibition”, which showed some of the Western paintings preserved in Japan and received considerable attention. At that time, because of the long-term lack of exposure to artworks among the general public, along with the vigorous promotion conducted by the newspaper, this exhibition became a milestone in the modern history of the Japanese arts. After that, “Asahi Shimbun” [朝日新聞] and “Mainichi Shimbun” [毎日新聞], all began to hold a rich variety of art exhibitions.² Because these newspapers often cooperated with art groups, art museums, and galleries to organise joint exhibitions, they laid a solid foundation for the promotion of art museums. Moreover, the number of visitors attending such exhibitions was considerable. According to the records of “20th Century Japanese Art” records, some exhibitions (such as “Egyptian Art Exhibition”, “The Venus in Milos Exhibition”, and “Mona Lisa Exhibition”) had millions of visitors.³ The numbers indicate that the public enthusiasm for art was high.

Another unusual gallery form during this period was the department store galleries. This type of gallery was an original creation of the Japanese art community. In a department store gallery, the people’s daily shopping activities are in direct connection with the art products. Such exhibitions and galleries combined model can be traced back to “Ryuzaburo Umehara

2 Asahi Shimbun once held “Modern Comprehensive Arts Exhibition”, “Western Art Masterpiece Exhibition”, etc. Also, Mainichi Shimbun almost organizes art group joint exhibitions every year. Some of exhibition held by the newspapers becomes regular exhibitions later, such as the “Art masterpiece exhibition” organized by Asahi Shimbun in 1950.

3 Liu Xiaolu [刘晓路], “20th century Japanese arts”, Culture and art publishing house, 1997 edition, page 14-15. In addition, with regard to the compilation of big events in art after the war, the “chronology of event” in page 178-190 of the book written by Liu Xiaolu has relatively big reference value.

and Sōtarō Yasui Self-selected Painting Exhibition”⁴ (Matsuzakaya department stores) in 1949. The exhibitions tend to be more secularised and people-oriented. Indeed, after years of development, almost all major department stores in Tokyo have a high-level department store galleries spreading over Mitsukoshi, Tobu, Shibuya, Shinjuku, and other places. Some places even have the corporate backing and cultural influence that are unreachable by the professional galleries.⁵ Before the department store galleries, the main profit model for the art exhibitions in Japan was the sale of tickets, which relied on the “halo effect” generated from the displaying value of the artwork itself. Nevertheless, the department store galleries strategy of purchasing the paintings has become an additional profit zone of the art exhibitions. With more specific social and commercialization trends, such exhibitions can already be seen as the first sign for the development of the modern Japanese galleries.

After the development in the late Showa era, according to data from Japanese National Art Museum Conference, by 1988, there were approximately 1200 art museums and more than 2800 art galleries throughout Japan.⁶ Such figures are admirable even in today’s view.

Since the late 1970s, Japan has tried to separate the local culture industry from the country’s Ministry of Education (Agency for Cultural Affairs) and gradually incorporate it into the local administration system, so as to promote the “Culturalisation of Administration” (1977). Under such dominant trend of thought, the cultural system entered the "era of local administration" (1978), and the local administrative policies were developing around the concept of cultural construction. With the support of the central government, the local

4 Mainichi News, Matsuzakaya: “Ryuzaburo Umehara, Sōtarō Yasui Self-selected Painting Exhibition Catalogue”, Matsuzakaya, 1949 edition.

5 Sun Yinsheng [孙银生], “Art museums and galleries in Japan”, “Art Panorama”, Issue 6, 1997, page 28-39.

6 See details in National Art Museums conference record: “全国美术馆ガイド”, Tokyo, Art publishing house, 1990 edition.

governments established some art museums and art centres in the 1980s, which laid a good foundation for the localisation of the Japanese art. Also, the government also introduced many favourable measures within the region-centred art museum industry,⁷ so as to promote the balanced development of the Japanese art market to the maximum.

During this period, many local gallery associated agencies appeared. As a gallery fraternal organization within the area of Kyoto, the Kyoto Galleries Federation of Arts was founded in 1975 with the support from all walks of life such as the Kyoto Culture and Arts Room, galleries, etc⁸. It is an influential and united organization in the gallery industry of Kyoto. Kyoto galleries federation of arts has already established its influence in the galleries, museums, and other institutions within the range of Kyoto. As of now, more than 80 galleries have already joined the Federation including seven special members and more than 70 ordinary members⁹ divided into four categories: planning gallery, rental gallery, art museum, and others. In the promotion carried out by Kyoto galleries federation of arts, the promotion of large galleries and small galleries are often placed in an equal position to be promoted jointly. So when the followers of the gallery industry are browsing large events, they will also look at the small art galleries moderately, or even become the potential customer.

About activities, the Kyoto Galleries Federation of Arts always plans intra-regional exchange activities in the name of "Kyoto Gallery Festival". The purpose is to achieve

7 Agency of Cultural Affairs, Government of Japan: [地域の核となる美術館・歴史博物館支援事業], http://www.bunka.go.jp/seisaku/bijutsukan_hakubutsukan/shien/kaku/ (2016, May 05)

8 Kyoto Galleries Federation of Arts: <http://www.kyoto-art.net/>

9 Kyoto galleries federation of arts: [会員画廊一覧], <http://www.kyoto-art.net/list/>. (2016, January 27) The website of Kyoto gallery Federation of Arts mainly provides the name, description, location and contact information of the galleries. The special members of Kyoto galleries federation of arts include the Museum of Kyoto, Kahitsukan - Kyoto Museum of Contemporary, Daimaru Art Gallery, Takashimaya Art Gallery, Chushin Art Gallery, Namikawa Yasuyuki Sippo Memorial Museum and Kyoto "station" Museum of Art. These members are basically state-run museums or cultural institutions and galleries with high prestige and reputation within the region. The ordinary members include include Kitano Gallery, Niji gallery, Tozan gallery and so on (Because some of the galleries have no ready English name, so the names above are only tentative translation. The specific name of the gallery can be accessed from the link above.)

information exchange and sharing inside gallery community and create experience transfer within the industry. Besides, the Federation also organized “Kyoto Gallery Touring Exhibition”, with the aim to promote the culture of art communication with other cities in Japan, facilitate mutual learning, and achieve natural enhancement.

Because Japan has a different national condition from China, the “Association”, the “Federation”, and other spontaneously aggregated civil groups in Japan are always in an ambiguous status. In China, associations are often attached to the official institutions or the government agencies, thus, ensuring the performance and effectiveness of these associations; While in Japan, this union system in art industry is different from that of China. “Association” and “federation” in Japan are not attached to the government and other official institutions. Instead, their operations rely on industry regulations and support from all sectors of the industry in some areas. Their unique operation mode is worth analyzing for the further reference.

Kyoto Galleries Federation of Arts is, in fact, a loose federation but union of galleries with a fixed organisation form and its strength lies in information exchange and service awareness.

In the April of 1975, Kyoto Galleries Federation of Arts timely put out its publication; the “Kyoto Galleries Federation of Arts News” [京都画廊連合会], (from now on referred to as "news"). The "News" is published monthly according to the time of release, as of May 2016, 493 issues have been published. Each issue has eight pages, with a detailed schedule and content of the exhibitions of the Kyoto Galleries Federation of Arts and art museums in Kyoto in the form of a table or key recommendations (Figure 1). It also provides timely information about the gallery removals and new gallery memberships, etc.



(Figure 1: “Kyoto Galleries Federation of Arts News”, first page, Issue 5, 2016. The copyright belongs to Kyoto Galleries Federation of Arts.)

Moreover, the Kyoto Galleries Federation of Arts also launched its official website. On the home page, the introduction of the member galleries and the details of the monthly exhibitions can be retrieved openly. The site also puts up a map at the bottom right of the page to mark the particular location of the gallery and the regional distribution characteristics. After January 2008, the official website started to upload the PDF version of the News to adapt to the information acquisition habit of a younger generation.

The Kyoto Galleries Federation of Arts also reflects distinct service awareness. The Federation sets up a message board to answer questions from members and accept their

supervision. There are also feedback and responses for inquiries in the column of News. Also, Kyoto Galleries Federation of Arts sets up multiple contact addresses for different functions,¹⁰ showing a positive attitude towards communication. The federation also pays enough attention to all the requirements of its members and fully respects the individual independence of each gallery. The Federation expects no economic interest from the individual gallery; instead, it spares no efforts to provide them with the information platform and the development direction.

In summary, about the actual situations of the Japanese galleries, the distribution of the National Art Museum remains focused on large cities. These cities are often the regional economic, political, and cultural centres, so the government are also prone to focus on these cities in art investment. According to information from Japan, Japan has five national art museums in total; the National Museum of Modern Art, Tokyo (Tokyo, 1952), the National Museum of Modern Art, Kyoto (it was known as the National Gallery of Modern Arts, Kyoto branch in 1963 and then became the National Museum of Modern Art, Kyoto in 1967), the National Museum of Western Art (Tokyo, 1959), the National Museum of International Art (Osaka, 1977), and the National Art Centre (Tokyo, 2007).¹¹ Japan's top galleries tend to gather in two locations; Tokyo and Kyoto. However, there are also many art museums and galleries in small or middle-sized cities which maintain close contact with top galleries and undertake mobile exhibitions. Although there is still room for development, we have to admit that the current spatial pattern of the galleries in Japan is relatively complete, and has formed a

10 Such as Hoshino Gallery, Kyoto Cultural Museum, etc. Collating from the Kyoto Galleries Federation of Arts:
<http://www.kyoto-art.net/>

11 Koetsu Sato, 齋藤智文, 嚴錫仁: 日中韓・マナー慣習基本事典, Bensei Publishing Inc, 2015 edition, Page 9.

unique form of arts management.

5.1.2 Heisei Era

5.1.2.1 Early Heisei Era

This period mainly includes the time span from early Heisei era to the economic crisis. After development in the 1980s, the Japanese economy has reached the top tier world. Just as Ezra Vogel notes in “Japan as Number One”: “when I said ‘Japan the number one’, I mean that the social model in Japan is very successful in many aspects and Japan should be the number one.”¹² Under the influence of this economic environment, Japanese companies are all purchasing assets of European and American companies, in a bid to expand its economic impact worldwide. Moreover, feelings of optimism and vision are flooding inside Japan, which is reflected in the obsession of Japanese people towards financial investment (such as stocks, bonds, real estate, etc.). It achieved a phenomenon of Speculation mania in national scale diffusing in the economic atmosphere.

After the 1990s, the economic bubble in Japan burst, the market went into a downturn, and the financial industry completely collapsed. Some groups even consider this economic recess as the most severe economic crisis in Japanese history, and this period was also called “the lost decade” in Japan. During this period, the economy of China, South Korea and other neighbouring countries

12 (the U.S.) Ezra Vogel, translated by Gu Ying [谷英], Zhang Ke [张珂], Dan Liu [丹柳]: “Japan as number one: Lessons for America”, Shanghai Translation Publishing house, 2016 edition, “Japan as number one: Revisited”. Written in 1997, Ezra Vogel has made a theoretical prediction on the forthcoming economic boom of Japan in the book. But after that, Ezra Vogel has mentioned in “Comeback, case by case: building the resurgence of American business” ((the U.S.) Ezra Vogel, translated by Chen Qiyi [陈奇麟], etc., “Comeback, case by case: building the resurgence of American business”, Taipei: Bohaitang Cultural industry Co., Ltd, 1989 edition), that “Obviously, Japan is good at making national strategies, and has achieved success.” (See page 2 of the book). But after ten years of development, which is on the eve of Japan’s economic collapse, after reflecting on the suggestions he made to Japanese in the preface of “Japan as number one”: “don’t be arrogant”, Ezra Vogel point out that his suggestion was “completely ignored by some of the Japanese.” (See page 3 of the book). It represents that two risks exist under the rapid development of japan: economic condition and national mental state.

grew rapidly, and the relative economic strength of Japan declined.

In this economic crisis, the arts management mode in Japan also demonstrated some new changes. It reflected the sense of non-confidence in arts brought about by the economic insecurity. The Japanese art market, which had developed for nearly four decades, was undermined by the economic crisis. The original domestic art collection market in Japan was also significantly influenced by the European and American markets (in particular by the auction market), which set off the upsurge of purchasing art overseas. Besides, some old brand galleries were facing new management crises, while some even disappeared during the economic crisis.

However, the crisis also incorporates vitality. The characteristics and the way of ROI of the art investment are completely different from the characteristics and the way of ROI of the financial investment. Therefore, both are severely impaired during the economic crisis. A number of collectors who have keen vision of the market believe that the art investment is promising and imperative. There are also a number of forerunners in Japan who have abandoned the domestic attitude favouring the direct pursuit of wealth and income, and adopted a more robust investment mentality. Therefore, a very unusual phenomenon in the Japanese art market is that in economic recess, some of the big corporations and large consortia in Japan started to invest in arts and collectables instead, and are trying to reverse the adverse domestic investment atmosphere.

Moreover, many of the world's most influential galleries in Japan have also begun to operate since the 1990s (such as the SCAI galleries, Tomio Hill Gallery, etc. mentioned in the following text). These galleries have seen the opportunities from the economic crisis and became the first batch of beach-goers under the new state of the art market. Frankly, about the

actual circumstance, these galleries do affect the developmental trend of Japanese art in the past 20 years.

Japan SCAI Galleries (SCAI THE BATHHOUSE) is a modern art museum located in Ueno, Japan. The Gallery is reconstructed from an old public bathhouse “Minorinoyu”[柏湯] with more than two hundred years of history, and completed in 1993.¹³ According to the self-identification of SCAI Gallery, the primary task of the gallery is to introduce avant-garde artists in Japan and assist outstanding foreign artists to hold an exhibition in Japan.

With experiences of working as an agent for and promoting excellent Japanese artists, and has many times selected and brought Japanese artists to participate in large-scale international exhibitions, SCAI gallery has strong artistic appreciation and promotion power. About the promotion of artists, SCAI discovered many famous artists and introduced them to the international stage, which made them becoming the representative artists in Japan with international influence. Among the artists, Lee Ufan [李禹煥]¹⁴ has had far-reaching impacts on the Japanese contemporary art (Figure 2) and Tadanori Yokoo [横尾忠則] possesses common ideology. Further, as a new and modern Japanese gallery, SCAI Gallery has not only devoted itself to promoting the artists in Japan but also has actively introduced the leading creators of the modern art and criticism and ideology overseas to Japan.

13 SCAI THE BATHHOUSE, gallery, [ギャラリーについて]: <http://www.scaithebathhouse.com/jp/gallery/> (2016, January 12)

14 Lee Ufan is born in North Korea, and studied and later stayed in Japan. The major impact he has on Japanese modern art is that he inherited the “Mono-ha” art phenomenon that emerges in Japan around the turn 1960s and 1970s, and expand the impact of such ideology through his own works. Therefore, in his works the content is always reduced to simplest technique so as to reveal the original state of the natural world, by which demonstrated the Japanese style perception mode and world view.

The promotion of Lee Ufan by SCAI Gallery represents an art foresight, but in deeper level, it also represents that the international vision Japanese modern arts possessed at its emergence is conferred by galleries.

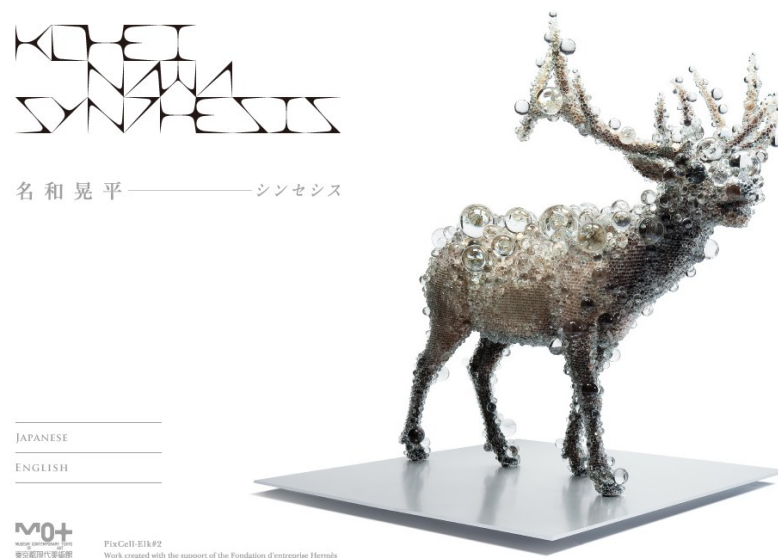


(Figure 2: Lee Ufan, “Following the Line”, created in 1978.)

In the second half of the 1980s and 1990s, SCAI gallery directed the world’s attention to the Japanese contemporary arts by introducing artists who represent the Japanese modern arts such as Toshikatsu Endo [遠藤利克], Tatsuo Miyajima [宮島達男], etc., to international exhibitions. Such attempts by SCAI gallery continues today, for example, in 2010, SCAI gallery participated in the first Tokyo Contemporary Art Fair (G-Tokyo) as the representative of Tokyo’s top galleries. Moreover, SCAI has always been focusing the contacts with China and actively participated in the fairs held in China. SCAI gallery has participated in the Hong Kong International Art Fair, Art Taipei, Shanghai Arts Festival, and other art exhibitions many times. It demonstrates a very robust development attitude. SCAI has taken many practical actions to build a broad influence in Asia. Regarding the exhibitions, SCAI Gallery’s particular strength not only lie in its ability to promote the top artists to the stage of international art exhibitions, but also lies in its systemised exhibition ideology and methods, such as digital combination technology, the method of concept exhibition, and so on. As the Japanese galleries are focusing on exhibition, planning personnel is an important part of the gallery system in addition to the sales personnel. SCAI Art Galleries is active in preserving the art talent. Moreover, such talent reserve lies in not only the building of artist and collector groups

but also the talent pool with the arts management mode of the gallery. Only through this way arts management can be truly separated from the behaviour of art creation and form an independent field. SCAI gallery usually gives a lot of freedom to the planning team, which even makes the arts management process becoming a part of artistic creation.

Concerning exploration for talented artists, SCAI gallery has always been dedicated about discovering and encouraging young artists. The artists it has promoted in recent international exhibitions, and internationally renowned art galleries, museums and important exhibitions include Kohei Nawa [名和晃平] (Figure 3), Toru Kamiya [神谷徹], Nobuko Tsuchiya [土屋信子], etc. Unlike general commercial galleries, SCAI gallery often pays close attention to the heritage of artistic thoughts when promoting the artists, with particular emphasis on the creation and artistic ideology of the artists and his or her connection with Japanese art.



(Figure 3: Kohei Nawa - シンセシス Exhibition (2011, Tokyo), the work in the poster figure is from his PixCell series. The connection between Kohei Nawa and traditional Japanese art and crafts, or even artistic thoughts lies in the fact that he always concerns about an internal notion of Japanese culture, which is “move or flow of things.” Almost all of Kohei Nawa’s sculptures and paintings almost indicate such trend.)

Beyond this, the SCAI gallery also placed great emphasis on the planning of non-profit

exhibitions. In addition to the operation of exhibitions in the gallery, SCAI is responsible for a number of art projects that are connected with the public. The SCAI gallery's non-profit attempt often reflects its various practices of planning art exhibitions in public areas. The SCAI Gallery cooperated with the “world's fastest gallery - GENBI SHINKANSEN” in 2016 [世界最速の芸術鑑賞「GENBI SHINKANSEN [現美新幹線]」].¹⁵ The project aimed to allow the Shinkansen passengers to approach and enjoy modern arts on the vehicle that was originally used for transportation during the leisure time when the train was moving. (Figure 4)



(Figure 4: The art exhibition prepared artist Haruka Kojin, a client artist of SCAI Gallery, for GENBI SHINKANSEN No.15 train. SCAI gallery all copyrighted.)

In summary, besides maintaining the essential operations of the gallery through the agency service, the SCAI Gallery is dedicated to introducing Japanese art to the world and the public. Such attempts also represent the future trend of the Japanese art market.

¹⁵ “world's fastest Gallery - GENBI SHINKANSEN” was operated on the Joetusu Shinkansen [上越新幹線] owed by East Japan Railway Company [JR 東日本] between the Echigo-Yuzawa station and nigata station [越後湯沢～新潟] starting from April 29th, 2016. During the days of operation, the vehicle will go back and forth between the Echigo-Yuzawa station and nigata station every day. Genbi Shinkansen is composed of 6 carriages and 7 modern artists are in charge of carriage design. In general, the original layout of the carriage was rearranged, and the passengers can enjoy the art installations inside the carriage closely. Inside the train there is also a children's recreation area, which aims to support tourism, and a restaurant and coffee shop that use the local food from Nigata.

[現美新幹線]: [http://www.jreast.co.jp/genbi/\(2016, January 20\)](http://www.jreast.co.jp/genbi/(2016, January 20))

Also, the Tomio Koyama Gallery¹⁶ [小山登美夫ギャラリー] is the gallery founded by Tomio Koyama¹⁷ in 1996. The Tomio Koyama Gallery is one of Japan's top galleries in the current age that has the most international influence, and actively participates in international art exhibitions. Today, the main business branches belong to Tomio Koyama are all in Tokyo, including the Tomio Koyama Gallery and the Hill's 8 / ART GALLERY / TOMIO KOYAMA GALLERY¹⁸ under it, each of which has a different business distinction. As an individual gallery, the artwork of Tomio Koyama Gallery tends to be close to Tomio Koyama's aesthetic orientation and art concept. Tomio Koyama Gallery was the agent or is the agent of the artwork of well-known contemporary artists enjoying significant influence in the world, such as Yoshitomo Nara [奈良美智] and Mika Ninagawa [蜷川実花], etc. It is also the planner and support team for the Japanese contemporary heavyweight artists, like Takashi Murakami [村上隆], to march into the international artwork market.

Tomio Koyama appreciates "interesting" art, which is also his fundamental principle for selecting artworks. In his opinion, "interesting" can neither become a complete convergence with the mainstream, nor be out-of-touch with the era. Most of his works seem to be a little weird, and are even unacceptable by the mainstream system. At first, Takashi Murakami used a cartoon comic as a subject of creation (Figure 5). Yoshitomo Nara directly used a little girl's face as the content of illustration (Figure 6), while Mika Ninagawa's photography demonstrated a sense of anxiety and clash using highly impactful colour (Figure 7). However,

16 Tomio Koyama Gallery: <http://tomiokoyamagallery.com/>, moderately organized. (2016, February 03)

17 Tomio Koyama [小山登美夫] (1963-now), director and planner of Tomio Koyama Gallery. He has been working in the field of gallery after graduating from University of Arts, Tokyo, and founded the first gallery in 1996 under his name. His selection of artworks has represented and affected the public artistic taste of the new generation in Japan.

18 8 / ART GALLERY / TOMIO KOYAMA GALLERY: <http://www.hikarie8.com/artgallery/> (2016, February 04), this art gallery is an attempt of Tomio Koyama Gallery to try various operation mode, except the gallery function to promote young artists, functional sections such as the fair (COURT), museum (d47 MUSEUM), shops covering its own style of design (d47 design travel store) and restaurant (d47 SHOKUDO) are also added to the gallery.

these artworks are often faithful representations of the mental state of modern people. According to his aesthetic preference and capability in art judgment, Tomio Koyama prevailed over all dissenting views and became the agent of these artworks. Even if critics at the time commented his gallery as a “cartoon gallery”, he didn’t change his mind and insisted on his original intention of “interesting”. Thanks to his insistence, Tomio Koyama Galley expands not only serious the art field of Japan but also promotes Japanese contemporary art towards a more tolerant and an open environment and mental state.



(Figure 5: Takashi Murakami Sunflower series of illustrations.

Figure 6: Yoshitomo Nara’s “Little girls”

Figure 7: Poster photo of the film “Sakuran” directed by Mika Ninagawa in 2007)

If the “interesting” is the way Tomio Koyama artists discovers the artists, then “doing nothing” is the way Tomio Koyama Gallery deals with the artists. When selecting the artists, Tomio Koyama does not specify the theme or direction of the artists’ creation, nor the time for completion. He will not force the artists to create works by the requirements of customers forced artists, and accepts the artists’ creations completely. On one hand, it makes artists feel they are trusted and ensures artists can open their minds; on the other hand, it also provides a real sensible and pure “container”, tolerating artists’ creation attitudes and quality to the full capacity. This container is the inclusive Tomio Koyama Galley.

Even Tomio Koyama himself hopes that the artists can keep such mentality of doing

nothing so as to focus on the art with great concentration. In an interview, he says I hope there can be one solo exhibition and international exhibition for every artist I agent every two years; this schedule and arrangement is just right and will not make the artists too impetuous.¹⁹ It is this art management system that makes the art becomes real art and the management become real management. These two aspects complement each other and constitute a good art management style.

Except for no interference with the creations of the artists when operating, the Tomio Koyama Gallery also maintains a business philosophy of “doing nothing” in the art market. Tomio Koyama only explains and promotes these artists and the artistic ideas, and leaves the value of the artists’ works to the art market to judge. Tomio Koyama Gallery is keen to avoid the erosion of commodity value of the art. It’s not a simply selling streamlining the market mechanism. Tomio Koyama hopes to give the artists space for independent thinking and creation, and he is also looking forward to the artistic fruit coming out from the artists’ personal reflections. In the operation process of Tomio Koyama Gallery, the gallery is a preserver and transmitter of the artworks and is the most outstanding interpreter.

Moreover, Tomio Koyama also made some fruitful explorations relying on his strong personal appeal. He introduced the KOYAMA ART PROJECTS [小山芸術計画]. The plan is exhibition-oriented and aims to facilitate nearly twenty young artists it supports and represents (covered areas include painting, installation art, etc.) to carry out continuous art creation through the right amount of personal or joint exhibitions every year and modest, targeted

¹⁹ Netease Art (Beijing), “Dialogue with Tomio Koyama”, “Who makes Yoshitomo Nara a Star?” Sep. 10, 2014, <http://fashion.163.com/14/0910/23/A5QMSLKB00264MK3.html>

promotion.²⁰ It's a pendulum the Tomio Koyama Gallery started in the 1990's, whose ultimate way of business management is worthy of close attention.

5.1.2.2 After Economic Crisis (Approximately from 1998 to Now)

Although Japan itself defines the 1990s as “the lost decade”, but in fact, regarding productivity level, economic development achievement, and employment rate, Japan's national economy did not experience a sharp decline. The only thing Japan lost in the ten years is the pride and confidence it acquired from the economic development miracle. How to reshape the national self-confidence has become the one of the most important propositions after the economic crisis. The Japanese authorities, after thorough consideration, have found an indirect path to get to this goal, which is to shift the attention in commercial construction from the real economy to the social economy. It has also laid the policy foundations for the boom of the Japanese culture and the arts after the economic crisis.

In the 20th century, the cultural influence of Japan was relatively weak compared to its economic influence. Before the economic crisis, Noboru Takeshita [竹下登] (1924-2000, the former Japanese Prime Minister, in office: 1987-1989) once proposed to build Japan into a “cultural economic country”. The Agency for Cultural Affairs at that time also put up a slogan that said “All people in Japan are civilized and educated”.²¹ After the economic crisis, Japan became clearer about its position and began to implement a cultural revitalization policy. In 1998, the Japanese Agency for Cultural Affairs issued the “Cultural Revitalization General

20 Koyama Art Project: <http://koyamaartprojects.com/> (2016, February 03), moderately organized.

21 Zhang Aiping [张爱平], He Jing [何静]: “Japanese Culture Industry”, Ji Nan: Shandong Education publishing house, 1996 edition, page 2-3.

Plan” to achieve a culture-oriented national development;²² this explained the exigency, concrete measures, and policy system of a culture-oriented national development. In December 2001, the Japanese government issued the “cultural and arts revitalization act”.²³ The act differentiated between the central and local governments with regard to their responsibilities and obligations in the development of arts and culture. The act established detailed rules for aspects of international communication, personnel training, cultural sponsorship, infrastructure construction, etc. In the 21st century, Japan implemented the “New Century Art Project” (a national stage-wise arts support program) and the “Japan Arts Fund” (mainly used to support groups and individuals to engage in the creation and dissemination of culture and arts)²⁴ so as to promote the arts industry and arts management industry. From the policy perspective, these measures demonstrate Japan’s determination to carry out the “culture-oriented national development” [文化芸術立国].

The National Art Center, Tokyo [国立新美術館] in Japan is such an attempt. It is a newly established general art museum in Japan in 2007 with the main emphasis on art exhibitions, art education, and academic research. So far, it is a national art museum that ranks among the top in floor area and the size of collections.²⁵ Its main function is to hold various kinds of exhibitions, so the exhibition hall occupies the primary position in the art museum. There are in total ten ordinary indoor exhibition rooms (used in group-held exhibitions), five outdoor exhibition rooms, and two special exhibition rooms in the three-floor art museum. The art museum has also established one lecture hall, one Art Library, one restaurant, one museum

22 Zhao Min [赵敬]: “Key points of and lessons from Japanese Cultural policy in Early 21st Century”, “Learning and Studying Japanese Language”, Issue 2, 2013, Page 85.

23 Japanese Cabinet: Culture and Art Revitalization Act (2002 Law No.148), 2001.

24 Ouyang An [欧阳安]: “Japanese Cultural Policy Analysis I”, “China Culture daily” Section 3, 2012.07.27

25 National Art Centre: <http://www.nact.jp/>(2016, January 09)

store, three training rooms, and three cafes. Compared to other national art museums, the most notable feature of the National Art Centre is that it has no fixed collections. In the developmental process, the National Art Centre established an operating mechanism that primarily relies on all kinds of mobility exhibitions instead of specific collections.

Moreover, the National Art Centre insists on becoming a creative, interactive, and participatory art museum, so it also made an effort in the popularization of art education. In addition to general academic activities, the National Art Centre also tends to creatively combine exhibitions with art education by inviting artists to share their artistic experiences and then hold symposiums based on the core concept shared in the interaction. Here, the National Art Centre not only provides the venue for exhibitions, more importantly, it also becomes the leader and organiser of arts education.

Regarding its exhibitions, the National Art Centre hopes to become an art museum that introduces diverse art forms and provides new viewpoints. Therefore, the first task of the National Art Centre is that it is committed to providing a venue for art groups that have public activities to publish their works. Also, the National Art Centre also relies on domestic and overseas art dynamics to organize several independently-planned exhibitions about artistic beliefs (Figure 8). Also, it often collaborates with newspapers and other galleries to co-hold the exhibitions; it also accepts grants and self-raised funds. The National Art Fair tickets usually use ticket sales to generate revenue. The ticket price for the special exhibitions [企画展] are determined according to the different feature of each exhibition, but the ticket price for the public exhibitions [公募展] are relying on the quoted price offered by each art group. The exhibition centred management mode used by the National Art Centre is a trait of Japanese arts management. As a component that most closely connected with artworks, exhibitions have

demonstrated their importance in the Japanese art industry (whether in the gallery or art museums).

5月11日(水)~5月23日(月)

第112回 太平洋展 (主催: 一般社団法人 太平洋美術会)			
展示室	1A・1B・1C・1D	作品ジャンル	洋画・版画・彫刻・染織
料金	一般・大学生 700円(300円) ()内は三動展・日本新工芸展の入場券半券をお持ちの方 高校生以下・障害者手帳をお持ちの方及び付添者1名まで 無料		
最終日閉会時間	午後3時 (入場締切 午後2時30分)	サイトURL	http://www.taiheiyobijutu.or.jp
備考	5月13日(金)・20日(金)は午後8時まで観覧可能		

(Figure 8 Note: The information page for the exhibitions in the National Art Centre, 2016, including the name of the exhibition, date, location, work classification, exhibition fees, web guide and notes, etc.)

Furthermore, regarding the research element of the National Art Centre, the directions of its academic researchers are often linked to the topics of arts management it focuses on exhibiting. It is also striving to become a museum that connects people with information, and collects and discloses materials. It even can be said that the way of conducting academic researches and publishing results in the National Art Centre involves some sense of universal access to information. It represents an attempt to break information asymmetry in the field of art through national resources. One of the most convenient attempts of the National Art Centre is that it builds a special web page dedicated to providing comprehensive information about the exhibitions in museums and galleries throughout Japan (Figure 9).²⁶ Also, the National Art Centre is also committed to collecting and compiling information of expositions in the post-war era and organizing it into directories.

²⁶ National Art Centre, art commons —[展覧会情報検索@国立新美術館]: <http://ac.nact.jp/> (2016, January 09)

This search page is divided into 7 main sections: Current exhibitions, future exhibitions, exhibitions of this month, exhibition list arranged in accordance with Japanese 50 sounds, exhibition arranged in years, exhibition location arranged in accordance with Japanese 50 sounds, exhibition location arranged in accordance with geographic regions, so as to satisfy the needs of visitors from different perspectives.

art Commons — 展覧会情報検索@国立新美術館

開催中の展覧会 今月の展覧会 開催予定の展覧会 展覧会タイトル50員別 展覧会開催年別 会場50員別 会場県別

キーワード検索: タイトル 概要 会場 主催者

※ご注意: 会場住所、交通案内、ホームページ、問合せ先等の情報は、展覧会チラシを元に作成しており、当該展覧会開催時の内容となっております。最新の情報とは異なる場合がありますので、ご注意ください。

開催中の展覧会一覧

見出し(展覧会名、開始、終了、会場)をクリックすると並び替えられます。

北海道・東北 (29)			
展覧会名	開始	終了	会場
横山久嗣展	2016-04-02	2016-05-15	北海道立近代美術館
太田博子創作人形展	2016-04-14	2016-05-22	天童市美術館 (主催: 天童市 (公財)天童市文化・スポーツ振興事業団)
太田博子創作人形展	2016-04-16	2016-05-22	広重美術館
木田金次郎を知っていますか?	2016-04-23	2016-05-22	木田金次郎美術館
進撃の巨人展 -SELECT-	2016-04-05	2016-05-25	札幌芸術の森美術館
出羽一國大絵回廊	2016-04-29	2016-05-26	致道博物館
カメイコレクション展 IV期	2016-03-15	2016-05-29	カメイ美術館

(Figure 9: The National Art Centre “exhibition information search” page, 2016.)

Finally, the National Art Centre has a global vision; the website of the Centre supports seven major languages. To a certain extent, it also proves the artistic ambition of the National Art Centre. In its self-evaluation, the Centre hopes to provide humans with the opportunities to be exposed to different values, build mutual understanding and viewpoint of interdependence, and new culture through arts.²⁷ It also fully reflects the human consciousness of the National Art Centre.

The invigorated national attention on cultural and arts has made paintings, or more broadly arts, be incorporated into the scope of society and the scope of national competitiveness. The Japanese government has gradually realized that culture has the same external influence as or even more external influence than the economy, so it began to support the internalization of Japanese cultural and maintain extensive contacts and mutual exchanges with world cultures so as to achieve joint development.²⁸ Regarding arts management, many of the Japanese exhibition mechanisms have not been fully developed until the 21st century. While the Japanese government was supporting its domestic arts industry to go international, it

27 National Art Centre: [美術館のご紹介], <http://www.nact.jp/information/introduce/> (2016, January 09)

28 Akira Neki: “Japanese Cultural Policy”, Keisoshobo, 2001 edition, page 40.

was absorbing international art products into Japan. It can be said that such culture and arts policy is an important step for Japanese art to obtain great development and move towards internationalization in the new era.

Then, a batch of exhibitions based in Japan and holding a global horizon emerged. The most typical one is the Art Fair Tokyo.

Founded in 2005, Art Fair Tokyo [東京藝術博覽會] is currently the largest and oldest art fair in Asia. Its predecessor can be dated back to the Japan International Contemporary Art Fair (nicaf) held in Yokohama, Japan, in 1992. Since 2007, the Art Fair Tokyo has been held at Tokyo International Exhibition Centre in the spring of every year, except once in 2011 when the Fair was delayed due to the earthquake. The Tokyo Art Fair combines ancient art, craft, Japanese painting, Western painting, modern art, and other forms of art products. It is not only committed to becoming an art exhibition that presents a variety of art forms but also striving to become a bridge connecting modern and ancient, and Asian and Western art.²⁹

The theme of 2016 Art Fair Tokyo is “Art is a lifestyle”, with the aim to introduce arts to the broader population and make art become one of their lifestyles (Figure 10). One hundred and fifty-seven galleries will participate in the 2016 Art Fair Tokyo, including 19 international galleries. Also, the number of visitors of the 2015 Tokyo art fair reached 55,000, and the number is expected to reach 7.7 million in 2016.³⁰ Regardless of the number of visitors or scale of the fair, Art Fair Tokyo is developing steadily (Figure 11).

29 ART FAIR TOKYO, about us: <https://artfairtokyo.com/about.html>. (2016, January 23)

See Chapter 9 footnote for detailed history of Art Fair Tokyo.

30 Jiang Xiaobin [蒋肖斌]: “The overseas press conference of Art Fair Tokyo is held in Beijing”, “China Youth Daily”, March 22th, 2016, Page 3.



(Figure 10: The 2016 Art Fair Tokyo poster.

Figure 11: The scene of Art Fair Tokyo)

To maintain such a large-scale exhibition, the Art Fair Tokyo relies on the support of policy makers, its artistic ideas, and the determination to help build the Asian art market. First, Japan has a comprehensive and flexible clearance system for artworks on the exhibitions. Japan also has a sophisticated artwork compensation system [美術品補償制度]³¹ for foreign artworks that enters into Japan for exhibition. It has a laid good foundation for Japan, especially for Tokyo as a cultural centre, to become the best collection and distribution centre of art exhibitions within Asia. Next, one principle of Art Fair Tokyo is art equality, which means it is not just a commercial market showcase with the purpose of display and sale, but a platform where the different artworks in Japan can compete with top artworks across the world, with more artistic and cultural value. The idea of equality also confers the Art Fair Tokyo with the heart to embrace artworks of various categories and different times, which creates a good image for the Tokyo art community.

The operating mode of Art Fair Tokyo is the standard exhibition mode. The organizers of

31 Agency of Cultural Affairs, Government of Japan:[展覧会における美術品損害の補償に関する法律], Year 23 Heisei Calendar, [http://www.bunka.go.jp/seisaku/bijutsukan_hakubutsukan/hoshoseido/\(2016, May 05](http://www.bunka.go.jp/seisaku/bijutsukan_hakubutsukan/hoshoseido/(2016, May 05))

the Fair come from two sides; the organizers are the TV Tokyo Corporation and the Art Tokyo Institute, and the planner of the exhibition is TOKYO Co., Ltd [a TOKYO 株式会社]³². There is a clear division of work between the two sides. It makes the planning work in the early stage and overall work of the Fair on the scene coordinated and orderly. The most creative part is that the Art Fair Tokyo will bring new sections every year. The ones from 2016 are a good example: “A Million Dollar” (100KIN) is a new functional section carved out in the Art Fair Tokyo under the tax reform funding for the artworks³³. Many important galleries in Japan, including the aforementioned SCAI gallery, Tomio Koyama Gallery, and the Tokyo Gallery, mentioned in later section, brought a selection of works for this special exhibition section. The unit price of all these works is below a hundred million yen. Some of these units also include guidance to the value of art and the pursuit of its core values from the organizers of the Fair, which involves deep thinking regarding arts management.

Also, the Art Fair Tokyo attaches great importance to its ties with China, which also seems to reflect its ambition to become an important art fair in Asia. A fact is that on March 16, 2016; the Tokyo Art Fair held its Overseas Press conference “East of Beijing, West of Tokyo,”³⁴ in Beijing. As Japan’s largest art fair, the Tokyo Art Fair has sufficiently demonstrated its attention to and emphasis on current Chinese art market by choosing Beijing, China, as the first location to carry out its overseas promotional activities. After this strong promotion, the 2016 Art Fair Tokyo attracted eight Chinese galleries to join the event, which, in fact, reached its artistic effectiveness and objectives. Regarding collector groups, the Tokyo Art Fair also attracted

32 ART FAIR TOKYO: about us, <https://artfairtokyo.com/about.html> (2016, January 23)

33 Since January 1, 2015, Japan officially listed artworks as reduced depreciation asset. In such trend, the division of artworks is change from paintings and antiques that are less than 20,000 yen previously to artworks less than 1 million yen.

34 Jiang Xiaobin [蒋肖斌]: “The overseas press conference of Art Fair Tokyo is held in Beijing”, “China Youth Daily”, March 22th, 2016, Page 3.

collector groups from mainland China, Hong Kong, Taiwan, and other regions, with the Chinese collectors showing the highest passion for participating and purchasing.

Of course, the Art Fair Tokyo has had relatively close contact with China for many years. In 2012, the Art Fair Tokyo was invited to participate in the “Asian Gallery Art Fair – Chinese, Japanese and South Korean Gallery Masterpiece Exhibition (Shanghai)”.³⁵ Due to the close relationship in the economy and fine tradition of connection, it is reasonable that the Art Fair Tokyo became prone to China. The Fair needs to use the power of the media. Regarding the promotion in China, the Art Fair Tokyo authorized the Art Chinese website to be in charge of its media relations, so as to achieve interaction in all mainstream Chinese media platforms. Moreover, according to the development trend of new media in the Chinese region, the Tokyo Art Fair also opened its official web account (registered on May 9, 2011), which is operated by Art Fair Tokyo Implementation Committee. During the Fair, its signature is “The Fair will be held from May 12 to May 14 (Internal exhibition, preview on May 11) 2016 on B2 of Tokyo International Forum. Hope everyone can come to visit.”³⁶ Such promotion had an effect in China. Many achievements of the Art Fair Tokyo in China reflect a confluence of the Chinese and the Japanese art market. It is an important try-out in arts management, and many of its ideas and methods can serve as a reference for the Japanese art industry.

Because of this policy on culture and arts, the Japanese cultural industry has also acquired a significant influence worldwide, especially for the Japanese manga, anime, and other industries focusing on culture and content,³⁷ which have already established a relatively good

35 Yang Bo [杨波]: “Asian Gallery Art Fair – Chinese, Japanese and South Korean Gallery Masterpiece Exhibition”, “Trend Colour”, Issue 6, 2012, Page 118-119.

36 Art Fair Tokyo Sina Weibo signature: http://weibo.com/artfairtokyo/profile?is_hot=1#_rnd1463056505735 (2016, April 24)

37 Under the language context of Japan, cultural industry is also called content industry, which mainly includes video

image in the international community and is called by some of the Western countries as “cool Japan”.³⁸ This topic will also be discussed briefly in the case study section of this chapter. Moreover, we must note that the real economy in Japan skyrocketed in the period from 2002 to 2008, and it is still on the list of the world’s top three economies. The cultural expansion resulting from growth in the national power is noteworthy.

Taking the Osamu Tezuka Manga Museum [宝塚市手塚治虫記念館] as an example, established on April 25, 1994, it is a unique commemorative art museum³⁹ located at Takarazuka Japan, to honour Japanese cartoonist Osamu Tezuka [手塚治虫].⁴⁰

Osamu Tezuka Manga Memorial can be described as a pioneer of manga memorial in Japan. Before it, Japan has not manga memorial for its reference. Osamu Tezuka is praised as the “father of Japanese manga”. He is the founder of modern Japanese anime and manga, also the spiritual leader⁴¹ of Japanese anime and the manga industry. No matter regarding creation techniques, production methods or hiring mode,⁴² Osamu Tezuka has influenced Japanese manga and anime creation in the post-war era, and also some cartoonists, so he has a strong social appeal. For this reason, this venue has certain features of a fan culture. Due to the popularity of Osamu Tezuka, Osamu Tezuka Manga Memorial has up to five hundred and

industry, music industry, game industry and publishing industry. Anime and manga is important constituent of Japanese cultural and content industry

38 Yini Takizawa: “Development of and lessons from Japanese Cultural Industry”, “International Trade”, Issue 10, 2006, Page 36.

39 Osamu Tezuka Manga Memorial: <http://tezukaosamu.net/jp/museum/index.html>. (2016, February 10)

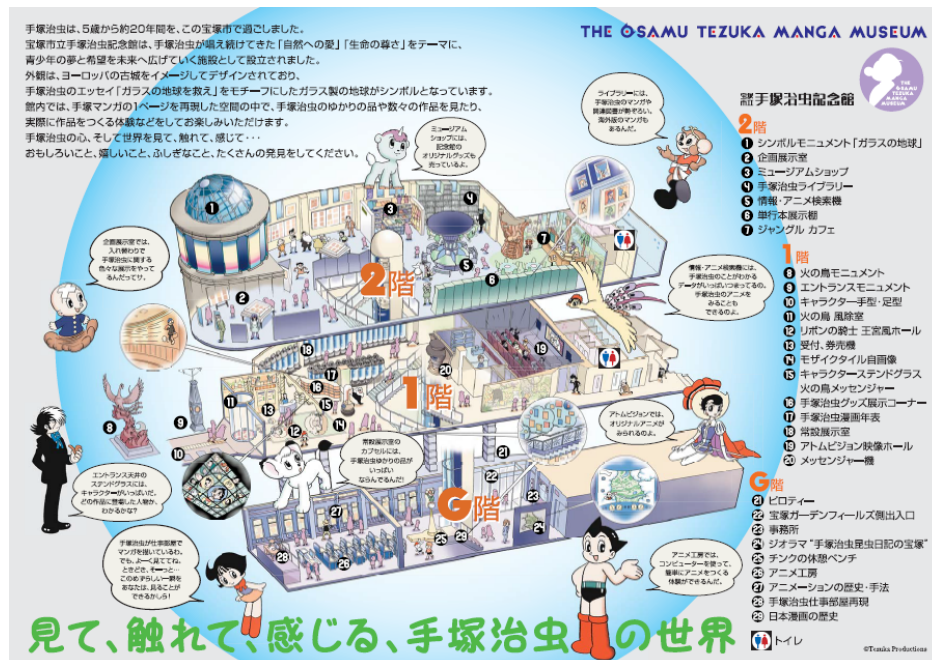
40 Osamu Tezuka (1928-1989, born Tezuka Osamu), Japanese cartoonist, animator, MD. Tezuka’s works has great influences and rich connotation. “Astro Boy” (1961), “Great Forest” (1966) and other anime works causes a sensation in Japan, and the comic “Phionex” (1967) has been widely acknowledges as the highest masterpiece of Japanese manga industry. In terms of Ideas and techniques, Tezuka opened a new path for postwar Japanese comics. Osamu Tezuka spent most of time in his life in Takarazuka, Hyogo, so Takarazuka is chosen as the site for Osamu Tezuka Manga Memorial.

41 Yaqing Jin, Tian Lan: “Analysis of Osamu Tezuka’s Impact on Current anime Creation in Japan”, “Art and Design” (theory), Issue Z1, 2014, Page 84.

42 Osamu Tazuka once established a manga studio “Tezuka Studio”. He is also cartoonist in Japan who uses assistant policy and enterprization management, which have far-reaching impact on Japanese anime and manga industry.

thirty thousand visitors at the beginning of its operation.⁴³

In the arrangement of the exhibition hall, Osamu Tezuka manga memorial follows basic ideas of Osamu Tezuka: “love, courage, ideals and justice”. About the layout, the museum is divided into three floors. The first floor primarily displays the growth process and representative works of Osamu Tezuka as well as the cultural ideology of Osamu Tezuka’s works. The second floor includes the thematic planning exhibition area, archive, souvenir shops, and the rest area. The rest area and archive is an integrated structure and divided by the different design styles. The semi-basement of the exhibition hall is the exhibition area of anime studio, which is the main link to arts education function and has some fun elements (Figure 12).



(Figure 12: Osamu Tezuka Manga Museum Layout Comic Map (The document is from the official website of Osamu Tezuka Manga Museum, Osamu Tezuka Memorial all copyrighted).)

43 Shen Changwei [申长伟]: “A Trip to Art in Japanese Museums”, “Information of Ceramic”, 2012.05.04 (Issue 650 in total), Page 10.

Besides fixed closing days (usually on Wednesdays, the museum also has ten days of the closing day in December and February), Osamu Tezuka Memorial accepts visitors every day, and the operation of the whole memorial subsists on the admission fee of the exhibitions. The ticket price of Osamu Tezuka Manga Memorial (Table 1) is divided into three levels. The difference between the maximum ticket price and the minimum ticket price among different populations can reach ten times, and groups and individuals also have a different price. In particular, the museum establishes free or reduction admission system for some exhibitions with characteristics of Japanese anime. For example, a child will be given one more chance to visit the museum if he/she has bought ticket three times; showing your membership card of the business co-operator can enjoy a 10% reduction, which provides new opportunities for multi-level exchange and communication.

Table 1: Osamu Tezuka museum admission fee (the form is compiled from Osamu Tezuka Manga Museum: <http://tezukaosamu.net/jp/museum/index.html>(2016, February 10)):

Category	Individual/Group (more than 10 people)	Price (Unit: Yen)
Adult	Individual	700
	Group	560
Student (Middle School, High School)	Individual	300
	Group	240
Children (Primary School)	Individual	100
	Group	80

In addition, an important revenue stream of Osamu Tezuka Manga Museum is artwork shops. The main business of the artwork shop is the art derivatives related to Osamu Tezuka himself and his works.

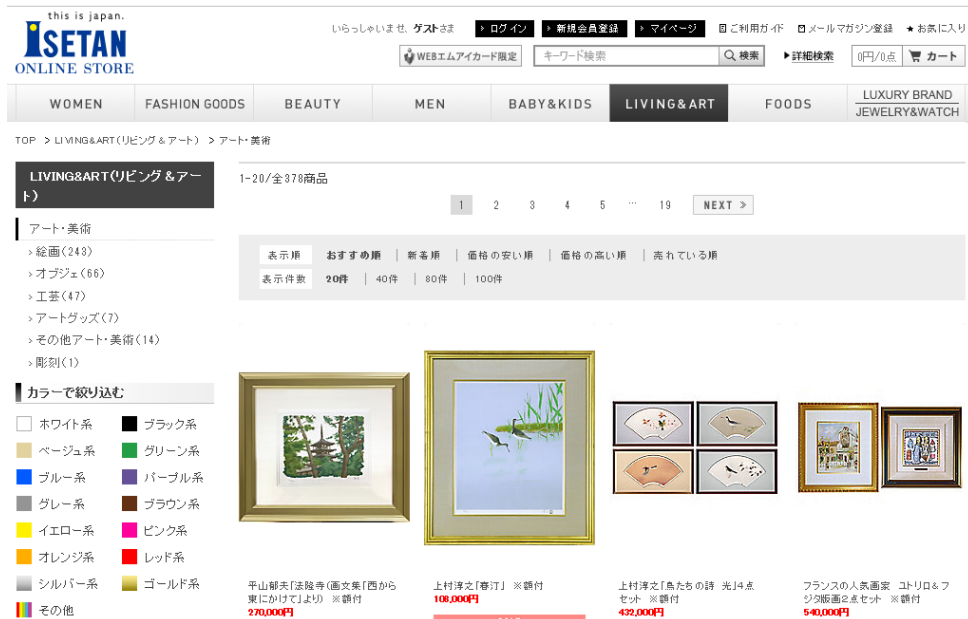
Furthermore, the same type of art museums that can be used as references includes Ghibli Museum, Mitaka (also called the Mitaka Municipal Animation Art Museum [三鷹の森ジブリ美

術館].⁴⁴ This museum is also a memorial venue founded by the influence of fixed artists, and has unique experience in two aspects. One is hunger marketing, i.e., a strict appointment system is adopted to limit the number of visitors every day; second is the innovative layout of the artwork store that brings remarkable sales performance. Regarding layout and exhibition planning, indoor art venues in Japan or even other foreign memorial art venues can refer to the two museums above.

Department store galleries mentioned above also started to change gradually along with the adjustment of operation scope and business philosophy innovation of the department store. Isetan is a famous department store in Japan. The position of Isetan Department Store is positioning fashion and life, and it is committed to creating a high-quality and innovative lifestyle for its customers. Art is the point at which the Isetan department store carries out this business philosophy.

First, living & art is ranked in the categories of Isetan Department Store's main merchandise. Artworks become the commodity the department store sells. Generally, Isetan will set a fixed exhibition area (although this exhibition area is not only set up for artworks and may sometimes involves clothing, etc., but it always has close connection with art), thus creating a pleasant artistic atmosphere and purchasing environment. Moreover, this trend is also evident in online sales of department stores (Figure 13).

⁴⁴ Founded in October 1st, 2001, Ghibli museum is an anime museum located at Mitaka, Tokyo, Japan. The owner of the museum is Japanese cartoonist and anime director Miyazaki Hayao [宮崎駿]. The first director of the museum is the eldest son of Miyazaki Hayao, Miyazaki Goro. In June 24th, 2005, Nakashima Seibun becomes the second director. The official website of the museum is Ghibli museum: <http://www.ghibli-museum.jp/>. (2016, February 12)



(Figure 13: The artwork sales page of Isetan online store clearly lists the price and other information of artworks, the way of purchasing the artworks is exactly the same as purchasing other general merchandise. The image is from the Isetan online store:

http://isetan.mistore.jp/onlinestore/living_art/list?categoryId=01_061300&rid=498ec42477b44fafa6b978ccee69a1ec(2016, June 10))

Secondly, take Isetan Department Store (Shinjuku) for example; the fifth floor is the special division for living & art. In this floor, it set up a special Isetan Art Exhibition (ISETAN ART EXHIBITION) with two main sections Art gallery and Art & frame region. In generally, there are more than five exhibitions in this area every month (Figure 14), the frequency of which are unmatched by normal galleries and have the quantitative advantage and aggregation effects.

スケジュール ■本館5階=アートギャラリー

6月1日(水)～7日(火) ブラジルの大地と家族の記憶 大原治雄写真展

6月1日(水)～7日(火) 夢と現実の狭間で 山田浩司作品展

6月8日(水)～14日(火) 春の美学 design 1920-1980

6月15日(水)～21日(火) Japanese Conceptual Mind 日本発!現代アート展

6月22日(水)～28日(火) 心のおもいを一筆に託して 篠田桃紅作品展-新作2016

6月29日(水)～7月5日(火) 若手アーティストが祝う七夕 たんざく展

アート&フレーム スケジュール ■本館5階=アート&フレーム

6月1日(水)～14日(火) ジョアン・アイザック作品展

6月15日(水)～28日(火) 海のいきもの展

・6月19日(日) 2時～4時 ロブ・キドニー ライブペインティング & サイン会

・6月26日(日) 2時～4時 森邦保 作品制作実演 & サイン会

6月29日(水)～7月12日(火) 笠井正博作品展

・7月10日(日) 2時～4時 笠井正博 サイン会

(Figure 14: name, time and location of the main exhibitions of Isetan Department Store (Shinjuku) in June 2016. Image is captured from [伊勢丹新宿店美術展ご案内]: http://isetan.mistore.jp/store/shinjuku/floor/main_5f/art/index.html (2016, June 10))

Moreover, the Isetan Department Store is not satisfied with just displaying the artworks, but is committed to make the artistic creation become a way of life. First, the Isetan Department Store merchandise seeks to beautify the display area of the commodities and try out “visual merchandising”.⁴⁵ Isetan Department store convert the posters that contains the product information of new release of each display area into the artistic painting and name it as called “Gakubuchi” [額縁] (means “photo frame” or “glass frame”). The colour and style of the paintings are combined with the theme of the products display area, and the contents are changed every week or every two weeks. Besides, the Isetan Department Store converts the area near the escalators into a small park and designs product information periodically (typically ten days), thereby constituting

45 Visual merchandising, abbreviated as VDM. It includes not only the exhibition or display of product, but also operation environment and overall performance of the store.

a systemic echo between the commodities and the environment. As the display area where the department store can show its image directly to the outside world, the windows are usually filled with the artistic feelings (Figure 15). Isetan department store even invited the famous composer Ryuichi Sakamoto [坂本龍一] to redesign the background music of the store and the display area, with the hope to bring better watching and shopping experience to the consumers.



(Figure 15: 2013 Tokyo, Japan Isetan Department Store (Shinjuku) “Fantasy” theme window display.)

In the background of abundance era in this article, the arts management behaviour clearly expands the art audience as another side of the art popularisation and socialization.

Additionally, Isetan’s attitude towards the arts itself is positive. As material civilization is fairly abundant nowadays, the attractiveness of real consumer goods to consumers is much smaller than before, and cultural products will become the most important in the future consumer behaviour. Setting up arts section in multiple locations of the stores can beautify the environment of the shopping malls. It can effectively extend the length of time where the customers stay in the department stores, and generate expenditure cascade, thereby directly increasing the benefits of

the department stores. Painting and installation art are easy to achieve the second transmission in the crowd, which will indirectly increase the potential consumer groups of the department store. It is very important to invest and cultivate consumer's purchasing interest and buying awareness before cultural consumption has not fully entered into the public consumption widely. Such way advance cultivation can also foster the sense of dependence that consumers have towards the brand they recognise initially, thereby increasing the long-term interests.

While the branch of Isetan in China only sets up department store business, without implanting its domestic systematic department store galleries mode in China, accordingly, the important functional interval of art and life is drastically cut down.⁴⁶ Now, having realized the important role of art in the construction of corporate culture and maintenance of the customer groups for stores; department stores in China also began to add paintings or installation art in shopping malls. Some of them have even set up several specialised arts and cultural division (the area related to arts are usually within the same division as bookstores, pottery, and other cultural facilities). Therefore, when formulating domestic development strategies, Isetan Department Store need to be careful not to give up its original advantage. Instead, it can transplant the successful experience in Japan into Chinese branch, so as to carve out a unique art path.

Moreover, commercial websites of Japanese galleries are also showing a growing tendency. The web page of Art Japan (also known as the Art-Japan Web Gallery) [日本芸術画廊/日本網上画廊] is designed by Medx Corporation, which has been providing the internet art trading and exhibition service since January 2000. After entering home page of the gallery,

⁴⁶ After entering China, the living & arts division of Isetan Department Store (Japan) is always categorized as household items (Tianjin Nanjing Road store), Kitchen appliance (Tianjin Binhai New District store), and household goods (Shanghai Huating store) according to the habit of Chinese consumer, which greatly reduce the status of art in the department store. See Isetan Department Store (China) for detailed information: <http://www.isetan.cn/>(2016, June 10)

online exhibition names of each painter and gallery are presented in a list with complete categories and distinct classifications. Clicking a certain specific exhibition can lead you into a collective display page of the corresponding artworks.

Moreover, commercial websites of the Japanese galleries are also thriving. The web page of Japanese art gallery (also known as Art-Japan Web Gallery) is designed by Medx Corporation, which has been providing Internet art trading and exhibition service from January 2000.⁴⁷ It is an artwork trading and exhibition website aiming to facilitate Japanese artists or galleries to display their works. The Art Japan is divided into a few sections; including the main gallery entrance, works exhibition, art appreciation, Harajuku fashion, etc. (Figure 16). For the operation of the Japanese art gallery, the most important section is the main gallery page.



(Figure 16: Art Japan Homepage.)

After entering home page of the gallery, online exhibition names of each painter and gallery are presented in a list with complete categories and distinct classifications. Clicking a

47 Art Japan website: <http://www.art-japan.com> (2016, February 20)

certain specific exhibition can lead you into collective display page of the corresponding artworks. In the collective display page, each work will show the name of the artist, name of the work, type, material, and comments on the network. On the individual sales page, besides the pictures, names, comments, and other specific information; the genre, the size, and the prices will also be introduced (Figure 17).



(Figure 17: The individual sales page of Art Japan.)

The websites have interactivity. The Artwork providers can the link personal homepage to achieve free operation (commission shall be paid to the website). The Artwork consumers can also interact with the website and the artwork providers. In conclusion, the Internet will establish a new purchase and collection relationship linked to the artworks, and even appreciation relationship; the change in relationship will be revolutionary.

Moreover, another pioneering work of the Art Japan is that it tries to integrate the resources from the galleries around the world. The section “World Museum” has integrated the name and link of galleries from nearly 50 countries in the world, and the number is still

rising.⁴⁸ Although on this page the information of art museums from some countries is incomplete, this attempt is still an ambitious approach, and act with the spirits of Internet integration.

The collection, display and sales of artworks in Art Japan are continuous in nature. In the collection of artworks, Art Japan adopts a free policy and even encourages the artists and the galleries to digitalize their works. If the character or the file needs to be edited, Art Japan will charge a small fee of hundred Yen per hundred characters. Regarding sales and exhibition, the website strives to provide a cheap and a convenient display space for the artists. As to the cost, the display interval is measured in weeks; the first week of display is free and a display fee of five hundred Yen is charged for each work from the second week. Moreover, there is an additional fee of five hundred Yen for any addition and replacement costs of the works.⁴⁹ As to the sales, the website only provides a platform rather than a sales agency. With no handling charges for sales, the website is not responsible for the sales behavior. The website will provide suggestive protections for information symmetry of both the sellers and the buyers, and also carries out strict inspection on the security of sales process.

Furthermore, because of the information characteristics of the internet, the Art Japan specially developed the copyright statement, to protect the copyrights of the online works gallery. However, the Art Japan has an obvious weakness on the retention rates of the market. First, few galleries choose to join the website. Restricting website traffic will be difficult to

48 Art Japan: [世界の美術], <http://www.art-japan.com/c/GALLERY.html>. (2016, February 20)

According to the record in Art Japan, the site has already organized part of the art gallery resources from the United States, Armenia, Iceland, Ireland, Israel, Great Britain, Italy, Indonesia, Egypt, Austria, Australia, Canada, the Netherlands, Greece, Croatia, Kenya, Estonia, Costa Rica, Colombia Singapore, Sweden, Spain, Switzerland, the Republic of Korea, Thailand, the Czech Republic, Chile, China.

49 Art-Japan Web Gallery [利用案内 (個人・団体様用)], <http://www.art-japan.com/LIYOUANNAI.html>(2016, February 20)

guarantee the information superiority of the galleries that have joined the website. Secondly, the website lacks the specific agency system for the artists. Only part of the artists are loosely profiled on the website and the functions of the online gallery are not clear enough. Last but not least, an obvious problem lies regarding the image resolution of HTML version, which is not high. One is unable to view high-definition images. Therefore, the online gallery fails to make the customers fully satisfied with their user experience.

In summary, the Art Japan is relatively a mature online gallery for now, but it also has some technical and programming issues. Therefore, when China establishes online art gallery in the future, it should draw on the existing experience of Art Japan, and avoid many disadvantages of this site at the same time.

In summary, the overall development trend of the Japanese art industry, in and after the economic crisis, against the downfall of economy is worth pondering. On one side, art is independent of economy. It is a stabilizing factor and a promise in the turbulent economic environment. On the other hand, art is attached to the economy and is rising and falling in the economic environment. Therefore, in determining the future trend of the Japanese arts management, the delicate relationship between the art and the economy must be noted.

5.2 Basic Judgement and Evaluation of Japanese Gallery Industry

As can be seen from the analysis above, the Japanese galleries have already formed a relatively complete spatial layout, and are self-consistent in functional allocation and specific management methods. The basic analysis, judgement and evaluation of the Japanese gallery industry follows.

5.2.1 The Gallery System in Japan Has Already Been Formed

As to the current situation, the management of Japanese art industry has made some achievements. The Japanese galleries have already had a relatively complete hierarchy and a stable regional layout. Regarding hierarchy, the government-sponsored National Museum of Art undertakes the responsibility of academic guidance and public education, and is walking in the forefront of Japan on preserving good works. In the face of powerful official organizations, gallery groups in the civil society initiative to form associations, which became a strong industrial force. Motivated by the fairly developed animation industry in Japan, all kinds of the Commemorative Art Museum about animation industry emerged at the right moment, forming a unique anime artwork exhibition mechanism in worldwide range and art products operating the system with the characteristic Japanese feature. Also, under the worldwide tide of reconstructing industrial venues and abandoned sites, Japanese gallery community does not lag behind the trend as well. Rather, it completed the transformation of old architecture with unique Japanese characteristics to modern art more successfully. Most importantly, the development of Japanese commercial gallery is quite rapid, and some galleries have already been at the forefront of the world and introduced a bunch of outstanding Japanese arts to the world's art community. In building the website, the development of Japanese art industry is also quite thorough. Except for the development of online galleries, the development of auction sites is one of the most important characteristics. On a regional basis, the art museums and galleries in Japan have formed a relatively complete regional distribution. In political, economic, cultural centre, the numbers of the National Art Museums and galleries are higher, and they also have a higher level of development. In some small cities, there are a fair number of art museums and galleries to support regional art industry. Furthermore, Japan has quite

developed travelling exhibition system and public area exhibition system, which ensures the expansion of artwork audience to a certain extent.

5.2.2 Exhibition Economy Occupies an Important Position in the Gallery System

The huge difference between the art management systems in Japan and other Asian countries, or even some countries of the world with the fairly developed art management system is that Japan has put the focus on the development in a national exhibition economy.

First, the exhibition behaviour is pretty impressive in Japanese art market; it is a fact. In Japan, regardless of national art museums, galleries with business sense or commemorative art museums, all places with artworks as main subjects of the display have used exhibitions as a primary way of the art presentation. Exhibitions have also become a unique business mode of the galleries in Japan. Indeed, there is a self-evident trend in the overall process of Japanese art management: One principle for Japanese galleries when picking the artworks is whether the work itself has exhibition value. In wider the range of arts management, the exhibition system is evolved into multiple branches: large-scale exhibitions, touring exhibitions, public area exhibitions, and so on. Among them, the exhibitions career of some academic and research institutions are also in full swing. For example, the number and overall quality of the exhibitions organized by the Tokyo University of Arts [東京芸術大學] are quite impressive, and the form and location of the exhibitions also varies a lot.⁵⁰ Such diverse exhibition institution and exhibition forms of institutions are all leading Japanese exhibition career towards a new

50 Tokyo University of Arts: [展覧会一覧], <http://www.geidai.ac.jp/event/museum> (2016, March 01)

According to the data on the website, the number of exhibitions in Tokyo University of Arts reached 25 in 2015, which includes graduate works, commemorative exhibitions, touring exhibitions, etc. The exhibitions cover a variety of art categories, and spreads over all main exhibition area of the university. For details, see Tokyo University of Arts: [過去の展覧会・催し物:2015年度], http://www.geidai.ac.jp/museum/exhibit/2015/past2015_ja.htm. (2016, March 01)

field.

Secondly, under Japanese art context, data collection, real-time recording and academic research on exhibitions also received great attention. In different research institutions and research systems, preservation, and organisation of exhibition data have also become the focus of academic research. For example, the National Art Centre of Japan has digitised the research project “Japanese Art Exhibition Record 1945-2005”⁵¹ [日本の美術展覧会記録 1945-2005] funded by Agency for Cultural Affairs. So through the exhibition database, the public can retrieve out name of the art museum, name of the exhibition, time of the exhibition, organisers, collections, and other subject matter about the permanent exhibitions and collection exhibitions of nearly 300 art museum exhibition galleries in the six decades. Besides, the National Art Centre also has prepared a variety of keyword search for the exhibitions, and the subtitles of the exhibitions are often included. At the same time, the database also contains various media forms such as the exhibition flyers, poster publications, promotional brochures, etc., which demonstrates its commitment to provide a comprehensive and real picture of a long development history of the exhibition.

It is true that the Japanese galleries have been at the forefront in Asia concerning explorations in art management. However, we cannot deny that there are some equally important problems in the Japanese art management. These problems and their future direction are worthy of a careful analysis and can be used as a reference for other Asian countries.

51 National Art Centre's “Japanese Art Exhibition Record 1945-2005” database is on the basis of bound volume “Japanese Art Exhibition Performance and Record 1945-2005”, which are made from Agency for Cultural Affairs funded project “Japanese Art Exhibition Performance and Record 1945-2000” report in Heisei Year 14, “Japanese Art Exhibition Performance and Record 2001-2003” report in Heisei Year 15 and National Art Centre's report “Japanese Art Exhibition Performance and Record 2004-2005” in Heisei Year 19, and digitalized by Japan National Art centre academic information and resource room [国立新美術館学芸課情報資料室].

National Art Centre: [美術の資料と情報, 日本の美術展覧会記録 1945-2005], <http://www.nact.jp/art-library/topics.html>(2016, January 09)

5.2.2.1. Shrinking and Downturn of Consumer Economy

The development of the Japanese gallery industry has been quite smooth since its emergence, reaching Asia's leading position. However, in recent years, the Japanese gallery industry has experienced two major ebbs after its full development: one is the economic crisis in the 1990s; another is the global economic crisis in 2008. During the two crises, the Japanese gallery industry showed a trend that was roughly consistent with the rise and fall of the economic condition. So, how to avoid the risk of artworks in the economic crisis of art is an important issue the Japanese galleries will face in the future development.

Most of the performance the Japanese galleries presented in the economic market are related to the Japanese market system. Because the Japanese art community is completely dominated by a free market system, the effect of other markets on the Japanese art market are relatively large. When the national economy is in serious crisis, the art industry often bears the brunt, and the operating entity within it, which are the galleries, are often the first to be affected. It is obviously irrational to avoid the risk by cutting off the economic ties between the galleries and other markets. Thus, how to reasonably control the market risk through an anticipation and assessment of the market will be a potential direction for solving the development problems of the Japanese galleries.

The assessment of the market by galleries should first be based on which market they are in, namely, the art market. The Japanese galleries cannot consider themselves as isolated individuals, but rather a unit of the whole industry. Indeed, part of the Japanese galleries can form similar information sharing organization groups in other city based on the mode of the Kyoto Gallery Federation of Arts mentioned above, so as to gain an in-depth understanding of the development trend of the industry within the region. Also, the galleries in different

locations need an exchange of information. Such information exchange can rely on the existing cooperation of galleries of the touring exhibitions, or use the information network among the gallery associations.

Secondly, the vision of the Japanese galleries cannot be limited to the industry. Rather, they have to pay attention to the economic condition of the country and even of the world. The problem of shrinking consumption and downturn due to market after the consumer economy is fully developed exists in all major industries of the world, and such an adjustment in an economy is the major problem the galleries are facing. In the presence of this trend, the Japanese galleries shall actively be involved in the world's gallery system and maintain their connection with the world market. Thus, the gallery industry needs to always pay attention to the national and global economic trends, so as to conduct a reasonable anticipation of the overall economic situation and adjusts its collection system and the size of sales correspondingly.

5.2.2.2. The Persistency Problem of Fan Culture

In Japan, the development of fan culture is strong, and the Japanese art market cannot ignore such population. In academia, the research on fans has entered into a fairly in-depth stage, and it is also very important to discuss the elite culture and popular culture (especially the popular culture represented by fans) in the art industry in the Japanese context.

By definition, the fans are individuals or groups who place spiritual adoration or emotion reliance on idols (physical or virtual). Personal artistic taste, appreciation, or even the most basic cultural habit or aesthetic interest, is not only a specific human characteristic but also a way of cognition and a cultural practice. From this perspective, the interest of any group to a particular category of art (such as preferences of elite groups towards traditional painting and

the preference of the younger generation towards comic culture) is not just based on the nature of the individual. It is also based on the foundation of talent, or the inner feelings and social practice of individual and is rooted in the shaping function of the society. As a gathering [place of art, the Japanese galleries are also trying to shape part of the societal aesthetic preferences so as to obtain actual economic benefits.

Continue with this line of thought, in the context of the Japanese culture, a fan culture is always closely linked to art industry. The loyalty and fanaticism the fans express to idols often become an important driving force to facilitate the art market. Because fans are not stingy in their material and energy output, they become inspirational consumers around certain fixed “idols” and “inspirational consumers”⁵² and even active communicators in the culture. For this reason, the Japanese art museums and galleries usually establish some artworks or art products on the basis of fan culture ideology. Tomio Koyama Gallery and Osamu Tezuka Manga Museum are all reflections of this trend. Through a series of shaping behaviours they gradually excite the purchasing power of the population.

Moreover, the purchaser of these artworks and art products may pay more attention to the social function of the artworks. The individuals associated due to fan culture often constitute a cultural and artistic community containing emotions and economic relations. Under the shaping of galleries, they will be brought into certain interest groups through individual buying behaviour. The result of this division is not detrimental, but a differentiated feature of certain group division that is expressed relying on the uniqueness of aesthetic taste. If this

52 (the U.S.) Henry Jenkins, translated by Du Yongming [杜永明]: “Convergence Culture: Where Old and New Media Collide”, Business Printing Publishing house, 2012 edition, Page 150. The word “inspirational consumer” is originated from economy status and high-quality purchasing power the fan culture has demonstrated in the culture and art market under the rapid development of cultural and creative industries.

differentiated feature can be accurately grasped, certain qualities of artwork producers can be accurately docked to particular groups, and the commercial value they create will be inestimable.

About galleries, a persistent problem is how the commemorative venues relying on the fan culture can develop. In Japan, the fan base is enormous, but meantime, the interest of fans is not fixed. Between generations, the preferences of fans also varies. Now in Japan, there are already several commemorative museums with in the spirit of fan culture. These commemorative museums should pay attention to the fact that they should try to choose a representative figure with persistence or who has works with greater influence. Also, they should put more focus on the upgrading of products and moderate maintenance of the fan communities.

5.2.2.3 Industry Restructuring

Japanese art market has already had detailed division of labour due to the development in recent hundreds of years, and this fully developed market is bound to bring industrial restructuring and the resulting problem of industrial reshuffling. These problems mainly include the upgrade issue of galleries, as well as integration and restructuring of the industry chain of artistic production, consumption, exhibitions, collections and auctions.

First, as a form of art management, the galleries often use exhibitions, collections, and auctions to connect the ends of art production and art consumption. So the upgrading of galleries to a certain extent means the self-upgrading of the entire industry. Because of the development of the Japanese gallery industry complete, the problems that Japanese galleries are facing is not the construction process from zero to one, but how to reshuffle within the industry and carry out internal upgrading and reformation in the industry. The driving force for

the upgrading and reformation of galleries may not be outside of the industry but inside the industry. The Japanese galleries have to pay attention to every subtle, driving force and facilitate such development and change.

Second, the relationship between the galleries and appraisal and certification bodies and the insurance agencies is also noteworthy. Because of the harmonious relationship between Japanese galleries and the Japanese auction industry, the systematic development of appraisal and certification bodies and the insurance agencies is even more important. Regarding appraisal and certification bodies, Japan could consider the development of third-party certification mechanism and development of academic power. As for insurance payments problems, Japanese galleries and auction industry could consider establishing a long-term cooperative relationship with insurance companies with relatively complete development.

Moreover, the docking problem between capital and finance is also a problem to which the Japanese galleries need to pay attention. Japan's financial market (or markets of finance and economics), in fact, is developing rapidly. Some financial behaviour in relation to artworks in this relatively fully developed market is also easy to open to tentative behaviour. However, it should be noted that in such an economic condition, consumption and production are separated. In other words, economic relationship is the basis for the existence and development of the financial markets, but the artworks or art products within the market does not bear cultural symbols directly. Furthermore, the meaning of artworks as a "container and conveyor belt of meanings and pleasure"⁵³ in the art market represented by galleries no longer exists. Rather, the

53 (the U.S.) John Fiske: "Public Economy", referred to in Luo Gang [罗钢], Liu Xiangyu [刘向愚]: "Cultural study textbook", Chinese social science publishing house, 2000 edition, Page, 236.

artworks are now only “trigger of meaning and pleasure”⁵⁴, which represents some distinct economic relations. So, how to remain the essential attribute of the artworks in a fully developed financial and capital market is worthy of thought for the art management industry.

5.2.2.4 Innovation Problem of the Galleries

In fact, since the Japanese gallery has achieved a fairly complete development, the problems faced by the Japanese galleries are not general development problems as faced by the Chinese galleries, but more of a deep-seated innovation problem. But again, learning from the development experience of other countries so as to seek self-development is relatively simple in operation; achieving innovation after development is more difficult.

First is the problem of borrowing the Western experience. No matter development or innovation, the gallery industry is facing the problem of learning or borrowing the art management experience from the developed countries in Europe and the U.S.; but innovation means no replication or imitation. The Japanese gallery system, in fact, is deeply affected by the European and the American counterparts, and has close economic ties with the US and the European markets, so, how to build the spirit of discarding and keen judgement, will be a priority that the Japanese galleries need to consider when borrowing the Western art management experience.

Second is the problem of combining the art museums and galleries. Different from China, who has a clear dividing line between the gallery and museum system, the galleries and museums in Japan often have unclear boundaries. So the Japanese gallery community resources can consider conducting further integration of the resources from the art museums

54 The same as above.

and galleries. It will be a lengthy process that requires the Japanese galleries and museums to clarify their status and scope of business, divide the labour appropriately, and then collaborate.

Last is the problem of the physical galleries and the virtual galleries. Another key point is the problem of the galleries and the Internet. In fact, it is time that Japan gets in touch with the commercial Internet, as well as the development of online galleries in Japan, and earlier than China. However, at this stage, the level of recognition under the overall economic environment in Japan is slightly lower than China. How to achieve the technological upgrading in a better way; primarily relying on itself or seek help from the neighbouring countries will constitute an uncertainty in the future development of the Japanese gallery industry.

In summary, the Japanese galleries and museums have made some achievement in recent years. Its organizational structure has been gradually completed, and its staff specialization is steadily improving. Also, Japanese galleries and museums have achieved some progress in venues and facilities and have formed a unique Japanese exhibition system. Nevertheless, the gallery industry in Japan also needs to focus on the links with the international economy, pay more attention to the fan culture, which has a prominent position within the country, and facilitate industry restructuring and independent innovation.

Chapter 6: Comparison of Arts Management Features of Chinese and Japanese Galleries

In the process of modernization, China and Japan have both developed their own arts management features under Western influence, and have made diversified attempts in their respective art industries. The geographic proximity has helped maintain a close relationship between the two countries, while more highly developed transportation has guaranteed that the two countries can reach more in-depth and convenient communication. And combined with social and cultural events during the modernization of the two countries, contact between China and Japan is even closer. In addition, during this historical range, the relationship between the two countries has become more complicated and varied: under the influences of the Western world, coupled with the great advantage of Western economies, Japanese culture began to be gradually Westernised in many aspects. Meanwhile, China has fallen from its historically dominant position in the relationship, and has begun to learn the Western culture “transcribed” by Japan. Also at this time, China and Japan continue to clash, integrate and exchange culture in the flood of history. After analysis of the historical development of Chinese and Japanese galleries and operating status of the representative galleries in the previous two chapters, this chapter is intended to look through the complicated basic historical facts, compare the relatively similar but also highly differentiated developmental characteristics of Chinese and Japanese galleries, and figure out the similarities and differences between the artistic spirits and basic management forms just under the surface.

6.1 The Similarities Between the Two

6.1.1 Modernization of Arts Management: In the Wave of the West

First, we need to acknowledge that the modern arts management modes of the art industry in Japan and China are basically transplanted from the West as a whole. Prior to China and Japan, arts management in the modern sense has developed for hundreds of years in Europe and the U.S., and even the emergence of galleries, museums and public art space in Europe and America has developed earlier than in China and Japan for more than one century.¹ These basic forms of the galleries include exhibition spaces, exhibition modes and a certain level of agent system for sale. In terms of art market management, the impact of Europe and the U.S. is indeed universal. And even in regard to the world centre of art trade, the status of New York in the U.S. and London in the UK are almost unshakable. In other words, Western influence is reflected in the art industry itself. Historically, in the modernization process in China and Japan, Western culture has gradually penetrated into the culture of the two countries. While a borrowing of the arts management form of gallery is a similarity in culture, there is also an inevitable choice in arts management: In the wave of globalization, the identity of the management mode is beneficial for the two countries in better getting into the global arts

¹ For example, state-run galleries in Europe and US include: National Gallery (London, 1824); Tate modern and Tate Britain (London, 1897); the Museum of modern Art (Manhattan, 1929); Centre national d'art et de culture Georges Pompidou Paris (France, 1977) and so on. Combined with the discussion of national galleries in Chapter 4 and 5, in terms of state-run galleries, the Europe and US are at least earlier than Japan and China for more than one hundred years.

With respect to commercial galleries, it can be divided into galleries focusing on classical art and galleries focusing on modern art. For example, Berko Gallery / Berko Fine Paintings (Belgium. Patrick Berko, born in 1950, organized successful exhibitions in 1981. His family collections can date back to more than one hundred years ago) is a gallery renowned in Europe for its specialization in dealing 19th century paintings. In addition, there are also some galleries focusing on contemporary art, such as: Pace Gallery (Boston, 1960); Lisson Gallery (London, 1967); Saatchi Gallery (London, UK 1985); Gagosian Gallery (Los Angeles, 1980); Hauser & Wirth Gallery (Zurich, Switzerland, 1992) and so on. Since international top galleries tend to have many branches and art spaces, so here only list the time and location for their first establishments. Combined with the historical facts mentioned previously, it can be found that Japan's contemporary galleries almost start at the same as the one in Europe and US, and the start of China's contemporary galleries is later than the one in Europe and Us for 30 or 40 years.

management system. Thus, the similarity in Chinese and Japanese galleries are all embodied in aspects under Western influence: Galleries, as foreign subjects, gradually show the integration process with traditional industries and regional characteristics in the nation.

Secondly, the artworks displayed and sold in Chinese and Japanese galleries are also influenced by Western art, which add exotic elements to the artists' artistic creativity and aesthetic judgement. This is not only reflected in the improvement of techniques in Japanese and Chinese paintings, but also embodied in the appearance of alien forms of creation among the works exhibited and sold by the galleries, such as the oil paintings created by domestic artists. At the same time, another common feature shown in China and Japan is that their domestic art forms have never been replaced by foreign counterparts: Although Japanese paintings undergo the influence of Western paintings, they still survive and burst out vitality, while for China, the mainstream status of Chinese painting has never been replaced by oil paintings. Therefore, Western paintings have never superseded the domestic paintings in China and Japan. Under Western impact and influence, the art markets in these two countries still remain open and welcome integration, while maintaining a certain degree of cultural independence.

Further, since modern arts management itself is a branch of the Western management system, Western elements are quite evident in the gallery industry. The basic embodiment of such elements in terms of art systems is that galleries generally follow the established criteria of the West - which is mainly reflected in the criteria of art appraisal and artistic appreciation. Since the Western art market developed earlier and therefore arts management is more developed, the capital in art markets has formed a relatively mature cluster effect. And because today's art market is mainly guided by capital, some Western art galleries have dominated

trading and discourse on the rights of arts. On this point, because Japanese art had a direct contact with the West earlier and in the 20th century, the West has even come to understand the East through Japan, and Japanese art still has a place in the top galleries worldwide. However, Chinese painters have not been aboard and been recognized by the world until reform and opening, so they have more room for improvement. But compared to the West, the galleries in China and Japan are still in a fledgling state and urgently in need of development. From this perspective, China and Japan still have a long way to go. In the face of the Western discourse system, the most important thing for the galleries in these two countries is that they need to have an introspective, conscious, confident attitude, believe in the resources and development prospects of domestic arts, expand oriental sound, express a firm stand, and strive for a common discourse right for Asian art through cooperation.

6.1.2 From Japan to China: Reversing the Direction of Cultural Communications

The historical facts and basic conclusion mentioned in the third chapter are that, in the thousands of years before entering into modern times, China exported its culture and characters to Japan, which also includes arts and arts management methods. But in the modernization process, the direction of propagation from China to Japan has been completely reversed. In terms of arts and arts management, culture begins to operate reversely, and China has started to accept influence from Japan.

In the modernization of culture, the first era when China was under large-scale influence from Japan was from the late 19th century to the early 20th century. Text is the medium of cultural transmission, and words translated from Japanese is widely circulated in Chinese

cultural circles, which created such cultural influence². Since the Naval battle in 1894 and the Reform Movement in 1898, the influence of Japanese on China has gradually expanded. Some new words (such as China, philosophy, sovereignty, etc.) and some words that originally belong to Chinese words but are added with Japanese meaning (such as revolution, etc.) gradually entered into the Chinese language context, part of which is still widely used by the Chinese and has become an integral part of modern Chinese - in various works and writings of China-Japan exchange history and studying abroad history, such translated words are more common. Within this period, the number of translated books is also enormous, which in fact contributes to the entrance of Japanese cultural resources into China. In the meantime, there were many Chinese characters in Japanese at the time, which, to a certain extent, provided convenience for translation of books and borrowing of characters. In addition, since 1896, a large number of Chinese students³ thronged to Japan for study. In the historical range back then, the study abroad movement from China to Japan is one of the largest study abroad movements in the world.⁴ Guo Moruo [郭沫若] once made a judgement in “Culture exchange between China and Japan”: “China is striving to learn from the Japanese, and also to learn from Western culture through Japan...in other words, modern Chinese culture is under Japanese

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- 2 With regard to the problem of borrowing characters and knowledge, many scholars have already had specific discussion, such as Chapter 1 (Chinese people meet Japanese language) and Chapter 2 (Accommodation of new knowledge in modern age and the way of Japan – Western knowledge from the East) of Language contacts section in Shen Guowei [如沈国威]: “Study of the exchange between Chinese and Japanese vocabularies in modern age - creation, accommodation and sharing of new words in Chinese” (Beijing: Zhonghua Book Company, 2010 edition), which mainly discuss the process of how such language enters in to China; in addition, the number of vocabularies Japan introduced to China before and during the republic of China documented in (Italy) Masini, translated by Huang Heqing [黄河清]: “the formation of modern Chinese vocabulary – Study of Loan words in Chinese in the 19th century” (Shanghai: Chinese Dictionary Publishing house, 1997 edition) also can be used as a reference for the entrance of culture (see page 40-83). No separate discussion in this chapter.
 - 3 Many of these people became famous literary, artistic, political, educational, and scientific pioneer in Chinese history, such as Zhang Taiyan [章太炎], Huang Xing [黄兴], Chen Duxiu [陈独秀], Li Dazhao [李大钊], Zhou Enlai [周恩来], Lu Xun [鲁迅], Zhou Zuoren [周作人], Guo Moruo [郭沫若], etc.
 - 4 For descriptions of Chinese People studying in Japan, see (Japan) Sanetou Keishuu, translated by Tan Ruqian [谭汝谦], Lin Qiyuan [林启彦]: “History of Chinese people studying in Japan”, Peking University Press, 2012 edition. Especially for the cultural activities of international students, see details in section 1, Chapter 5 of this book: The contribution of International students to new culture (page 167-130)

influence in many respects too.”⁵ Indeed, a majority of Chinese students studying in Japan is not entirely focused on learning Japanese culture, but hopes to learn Western culture through Japan – in other words, they are trying to make a comprehensive study of Western culture through the eyes of the Japanese, and to understand the way of getting close to Western culture from borrowing the learning experience of Japanese. Just as the “Input Theory,” “Reconstruction of Civilization” proposed by Hu Shi [胡适], Western knowledge marked with strong Japanese elements and the cognitive way of understanding new knowledge by Japan reshaped Chinese civilization in the modernization process.

After the reform and opening up, China is facing a second comprehensive infiltration process of foreign cultures since the modernization process. At that time, system reform and social improvement in China were mainly focused on the economic system, and “pursuit of richness” and “well-off society” became a universal mental state of society. Since then, Japan has taken advantage of the opportunity and increased its investment in and loans to China. This action allows part of the economic structure in Japan to enter into China smoothly, followed by a series of change in cultural and artistic life - many of the current cultural and artistic forms and entertainment forms in China were introduced from Japan at that time. For example, KTV in the entertainment industry after the reform and opening originates from Japan’s カラオケ, and even for a while its name “Karaoke” (sound the same as カラオケ) was derived from Japanese by sound. For the purposes of arts management systems, from the 1980s to the early 1990s, a group of Chinese artists went to the United States, Japan and other countries in a personal capacity, and experienced the scientific gallery operating system. Especially for the

5 Quoted from (Japan) Keishuu Sanetou [实藤惠秀], translated by Tan Ruqian [谭汝谦], Lin Qiyan [林启彦]: “History of Chinese people studying in Japan”, Peking University Press, 2012 edition, Page 167

establishment of gallery systems for contemporary art, some of the artists gained reputations through operation of foreign galleries, which to a certain extent promoted the development of galleries in China. To sum up, the arts management mode that penetrated into or actively was absorbed by the Chinese art market during reform and opening up later became the basic state of the arts management system in China.

6.1.3 State Investment in Art Undertakings

With respect to the arts, the state investments in China and Japan usually take up a large proportion. Both countries have certain similarities in organizational forms, cultural policies, and foreign relations.

The institution responsible for arts undertakings and arts industry organization in China is the Ministry of Culture of the People's Republic of China⁶ (hereinafter referred to as the Ministry of Culture). The main responsibilities of the Ministry of Culture are: Preparation of arts and culture policies, drafting of culture and arts laws and regulations; promotion of public services in the field of art and culture, planning and leading the manufacturing of public cultural products, guiding the construction of key cultural facilities and basic cultural facilities in the state, and so on. In addition, the Ministry of Culture also has a planning, guidance, coordination and supervision role⁷ in arts and culture undertakings, industry and cultural

6 In the time frame mentioned in this chapter, the Ministry of Culture has undergone several changes, but the basic functions remained largely unchanged. In September 1949, China established the Ministry of Culture of Central People's Government, in September 1954 its name is changed to Ministry of Culture of People's Republic of China. In June 1970, according to the downsizing program of State Council, the Ministry of Culture was abolished, and a Cultural Group was established under the State Council. In January 1975, the cultural group was abolished, and the Ministry of Culture was reestablished. In 1982, 1987, 1988, Ministry of Culture was under adjustment and some functional department were added (such as publishing, cultural relic, outreach, etc.). The responsibilities of department remained largely unchanged afterwards.

7 Ministry of Culture of People's Republic of China: "Major responsibilities of Ministry of Culture", http://www.mcprc.gov.cn/gwyhb/zyzz/201111/t20111121_278085.htm , April 6th, 2005, with organization and abridgement. (2016, March 20)

market. The arts management-related units directly under the Ministry of Culture include: Cultural facilities construction management centres, cultural and arts talent centres, art service centres, the Cultural Market Development Centre, the National Art Museum of China, and the Chinese museums specifically discussed in chapter four as examples.

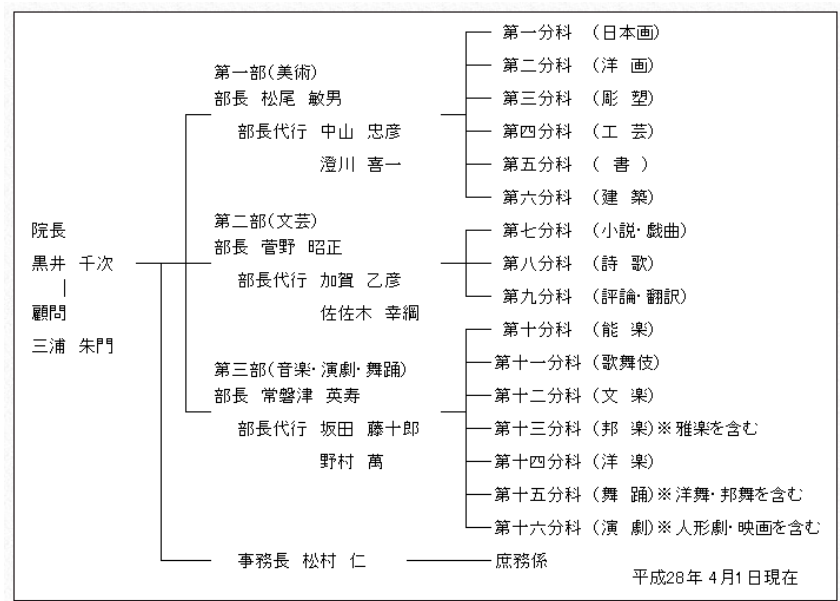
The department responsible for culture and art undertakings in Japan is the Agency for Cultural Affairs, Government of Japan⁸, in which an Art Museum-Historical Museum Room is established under the Department of Cultural Heritage. The main responsibility of the agency is in the aspect of public art undertakings, which has greater relevance to the art galleries discussed in this article.

Moreover, the Japan Art Academy⁹ is a special honorary institution directly under the Agency of Culture Affairs, which is mainly used to honour the artists who made outstanding contributions in the field of arts and culture (Figure 1). While the agency assists the governmental departments in its development of arts and culture, it also has the right to review and to make recommendations. This is a self-satisfactory feedback mechanism with the art system that is led by experts from all fields and not under the interference of an administrative system, and this feedback mechanism is worthy of study by China. There are 12 Independent administrative legal persons under the Agency of Culture Affairs, and the one related to arts management mainly includes the five state-run museums mentioned in Chapter Five (which is the National Museum of Modern Art, Tokyo, the National Museum of Modern Art, Kyoto, the National Museum of Western Art, the National Museum of International Art, Osaka, and the

8 Agency for Cultural Affairs, government of Japan is founded in 1968, directly under the Ministry of Education, Culture, Sports, Science and Technology (merged from former Ministry of Education and Agency for Science and Technology in 2001). It is merged from former Cultural Heritage Protection Committee Japanese and Ministry of Education, Agency for Cultural Affairs, and is mainly in charge of cultural and artistic matters. Agency for Cultural Affairs, government of Japan: www.bunka.go.jp/ (2016, May 05)

9 Japan Art Academy: <http://www.geijutuin.go.jp/> (2016, March 20)

National Art Centre, Tokyo)



(Figure 1: Existing frame of the Japan Art Academy. Image is from the official website of the Japan Art Academy.)

From the settings, basic functions, and subordinate units of the cultural departments in the two countries, it can be seen that both China and Japan offer relatively great state support provided in the cultural sector, and China and Japan on the arts, particularly in the construction of art museums. However, because state investments usually focus on public art undertakings, the input in art undertakings such as galleries in the two countries are still not adequate. In fact, the development of the art industry and the art undertakings are complementary, and the explorations and attempts in the art industry and arts management forms are beneficial in promoting national art undertakings. In the social and business context of both countries, it is necessary for the cultural department to consider having the cultural policy moderately lean towards the arts management forms such as galleries when Chinese and Japanese governments are making future policies for the art industry.

In addition, Japan will likely put large human and material resources into invigorating the

local culture and arts, establishing good training and advancement mechanism for artists, building cultural facilities and cultivating management and operation personnel for arts organizations, cultural agents and other related talents, and improving the construction of basic cultural facilities¹⁰ such as theatres, concert halls, galleries and museums and so on. This will involve specialized talents, venues, and many other aspects, which can be considered as a preparation for the breeding of gallery culture. The Chinese government also needs to pay more attention to these aspects in terms of policy support.

6.1.4 Similar Characteristics in Gallery Forms

Furthermore, as the development of galleries in China and Japan (especially when Chinese galleries start out) has already been in the period of globalization, the direct impacts of diversified world information and arts management styles from different countries are entering into the arts management systems of the two countries. Such direct impacts also lead to a partial similarity in the form of Japanese galleries and Chinese galleries.

First, the main business entities in the art market structure of the two countries are roughly identical. This mainly refers to the primary and secondary markets usually involved in art trading. The primary market includes galleries, and the secondary market mainly includes auction houses. Transactions outside the primary market and secondary markets mainly include art fairs and some individual transactions. In addition, the business form of arts in the two countries generally focus on sales, which laid the dominant position of galleries in the primary markets with respect to art trade. Aside from galleries and auctions, the business form of arts in these two countries also includes a series of attempts involving art donation and art

¹⁰ Ouyang An [欧阳安]: “Analysis of Japanese Cultural Policy I”, China Culture Daily, Page 3, July 27th, 2012.

financialisation, such as: Art fund, art trust works of art, cultural property rights exchange and the like. Such business forms have not been fully developed and only take up a small volume in the art market. Secondly, the products in Chinese and Japanese art markets broadly are very similar. The business scope of the galleries in the two countries includes national paintings (Chinese paintings for China, Japanese paintings for Japan; the national paintings in the two countries both occupy important positions in the domestic trading), oil painting, contemporary art, and other miscellanies. In terms of collection, the art collection in China and Japan can be divided into two categories according to channels: public collections and private collections. Public collections mainly refer to the collections in public art museums, which are often outside the scope of purchase or investment but possess high artistic and historical value. Private collections include galleries, corporate collections, and personal collections behaviour. These are the main forces for future art collections in China and Japan.

As to art galleries, the similarities primarily come in the spatial layout, business forms and cooperative mechanism in Chinese and Japanese galleries. In spatial layout, Chinese and Japanese galleries generally gather in the big cities where cultural, economic, and political resources are relatively abundant, and regional centres. As the Japanese cultural sector issues a series of supporting policies at the level of developing local culture, so in terms of fact, the construction of the local culture in Japan is slightly better than the one in China (Chapter 5). With respect to business forms, Chinese and Japanese galleries generally have a plurality of functions such as sales, exhibitions and collections, etc. Especially in the sale of arts, the galleries often use an internationally accepted agency system. In addition, Chinese and Japanese galleries are also active in adopting multiple business models, such as use of public space, increase of arts education modules, and expansion of sales channels for products and

souvenirs, in a bid to increase the economic and social benefits galleries can bring about. In a cooperative mechanism, Chinese and Japanese galleries often use the form of associations, federations and so on to bolster the strength of an individual gallery. At the level of exhibitions, Chinese and Japanese also like to organize regional or national art exhibitions (such as the China International Gallery Exposition¹¹, Tokyo Art Fair, etc.), so as to provide a stage for joint exhibitions and exchange among galleries.

6.1.5 The Feature of “Knowledge Production” Caused by National Conditions is Very

Evident

In the third point of this section, we mentioned that in Chinese and Japanese arts management systems, the level of state impacts is relatively deep. Public art institutions (such as art galleries, museums, etc.) bear significant responsibility for public arts education. However, the number of large-scale art museums in China and Japan are still lower than countries with more developed art undertakings, while such a deficiency in the number of countries has led to the situation that the public art educations in these two countries are far from enough in terms of actual effectiveness. In particular, in both countries with large populations, the relatively limited public art resources are even more inadequate when equally distributed to each person. Therefore, the use of art galleries as another form of education can also be seen as a supplement to public education resources.

In terms of historical facts, the artworks in China and Japan have usually flowed in the upper level classes of society before the occurrence of galleries. Given the characteristics of the

¹¹ China International Gallery Exposition, later renamed the China Art Fair International Gallery Exposition, is a Chinese art exhibition approved by the Ministry of Culture and only allows galleries to participate. The exhibition broke the original situation in Chinese art exhibitions where galleries, artists, craftsmen, and operators all gather together, combined with important instructions made by the Ministry of Culture, so this exhibition receives great attention in China.

times and historical development, it was destined that the education function of the works could not be open to the public. With economic development and improved social and cultural consciousness, the galleries in these two countries demonstrate a quite distinct “knowledge production”¹² feature, and clear and voluntary social value. As opposed to the progressive development of Western galleries in grouping, because the galleries in China and Japan started later, they stand on the historical experience to look upon the public education function of themselves. The Ullens Centre for Contemporary Art (Chapter 4) and SCAI (Chapter 5) and other non-profit art centres and galleries all have such self-consciousness in the arts, and the state should provide greater support in this regard.

6.2 The Differences Between the Two

6.2.1 Root Cause for the Differences Between Chinese and Japanese Galleries: The Degree of Economic Development and Social Systems

Due to the gap in economy, with regard to the creation time of institutions, the start of modern art museums in China is later than that of Japan for more than ten years, and the start of modern galleries is even later, for more than 40 years. (National Museum of Modern Art, Tokyo (Tokyo, 1952), Art Museum of China (Beijing, 1963), Tokyo Gallery (Tokyo, 1950), China Red Gate Gallery (Beijing, 1991)) Therefore, compared to Chinese art market, Japanese art market has higher level of maturity, while the immaturity of Chinese market is largely

12 Knowledge production is an educational proposition related to art museums, galleries and other art exhibitions or educational institutions. According to the framework in the book “Art museums as knowledge production” by Wang Huangsheng [王璜生], knowledge production mainly includes exhibitions and related academic constructions; organization of historical and cultural resources; pay attention to the dynamics of current social arts, focus on the application of knowledge and R & D, the new possibilities of knowledge generation, public education, publishing plan, exchange and interaction, and the construction of social museum system and so on. For details, please refer to Wang Huangsheng: “Art museums as Knowledge Producers”, Central Compilation and Translation Publishing house, 2012 edition, Page 13-18.

influenced by the factor of development time - because the maturity of an object is dependent on time to a large extent in the embryonic stage. Chinese arts management systems can bring in a lot of external forms, such as structure of galleries, auction process and so on, but intrinsic factors cannot be accomplished through action: 40 years of time is enough to cultivate a certain number of professional practitioners and talent, enough to allow collectors to establish a good collection mindset, and enough to straighten out the relationship between the primary market and the secondary market. Faced with the huge difference on the level of development, Chinese galleries should have the mentality of trial and error, because the young are not afraid of falling. The galleries should also have the courage to try, especially try out new ideas.

In terms of the social system, China is a socialist country, while Japan is a capitalist country. Aside from the ideological differences, a fundamental difference between the two is in fact the forms of ownership for means of production: socialism is based on public ownership, while capitalism is based on private ownership. The economic base determines the superstructure of the state, due to the distinction between the forms of ownership. China and Japan have certain differences in political ecosystems, and also reflect some differences in the level of national “arts management” and “management skills.” In arts management level, China’s state management concept to art market and Japan’s state support concept to art market are a pair of meaningful propositions, and it would become a basic antipode that entangles Chinese and Japanese galleries in the future. We can say that the fundamental differences extend out from the proposition almost include forms of galleries, specific management modes, national cultural policy and many other aspects.

6.2.2 Comparison of Specific Differences Between Chinese and Japanese Galleries

6.2.2.1 Differences Between the Form of Chinese Galleries and Japanese Galleries

First of all, China's "Art Gallery" and "Gallery" have a distinctive difference in the name. In China, cultural undertakings¹³ and cultural industries¹⁴ are strictly distinguished. The institutions entitled the name "art museum" are often state-run art collections, exhibitions, educational institutions, which often belong to the category of cultural undertakings, while "gallery" belongs to the cultural industry, in which state-led forces are weaker, and the degree of vitality and freedom are slightly larger than one of cultural undertakings. Under China's current social system, this independence between museum and gallery is conducive to split the service scope, and can be kept on. Japan is often ambiguous in naming "art museum" and "gallery". Among Japanese arts management institutions, some state run as well as some display and sale type galleries established by individuals, civil groups or corporations are also entitled "art museum": Some anime-themed venues, such as Ghibli Museum¹⁵ [三鷹の森ジブリ美術館], are often referred to as art museums. And many arts management institutions that are more in line with the form of galleries are also dubbed art museums, such as Mori Art

13 Cultural undertaking is a unique terminology in China. It is the culture operation modes exist under the political and economical system in China. Cultural undertakings mainly refer to the non-profit or social organizations or institutions that conduct creation and production of spiritual products and cultural and public services under the guidance of state force and the serious of operational system supported by these organizations and institutions.

14 The term cultural industry occurs in the early twentieth century, and first appeared in the "Dialectics of Enlightenment: Philosophical fragments" co-authored by (German) M. Max Horkheimer and Theodor Wiesengrund Adorno. These researchers are belong to the school of Cultural Criticism. The concept of cultural industry has clear characteristics of the business community, It believes that "All subjects do not have intrinsic value; it can only get the value through exchange" ((Germany) Max Horkheimer, Theodor Adorno, translated by Liang Jingdong [渠敬东] , Cao Weidong [曹卫东]: "Dialectics of Enlightenment : Philosophical fragments", Shanghai People's Publishing House , 2003 edition,Page 143) in summary , cultural industry is a series of activities that look at production and reproduction of culture and arts , and considers storage, circulation and distribution of cultural product and cultural from industrial perspective according to the standard of business society.

15 Ghibli museum is an anime/manga museum that uses Miyazaki Hoya's anime and manga as the main theme of exhibition and focuses on selling related art products. Its operation mode is similar to the one of Osamu Tezuka manga museum mentioned in Chapter 5, Ghibli Museum: <http://www.ghibli-museum.jp/>(2016, February 12)

Museum¹⁶ [森美術館]. This may be related to the widespread psychological motivation, that is, the emphasis on exhibitions in Japanese gallery industry. Therefore, Japanese galleries need to note that in international exchange or delimitation of business zone, this mingling of names may lead to confusion of subjects, so some young galleries really have to be more carefully selecting and determining their own names, better according to their actual business scopes and international practice. The naming questions of galleries and museums is the question of study subjects we mentioned the introduction. In establishing their own scope of the study, the researchers from the two countries should pay attention to this subtle distinction in Chinese and Japanese galleries system, and do not miss value components in the system because of differences in the names.

In addition, in the modes and types of galleries, China and Japan have quite big difference. The arts management in the world has developed into a relatively mature stage when galleries enter into China, so Chinese galleries often bring in formed agency gallery mode in European and US directly, and present a relatively uniform state in forms. Japan's galleries almost occur simultaneously with the others in the world, so can make diversified attempts. Japan produced several forms with local characteristics in the process of exploration, such as department store gallery, newspaper exhibition, and Japan even built a number of anime-themed art museums and strive to develop art products on the basis of local advantages. Although many of these forms are now no longer in the glory, these forms generated a certain commercial value at that time, and can also be seen as some kind of innovative attempt. In addition, with regard to the public area exhibition, Japan is also slightly earlier than China. In

16 Mori Art museum is a museum introducing Japanese contemporary arts. Its features of exhibiting and promoting contemporary arts is closer to art galleries. Mori Art museum: www.mori.art.museum/

recent years, with the gradual improvement of China's public transport facilities, in public areas, "galleries" similar to the form of public area exhibition in Japan also began to appear in the public area of Beijing, Shanghai and other cities (especially in bus stops and subway stations).

6.2.2.2 Differences in Gallery Modes

In gallery's own management system, sale is always the most important step. It is the main source of income from the operation of galleries. It even can be said that the main purpose of gallery business is to sell the works. However, the means of sales management implemented by Chinese and Japanese galleries are not same: Chinese gallery mode is focusing on sales, which are used to facilitate exhibitions; Japanese gallery mode is focusing on exhibitions, which are used to promote sales – this could be the most distinct difference between Chinese and Japanese galleries. With regard to the historical facts in Chapter 4 and 5, the exhibition planning undertakings in Japan are relatively developed. The galleries often rely on the exhibition for existence, and there are large-scale professional exhibitions that gather a number of galleries. In China, due to the short development time of Chinese arts management, the audience's appreciation of art still needs to be improved. The art market also needs to be further explored. Therefore, the focus of Chinese galleries is in exploration of market, and usually uses sales to boost exhibition, and then expand to arts education and other aspects.

Further, in the relationship between the primary and secondary markets, there are some differences between China and Japan. There is a phenomenon in Chinese art market that does not fully comply with the laws of the art market: some of the artworks are directly put into the secondary market without going through the primary market. In the Chinese art market, there are no many large galleries, but most of the small art galleries have no resistance to auctions.

The auction houses are in a dominant position, and often blindly hype up artworks for short-term interests. Such disorder in art market even cause the overall atmosphere of advocating speculation among collectors to some extent. This phenomenon is discussed in detail in Chapter 4 and will not be repeated here. However, although the auction industry in Japanese market is “big”, but not “dominant” – the prosperity of Japanese auction market is built on the joint development of galleries and auction houses. Therefore, Japan should play the advantages of the auction houses, in particular, consciously enhance the attractiveness of the reasonable domestic auction system to overseas art market (especially gallery industry and auction industry), integrate industry resources, and focus on attracting overseas contacts.

6.2.2.3 Differences in the Share of Artworks in the Market

The works traded by the galleries also have some differentiated characteristics themselves. It is particularly reflected in the kind of paintings in the art trade. In the future development of Chinese and Japanese galleries, the differences in development trend generated by differences among each category of paintings is also noteworthy.

In terms of market share in Chinese art market, China paintings and calligraphy works often accounts for more than 60 percent of the art market, followed by porcelains and miscellanies, and finally the oil paintings and contemporary art. These kinds of art with national characteristics are exactly the biggest advantage of Chinese art market, and even the kinds of art with most Chinese characteristics and most easily distinguished from the world market. Recognition of the cultural heritage makes the Chinese art market in such a situation that can both attack and retreat. Moving forward, the art creations in China can consider to develop new category of contemporary art; tracing back, the Chinese market has a rich art trading resources with national features. This point makes us under relatively small influence

by the world art market, as well as have great development potential and independence. In addition, Chinese gallery can carry out cultural exportation on this unique category of art, Chinese painting. European and American galleries often promote oil paintings and contemporary art. Since the specific history, culture, national condition of the west, Chinese painting and calligraphy stand out in the Western traditional paintings that emphasize on realism, and many Western galleries can not fully understand the implication of Chinese paintings. In particular, when these galleries are facing local collectors, Chinese calligraphy works and paintings are difficult to recommend or market. Over time, Western galleries cannot reap any benefit from Chinese paintings, so they naturally become “do not want” to deal Chinese paintings from “do not understand” Chinese painting. This also resulted in an awkward condition for Chinese paintings in the international stage. However, this shows that international promotion of Chinese paintings is still in blank, also a huge opportunity. If Chinese galleries can seize the opportunity, obtain state support, and put more effort in cultural export, it must be a cultural event that will generate long term benefits.

After several conflicts between Western paintings and Japanese paintings in early 20th century, Japanese paintings and Western paintings are in parallel status in current Japanese art system. With regard to collection, the momentum for the collection of Western painting in Japan are quite strong, so the docking between Japanese art community and the world’s best galleries is more smooth. In particular, in terms of the impact of Japanese paintings on Western art community over the past hundred years (such as ukiyo-e and impressionism, Yayoi Kusama and Pop art), the pulse of the Japanese art community is almost synchronous as the pulse of world art, or even slightly ahead of the world trend - this is a huge advantage of Japanese arts management. However, the passion among Japanese collectors towards Japanese paintings is

relatively weak. At the national scope, when a country's art market is actively communicating with the outside world, it should be a stable, orderly, and self-sufficient entity itself. Such a self-sufficient market often roots in the regional markets of the country, and have strong local characteristics, rather than relying on global market. Therefore, Japanese galleries should pay attention to protect their cultural traditions and heritage when operating. It is better to offer moderate support to newcomers who carry out Japanese paintings.

6.2.3 Differences in Policy and Legal System

Due to the fact that development of galleries in China and Japan is not complete, some of the issues in the legal and policy system are quite prominent in China and Japan, especially the tax policies, support policies and the laws related to the development of galleries.

6.2.3.1 Tax Policies

For transactions in the galleries, Japanese galleries are required to pay corporation tax in accordance with corporate profits. In 2016, in order to stimulate domestic economy, Japan cut down corporate taxes again to 29.97 percent.¹⁷ In addition, Japanese artists need to pay personal income tax. The tax in all sectors of Chinese art market is more complicated compared to the one in Japan: first, in the primary market, main market transactions subjects (mainly galleries) are required to pay value added tax, and artists are required to pay personal income tax; second, in secondary market, market intermediary enterprises (primarily auction houses) are required to pay sales tax, the sellers are all required to pay personal income tax; third, in inbound process of foreign artworks, importers need to pay customs duties and import

¹⁷ Sina Finance: "Japanese corporate tax is reduced to 29.97 percent to stimulate economy", <http://finance.sina.com.cn/world/20151203/112723921267.shtml>, December 3rd, 2015. (2016, April 02)

VAT. Except these major taxes, the corporations in each sector also required to pay corporate income tax, urban construction and maintenance tax and education surcharge and other taxes.¹⁸

The taxes in the art market is a survival questions the galleries are concerned about. If the taxes in the art market are too high, the galleries will try to escape or avoid tax, which increase the difficulty for the state to levy taxes on art trade, and even affect state management of artworks. Moreover, the higher the tax rate, the greater the motivation for galleries and even individual artists to escape and avoid tax, and bigger the likelihood to deviate from the normal primary market and engage in underground trading activities. This is not conducive to the formation of gallery system. In the long run, is not conducive to the prosperity of the art market.

In addition, another noteworthy tax phenomenon reflects in the intergenerational transmission of artworks. Japan have progressive estate tax: the lowest level of tax rate is 10 percent, and the highest level of tax rate is 70 percent. Therefore, Japan can consider borrowing its own formed inheritance tax system, to conduct appraisal on family artworks (presented as legacy), and establish appropriate tax rate). From on aspect, it will the artworks to flow into the national system, which is beneficial for the financialization of artworks; on the other hand, it can also contribute to the steady increase of national tax. However, different from the relatively complete tax system from the west, China has not established appropriate regulation or conducted appraisal regarding taxes on the inheritance of artworks, but levy high tax in the business of collecting and selling arts. In fact, if the Chinese government consider to charge estate tax or gift tax on artworks, it may consider reducing the tax on the business activities related to artworks. It is more conducive to the orderly development of the art market.

¹⁸ Artron.net: "Study of taxes in Chinese art market", December 5h, 2014, <http://news.artron.net/20141205/n686408.html> (2016, April 02). This article is compiled from the art tax section of "2014 Financial Research Report of Chinese Arts" published by Institution of Arts and Finance, People's University of China in November 13th, 2014.

Besides, there are several aspects worth noting. First, in terms of tariffs involved with foreign exchange and sale of artworks, China faces higher tariffs, while Japan bear no burden of tariffs (see Chapter 9). The second is for businesses or individuals to donate artworks to social or national institutions, temporarily the two countries have not established reasonable tax reduction policy. The third is the tax balance problem in the primary market and the secondary market. This also requires the national culture department and financial agencies to consider carefully.

6.2.3.2 Supporting Policies

After the war, the Japanese government did a deep reflection of the harsh control system at wartime, and began to hold a liberal attitude in culture, arts and public opinion, in the hope of establishing a good system of public opinion and social atmosphere through the government guidance. Japanese galleries almost occur almost simultaneously as the appearance of such ideology, so, Japanese galleries and art creation are directly affected by “the principle of non-interference”¹⁹, thereby are under a relaxed and liberal policy condition and social environment. Under the influence of the environment, the government is paying more attention to restrain government behaviour in practical work when facing cultural industries. For the gallery industry, Japanese Agency for Cultural Affairs often publish guidance or supportive documents, but few restrictive laws or regulations. To implement this approach, in addition to the market and the government, the Japanese art community also needs a strong third-party independent review mechanism, which is the Japan Art Academy we mentioned above. They make judgement on the arts and cultural activities supported by the government, and provided

19 Ouyang An [欧阳安]: “Analysis of Japanese Cultural Policy I”, “China Culture Daily”, Page 3, July 27th, 2012, “principle of non-interference” is the specific administrative policy established by the Japanese government after the war with regard to providing indirect support to cultural and art activities without interfering with their specific contents

to the industry for further reference. This policy not only ensures the maximum freedom of the market, but also contributes to the vitality of the market. However, the “non-interference” policy in Japan is actually very difficult to operate. Among market, government and supervisory bodies, supervisory bodies often can not be in a completely neutral position, so its judging power may deviate sometimes. When reflected in the market, it may cause over liberalized business atmosphere.

China has a strong government. Within the scope permitted by the policy, the Chinese art market can try a variety of operating modes boldly. If the new thing develops well, it is a win-win nature of the gallery and the government. However, if mistakes or deviations happen to some of the attempts, the government can issue specific documents or invest money for bailout (such circumstance is common in the Chinese capital market, such as the stock market, etc.), so as to ensure the strength of the domestic art market is not compromised to the maximum extent even going through all the hardships. In free market system, too much freedom can lead to a systematic failure of the entire art market, or even collapse. In such conditions, the art industry practitioners will choose to deter the innovative behaviour of industry pioneers, in order to ensure the safety of themselves and the whole system - that is, even the art system in Europe and the US has developed to the level that is hard to reach by China in a short time, they tend to lose the power to promote reform in the art market. From this perspective, the market in China is facing more possibility of change because of its stability. It can even be asserted that the revolutionary force for the future world art market is in China.

In comparison, the Japanese arts community has much freedom to carry out cultural and artistic activities, without the content being interfered by the government. The cultural and artistic activities in China are carried out under government regulation - the Chinese

government is too strict on content management, ideology controls, but the government can better maintain stability. Comparing management experience of galleries in Japan and China, in terms of government management, China needs to be careful that management is not controlled, and Japan needs to be careful that support is not pushed; policy is only guidance and constraints, and can not be fully representative of market behaviour. The two countries need to pay more attention to the ability of galleries to act as a regulation mechanism in economic relations and marketing system.

6.2.3.3 Laws and Regulations

In the process of building legal system, China and Japan put more emphasis on statutory law. Within the scope of arts management, China and Japan share common support for public undertakings: China mainly focuses on public cultural undertakings, while Japan is reflected in concrete support and training programs tilted towards art museums and other state policies.²⁰ This tendency of culture popularization is in consistent with the judgement of “affluent era” in culture. When the economy develops to a certain extent, artworks is bound to turn to the process of popularization. State power will be the most important drivers in this art system reform, and other arts management agencies will also be responsible for this respectively.

However, the Chinese and Japanese legal system for the art market tends to focus on different aspects. In the market system, China focuses on the construction and management of the artwork system itself. In 2015, China issued the latest “art business management

20 Ministry of Culture, Ministry of Finance: “Opinion from Ministry of Culture and Ministry of Finance regarding the work to promote the art museums, public libraries, culture centers nationwide (stations) to open to the public for free” (2001), etc. See details in Agency for Cultural Affairs, Government of Japan, [美術館・歴史博物館への支援]: http://www.bunka.go.jp/seisaku/bijutsukan_hakubutsukan/shien/(2016, May 05); Japanese Agency for Cultural Affairs, Government of Japan, [美術館・歴史博物館に関する研修]: http://www.bunka.go.jp/seisaku/bijutsukan_hakubutsukan/kenshu/.(2016, May 05)

approach”²¹, which also become the nationally enforceable management approach for China to regulate the conducts in the art market. The business activities in relation to arts stipulated in the “Approach” includes acquisition, sale, lease; brokerage; import and export business; authentication, appraisal, commercial exhibitions and other services; investment, business activities and services targeting artworks as subject matter.²² In addition, the “Approach” also highlighted that “this approach is applicable to the business activities in relation to arts conducted through information networks”²³. Such a distinctive attitude demonstrates the determination of the Chinese government to guide Chinese art market to enter networks under the overall background of “Internet +”, and also provide good policy orientation for the top-level design of “Chinese online art museums” mentioned in Chapter 7. In Japan, because of the non-interference principle, the Ministry of Justice or Agency for Culture Affairs did not make special binding regulation on art business and management. But in art trade, Japan pay great attention to supporting domestic exhibition industry and overseas art sales: For exhibitions, the policies and laws of Japanese Agency for Cultural Affairs mainly involve exhibition artworks damage compensation, exhibitions public facilities identification and other aspects²⁴; with respect to overseas art transactions, the policies and laws mainly involve laws to facilitate the entrance of overseas artworks into Japan, stipulations on the civil jurisdiction of the overseas artworks in the exhibitions, implementation details of record filling procedure for landing

21 “Art business management approach” (hereinafter referred to as “approach”. It is originated from the “Art business management approach” established in 1994 and amended in 2004.) is published by Ministry of Culture and come in to force in March 15th, 2016. Section 2 of the “Approach” mentions the scope of artworks under Chinese language context: “the artworks referred to in this ‘Approach’ means paintings, calligraphy works, seal cutting works, sculpture works, photographs, installation art works, craft works and limited replica of aforementioned works”.

22 Ministry of Culture of People’s Republic of China: “Art business management approach”, December 17th, 2015

23 The same as above.

24 Agency for Cultural Affairs, Government of Japan, [美術品補償制度: 主要法律包括「展覧会における美術品損害の補償に関する法律」等], http://www.bunka.go.jp/seisaku/bijutsukan_hakubutsukan/hoshoseido/ (2016, May 05)

Agency for Cultural Affairs, Government of Japan, [公開承認施:]

http://www.bunka.go.jp/seisaku/bijutsukan_hakubutsukan/shoninshisetsu/ (2016, May 05)

artworks and so on²⁵. It is worth noting that Japan's cultural institutions and arts policy clearly reflects the overall trend of gradual inclination to exhibitions and overseas art sales, which lays a good foundation for Japan's future market structure mentioned in Chapter 8 where “exhibition + auction” can develop jointly.

6.2.4 Two Ends Connected by Galleries: Artists and Collectors

With regard to artists and collectors connected by the galleries, the galleries in China and Japan have a certain similarity particularly in the personal disposition of the artists and collection behaviours of collectors. However, there are some aspects between the two countries that they can learn from each other.

6.2.4.1 Differences in Artists

The artist is the source of artworks in galleries. In general, art creators around the world all have a common feature: they generally have great distinctness. Such distinctness depends the congenital conditions and later cultivation of the creators. The gender, personality, growing environment of the creators are usually congenital condition, but the cultural environment the creators are in, the artistic training they subjected to, and the resulting creation ideas, creation style, artistic language is later acquired. These differentiated characteristics often make the artists become unique artistic individuals. So, regardless of nationality, artists are the most unique elements in arts management.

25 Agency for Cultural Affairs, Government of Japan, [海外美術品等公開促進法]: [http://www.bunka.go.jp/seisaku/bunka_gyosei/shokan_horei/bunkazai/kaigaibijutsu_sokushin/\(2016, May 05\)](http://www.bunka.go.jp/seisaku/bunka_gyosei/shokan_horei/bunkazai/kaigaibijutsu_sokushin/(2016, May 05)
Agency for Cultural Affairs, Government of Japan, [展覧会の開催に伴う出品作品に対する民事裁判権免除について: 主要法律包括「外国等に対する我が国の民事裁判権に関する法律」], [http://www.bunka.go.jp/seisaku/bijutsukan_hakubutsukan/minjisaibanken_menjo/\(2016, May 05\)](http://www.bunka.go.jp/seisaku/bijutsukan_hakubutsukan/minjisaibanken_menjo/(2016, May 05)
Agency for Cultural Affairs, Government of Japan, [美術品をお持ちの方々へ（登録美術品制度の御案内）]: [http://www.bunka.go.jp/seisaku/bijutsukan_hakubutsukan/torokubijutsuseido/\(2016, May 05\)](http://www.bunka.go.jp/seisaku/bijutsukan_hakubutsukan/torokubijutsuseido/(2016, May 05)

For this most independent artistic elements, Japanese galleries need to determine the distinctive features of their artists, grasp their relationship with other international artists, try their best to understand domestic artists, combine rational judgement with emotional coordination, provide different support to artists at different stages of domestic arts management development, and present what the artists want to speak to the maximum extent. In most of the galleries in China, the agent system has not yet fully formed, compared to Japan Gallery, the most important thing for Chinese galleries is to establish reasonable and complete agent system, and actively cultivate their own artists into the standard agent system.

6.2.4.2 Collectors and Consumers

In terms of another end connected by gallery - collectors and consumers, the mentality of buyers is another difference faced by Chinese and Japanese galleries. Because of cultural background and art education, the Chinese and Japanese collectors and buyers have different mental state, and this difference often has a direct impact on galleries' business strategy and art museums' public education policies.

As to art collection, basically Japan has formed two relatively complete purchase mentalities, one is due to personal favourite, the other is due to investment need - these are two relatively sound purchase mentalities. With regard to the relatively complete collection mentality in Japan, Japanese galleries need to watch for the effect of diminishing marginal benefits in art collection. As mentioned above, Japanese art collection and art product purchase have demonstrated quite evident arts management features in the affluent era. Such features, in terms of the art collection, is reflected in the phenomenon that people in middle class or above can act as the purchaser or collectors of artworks. Their purchase of artworks has gradually transformed from a sacred behaviour to routine behaviour. Therefore, the uniqueness of artworks set up by galleries is critical - it will provide collectors with enjoyment and

satisfaction after repeated consumption, so as to maintain the continuity of consumer behaviour.

But Chinese consumers tend to remain in the speculative level, rather than preferences or investment in the purchase mentality of art works; there is a group of collectors in China: they do not understand art, but because the art market is profitable, they spend all their money on artworks and wait for appreciation. This is a copycat behaviour not conducive to sustainable development of the art industry. Such collection mentality is often determined by the artistic level and cultural vision of the collectors. However, this is not only a problem faced by the Chinese galleries, but also a huge opportunity for Chinese galleries. As the market has not yet fully matured, Chinese galleries can put more of their own will into the market, and through the cultivation of the market, convert speculators into investors. For artworks and collectors, this is an “intergenerational inheritance” process; for Chinese galleries, this is a long-term education process. It can be predicted that investment mentality in the Chinese market will go on the right track under the support, and only under the support, of galleries.

To sum up, with respect to the current development status of Chinese and Japanese galleries, the two countries have some of the same, or similar, characteristics. But due to the different features in their social, political, economic, cultural policy, and other aspects, the galleries in these two countries present different development modes, and even show different features in the gallery functions, forms, types, and resulting consumer behaviour and agency systems. This distinction is a representation of the uniqueness of the galleries in the two countries, and also lays the foundation for future cooperation between the galleries in these two countries: the galleries in these two countries have complementary functions. If they can seek cooperation and coordinate, the galleries in these two countries will burst out with unlimited potential for development.

Chapter 7: Future of Chinese Galleries Industry: Internet + Gallery: A Top Design of a China Online Art Museum

“Internet +”¹ is the future trend for the development of all industries in China today, it is a completely new industry restructuring and business pattern deepening lead by the government. For management of artworks, the “Internet + Gallery” has become a new trend in the future. “Internet + Gallery” is not only a simple combination of the original gallery and the Internet industry, but represents a generation of new industry: which is to fully exert the optimization and integration function internet pays in the allocation of resources in the gallery industry, incorporate the innovative elements of the Internet and inherent ways of thinking into sales, valuation, exhibitions of a gallery business deeply and even expand to insurance, finance, auctions and so on, so as to enhance the innovation and productivity of the gallery industry, and form new mode of arts management that use Internet as infrastructure and implementation tools.

As said before, after several years of development, the offline Chinese art market has shown a prosperous state. But it can not be denied that due to the increased volume of the galleries and complexity of art market, Chinese galleries have entered into a bottleneck. Xi Mu, vice president of the Chinese art market research centre made a relatively accurate judgement

1 "Internet +" is from the "Government Work Report" made prime minister Li Keqiang [李克强] on March 5, 2015. The original text reads: "the development of 'Internet +' action plan." In short, the "Internet +" is "Internet + various traditional industries," but this is not the simple combination of Internet industry and the old industry in China, but the use of information and communication technologies and the Internet platform to integrate Internet and traditional industries deeply, provide a vast network platform for reform, innovation and development, create new development ecology of traditional industries.

on this phenomenon: “Many galleries, in face of increasingly strong auction industry and ferocious art finance, are forced to go back to their original state today in order to survive in the modern society where private transactions are increasingly popular – which is to live by the identity of painting traffickers.” It is not difficult to see from this discussion that traditional art Internet business model that independent of the Internet is facing a lot of problems: the galleries in the primary market of art trade neither pay an active role in the linkage with the auction industry (secondary market) that supposed to impose mutual restraint on each other and achieve coordinated development, nor obtain more adequate and stable financial support from the capital market under economic restructuring and bursting of opportunities . In addition, the galleries that should occupy a more important position in the market are not fully trusted by the artist in the Chinese context. These real problems are all urging the transition of the Chinese art market. The adoption of “Internet +” innovative development mode, and the construction of a Chinese online art gallery (hereinafter referred to as “Website”) will be a crucial step for the traditional Chinese arts industry to break out of the dilemma and come out ahead.

7.1 Internet-Enabled Physical Galleries under the Background of New

Technology

7.1.1 Business Scope: A Three-Dimensional Development Combining Location, Price,

Audience and Product

Overall, a Chinese online art gallery can use a decentralization strategy,² which proceeds

² The decentralization strategy is one of three competitive strategies put forward by Michael Porter in the book "competitive strategy". The so-called decentralization strategy is also called objective gathering strategy, refers to the business activities

from a global point of view in the top-level design, and establish a multidimensional contact system for the online art gallery through different levels of classification and integration. From geographic dimension, the online art gallery should have regional division and establish branches in each province, as well as cooperate with local offline traditional museums, galleries, art institutions, regional cultural institutions closely so as to reflect distinct regional characteristics. Meanwhile the online art gallery should take into account of style and classify the works or artists based on genre, establish timeline for both Eastern and Western arts and display the artworks separately based on genre or artist or horizontal contrast. From an economic perspective, the art gallery can estimate the reference price for the artworks on the basis of the evaluation from different parties, and make a hierarchical arrangement according to the price in order to meet the needs of different consumer groups, take into account of the purchase of hot items, and protect the interests of large customers. Also, product division is indispensable to form a mode mainly focused on paintings, but also includes other art forms and development of derivative products. Finally, an information centre should be established to strengthen the contact mechanism with artists' association, research institutes, auction houses, financial institutions and major companies, thereby forming an efficient linkage mode for a Chinese online art gallery.

7.1.1.1 Regional Division

From the foregoing discussion it can be found that there is an uneven regional distribution problem exists in Chinese art market today. Among them, the galleries in Beijing, Shandong,

focused on a particular buying groups, a part of a product line or a geographic market. Through subdivision of the consumer market, to provide more efficient goods and services than its competitors to different buyers better, in order to establish the competitive advantage of their own brand.

Guangdong, Shanghai, Tianjin, Fujian, Anhui, Jiangsu province where economy and arts are more developed accounted for nearly two-thirds of the total number of Chinese galleries.³ And the physical galleries in Beijing, Shanghai, Guangdong and other places primarily focus on oil paintings and other contemporary art, while galleries in Shandong, Jiangsu, Zhejiang, Fujian and other areas are prone to traditional painting and calligraphy. By analysing the distribution of offline galleries, we can see that generally galleries have wider distribution and better operating conditions in municipalities under the direct control of Central Government and capital cities such as Beijing, Shanghai, Guangzhou, but some second and third tier cities and characteristic regions also have a number of distribution. Therefore, the design of a Chinese online museum should also be divided according to the region, and a branch should be established for each region to interact with a local physical gallery and boost the development of local offline galleries through online galleries. This will be helpful for constructing the territory of Chinese Online Art Gallery. In addition, as to the “localization”⁴ tendency of the art trade, a Chinese online art gallery should also build regional branches if the condition allows. Such move can promote geo-consumption by making use of the geo-proximity psychology of Chinese people and allow Chinese online art galleries to obtain long-term development.

Meanwhile, the building of a Chinese online art gallery should also avoid the unbalanced distribution phenomenon in offline Chinese art market where big cities are much more galleries than small cities. This is the priority concern a Chinese online art gallery. As online display, exhibition, trade can reduce the rental and construction cost and the daily consumption

3 According to statistic from the National Institute of Arts and Cultural Policy Central Academy of Fine Arts to s as of March 31, 2013, mainland China has 3366 galleries in total, among which Beijing (631), Shandong (545), Guangdong (518 home), Shanghai (218), Tianjin (153), Fujian (127), Anhui (124), Jiangsu (107).

4 That consumers prefer local artists, or can get more emotional resonance from viewing works depicting local features and then produce consumer behaviour.

expenditure of art galleries in underdeveloped areas to a certain extent, the establishment of branches in these areas can solve the problem of deficiency in a physical gallery, and meet the needs of local art trade and art exhibition through site traffic and construction. Even, after the establishment of branches in regions where arts are less developed, a Chinese online art gallery can mobilize artists' passion for creation more widely, relieve their worries, and allow them to be more focused on artistic creation. It is anticipated that after the prosperity of artistic creation, physical galleries will gradually appear and flourish in these areas, which constitute the future vision of using online galleries to boost the development of offline galleries.

7.1.1.2 Price Division

Construction of a Chinese online art gallery need to bring in tiered price mechanism, because the works from artists in different levels and different genres will definitely have different values. More importantly, from a consumer point of view, it is necessary to give average consumers or the consumers in lower consumption level a threshold that they can accept. After all, with the improvement of people's income level, and increases in the need of spiritual development, more consumers will gradually have the knowledge to appreciate art and the ability to purchase artworks. So the price setting must take into account of the consumers who are about to enter the art market, and provide adequate space to purchase for huge groups of potential consumers.

On the other hand, China's online art gallery plans to establish price access consumption mechanism, which is to give customers enough sense of respect of superiority. Because art, especially consumption of high-end art mainly relies on large customers, so, in this part, the Chinese online art gallery should assume the important role of brokers in the gallery, operate art business as luxury business, establish connection between arts and collectors, and focus on

providing more nuanced services for collectors with higher consumption level. Chinese online galleries can set up identity authentication in accordance with the level of consumption through establishment of VIP, VVIP privilege. It can also consider set up a separate section of top-grade arts collection for these consumers, and provide them with the privilege to participate in offline auction and so on, which allow these special consumers to enjoy different service. For high-level users, Chinese online galleries can also provide higher quality services, such as functioning as intermediary to provide professionals to accompany the consumers to attend appreciation activities, even choose to provide high-end customers with the opportunity to participate in the exhibitions and auctions organized by excellent overseas galleries and art museums and other services in the process of development.

7.1.1.3 Products Division

The design of Chinese online museum is more diversified in products, with primary focus on paintings but also involve other works and art derivatives. In the introduction of the analysis, we have found that the concept of galleries in China is entangled with art museums to some extent, while focusing on other art forms and art derivatives not only can improve the purchasing power of consumers, expanding consumer base, but also a reasonable move based on China's national conditions.

The development of art derivatives⁵ is the application of “Internet +” Thinking in traditional arts field, which is to extend the added value of artworks and realize deep digging of artistic value through more innovative way or diversified carriers. It should be noted here that

5 Successful example of art derivatives can refer to art licensing business philosophy developed by artkey cultural creation Group. The company's [artkey · Qi Baishi], [artkey · Love between flowers and butterflies] products are a good interpretation of the perfect combination of culture value addition and products services, both meet the demand for beauty by people and achieve quality of life through affordable art. Artkey Cultural creation Group official website: <http://www.artkey.com/default.aspx> (2016, September12)

the formation of art derivatives is not for mechanical reproduction and copy of the original work, it has higher requirements on designers. On the one hand, art derivatives also need to be both practical and entertaining pursuant to market needs in addition to its function of carrying artistic spirit. After they form unique fashion trend, art derivatives can introduce “small minority art” to people’s daily life more broadly, and create “affordable art”. On the other hand, the designer should start from unique aesthetic viewpoint, digging deeper and expanding broader on the spirit of the original work, so as to extract the signature elements from the original works and carry out abstract understanding multi-layered performance.

On this basis, regardless of the works or art derivatives it sells or displays, a Chinese online art museum should pay attention to their cultural value and the original value - because the pursuit of originality and authenticity in paintings and other artworks is the starting point quest to restore the value of arts under current society, and the issue is even more important for art derivatives. The presence of time and space are the prerequisite for the authenticity original works. Their uniqueness is the basic requirement of the maximization of their artistic value. Benjamin once mentioned in “The Work of Art in the Age of Mechanical Reproduction” that authenticity of an object is the essence and value it retained in the stretches of time, it is accumulated from its interaction with its creator, keeper and even the environment from the moment it is created. But "the thing wilting in the age of mechanical Reproduction is precisely the spirit of art, this is a process with symptomatic significance, and its far-reaching implications are beyond the scope of art. we can conclude: art reproduction allows duplicates to deviate from traditional areas. Through making numerous copies, the universality of one

mold substitutes the unique presence.”⁶ Besides the commercial value of artworks, the final evaluation criteria must be aesthetic. In this perspective, the originality of artworks should be emphasized.

7.1.1.4 Industry Division

Divided from the industry level is to prepare for the offline joint activities of a Chinese online art museum. The online art museum is trying to include all kinds of information from the art industry in the construction plan of a top level online art museum, and the establishment of information centre needs to include more industry levels.

With regard to contacts with creators, the position of a Chinese online art museum as professional art dealer has to be clarified. No matter for the primary market or secondary market, the meaning and responsibility of online art museums are significant as intermediary connecting the current owner of artworks and the sales market - China’s online art museums will recombine galleries, planners, art dealers and other groups related to the business scope of galleries. When facing such group, China’s online art museums can consider cooperating with existing and transplant the mechanism directly; it can also consider establishing cooperation through signing annual contract and renew the contract every year. If necessary, the online art museum can consider using national power and obtain favourable policy through the Ministry of Culture and other policy institution, so that the functions of the Chinese online art museum can reach the extreme.

With regard to collectors in the one end of art trade, if a Chinese online art museum wants to unite all groups that could become its customers, then it will inevitably make connection

6 Hannah Arendt edit, Zhang Xudong [张旭东], Wang Ban [王斑] translation: “Inspiration: Benjamin anthology” SDX Joint Bookstore, 2002 edition.

with China Collectors Association⁷. Collectors is the most stable source of customers for the website, so the site can consider to make the collectors in China Collectors Association collectors to enter into the customer database of the art museum in the form of individual or group and give them VIP status and other benefits, so as to ensure the customer traffic of the website to the maximum extent possible. The essence of the collectors, with regard to the position of their economic behaviours, are consumers in the art market. That is to say, the introduction of consumer associations⁸ in the establishment of a Chinese online art museum to supervise the consumer behaviour with regard to artworks and safeguard consumers' legal rights, is very important. As the Chinese art trade is not yet fully developed, and a systematic trading system is not yet formed, the introduction of a mature consumer system, clearly can provide better protection to the normal progress and sustainable development of trading behaviour than isolated Collectors Association. A Chinese online art museum can consider directly introduce the collector system to consumer associations, and monitor and inquiry each transaction using the original mechanism of the consumer associations, so that the consumption of art collectors can have more institutional guarantees.

Meanwhile, as to the painters in another end of the art trade, a Chinese online art museum should also pay attention its connection with China Artists Association⁹ in its construction.

7 China Collectors Association (Abbreviation: CAC) was established in March 12, 1996, is the non-profit social organizations in national level voluntarily formed by Chinese collectors, Collection enthusiasts and collections organization. The association is reviewed and approved by National Department of Cultural Relics, which become its authorities, and formally registered at and approved by Ministry of Civil Affairs (social certificate No. 4187). The main website <http://www.zcxn.com/> (2016, April 20)

8 China Consumer Association (Abbreviation CCA), was established in December 1984 and is a national social organization managed by the State Council. The main source of funding for the association is from government funding and social sponsorship, and its function is to carry out social supervision supervise on the products and services and protect consumers' legitimate rights and interests. Branches of consumer associations are basically available in all region in China above the county level. Its website is: <http://www.cca.org.cn/> (2016, April 20)

9 Chinese Artists Association (abbreviation: CAAN), led by the CPC Central Committee and managed by the CPC Central Committee Propaganda Department, is a civil group composed of artists from all ethnic groups. The Chinese Artists Association is located at Beijing, and is the only national level art organization. Its website is: <http://www.caanet.org.cn/>

Since the Chinese Artists Association in fact has the function of managing and leading the most important outstanding contemporary artists in China¹⁰, therefore, a Chinese online art museum needs to cooperate with Chinese Artists Association and establish a good long-term cooperative relationship of mutual trust with living artists, ensure the core interests of the artists, seek balance in the operation of market, maintain stability in the gradually complete art market with its professional manner, amass a huge stock of knowledge, provide broad and deep social resources and greater economic strength, and ultimately maximize its profits.

In addition, China's online art gallery also needs to conduct good cooperation with art departments and research centres in universities and other research and academic institutions, and promote contacts and exchanges between each other to ensure the professionalism, appreciation, and authority of the platform. Meanwhile, information symmetry construction with financial institutions (including bank system, insurance institutions, trust, funds, securities and other industries), the auction company, the Chinese auction industry associations, art foundations, and all kinds of cultural companies can also guarantee the stability of the platforms regarding expansion of business.

China is a society ruled by law, so that all works of a Chinese online art museum should be permitted by Chinese government, in particular, be permitted by applicable law. A Chinese online art gallery would definitely produce various connections with other kinds of institutions in China. This design will involve the national people's Congress, the party's propaganda

(2016, April 20)

¹⁰ Although the Chinese Artists Association is a civil organization, but since its inception it is sponsored by the CPPCC National Committee and is a group member of China Federation of Literary and Art community, the Chinese Artists Association plays an important role in contact and management of Chinese painters in the process of building administrative body in China. For example, in November 2015, the Chinese Artists Association issued a "Chinese art workers self-regulation", the "Convention" further harmonizes the behaviour and idea of Chinese art workers, and it can be seen that in the text of "the Convention" the term "self-regulation" and other non-mandatory term are generally used to provide guidance and management of art workers.

department, government's culture department, information department, business department, tax department, record filing office, national cultural institutes, national art institutions, etc., and penetrate into the database, financialisation, art trade and several other areas. These will be discussed in detail later.

7.1.2 Information Resources: Diversified Media System

With respect to traditional information resources transfer, China's online art gallery needs to be clear about diversity, the richness of information resources on the Internet, and put the efficiency and convenience of information transmission to good use from the beginning of its design. Meanwhile, due to the enormity of information resources on the Internet, as well as integration, differentiation and processing of all kinds of information, the website needs to hire, consult and train professionals with sufficient knowledge and experience in various fields, and also requires the website to adopt a different way of operation according to the different ways of classification.

Depending on the medium network information resources relied on, the information can be divided into text information (in the form of web page copy), picture information (stored in GIF, JPEG and other formats), audio information (stored in WAV, AIF, MIDI, MP3 and so on), video information (stored in Quick Time, AVI, MPEG and so on), a three-dimensional virtual image (information model organized in VRML)¹¹, and so on. In the construction of its foundation, a Chinese online art museum should start from this perspective, and pay attention to the advantages of different kinds of medium and conduct a layered construction and

11 Standard regarding the types of Network Information Resources is from Shen Lifeng [沈利峰]: "Digital Library Network Information Resources Integration study" [D], Chinese Academy of Agricultural Sciences, 2005

establish an integrated framework for all information on the website according the different characteristics of each information presentation mode. Among them, text information is the most fundamental and most important way of how information is presented. Usually, the construction the entire site needs to integrate various information sources through a lot of text information processing. For example, the directory information, the basic content, creators and introduction of his/her style, the basic information of the works and its implication, knowledge related to artwork categories, related institutions, basic information of the enterprises, and so on, all need a huge amount of text. This requires the online art museum to use resources from cooperative agencies, and hire special personnel to organize the information and construct the framework. In addition, the main body of China's online art gallery, the artworks, the most important thing, needs a high-resolution image database. China's online art museums can also set up various image formats such as full size and details by referring to relatively complete foreign modes. Furthermore, as to artworks, an all-round display composed of texts, images, videos, audio, and three-dimensional virtual images, can not fully present the basic information of the works to viewers and potential customers with multi-level, multi-angle, but also enhance the subtle aesthetic sensibility, aesthetic taste, and aesthetic acceptance of views through diverse forms and novel aspects. Therefore, a combination of pictures, background information, historical video clips, audio commentaries, and other forms will be the main resource form in a Chinese online art museum.

The design idea and future vision of a Chinese online art museum is not just the exhibition hall nor a simple online trading platform for art works. Our position is that the first Chinese online art museum would be able to complete the integration of artwork information resources online. First, the amount of information faced by a Chinese online art museum is huge,

content-rich, diverse, and has a faster update frequency. To build an online art museum not only needs to deal with art-related information and knowledge, but also to cover the philosophy, aesthetics, art history, economics and related laws and regulations and other different disciplines. Graphic newspapers, seminars, fairs, transaction history, collection history and other information related to artworks are also indispensable. Meanwhile, as a web design with an international vision, it also needs to face information resources stored in servers in different countries and different regions. These resources usually have no uniform standard, because different servers use completely different operating systems and data structures. For example, if the way of dealing with character interface and graphical interface are very different, how to integrate different information and sort out a fully inclusive and clear clue and expression mechanism from current disorderly situation is also a huge challenge that China's online art gallery needs to face in its actual operation in the future. Professionals are needed to organize and process such information. Moreover, the site also faces a great difference among users, and only an information-rich, diverse, easy to operate website can attract users and become a true search engine for artworks. Also, the expansion of user groups can give more diverse feedback to the site. User personalization and specialized needs also puts forward new requirements for the information operation of the website.

Faced with diverse and complex information on the Internet, in order to facilitate online transmission, it is necessary to follow the principles of integrity, ensure completeness and reliability of information object, and it will require integrated resources to cover various subsystems to the extent possible to complete the search to the source of information. At the same time, the data structure, description language, indexing communication and so on needs to be organized and integrated so as to facilitate information sharing. Finally, the online art

museum must take security measures and carry out emergency triggered records. Because the site not only carries the trust of artists, but also shoulders responsibility to the consumers.

Construction of a Chinese online art museum is not an information medium for independent activity, but a complicated systematic project. In face of the constantly changing, complex and enormous information on the Internet, we must have the attitude of integration. In essence, integration, in the popular sense, is to carry out higher-level examination and integration of different objects, different structures, different functions in each independent resources system according to certain needs, find the relationship between them, merge and supplement the information using certain methods, so as to re-combine them into an organic whole. In this sense, a Chinese online art museum has to have a very strong sensitivity and capturing ability with regard to all policies, news, exhibitions and so on related to artworks, and make all of the latest trends in art industry promptly available and visible on this website. This requires, on the one hand, the site to cooperate with other major portal sites, such as People's Daily, Xinhua News, and Phoenix; on the other hand, it also requires good strategic cooperation with major video sites, such as Tencent video, LETV, Youku Tudou, iQiyi, Netease, etc., and cooperation with the websites to set up a special artwork appreciation channel, carry out a wide range of promotion, and expand its influence.

Search engines are one way to achieve information integration. Another vision of a Chinese online art museum is to build the most most comprehensive search engine of art categories in China, including all the artists, majority of art galleries and auction houses, as well as the vast majority of purchasers in China, and to establish an artwork retrieval database on this basis, to provide simple and effective information search assistance for different users. In the process of establishing the search engine, the acquisition of information, infrastructure

construction and real-time expansion of database is very important, and it is necessary to explore useful information in the classification, integration, clustering, association of metadata to build an art knowledge network. At the same time, the online art museum needs to take into account the possibility that user can not clearly and accurately describe their needs when searching for the information, strengthen interactive function between human and computer, consider the characteristics of different users, introduce different search versions, such as the regular version, visitor version, artists version, consumer version, etc., and promote the realization of the second and third construction of search results, so as to ensure the completeness and accuracy of the search.

Information resources of a Chinese online art museum not only hopes to provide users with a more professional knowledge, but also hopes to render the presentation of knowledge and information more vivid and interesting; it not only hopes to include comprehensive and rich information resources, but it also hopes to enable users with different needs to find the information they need directly and efficiently through specialized operation; it not only wants to provide a perfect presentation platform for artworks, but also wants to ensure the common interests of artists, consumers and web site operators; it not only hopes to complete the integration of online art information, but also strives to build “big art market” through offline contacts . Therefore, in the age dominated by information, construction of a large territory for art information is the future blueprint for China’s online art museum.

7.1.3 Exhibition Function: Way of Sharing Arts

Exhibition is one of the most important functions for galleries, so China’s online gallery should retain this feature. Since the construction of a physical art museum is retrained by

funding and land, and can not fully reflect the aesthetic expectations and imagination expansion of the exhibition hall itself as architectural art to a large extent, so, in order to better achieve the exhibition function of a Chinese online art museum, after solving technical problems, site builders can collaborate with architectural design artists to achieve bold imagination and a powerful attempt with no other burdens in the vast world of the Internet.

The design of a Chinese online art museum can select a different theme each year to present the model. In the conception of 3D model, the outside of the venue can be designed into a unique design grid from, so from the beginning when the user enters the page he or she will have the same experience of walking into an uniquely designed real art museum. After the user opens the page, the first thing he or she sees is the overall appearance of the museum; the online art museum allows users to grasp the building structure and the overall condition of various exhibition area as a whole through data modelling, and it even divides the stadium into “ground” and “underground” sections according to the cognitive habits of general users. The different exhibition areas “on the ground” display different paintings, mainly including individual galleries or artists and their works in the sale, or modern works with relatively close exhibition time, etc., and pays attention to immediacy and interactivity of works, to pave the way for the sale function of a Chinese online art museum. The “underground” exhibition area includes the branch of site database, or collections of other museums, or even works with relatively long exhibition time and high value, so as to further expand the database function of online museum. Also, before the user clicks to browse, it is necessary for China’s online art museum to provide a flow chart and sketch map of the site, which enables the users to find in which part of the museum the works they want to see located simply and clearly.

Subsequently, the user moves the mouse and the screen moves forward, just like really

walking into corridor of art museum. There are clear signs on the walls surrounding the corridor, which can guide the viewers into the exhibition area of their interests. The classification of the exhibition areas can be adjusted as it changes over time. In the basic level, the exhibition areas can be divided according to the style. Furthermore, the viewers would definitely encounter page jump problems in the course of navigation, so refining the design of the site requires China's online art museum to make good use of this time gap, and introduce the relevant background knowledge and introduction of the works in the process of transition, which not only do not let the users to waste the waiting time, but also allow them to have a general understanding of works they will see in advance.

In addition, the specific "decoration" and setting of the different exhibition areas is also personalized. When entering into a specific exhibition area to see specific works, the user can see an all-round display of the general information about the artworks. When users click on the works appearing on the page, the works will float, and the users can zoom in and out. The specific condition of the work can be made into separate tabs, with different bookmarks bearing different content, including the pre-sale or the sale price of artworks, creation background of creators, the meaning the artists want to express, evaluation and estimated price by professional art critics, collections history, techniques used in the works, genres and features the works belong to, links to other works belonging to the same genre, and even the type of tools needed to complete such works provided to the scholars or juniors in relevant subjects, etc. Because our online art museum not only includes not artworks, but also art-related derivatives, then it is necessary to perform 3D display and achieve three-dimensional modelling for three-dimensional works such as sculpture, ceramics, etc. When the users move the mouse, they can see the external or even internal details and spatial design of the works. It

also needs to provide data on all aspects of the works in this section, so that potential buyers can understand and make timely, correct judgements.

In addition to this, depending on the user's rights and capabilities, an exhibition area with limited access should also be designed. Users can access a hidden exhibition area in the online art museum once they pass the authentication. This area will provide art treasures for special clients. In this part, a Chinese online art museum can cooperate with important foreign art exhibitions, art museums, museums and galleries and digitize their collections, which can not only provide more target customers for them, but also more choices for our customers. Of course, during the special period, the online art museum can organize limited-time public exhibitions of art treasures, and exhibition tickets can be given to ordinary users in the form of a lottery, in order to provide a platform for people to get closer to rare arts. In addition, advance publicity should be strengthened for these exhibitions to ensure enough attractiveness, increase the artistic charisma, the identity value and the sense of honour carried by such works.

As mentioned earlier, the design of a Chinese online art museum can be adjusted annually. In fact, for, the online art museum can also work with the artist in this part of the design, or the original design concept of the artists can be presented through our online art museum, which means that the exhibition hall itself is also a product and promotional spot of a Chinese online art museum. The online art museum can consider organizing a nationwide (or worldwide) exhibition hall design contest annually and set up a high award and specific theme for the contest each year. Thus, some young, emerging designers can make bold innovation through our website, and the new ideas can be presented in three-dimensional form with modelling by the technical staff. The website can sign contracts with designers to cooperate with them in the future for the design of a physical offline art museum if they are interested, so

as to facilitate the transformation from an online museum to physical offline museums. Also, other excellent designers can be absorbed into the design and construction of the site at a later period, and the online art museum can even encourage them to sign a contract with the galleries under the website or the website itself to improve their loyalty and achieve a steady flow of website design source and an inexhaustible talent pool for the website.

Design of a large arts venue must also have sufficient and valuable content as a solid foundation, which is the establishment of artwork database. As mentioned in the conception of the website resource previously, one vision of building a Chinese online art museum is to build the most inclusive, most efficient artwork search engine in China, but the basis for establishing an engine requires huge amount of artwork data. At the same time, as the largest art trading platform, in order to achieve the largest degree of market holdings, the online art museum also needs a lot of artwork data, so as to establish a standardized online art market more broadly, and reduce the trading of an online black market as much as possible. In the beginning of collecting artwork data, for domestic purposes, it is necessary to realize the digitalization of all ancient Chinese, but also to cover modern and contemporary paintings comprehensively. All major art galleries, museums, cultural collections institutions, public and private galleries and private collectors are locations from which a Chinese online art museum can collect data. As this part of work needs to rely on a huge amount of labour, then we have to define the standards at the beginning of the data collection, so as to ensure that the data resource of the website would not form dead links and operate improperly because of different standards, grammatical errors, or an unclear directory. Because of the diversity of artwork data types, in practice it is necessary to form strong themes and a hierarchical classification, and build a rigorous system network in order to ensure a clear target and high accuracy. After completion

of basic data collection, the online art museum also needs to carry out supplement collections and periodic examinations. Already digitized information should be analysed and extracted in accordance with a specific algorithm, so as to form abstract data index entries, indexing, and facilitate smooth retrieval by users.

A Chinese online art museum also has to achieve offline joint exhibitions. During this part of the design, especially in the cooperation within offline galleries and art museums, we can change the design of the page again depending on the partner in order to complete the presentation of the physical to the art online museum. The overall style of the galleries itself is unique, and the display of paintings in the galleries is clearly insufficient to express the overall style of the galleries. So the Chinese online art museum exhibition can consider cooperating with galleries and studios from different countries and regions in offline joint exhibitions to digitalize the entire collections of artworks they carry and move them to the network entirely. Different galleries or studios can be assigned an independent online showroom to conduct digitized overall modelling and system architecture. Users of the site can not only conduct art trade with galleries or studios in highly private conditions, but also can promptly learn about the market price of other works in the same genre and make optimal capital allocation. On the one hand, such cooperation and joint exhibition between online and offline can allow people who cannot participate in the exhibition on site to have an overall understanding of the art section; on the other hand, it combines the offline experience with an online purchase. Of course, another important point that is worth consideration by the website is that digitalized reconstruction of the art zone shall not only display the artworks in this part, but also provide a complete reproduction of the human spirit, art spirit, innovation spirit and even aesthetic spirit behind the artworks. Therefore, a Chinese online art museum can act as an intermediary in the

contemporary Chinese art market, and also be proactive, unlike traditional art markets. It can identify potential themes, carry out conceptualized reproduction of the characteristics of exhibitions that are already gone, and realize other forms of offline joint exhibitions.

7.1.4 Sales Function: Main Reflection of the Value of the Site

The sales function of a Chinese online art gallery is the main function of the website. Under the tide of the Internet, people have come to realize the importance of network economics on the Internet, and the combination of art sales and the Internet has been put in to practice and operation over a wide range, which has achieved good income and results. A Chinese online art museum will continue with the main functions with expansion and attempts in various aspects.

A China online art museum will first use increasingly sophisticated interactivity of the Internet, to organize and screen complex information, and look for all kinds of useful information about the art market with a huge number of people using the Internet as the basis. It can conduct a market surveys in the form of questionnaires and other forms to find target populations for art sales, analyse demand characteristics, buying motives and consumer preferences of users on the Internet, and ultimately determine sales trends and business scopes of the website with further adjustment based on the specific operation condition of the site. Meanwhile, the website can also establish cooperation with Google, Baidu, and other search engines to purchase keywords, and connect to the official website of other well-known art sites, art galleries and art institutions, and other online culture communities, in order to achieve wider range of contacts with target purchasing groups, and improve the success rate of turnover. After making clear the target population of the site, by understanding the

characteristics and preferences of potential customers, the site also needs to conduct advertisement marketing. This part includes establishing and shaping of the website's brand, as well as product packaging and recommendations. According to the degree of freedom, lower information costs and smaller space constraints of the Internet platform, detailed information of the artworks can be listed as much as possible. Meanwhile, from an efficiency perspective, the site needs to seize and highlight the special elements of artworks, and use a multi-dimensional approach combining images, text, sound, and videos to present information. The site also has to use the interactivity and convenience of the internet to provide better service to the users, establish close contact with customers, analyse their needs and create demand. Artworks, as a special commodity, have relatively fixed consumer groups, and the repurchase rate of consumers is generally high, so the site needs to gradually build trust among customers with good and thoughtful services, and thus retain customers.

To build an online store for art trade, the website can use three forms. The first is a self-operating mode. In this part, the site mainly sells works from contemporary artists, establishes a special zone for contemporary artists, classifies different styles of artists and their works, and makes clear the market position. Apart from cooperating with widely recognized and accepted painters in the art market, in consideration of return on investment, the site also has to start from a long-term vision of art history, vigorously promoting and publicizing unknown artists and their works with great artists through keen observation of the art market. In the area of contemporary art, in addition to pure art exhibition, a Chinese online art museum also needs to open a message board, and focus on introducing contemporary artists and the artistic value and collection value of their works through a variety of effective and innovative forms. The second is to open a special store for the contemporary artist through the website, which makes the

artist the owner of online shop. At the same time, in order to ensure the purity of artistic creation, the site may consider hiring professionals to run the store on behalf of the artists. In the artist's personal store, the site can regularly open the channel for the creators to come and communicate, such as online contact and offline interviews thereby allowing direct communication between creators and buyers of artworks. As a result, not only intent for creating the works can be fully presented, reduce the misinterpretation regarding the meaning of artworks in the intermediate link, but also authenticity of works can be guaranteed through direct contact with artists. The third form is to allow offline physical galleries to enter the website in the forms of stores, which is the official flagship store of other well-known art brands on the website. This is also an important step for the cooperation between the Internet and physical galleries. As this form gradually matures, the combination of online booking and offline purchase can also be achieved, as well as the integration of offline visiting and online purchase. When art trading site has not been fully trusted, the election of such transition mode in art trade which allows buyers to see actual work can not only improve the quality of the transaction, ensure that customers get the satisfactory artworks, but also through thoughtful consumer service offline reach purchase intention under more intense artistic atmosphere in the physical galleries. These three designs of online store for a Chinese online art museum can meet the needs of different users more broadly, and strive to provide good-quality buying experience for site users.

Meanwhile, a Chinese online art museum will also provide third-party certification platform¹², that runs parallel with the site to conduct artwork appraisal and valuation work. The

12 Third party authentication platform is an institution with professional certification system and necessary implementation capacity, while independent from buyers and sellers so as to ensure that it can carry out professional certification activity in

website introduces third-party certification to conduct art analysis and testing for buyers, artists and artworks, but because third-party certification platform is an independent institution and the certification activity does not participate the allocation of benefit from art sales, it can protect the rationality and legitimacy of the testing and certification to the maximum. Third-party certification platform can be specialized certification bodies, professional art accreditation institution or parties in cooperation with relevant insurance companies, and these certification bodies should be solely responsible for their identification result. Websites can also consider to change third-party certification platform regularly, and establish cooperation based on knockout system. The purpose to build third-party certification platform is to incorporate warranty into the construction of the website system and use independent power outside of the website to evaluate the value and authenticity of the artworks fairly, and protect the interests of both buyers and artists. As to artworks, third-party certification is a confirmation of the true value of the works; for artists, ensuring the validity and effectiveness of the authentication channel can establish a brand for the artist, and improve the reputation and credibility of the artist; for buyers, third-party certification can solve the puzzlement in buyers' mind, rest assured to purchase works on the web platform, to ensure cost-performance ratio and safeguard their own interests.

Settlement of funds is an essential part of commodity trading. For art as a special commodity, the way to settle the fund is an important step that must be considered in the website design. In addition, the art trade will usually generate large cash flows, for online transactions, it would be circulation of huge amount of electronic currency, so the safety of

the condition that it can maintain objective, impartial and independent position in the certification process e. Such activities require the certification body to be independent of the manufacturing, sales and consumption, has an independent legal personality, and therefore called third-party certification body.

fund settlement on the site is a top priority in the process of protecting the common interests of buyers and sellers. Chinese online art museum should put particular emphasis on the formality of settlement procedures on the website, effectively protect the legal rights of both parties in the deal. The specific procedure for fund settlement can be planned as follows: Buyers submit orders and transfer 10% of the total price of the commodity to the settlement bank of trading centre as deposit, trading centre will notify the seller to ship the commodity promptly through the agency under the trading centre, and the pickup procedure is sent to sub-centres, division or exchange while the commodity is shipped. After the seller sends out the commodity, trade centre will inform the buyer to pay the balance. After the balance is deposited to the count, the trading centre will provide the pickup procedure to the buyer, and inspect the commodity with the buyer. After confirmation, the trading centre will make the payment promptly and accurately to the seller. If any question arises, trading centre will help two parties to resolve the question first, then settle the account.¹³ In the settlement part, the site will take more stringent operating standards and processes, implement computerized management and avoid staff from direct contact with the flow of funds, and prevent the happening of illegal or criminal behaviour. Meanwhile, the website will assign special personnel to audit, review and manage the transaction. In ensuring the safety of fund settlement on the website, the website must also consider the convenience and effectiveness for the buyer to pay. The website shall ensure that consumers can take a variety of ways to make a payment and settlement in the purchase of artworks. The site can cooperate with the banks, such as China Merchants Bank's "one-net" service, China Construction Bank's "online banking" service, Bank of China's "electronic

13 Lv Yingbin [吕英斌], Chu Jiewang [储节旺]: "Network marketing case analysis," Beijing Jiaotong University Press, 2004 edition, page 172

wallet” service and other services, to ensure the security of online payment transactions. At the same time, it also can use post office remittance and cash on delivery, etc., to protection the transaction safety for large sums of money. In addition, the website can also try innovative payment methods, using Alipay or other relatively new means of payment, etc., so as to increase the diversity of payment methods on the website, and provide users with a variety of payment options.

Logistics is an important part of the art trade. The quality of transportation is also related to the success or failure of the whole process of the art trade. As a special commodity, artworks have higher requirements on transport conditions, such as the integrity and completeness of the artwork must be protected. In logistics, at the beginning of site construction, the website can establish good cooperative relationship with the reputable logistics companies in the industry, such as Debon logistics, SF Express, EMS, DHL, so as to ensure the rapidity and efficiency of transportation. Chinese online art museum can also sign settlement agreement with the insurance company to ensure the transportation safety of e-business transactions, or directly led by the insurance company, to be responsible for the safety of artwork transportation and further supervise the logistics system. After development, the site will establish its own art logistics system and protect the safety of artwork logistics through its own force. Also, it can build safe storage points for the artworks, to ensure the storage and safekeeping of the contractual artworks of the website. The website will also cooperate with the physical gallery offline to provide professional care and maintenance of the commodities on the platform at any time. At meantime, it can also provide offline art products self-pickup service according to special needs of different customers. For special artworks, the site will provide special protection and treatment in the process of storage and transportation, and extremely valuable artworks will be

equipped with professional protection and maintenance personnel so as to protect and inspect the artworks closely at any time.

Meanwhile, a Chinese online art museum has to strengthen after-sales service, and provide timely feedback and treatment to the views of buyers and sellers, which involves the establishment of its own sales hotline and customer service system, adhere to customer-oriented business model, and provide comprehensive service. Further, a Chinese online museum can also send special personal to provide regular paid care and maintenance service for already sold artworks. From one hand, it can help maintain long-lasting contact with collectors, so as to further protect the value of artworks; on the other hand, moderate maintenance can also keep the artistic value of artworks, thereby contributing to the preservation of value of artworks at the economic level.

7.1.5 Publicity and Recommendation: Establishment of a Sound Media Chain

As said before, the painter can directly enter the exhibition are specially set up by the website based on classification, but the recommendation step coordinated by the website is missing from the process. Therefore, the Chinese online art museum can assume these marketing and promotion duties of “art agent”. Before or after the market value of the works is correctly assessed, the website can use the power of public opinion to promote the work, so the value of the artist will be more widely known. This process will be conducted in a sophisticated way. From the perspective of agents¹⁴, art dealers need to participate in the entire process except the creation of art, so the occupation requires high professionalism and formality. But the current art

¹⁴ In 2004 No.14 order of the State Industrial and Commercial Administration Bureau “Agent management approach”: the agent stipulated in “Rules” means, the natural person, legal person or other economic organizations that engage in intermediary, brokerage or agency services in economic activities to facilitate the transactions between others for the purpose of charging the commission. Every agency behaviour of Chinese online art museum will also follow this provision

market in China does not set a high bar for art dealers. Family and friends of artists and art deals are major components of the art agent, and the form of agency is not standardized. This situation has already seriously affected the standardization and stability of the art market. As a whole, the site can achieve long-term cooperation with the artist. On the one hand, it can hire professionals to accurately define the value of artworks, on the other hand, it can design the promotion plan for different styles of artworks from multi-level and multi-angle, discuss the plans in group, and select the best plan to promote. At the same time, the site will build a professional authority mechanism to guarantee the physical security and ownership of artworks, and professional services for the promotion, planning, marketing activities of artworks.

A Chinese online art museum has to have higher level of self-demand as to its identity as professional broker. The website will focus on training staff in learning and absorbing of economics and law, according to the provisions of the “art records management approach”¹⁵ promulgated by the State, and establish digital archives for the museum. This digitalized archive for artworks includes not only basic information, collection history, and price valuation, but also includes multiple promotional plans the teams tailor-made for artworks or artists. Of course, the promotional plan can be presented in the forms of text, images, posters, micro-video, animation and other forms.

The website, as professional agent for artist, must first obtain the trust of artists. When determining the price for the artworks, the art agents shall consider market factors on the one hand, obtain the views of creators on the other hand, and finally, refer to the advice from

15 In order to strengthen the scientific management of arts archives, give full play to the role of art files in culture undertakings and socialist modernization, the Chinese Ministry of Culture and the National Archives in accordance with the provisions of “People's Republic of China Archives Law” and its implementation approach, combines characteristics of art files, and establish “art records management approach”. The “Approach” is published on December 31, 2001 and come into force on February 1, 2002. This is will be the legal basis for digitalization of artworks on China online art museum.

professionals. Then in the whole process of pricing, the artworks have passed professional considerations of a lot of people in the industry, and this will accumulate popularity and reputation for the paintings to some extent. In the comprehensive recommendation link, two things must be noted. The first thing is positioning, because “from the marketing perspective, positioning is a problem that must be faced after determining the target market; combined with segmentation and target market selection, it constitutes the premise for companies to develop specific marketing strategies”¹⁶. The second thing is to pay attention to moderate packaging. The site must make clear that it should focus on the artworks and maintain a good artistic integrity and social responsibility, rather than following the general trend of society now to sell “story” and hype up “concept”. Malicious hype is an act that seriously violates the essential law of the art market. The artists who gain attention through malicious hype may be famous for a while, but won’t be famous forever. A China online art museum will eliminate all malicious hype, and backwash all malicious hype in the society using its social impact. In the process of both promoting the artists and their works, the website should also gather funds to organize individual exhibition for the artists offline, and go from a short-term business model focusing on simple paintings and other works to a long-term business model of building brand for artists.

In addition, with the advantages of the site, it can go further than the gallery, using its own channels, to provide paid recommendations and supportive unpaid recommendation for artists. The fees for paid recommendations shall be raised by the artist by himself or the agent gallery of the artists. The website can provide video, text, homepage exhibitions box and other services. At the same time, the site will establish the fund, discover young artists, through the

¹⁶ Zhang Xinrui [张欣瑞]: “Marketing Management”, Tsinghua University Press, 2005, p. 63.

artist's own application and led by the site, to offer free supportive recommendation. The website will first measure and price the works from artists to ensure that the artistic value and potential appreciation pace the artworks themselves. Secondly, the website will communicate with artists whose works or elements are capable of forming a style, and help them build a personal style and characteristic labels. This point is very important for the recommendation in the next step. In the recommendation links, the website will first extract different elements from different perspectives to design promotion plans for the artwork. Meanwhile, it can cooperate with major media, to put in promotion posters, one-page previews of the exhibition, or 15-minutes small videos for artwork in various news, services, entertainment and cultural or even economics websites, in order to to grasp the features and attract the audiences. The same way of promotion can also be used in cooperation with the major video sites. For art, especially minority arts, finding a trait that can be explored deeper is very easy, but publicity and recommendation should also be focused on. The online art communities that are followed by many young people or special interest groups are also the key subject our promotion should be focused on and paid attention to. In the process of promoting the artworks, the website also needs to pay attention to the influence of new media, establish a relevant WeChat public account and official Weibo account, seek the opportunities to cooperate with characteristic public accounts and V members in weibo, use their extensive influence and appeal to expand the visibility of the China online art museum, as well as to increase the force of promotion of relevant artworks.

The China online art museum will focus on storage and analysis of background data. Through the background data, the website can carry out digitalized classification and sorting of the browsing traces of web surfers, and collect and analyse the purchase information of the

buyers who already purchased goods on the platform. Based on these data, the website will analyse the taste and preferences of the buyers and potential customers towards artworks, and develop personalized and targeted recommendations of corresponding art categories. For the email information filled by the website users in the registration, the website can send out promotional pictures and new product catalogs periodically. The links included in the mail shall be able to provide timely feedback to the site background, so that the website can do further introduction and recommendation based on the subject the user clicked. When promoting the products, we can try reverse recommendation on buyers, which is to make collectors with strong purchasing powers to enter into the sight of the art market in the circumstances permitted by users, allow artists to get in touch with buyers through the website intermediary, and ensure the friendly communication and pleasurable cooperation between the parties in the presence of a third party. Meanwhile, the website should explore and shape the image value of the artists and their works to the maximum, so that works can better meet the needs of the market, or from a more advanced point of view to lead the market instead of catering to the market. As art agent, the online art museum will also need to broaden its vision, and open greater international stage for the appreciation of the artworks rather than being satisfied with the domestic market. The website needs to pay attention to the dynamics of the international art market, familiarize itself with the art trade market, and try to establish direct contact and to cooperate with foreign artists. On the one hand, it can facilitate the communication between foreign young artists and domestic artists; on the other hand, the vitality of the domestic art market can be stimulated through presentation of their works to local collectors. Similarly, when an art brand has been established, continuous maintenance and burst of new vitality is also a proposition the teams need to think about deeply. In the face of increased demand and more

choices of sales objects, the website shall maintain a strict standard for the artists, and select the proper artworks to sell.

7.2 Innovation of Gallery Industry under the New Business Form

7.2.1 Auction Function: the Necessary Way to Expand the Site Volume

As we all know, in offline real economy, gallery is the primary market in art trade, and auction is the secondary market for art trade. In a general sense, the commodities in primary market are mostly from living artists. The artists, through either short-term or long-term cooperation with the gallery, authorize the galleries to organize exhibitions and sales of the artworks; However, the artworks in the secondary market are mostly from posthumous works from dead artists, these artworks have been circulated in the market, and still have market vitality. Through communication and negotiation with collectors, auction houses can organize public auction on the artworks, and win huge income for the original holders of the artworks and themselves. Nevertheless, in the current Chinese art market, the three pillar relationship among artists, galleries and auction houses present a trend of tilting and unrest. The auction houses in the art market often have offside behaviour, that is, to a certain extent, they overstep the position of galleries in the market, and grab the role and functions of galleries in the process of art trade as middleman. Further, some artists in order to obtain greater benefits, generally step over the first market to cooperate with the speculative auction houses, and achieve significant appreciation in artworks in a short time through hype so as to reap huge profits. In this way, the function of galleries is gradually replaced by the auction house, and turn into the “Showcase” artworks, while auction houses are able to control resources and configuration of the entire industry, manipulate the price of artworks beyond their value, and

ignore market regulation. So, the inclusion of an auction feature in the China online art museum is in the hope of correcting the current market in the face of such chaotic situation, reclaiming part of the rights deprived by the secondary market to the primary market. The way to achieve this goal is to allow primary market to intervene in the operation mechanism of secondary market to guide it, so as to ensure the stability of the market. As an intermediary, the website needs to regulate the sale and auction, take back the functions of galleries that forcibly occupied by the auction house, and controls and standardize the sales and auctions of artworks.

And as a special mechanism, auction needs to be regulated and guided. Artworks are different from ordinary goods, and in auction the price of artworks are usually far higher than their intrinsic value, depending on the decision of auction bidders. “Under the provocation of the auctioneer, people’s purchasing desire and possessive purchase continuously enlarges, and the value of the auction goods itself plus the value conferred by the enlarged desire, produce a psychological possession, confirmation of identity and symbolic sense of accomplishment in the final winner.”¹⁷ The China online art museum should put the great charm of auction into good play, and ensure reasonable increase and optimization of benefits provided that the stability of the art market is guaranteed. From one hand, open and transparent bidding can exploit the potential value of artworks to the maximum, on the other hand, it can better protect and achieve the reasonability of market value and the price. As to the fact that auction has become an important support to the art market, the development of the auction function by the website is not intended to prevent or take back by force, but to separate and clear the position and functions of the primary market and secondary market through integration and coordination, and guide the auction to provide promotion and stability of the art market, and

17 Zhou Sizhong [周思中]: “Analysis of the formation of strong Chinese art auction market”, *Collectors*, Issue 8, 2004.

facilitate the healthy development of the whole industry.

The building of the auction function by the website is to better achieve symmetry of information through its own platform. In the art market, the positioning of price has a lot of space for adjustment. In the current art market, especially for the transaction process in the way of auction, the phenomenon of information asymmetry is very obvious. Under the condition that the information in all aspects of art trade is asymmetric, the mastery of purchase intent by the buyer is far less than the auction house, and the understanding of market information by the original owner of the artwork also cannot match up with the auction house. These uncertainties will all effect the value trend, brand building and long-term economic benefits of artworks. In particular, for today's auction in China, counterfeit product is an insurmountable topic¹⁸, and consumers often have difficulty discerning the authenticity of works, which is an information asymmetry. The auction function of the China online art museum will further reduce this condition of information asymmetry, collect and analyse information on the early price valuation, future price trends, psychological expectation of consumers and so on, provide feedback and disclose the information of the transaction in a timely manner, and ensure the competitiveness, transparency and fairness in the transaction process.

In the construction of the auction function, the Chinese online art gallery will first establish a good working relationship with experienced auction houses (such as Christie, Poly, etc.); put the advantages of online auctions in to good play, and convert this aristocratic way of transaction into a civilian transaction using features of the internet, so no matter who, no matter

18 China's "Auction Law" stipulates that the art auction had "defective disclaimer clause", and some auction houses took advantage of these provisions to circumvent the responsibility for counterfeit products in action. In international practice, auction houses do not need to identify the authenticity of artworks as well. And for these clauses, at least China's online art museum should organize academic committee to make authenticity identification and offers reference opinion before art auctions.

where they are, as long as they have Internet connection, they can buy or sell any items in the online auction, and conclude the transaction at any time.¹⁹ In the early construction stage, the website can organize joint auction the advantageous auction houses, pre-release information of the auction through the website, and promote related works to generate buzz for the auction.

In the course of auction, the website can do webcast, open online bidding channels, establish real-time connection with the auction, so that site users can also participate in the auction, and promote art auction bids. After further development of the site, as the main organizer of the auction, the website can jointly develop a 3D simulation of the real auction scene with Internet companies, achieve remote real-time bidding and complete the transaction. Even in the future when conditions are ripe, we can develop 24 hours auction, so that auction can become an everyday casual “entertainment” and necessities in people’s art consumption. In the first stage preparation, the site should better communicate and coordinate with customers, and keep improving in service and be careful in the operation. The sites can also put the advantages of internet into maximum use, such as smaller constraints in time and space, rapid information transmission, and saving unnecessary expenditures, facilitate honest and fast transaction online. Further, the website can establish a complaints and stop-loss mechanism, to avoid the “winner’s curse”²⁰, and ensure the safety of settlement payments. The third-party authentication mechanisms mentioned above, can authenticate the artwork in advance for the auction of the website, so as to safeguard the credibility and reputation of the artists and the site to protect the interests of consumers.

19 Lv Yingnin [吕英斌], Chu Wangjie [储节旺]: “Network marketing case analysis”, Beijing Jiaotong University Press, 2004 edition, page 107

20 The so-called “winner's curse” is an economic term proposed by the American economist Richard H Taylor, usually refers to the phenomenon that in the market trading, especially in the auction, because bidders have insufficient understanding and inappropriate estimation on the auction objects, the bidders may give too high estimate and pay much higher price than the average estimate, thereby can not achieve the expected benefits and suffer loss.

7.2.2 Financialisation of Artwork: the New Attempt

At present, China's current artwork e-commerce practitioners mostly occupies only one aspect of the arts, financial or e-commerce, and the institutions that will be able to better integrate culture, economy and art, has not yet appeared or formed. In the future of the Chinese art market, internetisation and artwork financialisation²¹ will become an indisputable trend, the attempt by a Chinese online art museum at online financialisation will become important offshoot of artwork financialisation²² in China, and has the possibility of all-round development in the construction of docking between artworks and e-commerce.

First, the most difficult to control factor in the financialisation of artworks, is the assessment of the price of artworks. As usually the expert team hired the banks have different evaluations on the artworks, the level of pricing is usually a range, and the magnitude may be difficult to grasp when the banks accept artworks and conduct financialised pricing. In particular, in the downfall of macroeconomics, where the mobility of artworks is poor, artwork financialisation will have greater risk, which is the one of reason why a lot of Chinese banks are afraid to or do not want to try artwork financialisation now. As a Chinese online art museum relates to many aspects of the art trade, and has a comprehensive expert team, it is in the leading position of artwork financialisation. In the positioning of the website initially, the

21 Artworks financialisation means the specific financial behaviour to transfer artworks into an investment, through the integration of financial capital and art collection, to make artwork into financial assets, and enter in social financial system. Europe and Art has long history in the aspect of art financialisation, including banks targeting artworks (such as artwork evaluation, valuation, acquisition, preservation, and even mortgage system set up by ABN, SBC, Citibank and so on), funds, trusts, loan and mortgage, property rights transaction and so on. In current Western societies, art financialisation has occupied a place in the financial markets, and it has even entered the financial investment by businesses and households.

22 The attempts of art financialisation in China start late, and its development is more uneven. Many domestic banks (such as CITIC Bank, Minsheng Bank, Huaxia Bank) introduced a number of policies on Art Bank and conducted a new experiment in a period of financial development of Chinese art (especially after 2010). In addition, the attempt in art financialisation in China also includes trust company (such as CITIC Trust, Shandong Trust, etc.), which are aimed at art investment, and the introduction of appropriate financial products and services.

artist and galleries will give the expected price and the website, along with an absolutely neutral academic committee will give a final recommended reference price. Then the works are sold in accordance with the price. This represents that the price given by the website is the most convincing academically, and also follows the laws of the market, which to some extent ensures the stability of financialised valuation of artworks. In addition, we assume, for direction of financialisation, that a Chinese online art museum may consider the establishment of “online art bank”. The site will create a huge artwork recycling fund, so when the original collectors want to cash the artworks, the site will not use the depreciation method, and so on, in the general sense, but recover the works in accordance to the original price of the transaction, and pay the same amount of currency (can charge small amount of handling fee). Meanwhile, the artwork will be included in the inventory and get proper care and regular maintenance at the artwork warehouse of the site. Suppose the collectors pay the principal and some interest according to a certain rate on the website, the the site will return the artworks to the hands of collectors, and the financialisation process ends. If collectors do not have enough cash flow, the artwork will be listed in the e-commerce store of the site, or go directly to the auction step and continue to after new round of valuation by the academic committee.

In addition, Chinese online galleries can also consider relying on a strong customer groups, to issue trust and funds for financial management, and provide consumers with diverse way of financial management while also collecting funds for the website, to benefiting the development of Chinese art investment. A China online art museum can set up a regular investment mode for the artwork funds, use its influence in the art industry and stable customer base, run ads moderately, and attract customers to invest a fixed amount to the open-ended fund specified by the website (similar to the way of cash management used by the banks).

What the China online art gallery needs to do is to choose a good target to invest the funds, determine the time and scope of the investment, and do an effective and reasonable forecasting on the investment behaviour of the public, and vigorously safeguard national financial security. According to the current stage of art fund development in China, in a short period of time, the Chinese art fund has not yet reached a very complete state, because the art fund itself is not mature. Therefore, if the development of the arts fund encountered some setbacks, a Chinese online art museum needs to stop the loss promptly and properly adjust, so as to facilitate sizeable future growth. In stepwise adjustment, a Chinese online art museum also had to be based on the new characteristics of the time, relying on institutional innovation and model innovation, pioneering a new trend for development of the art fund. The artwork trust fund will be another attempt of a Chinese online art museum in artwork financialisation. The development of an art trust in the overall Chinese art industry has a start²³ but more difficult to predict development potential. A Chinese online museum can choose to cooperate with some trust companies have specialized guidance on art investment, collaborate with its own expert teams, discuss the trust scheme, and then complete all aspects through subscription or purchase, to. The expected process is: after China online art gallery issue an authentication and valuation comment according to the sales price and reference price to the artworks owned by the artwork holder, the holder pledges the artworks to cooperative trust companies, and obtain the trust funds. The trust companies can directly deposit the artworks in the repository of the China online art museum, after repayment of the principal and interest of the trust funds by the artwork holders, trust companies will move the mortgaged artwork from the warehouse of the

23 Chinese art trust started in 2010. In 2010, CITIC Trust issued China's first trust products for Chinese painting and calligraphy physical product investment, "CITIC Wen Tao · Chinese painting and calligraphy Investment Fund" in Shenzhen cultural property Stock Exchange with 40 million yuan scale, and three-year period. This is one of the earliest trust fund in China.

website, and return the artwork to the holder if no damage is discovered after inspection. Because trust is mostly large investment, the China online art gallery could consider taking a combination of various art categories from the collectors to reduce the risk and balance the income.

On the one hand, financialisation of the artworks can attract public funds to balance the market and reduce the overall risk of the art market. On the other hand, it can make the collectors who have artworks pay more attention to the economic value of arts, revitalize art resources, and attract social vision to the art market. The attempts of China Online art museum on trust and fund and financial will in fact guide the artwork investment from individual investment on single (specific) artwork to public investment on arts industry²⁴, so as to facilitate the circulation and investment of the art industry. In exploration, a Chinese online art museum also needs to pay attention to avoid risks, and promote the prosperity of the art market, and maintain the overall stability of financial markets.

7.3 Basic Support under the New Industry Trend

7.3.1 Academic Research

In Chinese online art museums, arts becomes the core of transactions. Evaluation and appraisal of the paintings is an important question the full-time staff of the site and the academic teams cooperating with the site need to grasp it. If the laws of the market exceed the academic standards, the development of the art market will also eventually move towards disorder and chaos. Therefore, no matter for what kinds of art exhibition and display and what

²⁴ Zhao Li [赵力]: “Art investment: from product invest to industry investment”, Shanghai Securities Daily, 2012

their content are, a rigorous academic attitude is necessary to pay tribute to the artists, to artworks and be responsible to the public and purchaser. A website with good and high academic level, through collation, screening and compilation of a large number of historical documents and academic information, can not only better show the artists' lives in art, but also form a viewpoint on art history and confirm the final value of artists and their works from the perspective of micro history²⁵, which is also the pursuit of a Chinese online art museum with regard to the design of academic research function under the background of art history. So, a China online art museum needs to learn from world's top galleries in its development towards specialization and academisation, deepen cooperation and build a new system of art researches, collections, exhibitions and sales together.

First, to identify the value of art, the most important thing for Chinese online art museums is to establish an academic committee. For example, the website can collaborate with the Chinese Artists Association, universities, culture and history Institute, the National Palace Museum and other units, set up an expert advisory committee, provide directive opinion on the quality of artworks, guidance, and establish an academic lever of valuation. Chinese online art museums may consider using traditional academic methods, hold annual academic meetings, edit and publish "China Online Art Museum Annual Report", conduct an annual summary, plan an "China Online Art Museum Journal", organize academic seminars and discussions, hold pools or academic awards, establish an evaluation system combining artists, art critics and

²⁵ The operation regarding combination of exhibition features the construction of art history can refer to the following example: in 2006 in the Netherlands, in the Caravaggio and Rembrandt exhibition organized to commemorate the 400th anniversary of the birth of Rembrandt, the planner analysed the inheritance relationship between the works of two artists, cleared artistic context and fully reflected the academic value of a large number of art exhibitions through organization and sorting of a large number of documents, and therefore is a very valuable art exhibitions. Chinese online art gallery may consider borrowing this model, use time, the relationship between characters and painting tradition and so on to build academic framework.

art collectors, and create a strong academic atmosphere. The site can organize relevant academic meetings annually, invite famous artists and renowned art critics for discussions on the future development plan of Chinese art. In addition, the website can also hold relevant competitions, find more young artists, absorb novel thinking, and jointly promote the development and prosperity of Chinese art. Meanwhile, the most important factor for a Chinese online art museum is to rely on the advantages of network transmission. The site can also establish online forums, thereby improving academic research. At the same time, it can consider using the Internet to attract the folk artists into the system of art appreciation and communication.

Secondly, China's art online museums must pay attention to the status of art critique in the art market. When talking about contemporary art critique model, Wu Hong said that: "Art critique has never been so marginalized as today. Such marginalization is partly because that under the background of theoretical marketisation, the process from the production to sales of arts has become a self-contained system around the operation of the market. In this system, art critique has evolved into a "shopping guide map" for art commodities, or an instruction for "product". As a "standardized" writing mode that is necessary to a link in the market chain, it has lost the personal characteristics of art critique. The weakening of personal characteristics is the underlying reason for the marginalization of art critique. On the other hand, in the so-called media age, the overflow of media also brings about the so-called generalization of "critiques". This is an age that every one can speak, lack of responsibility, the blind pursuit of dispelling "authority" makes art critique become an emotional venting. this is the external reason for the

marginalization of the art critique ...”²⁶ In current age, marginalization of art critique has become a fact. Art critique used to have a complementary relationship with the construction of the value of artworks, now it has been more and more excluded from the value system, and become more and more marginalized. Determination of value of artworks no longer pays attention to the opinions of art critics. On the one hand, from the perspective of art critique itself, the critics do not stick to their own evaluation criteria and requirements and become commercialized, simplified, standardized and secularized in the operation of the market, and some critiques are no longer made from their standpoint as objective evaluations and appraisal on the value of artworks, resulting in the weakening in the force of their own voice. On the other hand, starting from the macro-environment, more critical voices are coming from everywhere, which are eager to prove their point of view and standpoints. The noises that lack professionalism and authority also make this area to have more and more standards and comments. In the conflict of opinions, the standard of critique is lowered, and the authority of critique is also dispelled. At the same time, some unethical practice also exists in the field of art critique, which is the conspiracy between artists and art critics. On the one hand, the artists won't be committed to studying creation, but change their mind following the trend; on the other hand, the art critics become lax in building their own values, and do not do in-depth research and update knowledge constantly. At the same time, too much consideration of the market factors by artists and art critics is also one of the important reasons contributed to such disorder.

In addition, looking at the contemporary Chinese art market from an academic perspective, there is also another problem. “The prices of contemporary artworks in China

26 Wu Hong [吴鸿]: “Xi'an, Contemporary Art Critique Mode”, Contemporary artists, Issue 6, 2006, page 50.

continue to rise in the international market, which mingles both hope and fear – the good news is that Chinese art is finally able to stand up and become active on the international art stage, even though the market is only a small part of the stage; and the things need to be worried about is that the popular system relied on by Chinese contemporary art in the art market is basically constructed in accordance with Western ideas and Western values standard, as Westerners like to enter the Chinese market, and further promote and strengthen such ideas and standards using the market. Chinese contemporary art is still just an appendage to western arts, and lack “proactivity in the culture.” That is, in the field of art market, China has not established its own discourse system and the discourse right. In the face of Western ideas and value systems, Chinese art comments and markets still have the phenomenon of "aphasia". In response to this “aphasia” phenomenon, what a Chinese online art museum needs to do is to enhance the ability of aesthetic appreciation among citizens, promote Chinese art and aesthetic standards overseas, establish our own evaluation system that also connects to n the world. Internally, Shklovsky once said: “Art exists, is to restore people’s sense of life, is to make people feel things ... the purpose of arts is to make people feel things, not just know things. The technique of arts is to make objects become strange, making forms become difficult, increase the difficulty and length of perception because the process of perception itself is the aesthetic purposes, and must be prolong in some way.”²⁷ Therefore, art plays a very important role in influencing and shaping human. As to inside of man, outstanding artworks can extract abstract connotation from ordinary things in life by the rich presentation forms, stimulate dormant sensibility and insight in ordinary people, and construct the most basic human perception and

27 Zhu Liyuan [朱立元]: “Contemporary Western Culture and Arts Theory”, Hua Dong teacher training college publishing house, 2003 edition, page 45.

understanding of things. So, in this process, professional art critique system plays the role of guidance and coordination. In order to achieve the building of social influence of its academic research functions, Chinese online art museums attempts to present and disseminate art theory and aesthetic principles vividly and lively and build a professional art critique practice platform through online promotion and offline cooperation. Art critique is indispensable to the healthy development of arts, and the relatively complete critique system in foreign art community is the basis of its good art environment, which is an important link the art community in China currently lacks. Independent, academic, authoritative, constructive comments is important to the effective evaluation and good adjustment of the prices of artworks. Therefore, the site has to associate with critics and scholars with relatively complete knowledge system to carry out professional, in depth and comprehensive assessment on the works in the website database.

On this basis, China online art museums should have a vision on the art history, guide the market through academics, establish a strong critique system, align the goal of website with academics reduce conflicts, so as to make the two ends of arts and business no longer opposite to each other, make academics to provide assistance instead of creating trouble to art trading, clear its position without crossing the line, and change the status quo of art market where academic research is insufficient, and carry out academic positioning for artists and their works. In this regard, the cultivation and discover of young artists by the website is one of the most important aspect that test the academic rigour and functionality of the website. For artworks from young artists, the site should run publicity and promotion vigorously, and contact the relevant experts and scholars in the field of artistic to evaluate the artworks simultaneously, provide general support to the artworks with true value, includes the works from relevant artists to the search engine library of the site, clear its academic value and market

pricing, incorporate it into the gradually complete construction of the art history by the site, facilitate its improvement and appreciation, and assume the responsibility of academic guidance.

7.3.2 Art Education: Undertake Social Responsibilities of Arts

As mentioned in the discussion of academic research function of China online art museums previously, aesthetic education is still missing in the current basic education and general education in China. That part is to discuss the professionalism and academic function of the website from an academic point of view or from the vision regarding the construction of art history. And here, we will start from the public aesthetic perspective to discuss the art education function of Chinese online art museum.

As said before, starting from the actual development of different regions and the distribution fact of offline physical galleries, museums and exhibition halls, except that Beijing, Shanghai, Hong Kong and some special regions have relatively abundant art resources, many second and third tier cities, Midwest cities have few artistic gatherings that can form scale. In most parts of China, private galleries rarely can survive. In the absence of market adjustment and stimulation, public art museums and museums lack the enthusiasm to organize and promote art exhibitions, and become artwork storerooms that do not have any energy, full of dust, and seldom open to the public. Under such case, needless to say large-scale art exhibition, considering the artistic passion and market vitality that are hard to stir up, common art exhibitions are rarely held in cities other than Beijing, Shanghai, Guangzhou, Shenzhen and Hong Kong. People living in small cities seldom have chance to accept influence and edification of art closely, and lack the basic knowledge and literacy to appreciate art.

However, under the condition that the level of economic, social and cultural development in most areas cannot be change currently, in order to save the enormous manpower and material resource to organize the exhibition, the establishment of a Chinese online art gallery, is to use the high efficiency, convenience and no additional charges advantages of internet to transmit information, and to provide a good platform to the public who has increasingly strong demand of spiritual need and aesthetic need. Then the first thing to be clear is that the art education function of a Chinese online art museum is likely to be more direct and thorough than other forms of art education. One can browse a large number of artworks, learned about details and relevant knowledge of these artworks without spending much money and time. In the exhibition function above, a number of specific and rich exhibition forms are also mentioned. Various forms of the website will improve people's viewing experience to the maximum content.

Second, the emphasis of a Chinese online art museum on art education is in the hope to change two extremes coexisted currently where knowledge related to artworks is extremely meritocratic and academic and inaccessible to general public. Art should not be a field for experts, or entertainment for minorities, but should go out of the "ivory tower", so as to provide broader space to art appreciation and add more vitality to artistic creation. Art is open and inclusive to the viewers, and the ordinary viewers do not require special tools or specialized language to analyse and think, but to feel the art. Intuitive feeling on a large number of forms rather than content is the first step and the most important step in the construction of public aesthetic sensibility. The openness of online art museum provides huge number of forms for public aesthetics, and allow them to discover their own sensibility, understanding and appreciation ability under direct visual stimulations.

Meanwhile, China online art museum also aims to increase the artistic sensibility of citizens, and lead the artistic aesthetic trends in the society. As Susan Sontag says in “A Culture and a New Sensibility”: “Art is now a new tool, a too for the transformation of consciousness, and the formation of a new sensibility pattern.”²⁸ She pointed out that the at first art is a witchcraft to humans - religious activity, is the sense of worship and awe generated among primitive human facing unpredictable and invincible nature. People express awe and pray to the divine gods by totem worship, petroglyphs, dancing and other forms. Later, art becomes a skill to “depict and comment on secular reality”, through the processing and creation of the artist, people can record the reality in visualization without languages or characters. Today, art has a new role outside of its religious and secular function, that is to realize expansion of life in the vivid forms. Sontag believes that “a great artwork has never been just (or even not mainly) the expression of certain ideas or moral feeling. It should first be an object that update our consciousness and sensibility, change (Regardless of how subtle such change is) all specific thoughts and emotions.”²⁹ In other words, a Chinese online art gallery also has a very important role in changing the consciousness and stimulate sensibility among the public. While culture is under great development and prosperity today, the website also needs to make clear its historic task and mission of cultural transmission, providing better aesthetic subjects to the public.

At this level, a Chinese online art museum bears the burden of providing arts education for all. Therefore, the website should do a good job in artwork display function, diversify the way of presenting works, improve resolution to ensure the viewing experience of artworks. In

28 (United States) Susan Sontag, Cheng Wei [程巍] translation, "Against Interpretation", Shanghai Translation Publishing House, 2011 edition, page 325.

29 The same as above, Page 329.

addition, the site can cooperate with the major video sites to launch video program with regard to all history and knowledge of art. At the same time, it can also cooperate with website such as Guoke, Netease open course, Duobei open course, Baidu course, Ali College and so on, and develop courses related to art history, collection history and art critique jointly, so as to better ensure the accuracy and professionalism of the relevant knowledge, while ensuring the enjoyment and acceptability of the course. Websites can also consider to add a special section for art education, or create art communication and art outreach activities that connect online and offline and covers all ages³⁰, guide by users' interest and focus on the practicality of arts, so as to establish a complete art education system. The art education function of Chinese online art education will improve the art literacy of the public, and contribute to the entrance of art-related knowledge into public eye and the national cultural strategic plan to improve the the populace's cultivation overall.

7.3.3 National Power: Guiding Role of Policy System

In the Chinese context, the impact of national policies on the market is still quite strong, Chinese online art museum is no exception. Especially in capital investment and operation, financial involvement and restrictions, supervision of transaction and discipline of illegal activities, market regulation, tax administration of art trade and other aspects, the cultural, economic, and legal policy from each department of the Chinese government will have strong guiding function and supervision effectiveness in the operation of Chinese online art museum.

30 For example, for children, Chinese online art museum should base on the age and cognitive characteristics to cultivate children's sense of colour and space and so on; for college students, the site can consider opening mooc course, after students have taken courses on China's online art museum, the credits can be converted to school credits; for middle-aged people, the website can establish art evaluation curriculum that can enhance their aesthetic appreciation, to make them more handy in business meetings; for the elderly, who has ample time, the website can provide systematic training course of Chinese painting, watercolor painting and other painting techniques.

In capital investment and operation phase, a Chinese online art museum mainly relies on the government's cultural policies. Only following the direction of the policies closely, a Chinese online art museum will be able to remain invincible in the market torrent. Gallery industry, as an industry with bright prospects for development, should be one under fully encouragement of the government. For a country, it is not enough just to have a large number of galleries. Especially in the Chinese context, each individual gallery is in fact scattered, lacks a unifying force for stability. Each gallery is restricted by its own artistic taste, operation scale, geographical scope and balance of payments, and many other limiting factors, so there is no way to form a strong, large gallery standing on the national level. At this time, it is particularly important for the state to come forward. In China, only state power can guide the establishment of a well-funded, full-featured gallery with clearly defined functions, professional staff, retain national spirit, and have national and even international influence (art museum), and the Chinese online art museum is such a top-level design based on national level. In practice, a Chinese online art museum should not only guide domestic gallery industry, collection industry or even artistic creation correctly, but also discover and cultivate new people within the industry, to promote the comprehensive development of the art industry. However, in China, the gallery group is still in its development stage, so such gallery is difficult to appear on their own, only to lead a country to invest heavily and policy support can be achieved. Therefore, this paper's main recommendation is that the government take the lead, complete macro scheduling Chinese online Gallery. After a certain influence on the market, China can rely on their own online art gallery leading position in the industry, so as to offer advice and suggestions in terms of national cultural policies, and promote the prosperity of Chinese art industry.

Financial intervention and restrictions will need the website to contact the financial sector in China from multi direction and multi angle, especially Chinese banks, financial regulators (such as the CBRC, CSRC), the exchanges and so on. Under the large system of financial security in China, all business practices of Chinese online art museum will accept the overall supervision of the Chinese financial system, at the same time, because the business scope of Chinese online art museum is designed to cover some aspects of financial field, the site should keep close contact with financial institutions. First, with regard to the online trading, online auctions, art insurance and art financialization envisaged by a Chinese online art museum, it requires a lot of paper currency to be converted into electronic currency, or a lot of electronic currency to flow into the web platform, so, the transactions occurred on the site, the financial field, will definitely involve in existing financial system, investment system. In this regard, the state should give strong support, and issue favorable policies. One thing to be noted is that, in the aspect of art financialization, there is no related governmental authorities, therefore, a Chinese online art museum can consider incorporating its funds, trusts and other financial-based attempts into the CBRC, the CSRC's supervision system. Also, because of the special nature of art itself, plus art financialization is still in its infancy, when the attempt of art financialization conflicts with the original financial system in China, we must dare to learn from foreign experience, and based on China's national conditions, gradually break the old, more rigid art financialization systems, and carry out reform and innovation boldly. In addition, no matter what kind of game the site carries out with financial industry in its operation, a Chinese online art museum should be firmly based on the angle of art, explore the inevitable development trend of art financialization, recognize the special and important position of artworks in financial industry, and when the financial institutions and regulatory

authorities issue opinions and recommendations, the website should actively provide the relevant data of the actual market, and provide opinions of the relevant recommendations or even question relevant regulations, and serve as a good “think tank” for national economic policy.

In addition, supervision of transactions and discipline of illegal activity is an important judicial proposition. First, because a China online art museum will mainly rely on the Internet for existence, therefore, all acts of the site must be in accordance with the requirement in “Temporary Provisional Regulations on Administration of Internet Culture”,³¹ and shall not have any conduct that disrupts public order, and consciously maintain the ecological environment of the Internet. In addition, the legal policy of the government regarding the art industry will penetrate into a Chinese online art museum, and all aspects of Chinese galleries at the transaction level and the legal protection level, however, in terms of the existing conditions, the Chinese laws and regulations related to artworks is not perfect, and have large space for development. On the one hand, the government has not provided appropriate protection for the interests of galleries. So far, the basic regulations in China for the business activities in art industry only includes "art business management approach. In terms of the regulation itself and implementation, there may be room for improvement. In addition, the transaction and auction in a Chinese online art museum belongs to business activity, then other laws and regulations that coordinate art trade will be include in the vision of the field, including “Civil Law”, “Contract Law”, “Auction Law”, “Cultural relics auction management Interim provisions” and so on. However, the special regulations in art trade have greater difference to the general

31 Temporary Provisional Regulations on Administration of Internet Culture is an order from Ministry of Culture of People’s Republic of Culture (no.51) and existing regulation on the management of Internet cultural behaviour in China. The order is reviewed and passed in the ministerial meeting of ministry of culture in February 11, 2011 and come into force in April 1st, 2011. http://www.gov.cn/flfg/2011-03/21/content_1828568.htm (2016, April 25)

principles of ordinary commercial law, especially in the aspect of counterfeit product, transaction failure, or unilateral breach of contract and determination and punishment of unfair competition. how to find a balance between respecting the customs in art trade the precise use of legal provisions, is worth deep thinking by the national legislature. Meanwhile, the government does not put very strong constraint on the acts of galleries. As to a Chinese online art museum, in order to accept the supervision of the laws and regulations in business and art industry, all of its transactions shall not violate the basic regulations and legal provisions the government has published with regard to artworks. Because a Chinese online art museum is based on the art trade, disputes are almost inevitable, and the successful use of law to avoid risks and correct laws and regulations in its practice would seem extremely important.

Market supervision requires the state to further clear and divide the functions of the authoritative department who is in charge of managing the gallery industry. The main department who is responsible for managing the artworks is Ministry of Culture, it can be seen that the main policy and provisions with regard to arts and cultural industries are from the hands of the Ministry of Culture. The Ministry of Culture has always considered gallery industry as the basis for the art market, and made several researches and discussions on how to start and develop gallery industry. Meanwhile, the Ministry of Culture also achieved a fruitful result in standardizing the cultural market. The Ministry of Culture should make more efforts in the management of the galleries and pay more attention to the guidance and support of gallery industry. Furthermore, in terms of the whole industry, the Government should also include galleries into its sight, and appoint a special department to guide and support the development of specific and effective support and guidance measures in addition to the original Ministry of Culture, Arts Association, Cultural Assets Equity Exchange and other institutions.

For a fledgling industry, the most important thing is to ensure that there is adequate funding, so the Government may consider setting up sector, establish special supportive funds, and offer direct or indirect financial support for the physical and online galleries in our country. Meanwhile, the government can encourage social and private enterprises to set up foundations and other forms of civil society, and guide them to invest gallery industry. Most importantly, the agent system of galleries still has to rely on the agreement of the gallery industry itself, and does not possess legal force, so the government must establish an art agent system, assist the training of professional gallery agent, regulate the behaviour of the gallery business from the origin of talents.

In the end, tax problems of artist and art trade has always been an issue that plagues the Chinese government. In terms of the basic condition of gallery industry and the actual situation of the art tax, in addition to that the Industry and Commercial Bureau and the Inland Revenue Department are in charge of whether the galleries can pay art taxes in accordance with fixed time and fixed payment standards, the state charges higher taxes on overseas exhibition sale and purchase of cross-border commodity, which in fact is not conducive for Chinese art products to go out of the country. When necessary, the state is necessary to break this rule. As to artwork tax, the state can make up the enormous difference in overseas transactions in other aspects, such as management of counterfeit product or non-normal means in cultural market transactions behaviour, constraint on private transactions by painters and other common industry practice, so as to expand the range of tax in art industry and minimize tax evasion. One idea for a Chinese online art museum is to unify all galleries within China, so as to monitor the industry condition of Chinese galleries. After incorporating all art trade into a unified and standardized management system, the state can reduce the tax burden on artwork

through low tax policy, thereby reducing the burden of galleries. Thus, the government should develop specialized gallery management regulations, and establish clear violation punishment and function protection terms on the rights and obligations of the galleries, and provide qualification certification and protection for trustable galleries, and revoke the business qualifications of galleries that are not incorporated in to the unified system in severe cases. Meanwhile, the state can appoint the cultural management department that are in charge of supervising the art market to organize a strong inspection team to systematize galleries and monitor galleries and the art market. Only after a period of “strict management” on galleries, the industry can finally be lead to the direction of health development while saving the state strength and without control by the industry.

In short, the current Chinese art market is still in its infancy, the national policy has yet to be standardized, and the future direction of Chinese arts management, is perhaps to find out the policy loopholes and defects in practice, and through the works of various governmental departments, to resolve these drawbacks. In this process, we can not ignore, the art trade not only is an activity that combines academic rigour and practicality, but also have a strong professionalism. The practitioners in art industry not only need to have general professional knowledge about paintings, but also need to have basic literacy in law, finance, media, and other aspects. Thus, the investors and practitioners who enter the China online art museum industry should have high risk awareness and professional knowledge accumulation, as well as absolute sincerity on art industry. For ordinary art consumers, a China online art museum will be dedicated to providing better art education and helping more consumers to enhance their artistic literacy and risk awareness, so as to make art truly become a carrier of culture and economics and become a part of rational consumers’ behaviour.

Chapter 8: The Future of Japan's Gallery Industry: Exhibition + Auction: A Two Dimensional Interactive Top Design

With the deepening of our consumption age, an increase in art consumption is an inevitable trend. For Japan, which is the centre of the Asian artistic system, this process is much more obvious than in other countries. From the previous discussion, we know that art management in Japan has a unique exhibition model, with its exhibition consciousness also obvious. Besides, compared to other industries in Japan's society related to artwork consumption, Japan's auction industry is developing rapidly in Asia. Therefore, according to Japan's international status and its art management industry, realizing the two dimensional interaction between exhibitions and auctions in the field of the gallery is the most effective and easiest way to realize the orderly development of art management in the artistic industry.

When it comes to the future of Japan's gallery, I think we can combine exhibitions, which are an effective method for gallery promotion, artwork sales and artist promotion, with auctions, which are the secondary market of art management field, to realize a two dimensional interaction. From its horizontal expansion, the Japanese gallery industry needs to be clear about their Asian central position, deepen its research on the interior discipline of the industry, combine their advantages and characteristics, and reform and innovate within the industry. In the construction design of it, we must first develop specific and strict access policy and control the source of artworks entering the market. At the same time, we need to improve the review

and evaluation system, in order to be in line with the transformation of aesthetic sight without losing the basic aesthetic judgements. And then realize standardization of the gallery industry. Second, we must fully explore the potential function of gallery exhibition and complete artworks' self-presentation by combining self-recommendation with media publicity. Also, we need to set up awards by industry-recognized galleries jointly to promote innovation, explore gallery's social function like public education and then expand the influence of gallery industry. Finally, we need to develop the business value of artworks from multiple angles and realize the marketization of gallery industry; cultivate professionals in the field of art management and realize the professionalism of gallery industry; enhance international cooperation to find the outlet and realize the internationalization of gallery industry. These five horizontal expansions aim to achieve further development of the whole industry, making the art exchange activities more standardized, more convenient, more transparent and more equitable. From the point of view of vertical integration, the galleries develop towards auction do not make themselves deviate from the core of the art market. Instead, the expansion towards the secondary market extend the entire chain of painting industry and increase the breadth of the industry. All of these cannot be separated from the realization of Japan's gallery fully and efficiently, and development of its comprehensive function of combing exhibition and gallery together.

Gallery in the modern sense usually demands relatively fixed agent artist or managing artwork of one kind, which is not only the place for selling artwork, but also possess the function of exhibition and aesthetic appreciation¹. In the introduction part, we've discussed that

1 Ma Shunli [马顺利], Ding Juanjuan [丁娟娟]: "Comparative Analysis of Chinese and Foreign Gallery Operation Method", "Times Economy", 2010, Vol.10, p.144

the basic function gallery is paid attention one mainly includes collection, exhibition and sale, while as the management function closely related to collection and sale, the exhibition function in fact acts as a catalysing part of the organic integration of gallery. In the view of exhibition, gallery can actually be regarded as the intermediate media aimed for profits between artists and audiences. Its important function for realizing art investment cannot be ignored. “Without the intermedia, purely independent art consumption is almost impossible, or it’s a mythology of artistic talent...As social wealth, art is the result of collective labour, in which the status of artist, audience and the intermedia is equal². But exhibition is an important and effective method for appreciation and sale in the sharing of artwork. It’s an important marketing media to dig the sensory intuition deeply and directly in the process of face-to-face communication between appreciator and artwork. Auction has become not a consumption pattern only chosen by the consumers of higher level social stratus in Japan, but entering every aspect of the society with the construction of many websites, and for the art industry, the development trend of auction is obviously an exceptional opportunity. On the basis of this point, combing exhibition and auction in Japan’s gallery and realizing the two dimensional interactive operating activity between exhibition and auction, would on one hand realize the diversification of gallery’s business pattern, on the other hand would develop the value of paintings from the original only being recognized in the art field solely to the social value recognition universally, by which the composite gallery integrating multiple social role would have more practical significance and artistic value in the future of Japan.

8.1 The Present Situation and Future Expectations of Japan’s Gallery

2 (Hungarian) Arnold Hauser: “The Sociology of Art”, 1987, p.151-153

Industry

Generally speaking, though there are differences between the sizes of painting exhibition in the field of art, there would always be a gallery participating in the practice of exhibition as a main exhibition management organization or a main exhibition participating organization, in the form of element or dominating role. In Japan, the development of exhibition runs a long course from a distant source, among which some famous exhibition include Japan Arts Exhibition [日本美術展覧会], (short for Nitten)³, Inten Biennial Fine Arts Exhibitions [日本美術院展覧会], (short for Inten) and Art Fair Tokyo [東京芸術博覧会]⁴ and so on. Meanwhile, with the progress of society and development of art exhibition, Japan's exhibition has formed an explicit classification gradually: Japanese painting, oil painting, sculpture, arts and crafts, calligraphy, etc. In the field of painting discussed in this dissertation, emphasis would be put on the exhibition of Japanese painting and oil painting, as well as giving consideration for other exhibition categories within Japan's tradition. In this section, I'll make a conclusion about the experience of industrial operation of Japan's gallery, and at the same time propose an overall direction for the future development of this industry.

3 The former Japan exhibition is the cultural exhibition which is mentioned in chapter 2. Its time flow is as followings: Ministry of Education Fine Arts Exhibition (Initial Cultural Exhibition: 1907–1918; Imperial Art Exhibition (imperial exhibition): 1919--1935; the Ministry of Education of Fine Arts Exhibition (New Cultural Exhibition): 1936 -1944; Japanese art exhibition (exhibition date): 1946 - today. Japan exhibition is now organized by nonprofit foundation, the details can be seen: <http://www.nitten.or.jp/> (2016, April 28)

4 The Tokyo Art Expo is the rise of the largest Japan art exhibition in recent years, which is formerly known as the Japan International Contemporary Art Fair (nicaf. 1992). It was the largest art expo in Asia. This exhibition focused on contemporary art and stopped during the bubble economy period in Japan. After reorganization, Tokyo Art Expo was founded in 2005. Its aims is to combine the domestic and international galleries together, presents and sell the most valuable art piece after selection of artwork (including ancient art, craft, Japanese painting, Western paring and model art, etc.) Because of its international influence and nature, it is highly concerned. Specific information is available in Tokyo Art Expo official website: <http://artfairtokyo.com/en> (2016, January 23)

8.1.1 Business Mode and Management Characteristic of Japan's Gallery

In the modern sense, the relationship between Japan's galleries and the west business model is still quite close. Basing on honesty of the artist signing contract with, being binding with the laws, regulations and industry consensus, it is agreed on that the gallery is responsible for artworks' mounting maintenance, marketing and promotion, while the artist responsible for just putting heart and soul into creating artworks. They two collaborate together for common profits, such an agent system is largely influenced by the west gallery, where the main profit model of gallery is to gain direct benefits rake by being a formal agency of the artist.

However, a unique Japanese management model beyond the western art management model is: Japan's gallery is attempting to integrate with exhibition, and expanding its multiplexing function gradually. In Japan, for some gallery with strong economic strength and good industry reputation, they would first get the exhibition paintings from the artist the gallery signing contract with before exhibition, then decorate and promote these artwork, and sell the original work in the exhibition, through which to operate with long term investment and business. Galleries can take advantage of its broad and profound investment and appreciation circle in the exhibition to sell paintings, as well as attracting more people into the concerns, and also building a long-term and stable cooperation relationship with the artist. It can be said that holding art exhibition or participating in the exhibition is now one of the important and effective means in Japan for gallery to make profit. In Japan, this kind of gallery has lasted for a long time and most of them rely on the financially strong corporate consortium (such as Japan's Marine & Fire Insurance Company and other consortia). They are directly involved in the galleries investments. For example, Central Gallery in Ginza [中央画廊], Tokyo, Nichido Gallery [日動画廊], Ginza Gallery [銀座画廊] are representative galleries with strong industry

strength supported by consortia and companies. These galleries are known as department store gallery as a whole in Japan. The so-called department store gallery is the gallery⁵ operated by the department stores of big companies and consortia, which form a whole with the gallery. The exhibition function of this kind of gallery is relatively specific, and the paintings are always created by famous artist. According to the exhibition features, this type of galleries also tend to have high traffic volume, so the trading volume is large when it enters the substantive sales circle. Therefore, this kind of department store gallery with exhibition as its main presenting form possesses a very special position and occupies an important positions⁶ in the art market in Japan's society. It is estimated that in Japan's future gallery, the exhibition features will continue to exist, and gradually being improved.

8.1.2 The Trend of Future Operation: the Unity of Gallery, Art Museum and Public Organisation

In Japan, the future carrier of art exhibition would be on three aspects, namely gallery, art museum and public organization. As an indispensable part in the art market, "Gallery is the bridge between artists and collectors. And its function to explore, package, plan, and market the artist is the cornerstone and guarantee of art market's healthy development."⁷ Holding exhibition in the gallery is an important aspect of the gallery's functions. When exhibiting the paintings, they are usually sold with price tag, which is an important means to make profit, and the commercial value of the works are paid more attention on. The Japanese gallery emphasizes on the influence of art education and academic research, which is a good reflection

5 Chou Yongbo [仇永波]: "The Operation Situation of Current Japanese Art Market", Art Panorama, 1994, vol. 12, p.42-43.

6 Chou Yongbo [仇永波]: "Japan's famous gallery", Art Panorama, 1995, vol. 05, p.44-45.

7 Liu Rendao [刘人岛]: "Gallery: Building a Bridge between Artists and Collectors", Art market, 2004, vol.09, p.39.

of Japanese soft cultural power. Generally speaking, the art museum in Japan is only used for exhibiting the paintings, totally not for publicly sales, and these art galleries are usually supported by the country and develop continually through introduction of social capital and other art related activities. It is undeniable that many art galleries in Japan play the role of developing potential customer for galleries to some extent. Based on the exhibition function of Japan's art museum, a relatively stable and huge market is created for the gallery. In terms of the quantity of Japan's art museum, it can be concluded that at the same time of economy rapidly developing, the cultural facilities also developing simultaneously which in return helps the development of economy⁸. This is a virtuous circle of development. Similar to art museum, the exhibition initialized by public organization is beyond the educational function of art museum, and these public organizations emphasize more on social benefits and social influence, as well as being responsible for art education and art guidance. This kind of inclusive conceiving artistic expression will increase the volume of customer of paintings, while for gallery, cooperation with the public organization would enhance the impact of artwork and enlarge the transmission extent of paintings.

The industry integration force combining the exhibition held by galleries, art museums and public organizations will become an effective force to reorganize and utilize the existing resources in Japan's art industry. For example, through the moderate integration and arrangement of Japanese exhibition, academy exhibition, gallery resources, art museum and public resources, we can realize the integration, optimization and unified use of resources in future development, which is of great significance to the orderly and systematic development of Japan's art market and the art industry.

8 Sun Yinsheng [孙银生]: "Japan's Art Museum and Gallery", *Art Panorama*, 1997, vol. 6, p.38-39.

The factor regarding Japanese geography should be taken in to consideration in the exhibition. Japan's cities develop more balanced. In art field, especially the exhibition field, the decentralization of cities is very obvious. Therefore, in future development process, the narrowing of region segmentation due to the economic development of Japan's society could be a regional base for gallery exhibition's development. For example, in regional planning, Japan's gallery cannot ignore the role of regional central city, either. We can hold art exhibitions in large central cities like Tokyo, Osaka, Nagoya, Kyoto, Kobe, etc. to boost the art investment of surrounding region, namely forming the overall trend of connecting the dots with the radiation effects of large central city. However, Japan's gallery still have many things to do, like organizing exhibition tour in other medium and small cities in Japan, and shaping the cultural atmosphere of the city itself, so as to enhance Japan's overall artistic level. In the existing cultural environment of Japan, Japan's galleries, art museums and public organizations should have the capability and also the courage to form a nationwide artistic atmosphere dominating by gallery in the process of radiating from the centre city to other cities.

At the same time, in terms of the carrier of exhibition, we should base on the Japanese galleries, art museums, area of public organization, manpower and other resources, taking various forms like liquidity exhibitions, roadshows, public area exhibitions into consideration, adding all kinds of innovation elements to achieve the diversification of exhibition form. Only in the method of geographical linkage can the galleries stimulate the purchase desire of collectors and buyers fully, and arouse the appreciation desire and passion of appreciators, in the end increasing the potential customer for art appreciation and collection, activating the atmosphere of the art market, and increasing the popularity of the art market.

Through thinking, it's not difficult to find that in the process of long-term development,

the Japanese industry consistently learned and innovated, and has formed a distinctive industry trend. In the future, the unity of gallery, art museum and public organization has become a new trend. In this trend, the function of exhibition as centre will be more prominent and the expansion towards the secondary market would also be an inevitable trend. In the following sections, I'll mainly discuss from these two aspects, namely the working target and more eligible measures in the development in breadth and depth of the industry. And I'll propose more specific designs in order to form a new pattern of gallery industrial development that is newer in structure, more efficient, and with more functions as to integrating the first and secondary market.

8.2 The Gallery Walking towards Exhibition: The Breadth and Depth of Japan's Gallery in Five Aspects

8.2.1 The Standardization of Gallery Services

How to choose the paintings, and what kind of paintings should be chosen for exhibition itself is the screening of artistic value of art management. The art director, curator and managers in Japanese art gallery can use their extensive network of human resources to explore paintings and artists with artistic potential, also the artists can be found by introducing themselves, joint art exhibition, friend recommendation, media promotion and so on. In terms of art management, after confirming the artists, the choice of what kind of works should appear in the exhibition is also the key point that determine the success of the exhibition and whether they can make profits, which need a set of selection criteria of artists and artworks, establishment of relatively well integrated review system of artworks, and interests

maximization of exhibition function.

8.2.1.1 Setting Specific and Unified Selection Criteria

To meet the artistic taste of the audience and maintain the loyalty to art, the selection of art galleries is vital. In a gallery which would be exhibition-oriented in the future, the first thing is to be discerning and select the artist and artwork with the most artistic potential and influence, which requires the gallery to demonstrate and develop a set of uniform standards to select artists. Specifically, first, the primary factor of which artworks to be exhibited in galleries is whether the painting skills of art creator reflected in the artwork is solid or not, which is also the primary element to attract collectors and buyers. Considering this, Japan's galleries would actively choose the painters who graduate from professional art institution and has a well-known teacher. And the outstanding art universities in Japan are now delivering good resources for Japan's art industry. Some galleries could consider to hold campus exhibition at the time of graduation season, or undertake the exhibition of graduation works to build a bridge for art between the academy and society. But the artwork of some so-called "amateur" artists who have a solid foundation is also equally competitive. Solid painting skills is also one irreplaceable reflection of artists' work, as well as one of the basic conditions that artists should meet to obtain market acceptance. Secondly, the measure of art style is also one important criteria. Good artists must have their own unique style, even to the extent of creating a new class. Of course, the style of their creative work should also be relatively stable, at least in a certain period of time it can represent a distinctive artistic style, which must be very attractive. Furthermore, whether the cultural implication inherited in the work itself is deep, whether the artistic conception is intriguing, whether the intention of creation is new and unique, as well as many other aspects are important criteria for selection of the paintings on

display. In addition, the selection of exhibited paintings are also influenced by the status of artists in the art field, their social reputation and other factors. For example, Japan's permanent gallery usually choose prestigious and successful great artists in the art field when holding exhibition, while Japan's planning gallery usually pay more attention to explore the younger generation of artists who has good prospects for development and creative potential. These choices are closely related to the strength and status of galleries, so we should take the practical situation of Japan's gallery into consideration.

At the same time, the standard of artwork's access policy also represents the aesthetic judgement of the entire industry. Thus in the process of establishing these standards, it should comply with the transformation of aesthetic sight of the times, without losing the basic aesthetic judgements. Standard is not a rigid and unchangeable golden rule, and the judgement and evaluation of beauty is also the same. In different times, different regions, and different nationalities, there will be different experiences and angles for evaluation on aesthetic standards. However, in the aesthetic activity of all mankind, there is a common rule. Santayana once said: "Human nature, although there is room for change, has a constant solid core, just like the body's construction, without which the body will demise."⁹ So human judgement of beauty has a law. When choosing artworks, the gallery should specify its responsibilities. Therefore, the selection of artwork is not only a test of the overall aesthetic level of the gallery, but also it should take the responsibility of guiding and standardizing the public appreciation of beauty. The public's experience of what is beautiful and what is art is largely influenced by the gallery and exhibition. The exhibits of a gallery bring viewers the intuition and experience of

9 Santayana. *The Evaluation Standard of Aesthetic Taste*[M]//*Aesthetics Translation: Vol. 1*[M] Beijing: China Social Sciences Publishing House. 1980:38

beauty, which would inspire their aesthetic taste and aesthetic orientation, and influence their aesthetic activity for a lifetime. Then how to build the standard? Santayana [桑塔耶那] said: “Excellent people in every age maintain the classical tradition and make it last forever. These people have advantages on the intellectual aspect, because few people of every age may be more than those who pursue for a short-time fashion added together.¹⁰” In other words, the pursuit of beauty for classic art represent the integration of different aesthetic standards in every age. The classical artworks are the form that can arouse the most aesthetic pleasure and aesthetic comfort. So when selecting artworks, the gallery should inspect the classical connotation embedded in the artwork. At the same time, when the staff in the gallery is evaluating and authenticating a piece of artwork, they should focus on the internal structure and standards. The innovation on aesthetic appreciation of art should not deviate from the formal standards. Even the most pioneering artists or creators need the confidence provided by the traditional standards. Only the artworks rooted in tradition can be vital and vigorous. And all these can be observed from the structure and form of artwork. Therefore, the establishment of artworks’ aesthetic standards is not only the responsibility of the gallery industry, but also one way they have to pass in order to establish their own brand.

8.2.1.2 Build A Perfect and Practical Review System

The selection of type and content of paintings entering the exhibition system need the gallery to organize a professional team to review, comment, confirm and conduct other multiple procedures in order to ensure that the paintings can fully meet the market demand and make a profit for the gallery. Under this system, we need professionals of the gallery or within

10 Santayana. *The Evaluation Standard of Aesthetic Taste*[M]//*Aesthetics Translation: Vol. 1*[M] Beijing: China Social Sciences Publishing House. 1980:39

the industry to establish a perfect and unified review system. In the current exhibition system of Japan, the review system of galleries can be extended. First, due to the large quantities of art practitioners, we can conduct a preliminary examination of the artists' work by the practitioners of the gallery. After the preliminary examination, we can form a group of professionals including professional managers in the gallery, professional art critics within the industry; these are qualification review specialists who conduct an initial evaluation for the artworks preliminarily chosen. The criteria should reflect a comprehensive selection, like judging from the social reputation, potential for development, academy status of artworks and many other aspects that represent the collection value and market competitiveness of artwork. The Nitten mentioned in previous chapters has formed a relatively systematic selection system, which provide a highly valuable review system and evaluation staff system¹¹ for the industry. Secondly, after assessment the artwork must be exhibited, and attract the attention of collectors, buyers, the public and society. Finally, the review system must be linked to the actual system of galleries and this review system should be put into relatively fixed exhibition and sale system to ultimately realize the win-win situation between academy and business.

At the same time, the establishment of this review system should not only take care of the access standards, but also have a timely understanding of the process of ups and downs in the value of the whole circulation process of artworks, and make comprehensive judgements according to the latest aesthetic fashion. That is to say, the artwork should be documented from the time it enters gallery. The document should not only contain the information, style and habits of the creation, but also collect comments towards the artwork from academia, critics

¹¹ The entire Nitten group are formed by examiner, councillor, director, executive director, consultant and chairman. To ensure the fairness of the selection system, normally, Japan Exhibitions will deny external interference, only the people who passed the strict examination can join the committee. The minimum requirement of examiners: after selected in ten times of selected in one time, next is finalist's selection and become the committee member.

and the market at any time. The circulation information of the artwork in the market should also be recorded and supervised, while at the same time have professionals do technical analysis about the ups and downs.

8.2.1.3 System Optimisation of Exhibition Function Zoning

From the perspective of Japan's art management, holding an exhibition in a gallery has a high demand for the zoning and arrangement of the exhibition. In exhibition zoning in the future, Japan's exhibition gallery could slightly break with the original zoning principle, and plan several functional zones as follows: for galleries, the most basic function zone is still the actual exhibition area, in which smaller exhibition area and platform was divided carefully based on genre and author of the painting, according to the basic method of gallery exhibition. This section is the main area for painting exhibition, and it would become the partition which takes up the most space in exhibition function zoning. In addition, in the exhibition-based gallery, the sales area mainly responsible for marketing could be arranged near to the exhibition area spatially. In such a zoning method, the collectors and buyers can first have some knowledge of the paintings through introductory pictures relating to the exhibition. Then we can arrange salesman familiar with the exhibition content or professional managers in this zone to give a professional explanation for exhibits (the instructors could be provided by the exhibition team of exhibits provider in order to ensure the professionalism of the explanation). Under this arrangement, the sales area would become the main functional area to connect the exhibition and realize the sales function of gallery. In addition to the sales area that mainly brings sales, in Japan's new exhibition galleries, we can consider to set up a number of new functional area according to the needs, including a variety of business areas, which could be coffee deck to sell coffees or art shops. In the course of the exhibition, we can also set up a

special service hall to sell some commemorative albums. In addition, we can also set up some public areas in the gallery to conduct public art education and play film to achieve a higher degree of social concern and industry awareness. Some zoned service area could also be set up in the gallery to integrate the space for communication and rest in the gallery, making the gallery and art museums more humanitarian. For example, these service area may include a lounge, dressing room, bathroom, mothers' room. We need to make sure the facilities are complete and service is good, so that people who go to watch the exhibition would feel at home when appreciating artworks. In addition to these, the gallery also needs some basic functional area, such as office area for the gallery staff, including offices, administration rooms, conference rooms, multimedia rooms, etc., to be mainly responsible for the reception of the exhibition layout and office functions. The transportation area is the unification of transportation space and transition space, which mainly refers to the stairs, elevators, hall, walkways and other connection areas in the gallery. Although these basic areas do not earn any profit, they are essential for the orderly operation of the gallery and can't be ignored.

In addition to the function zoning of exhibition mentioned above, interior design and decoration are also a major trend in the future development of Japan's gallery. Since the functional area of the exhibition in Japan's gallery is generally similar, more attention should be paid on the space art of Japan's gallery, mainly from the three aspects of architectural elements, display props and decoration elements. Japan's gallery may consider to cooperate with the cutting-edge architecture designers. For outdoor exhibition area and non-fixed exhibition area, there should be regular decoration and reconstruction, which can ensure the new ideas of the whole gallery instead of remaining unchanged for thousands of days, and provide the designers plenty of operation room at the same time. Besides, in the indoor area

and main exhibition gallery, the style and presentation zone should be the focus of attention. Common architectural elements in Japan's galleries are flower wall (hollow wall), museum racks, stairs, ramps and transparent glass partition. Frequently used display props include traditional booth, showcase of various height and screens, as well as facilities like modern combination video screens and video walls. Besides, Japan could consider to introduce the concept of cutting-edge venue, breaking the segment between fixed architectural elements and display props, inspiring more possibilities of art itself. Specifically, however, Japan still needs to develop exhibition design appropriate for the theme according to the paintings of exhibitions.

Establishment of industry standardization also contains other aspects. From the view of market positioning, facing the general public would require more self-standards. From a marketing perspective, a standardized review can provide a better basis for the development of marketing strategy. The establishment of training can also complement industry standards and create a foothold and the confidence to be international in industrial standards and professionalism.

8.2.2 The Vulgarization of Marketing

It can be said that whether the exhibition function of Japan's future gallery could be developed maximally depends on the strength and breadth of promotion which is the most important prerequisite, in addition to the quality of exhibition itself. In current society, social media and promotion is becoming more and more important. When the artist and gallery signed contracts and agree on cooperation with each other, and the artist agrees to have the gallery has the agent for their paintings as well as paintings exhibited in the gallery exhibitions,

the gallery has obtained the agent qualification so they should spare no effort to promote the artists and their paintings. This is one way for gallery to build honesty and good reputation in the industry, which would be beneficial to the success of the exhibition and also the need to enlarge industrial influence. In the process of Japan's gallery development, one journal called "Gallery and Exhibition's Guide" was published every month, from which we can clearly know the artworks' exhibition situation¹² all over Japan, such as Tokyo, Osaka, Kyoto, Kobe, Sapporo, Sendai. Collecting all the exhibition situation in all major cities and organize them into one book, is a major and effective promotion method in the time when publication is the main medium (namely the paper-based media). In addition, with the rapid development of modern economy and technology advances, the promotion method is also more and more mature and diversified. Internet, new media, traditional paper media, television, radio and other media can all be multiple dimensions to build a comprehensive exhibition of the gallery.

8.2.2.1 Media Campaigns: Obtaining Public Awareness

The media campaign of exhibition should first aim to realize the paintings' value of information dissemination. The so-called information dissemination value means that the exhibition possesses the characteristic of rapid feedback, highly efficiency and market information that is of high quality efficiently transmitted. A well-known exhibition could actually be seen as the annual meeting of the industry, where all aspects from industry association to industry chain are all gathered in the same time and space, which is the time for the tide of industrial information approaches and the peak time¹³ of huge amount of industrial

12 Sun Yinsheng [孙银生]: "Japan's Art Museum and Gallery", Art Panorama, 1997, vol. 6, p.38-39.

13 Yin Lijun [应丽君], Zhang Xizhen [张西振]: "How to become a mature exhibitor?", "Trade Information of World Machineelectronics", 2005, vol. 05, p.68-69

information. According to the information dissemination value of the exhibition, it can be said that it is not difficult for a gallery which plays a decisive role in the art industry to form a brand of its own. Then it can take advantage of the brand to further gather most influential media of the industry to participate in the exhibition, and form a virtuous circle. Therefore, the information dissemination value is the most basic value of exhibition. In terms of Japan's galleries, we should carry out media campaign for the exhibition itself to realize efficient dissemination of market information within the industry. In addition, good and effective media campaign can create a profitable trend for the gallery, on which the economic benefits cannot be underestimated.

First, before exhibition, Japan's gallery need to confirm a concept of itself for promoting and preparing for the exhibition easily. In the future, Japan's gallery need to promote and disseminate a concept of exhibition itself according to factors like the theme of exhibition and judgement of works. This concept can influence consumers' behaviour and lead the trend of art consumption market. It may also result in the revolution of the mode of production in the market of capital goods. This is mainly because the consumption conception is a kind of enormous consumption power. For example, the Hanover Industrial Fair is able to give the visitors a strong experience, and have a "polarized" and "magnetic" effect on the soul of visitors, which is strong enough to become a solidified "concept" and realise the fair's artistic value¹⁴. Similarly, the exhibition also need to set up a concept of itself in order to guide the desire of audiences to appreciate and buy paintings.

In addition, on the aspect of campaign, Japan's gallery in the future needs to take measures of promotion that combine tradition and modern together. In terms of the exhibitions

14 Same as above.

held by Japan's gallery, the selection of media promotion method is very extensive and complicated. It is of practical significance for the exhibition to sort out a series of effective promotion scheme. As to traditional media, the paper media, television, radio and other traditional media are still popular in Japan, and the development of new media is rapid, so before the formal exhibition, Japan's galleries would choose some influential media for advertising, image propagation of artists participating in the exhibition, and regular recommendation of artworks to be exhibited. Introducing the artists and paintings to be exhibited to more collectors and amateurs by propagation in the early stage of gallery exhibition, the amount of audiences would be significantly increased. Some Japanese gallery also gather some promising young artists and art lovers on a regular basis to hold art salon of a painting theme, or invite some prominent artists to give academy lectures, by which to enhance the artistic influence and attention of galleries and painters. These are all foreshadowing propagation prepared for later exhibition. And they are also effective propagation methods though the cost is relatively high. Besides, many Japanese gallery would take a lot of humanitarian means of propagation on the day of exhibition, such as distributing album of detailed introduction of the exhibited paintings and the artists, which can be helpful for promotion and be regarded as a souvenir at the same time.

8.2.2.2 Setting up Awards: Improve Industrial Authority

In Japan, the honours artists obtained, academic achievement, and recognition of the value of artworks can be authoritative factors for the evaluation of an artist and his/her work, and these are emphasized in the art industry. Therefore, for the Japanese galleries, taking full advantage of these factors to promote the exhibition of the artists can help the public universally learn about their profession value and authority recognition level, which is a more

influential and charismatic method. But evaluating awards through gallery would need perfect preparation, and the most important prerequisite is to set up systematic and clear awarding system. This can produce a lively atmosphere in the art field, as well as increasing the popularity of the artists.

The first thing is to make the award evaluation standard specific and allow diversified value orientation. For a long time, the evaluation of art lies in two places, market and profession, where the former has its own auction price as the standard, and the latter use the traditional publishing value as the basis of evaluation. However, no matter it is “basing on the academic value”, “focusing on forward planning and originality”, or “adopting Internet poll”, they have made one common mistake, that is the value standard of award evaluation is vague. Therefore, when setting the award system of Japan’s gallery, the first thing should be formulating a unified award evaluation standard that can convince the public. And the standard should be comprehensive instead of simplistic, and diversified value orientation are allowed. In particular, the gallery can appeal a broad network of people and invite some influential and prominent artistic critic to develop a set of award standards jointly.

The second thing is to establish brand awareness, and realize the brand effect of award system. Japanese galleries can build their own independent collection and presentation style, stimulate artistic fads, build brand, and develop long-term and stable collection groups through the series of exhibitions of paintings. Similarly, the Japanese gallery may also promote the artists themselves, give artists some exposure, and establish artist’s personal brand. But this would need investments of a lot of energy to maintain and manage it to establish a positive image of the artists and show their sense of aesthetics. On this point it has been said: “In a market economy, the artists should also care about the brand. The brand is not an account but

art symbol, style and taste. Nowadays many artists enjoy undeserved fame and most collectors do not understand art. They only care about the reputation. The higher the reputation is and the higher the awareness is, the appreciation would be sooner, which is not normal. Artwork is spiritual product, and it should have meaning.”¹⁵ Taking advantage of the award system to create brand effects of galleries and exhibited paintings even the artist is highly influential, which to some extent can enhance the promotion effect of exhibitions. But there are some premises for these awards. First of all, the Japanese government, corporation and consortia should invest and participate in this award system to ensure the openness and fairness of awards and stability of capital flow. Second, it must be authoritative. Third, it should expressly forbid the problem of selection procedure ambiguity, winners turning into star, operation based on strategy, trading power for money, making the spot like a stage and other issues. Only making the evaluation system serious can we establish a good reputation and a trustworthy image of gallery in art industry.

The third thing is to promote creation with awards. Through the exhibition features of gallery realize the ultimate goal of inspiring the vitality of artistic creation itself. For the exhibition of gallery, the goal of award is to achieve better promotion of the exhibition and help the painting creation of artists and develop the “star” effect. So using awards as the motivation mechanism of artistic creation is also one thing Japanese galleries should put efforts on. What matters is not the quantity of awards, but the quality. The proliferation of awards would not only reduce its own authority and value, but also make the valuable academic achievements into bubble. And this is also a bad behaviour that disrespect art.

15 Dong Mengyang [董梦阳]: "Contemporary Art Market Dialogue ", "Chinese Art", 2006, vol. 4.

8.2.2.3 Public Education: Extending the Sociality of the Industry

In addition to the main function of collection, exhibitions, sales and other major features, the gallery also possess other additional features like academy seminars, art education and social functions. These functions linked the gallery and the society together, and they are important in gallery's functions. From the perspective of the future development of Japan's gallery exhibition, realizing the further improvement of gallery's social function like public education is very important, and it has many benefits on various aspects. Many Japan's galleries have their own brand, without relying too much on the artists signing contract with, and they can some authority and influence in the art market. All these factors make the gallery have the ability to realize its function of art education and academic research at the same time of aiming at operating and selling paintings as an agent. After all, gallery's consumers should include various groups of people, so establishing the paintings market with the help of social function must be a great choice.

As to the cultivation and operation of audiences, we should focus on the potential development value of youth groups in schools. Japan's gallery collaborate with some well-known educational institutions, especially the college, high school and primary school that focus on students' artistic attainment. The way of cooperation could include: co-hold exhibition, providing for students to visit some famous works by the gallery, or requiring students with painting talent to contribute their own paintings for exhibition. For students of high school and primary school, we can invite their guardians to visit the exhibition together; we can hold art lectures, and taking advantage of gallery's rich human resources, invite some young artists popular at the time to go to the campus and give art lectures to the students, as well as communicating and interacting with the students interested in painting; in cooperation

with art teachers, introduce gallery's corporate culture, artists and art paintings resources into the classroom and help the art teachers to fulfil their mission of teaching. At the same time, we can explore some youngsters with painting ability or talent and gather these young people together to teach them some systematic painting skills for a certain period of time in the name of the gallery. Or we can consider to establish a number of interest classes related to art creation, art appreciation or art criticism. Of course, whether these interest classes fit the public interest should depend on the actual economic situation of the gallery. If these public programs which rely on the gallery are implemented and profits are obtained from it, such income of galleries will be quite substantial. Similarly, all these methods are able to provide students with some artistic influence and education in the campus, but it requires the gallery to plan it effectively and insist on it for a long time. After all, education itself is a long-term project.

From the perspective of gallery's audience, we should focus on the whole society. The Japanese galleries could hold some characteristic and meaningful exhibition in its community, city or even the whole country, such as the thematic exhibitions that cater to the hot news of Japanese society and fashion trend. Such exhibitions are mainly aimed to grasp the pulse of fashion in Japan, by which to attract the audience to come to the show. Of course, the scope of thematic exhibition is very broad, and the selection of the topic is also very broad. We can also combine some Japanese local festivals, such as the sea festival, Senior Citizen's Day, Peach Blossom Festival, cultural festival, etc. to hold thematic exhibition that is related to the festival. In addition, we can also hold memorial exhibition according to some memorable events and luminaries in Japanese history. Also it can be charitable exhibition that the government and society in Japan are concerned with. Some strong gallery can consider to host such exhibition to obtain higher degree of concern, and it can also be regarded as a good method to directly

contribute to society to achieve its social function. According to the specific characteristics of thematic exhibition, charitable exhibition and memorial exhibition mentioned above, we can also make use of the advantages of Japanese island geographically to hold mobile exhibitions and roadshows regularly. After a long-term and stable operation, I believe it will be beneficial.

When it returns to the gallery itself, it's the first-level market of art management. So we should consider the gallery itself about improving its function of public education. We can take advantage of the combined effect and brand effect of gallery exhibition to regularly gather some gallery aimed artists and let them bring their works to hold some art lectures, art salon, tea party, etc. to attract art lovers and collectors to communicate and learn from their favourite or interested artists. At the same time, these art lectures relying on exhibition shouldn't be superficial. The gallery should grasp the overall tone of the exhibition gallery, choose artists and critics relevant to the exhibition and even demand appropriate media or public relations precisely selected. Only in this way can the education and exhibition combined closely and the main purpose of art education are highlighted, instead of letting the art lectures become only a form or even the next poor quality "artist star meetup".

However, the improvement of social function like public education of Japanese gallery rely on the actual capacity of the gallery. For example, the "department store gallery" supported by the corporate consortium mentioned earlier have adequate financial and human resources to achieve the social function of gallery. But not every gallery can achieve this level. After all, the improvements of public education function is a long-term project that needs money, manpower and other resources. It cannot be paid off in one day. Furthermore, if there is no certain economic base and talent pool, it would not be practical to realize the social function of the gallery and even efforts were made, there wouldn't be significant achievements. About

the improvement of public education function, the gallery should think twice before taking measures and make choices according to the actual situation.

8.2.3 Diversification of Marketing Strategies

Undoubtedly, the main purpose of art management is to show the commercial value of artwork beyond artistic value through the process of management. Therefore, planning reasonable and considerable profit source for the exhibition of Japan's gallery in the future would be the key point of art management. In this section, we will mainly discuss the issue.

8.2.3.1 Exhibition Ticketing System

In addition to the information dissemination value mentioned above, exhibition also has the function of experience and gathering people, which are aimed at audiences. Since painting exhibition possess the characteristic of direct participation and experience, the audience can have direct visual experience and spiritual impact during the visit. Therefore, participating in a successful exhibition would give the visitors a profound and unforgettable experience. In Japan, some relatively large-scale art exhibitions are comparable to the industry event, when all people from the art field would gather to the same exhibition in the short time. Exhibition held by the Japanese gallery can provide a platform for the audiences to exchange ideas, get to know the artists, identify potential star artists and appreciating new paintings. It can be said that that all the activities in the exhibition are based on inspiring experience of all human senses, and linked by communicating with others equally. Therefore, as a major form in the area of art management, painting exhibition has one important and irreplaceable characteristic that is different from other marketing methods.

And to some extent, exhibition means the possibility for art occurrence: many art

practitioners have admitted that early visiting experience of the exhibition is an important source of their artistic inspiration. Appropriately charging tickets for the exhibition itself is showing respect to the display value of painting works. Japanese art exhibition has a relatively good ticketing tradition. The Japanese exhibition groups, especially the galleries, need to seize this good opportunity and take advantage of it. This requires the galleries to develop effective ticketing system. In order to develop the ticketing systems, many factors should be taken into consideration, like the cost for rent and maintenance for gallery space, purchasing and mounting of artists, compensation of personnel, publicity, packaging and operation of the gallery. Though these cannot be paid off through tickets, they can be adjusted according to the actual operation situation. In the future, Japan's gallery ticket price should be in line with the market price to achieve the highest proportion of audience traffic to revenue. In addition, Japan's gallery can also implement some preferential policy, such as making it free for high school and primary school group visits, making it free or providing discounted ticket for college students with eligible credentials and making it free for those older than 65 years, which would be beneficial to expand the audience coverage rate. In addition, the tickets could be divided into different categories, such as setting separate tickets or passes according to specific exhibition situation. In short, tickets of Japan's gallery exhibition need to charge a certain amount of fees as a recognition and guarantee of its exhibition value. But it is just one of the main sources of gallery's profit.

8.2.3.2 Valuation by the Third-Party: Exhibiting for Sales

As the first-level market in the art management field, the method for gallery to earn profit is quite straightforward. For example, Japan's gallery could display artists' work consistently, open the art market of the paintings through gallery, conduct promotion and sales, and

ultimately generate profits. The most important thing of gallery's exhibition function is to promote, market and sell the paintings in the galleries and make exhibition as an effective way to connect with sales, through the displaying process of paintings. The sales function is the main function of the gallery, which means the activity of gallery to price and sell part of the paintings being collected or marketed, and it also includes the brokerage to artists that gallery are signing contract with as well as evaluation activity towards specific paintings. Exhibitions held Japan's gallery are actually a fair trading platform in the art market, which is a specific artistic place for collectors and amateur to conduct business transactions. Its role is actually equivalent to a neutral third party, and its certification of artwork exhibits is equivalent to a third-party certification, which is objective and authoritative to some extent. Therefore, the awards and certification in exhibition becomes a major purpose of the artists' participation in the exhibition.

The primary purpose of holding exhibitions is to display and interpret exhibits. Therefore, the core competencies of holding exhibitions can be understood as an ability to collect relevant information of collections in a complicated artwork ocean, after which it can conduct instruction using these formation and guide the collectors to complete the process of collection. Taking advantage of this ability of galleries to generate profits for galleries and artists is of practical significance.

For this reason, many Japanese galleries take great pains in the exhibition. They pay special attention on the publicity of the exhibition, arrangement and decoration of exhibition area and reception of exhibitors, especially on the packaging, operation and mounting of paintings. Many Japanese galleries manage it painstakingly, making the paintings looking elegant and beautiful to give the audiences a sense of delight, which is aimed to show the best

side of paintings to the audiences and attract collectors and art managers to invest and buy them. From a long-term perspective, these galleries also want the paintings in the exhibition as well as its author to get publicity and more attention through the exhibition, then gradually build the brand of the gallery itself or the artist as well as develop potential long-term and stable audience. After all, the ultimate consumer of the art market include collectors and buyers of different groups.

In addition, the exhibition of paintings also have some spiritual value, which is related to the art influence and education functions of the gallery. Excellent and independent galleries as well as artists know how to use this value of exhibition to influence their collectors and buyers group, and occupy a certain share in the competition of art market. Though holding exhibition and many other related activities, Japan's gallery brings people an understanding of the promoted concept, and "create" a universal platform of values concept or values belief system, which brings great commercial effect and achieve mutual benefit and win-win situation between galleries and artists as a result.

But in order to achieve this win-win situation, one condition should first be met, that is rationalize the relationship between gallery, artist and exhibition. In the art market, gallery generally plays a role of an intermedia. It signs contracts with the artist, which makes gallery be equivalent of the "second author" of painting. For collectors, it is a collection consultant. If the galleries and artists could cooperate with each other harmoniously, the service of galleries can enable the artists dedicate themselves to the creation of artwork so they do not need bear the pressure from market and economy. At the same time, the gallery would be able to obtain a more stable supply of the paintings due to artists' efforts. On the basis of it, Japanese gallery has formed a wide range of business forms, such as the previously mentioned "department

store gallery” supported by the consortium of corporation, “planning gallery” focusing on contracted agents and exploration of potential promising artist, “credit gallery” which only provide exhibition space, and “permanent gallery” that only cooperate with famous artists, etc. When holding exhibition, these galleries of different levels should focus on their artists, and choose exhibition form suitable for themselves, without losing the characteristics of the galleries themselves.

8.2.3.3 Arts Peripherals

Some promotional activities and peripheral artworks related to the exhibition are also a major profit source of Japanese gallery. On the management of details, the Japanese art industry is always recognized by the industry, and even worthy to learn and be draw lessons from in the world scale. Then how to innovate at a higher level is an important thing Japan’s gallery industry faces. As a nation with animation industry booming, Japan’s galleries will also introduce some art peripheral factors in the animation to attract customers and generate profits. In general, Japan’s gallery will simultaneously launch a number of collectible and memorial art peripheral items when holding exhibition. In addition, we can also introduce some beautiful postcards scaled proportionally according to the paintings exhibited, artefacts like button and brooch with special LOGO of the gallery, and T-shirt, baseball cap printed with paintings, artists’ head portrait, saying or even views of gallery, etc. These memorabilia related to cultural and creative industry can be entrusted to the artists to take part in the design process, so as to ensure the overall unity of style. Besides, we can also set up some business souvenirs compatible with the exhibited artworks, like the previously mentioned introduction manual, CD-ROM and so on. One thing should be especially introduced is the album of artworks. These albums are usually the exhibition catalogue related to the artworks published by the

author (artist) holding exhibition, which catalogued the paintings, sculptures and photographs in the form of plates. For example, the famous Japanese photographer Sugimoto published a book “The Origin of Arts”¹⁶, which is of the same name to the exhibition he held in Marugame [丸亀市] Genichiro-Inokuma Museum of Contemporary Art [猪熊弦一郎現代美術館]. In this book, as a photographer who received the Hasselblad Foundation International Award in Photography which is known as the “Nobel Prize for photography”, Sugimoto Hiroshi [杉本博司] expresses his own views to the exhibition theme of “The Origin of Arts”, and provide a detailed description and topic analysis of the photographic works provided in the exhibition. This approach is often adopted in Japan’s galleries, which is to enhance buyers’ and collectors’ interpretation of the artworks through elaborate explanation of author’s creation experience, artwork’s creation background as well as historical and cultural background, and the profound meaning embedded in the artworks. This is also another form of the previously mentioned “promoting sales through exhibitions” method.

8.2.3.4 The Possibilities of Online Gallery

Japan is recognized as the world’s scientific and technological power, and it always walks on the way of technological development. In such a rapidly developing information technology country, Japan’s gallery need to know how to use the advanced scientific and technological means to serve for the art industry, which is a forward-looking measure. Similarly, from the perspective of art management, Japan’s gallery can not only promote the exhibition through network, but also build online gallery using the virtual media of network, and cooperate with some Chinese online art gallery on technology, which is very practical and reasonable for

16 (Japanese) Sugimoto Hiroshi, translated by Lin Ye [林叶]: "The Origin of Arts", Guangxi Normal University Press, May 2014.

Japan's gallery industry. Online galleries can take advantage of the characteristics in Internet Age such as information propagating fast and huge amount of users to increase web traffic through advertising and other means, and then realize a virtuous circle for the promotion and publicity of online gallery as well as physical gallery.

Similar with the physical gallery, online gallery can also realize the integration of exhibition and sales. For exhibition, the online gallery is a new form and concept to show artists' work and promote the artists as well as gallery with the help of Internet technology. Holding exhibitions in online gallery has many advantages. From the perspective of gallery costs, network is a virtual space which can reduce the cost of rental space, exhibition staff, maintenance and management of paintings, decoration of the area and many other expenses. It only need a carefully crafted webpage and hire someone to do customer service, which can save effort and money. At the same time, from the perspective of buyers and collectors, the paintings in online gallery won't be restricted by the space of the site. The buyers and collectors would be able to view more paintings, and tiling the artworks on the website gives the visitors a clear and unambiguous view convenient for them to do analogy, which saves them time and reduces their energy input. About the sales itself, the online gallery is one more channel for the physical gallery to increase the sales. It makes the groups of appreciators and buyers broader. If they need to buy the paintings, the purchasing method would become more convenient since they can purchase favourite paintings online without going out. About added value, at the same time of making the art industry technological, the online gallery may be possible to promote the development of online shopping and logistics to some extent.

However, promoting online gallery in Japan is just one possible assumption, because from the perspective of artistic value and business planning, building online gallery in China and

enhancing the cooperation between China and Japan is clearly a convenient and economical practice. First of all, building a large online gallery in Japan need to integrate a wide range of resources, which is a systematic and comprehensive cultural project. Japan also has attempted to build some online galleries, such as the online gallery (art-japan.com) mentioned in Chapter 5 is one attempt to combine art industry with internet. However, online gallery concerns with multiple interests. Though the construction of online gallery is effective, the construction process is relatively difficult. But in China, this project can mainly depend on government forces and integrate private capital, which is commonly known as "concentrating power". Besides, exhibiting paintings in the online gallery would inevitably cause a certain degree of change compared with the original paintings, since the original paintings need to be remade in order to upload it to website, during which the art elements like colours, lines, shadings will be distorted or changed to some extent. Furthermore, when viewing exhibition in the physical galleries and art museums, the visual impact of the artworks is much more direct and significant than viewing them online, and the atmosphere visitors experienced and emotions triggered are different. As to the abundant exhibition tradition in Japan, making visitors adapt to this feature has a long way to go. In addition, due to the openness and transparency of network, it would easily lead to fake paintings. And in the worst case, it may even exacerbate the chaos situation of the art market, and affect the healthy and orderly development of the gallery industry. Besides, holding online gallery would require high level technology and more capital. Though the starting point of building online gallery is good, there are lots of problems during the execution and operation process, which requires stable investment and paintings resources, as well as the maturity of technical support. So this is a long and arduous task. In the big background of "(politically cold) economically hot" between China and Japan, we can

consider to introduce the whole Chinese website system into Japan or borrow part of it to conduct coordinated operation relying on the overall common trend of economy development of the two countries – thus, both the technical and resource pressures in the art industry developing towards Internet will be reduced a lot.

8.2.4 Specialisation of Manpower

Now is the era of knowledge based economy, human resources undoubtedly are the most importance resources in the development of knowledge based economy. As the enterprise of modern art management, galleries require sufficient manpower. Manpower is the driving force which can guarantee the sustainable development of the galleries, also the key for being competitive in the art market. There are many criteria which the Japanese galleries have to be considered, such as which type of manpower should be used in the exhibition, which kind of talent the manpower should have, what the galleries should do regarding to the manpower, etc.

8.2.4.1 Exhibition Professionals

In Japan, organizing an exhibition always requires professionals or team including exhibition executive, media public relation, professional manager, salesperson, etc. Specifically, media public relation is mainly responsible for advertisement and promotion before and after the exhibition. They mainly deal with the profession media. They should have extensive media resources and communication ability. They are the key for the success in promoting the exhibitions. Exhibition executive is the key which can determine the success or failure of the entire exhibition. Japanese galleries always tend to have a relatively high requirement for the exhibition executives. Exhibition executives are mainly responsible for the site planning before exhibition, event planning, etc. as well as on-site implementation during

the exhibition. This requires a high level of spontaneous response in resolving incidents. Professional managers mainly cooperate with the artists. They should have an extensive artistic professionalism, unique perspective and ability and courage to tackle the investment risk, etc. They also have to discover potential artist in order to provide market competitive artworks in the Japanese galleries' exhibitions. Salesperson is responsible for providing selling service to collectors and buyers in the exhibitions. The above professionals in the Japanese galleries' exhibitions are always come from a team in the exhibition department of the galleries as they emphasize on teamwork. In fact, in the early years, some galleries in Japan were tends to recruit professionals with strong individual working ability such as staff with excelling selling skill. But with the improvement of gallery development and art management system in Japan in recent years, power of teamwork becomes more and more important in galleries' exhibition team and the Japanese galleries become more focused on the staffs' personality during recruitment.

8.2.4.2 Galleries Connecting with Independent Curators

Independent curator is the product¹⁷ of modern art management system since 20th century. Independent curator is the professional art organisation which is excluded from art museums, galleries, etc. at certain extend. It is not the same as the permanent curator in the galleries' exhibition department, also not the same as the galleries' owners or art managers who make profit from organising commercial art exhibitions. But in modern art, independent curators affect the art industry heterogeneously and homogeneously because of their unique

17 History of independent curator can be found in the book *The Avant – Garde in Exhibition: New Art in the 20th Century* written by Bruce Altshuler. Altschuler B. *The Avant-Garde in Exhibition: New Art in the 20th Century*[J]. *Journal of Aesthetics & Art Criticism*, 2001.

characteristics and high reputation in the world. In Japan, Kusama Yayoi [草間彌生], (1929 - now) is the independent curator and represents Japanese art in the world and affect the trend of pop art in the United States. There was a time that he was recognised as the representative of Japanese bad art. But, have to admit that in independent curator aspect, there is still long way to go in Japanese art management. The relationship between the galleries (or art museum, public sector) with permanent curator and independent curator is an interesting issue.

For Japanese galleries, at the early stage of connecting with independent curator, galleries have to provide them a sufficient exhibition space. Since normally, independent curators have clear exhibition purpose and artistic taste, the target of exhibition is very precise, the effect is very significant with high satisfaction, under the sponsorship from the galleries, such as venue, capital, personnel, organising a successful exhibition is not only the proof of the comprehensive strength of the galleries and the independent curators, the key is that a successful exhibition provide mature galleries and curators a spiritual sense of belonging. It is easier to obtain the sense of achievement, fulfil the exhibition target and completing the sales plan in the art market.

After that, galleries tend to consider cooperating with independent curator and enter the gallery system as individual, this can guarantee the uniqueness of the independent curator in art sector and the abundant source of creativity in the exhibition. Under the urge from the independent curator, those galleries which have organised exhibition successfully must recruit mature curator gradually, and promote the exhibition ability, determine the value of the exhibition accurately and make a wise and scientific exhibition decision. Since independent curator is the development trend and the booster in the future exhibition, it is predictable that factors of future exhibition success are related to the close relationship between the galleries

and the independent curators.

8.2.4.3 Qualities and Capabilities of Exhibition Manpower

Japanese galleries require manpower with comprehensive quality and skill for organising exhibition, also have to fulfil the below requirements: in the quality aspect, firstly, the manpower should have professional quality and sensitivity, knowledge of professional art exhibition such as regulations, advertisement, exhibition centre, museum, etc. For advertisement knowledge, as an exhibition professional should be aware that advertisement and promotion play an essential role in exhibition marketing, plan and implement advertisement based on the above. Secondly, they should have a certain culture quality such as Japanese literature and aesthetics, this is important for creating the cultural atmosphere within the galleries, also can present their language skills. In addition to the above quality requirement, the manpower should have some knowledge of social consensus such as psychology, economics, science. For ability requirements, as the exhibition manpower of the galleries, the most important is the planning ability such as planning all the aspects and steps of the entire exhibition and determining the them. Secondly, the manpower should have comprehensive ability including organisation ability, promotion ability, communication ability. Japanese galleries have a relatively high requirement of ability and quality during recruitment, they hope that they can recruit the elite to organise an influential exhibition with high reputation, so, the basic requirements for curator from galleries are professional level, sensitive artistic perception, macro-social insight and detailed execution capability. Because of the importance of the future exhibition in Japan, it is reasonable that galleries require curators with very high standard.

8.2.4.4 Training Mechanism of Exhibition Manpower

After recruitment, training is the most important faced by the Japanese galleries. A systematic and efficient training mechanism is beneficial for the anticipated development of the galleries. The establishment of manpower training mechanism should at least meet the following conditions: determine short-term and long-term exhibition training goals, establish specific training programs, use a wide range of training methods, set up a fair and uniform evaluation criteria, etc.

Firstly, it can be considered to add subject of add in the national education system, and set up dedicated profession in universities and graduate schools. Art management is a new concept in Japan. Now, many galleries' and exhibitions' practitioners in Japan are graduated from the art profession in art schools, but there is no art and curatorial practices professional¹⁸ in Japan. The system of art schools in Japan in fact can refer to the development of the Art and Curatorial Practices¹⁹ or similar profession in Anglo-American countries. Meanwhile, some of the best art school systems such as University of the Arts London, Sotheby's Institute of Art are worth to learn. Since it takes long time to have education reform, at this time, galleries' training is vital. Galleries can consider recruit curators from overseas or rely on their own exhibition teams and keep on improving.

18 For example, in Tokyo University of Arts, there are subjects of painting, sculpture, craft, design, architecture, apex art, art. In Kyoto City University of Art, there are subjects of paining, printmaking, concept design, sculpture, vision design, environment design, product design, ceramics, painting, dyeing, integrated art. In Osaka University of Arts, there are subjects of arts.

19 The school with curatorial specialism includes: In the United Kingdom, Kingston University offers MA in Curating Contemporary Design; Central Saint Martins College of Art & Design offers MA Creative Practice for the Narrative Environments; Sheffield Hallam University offers MA Curating Visual Culture; Goldsmith University of London offers MPhil & PhD in Curating, Associate Research Studentship in Curating and MFA in Curating (2-years course). In the United States, School of Visual Arts offers MA Curatorial Practice; University of Southern California offers Art and Curatorial Practices, etc.

8.2.5 Internationalisation of Servicing Capabilities

In 1990s, western collectors involved in Japanese contemporary art, they introduced the western collection concept to the Japanese galleries. Meanwhile, they aroused the trend of Japanese contemporary art market, also introduced contracted artist business model, this is a distinctive sign that Japan galleries meet the international standards. In early 90s', a Japanese art dealer called Suzuki worked for the art piece from the United States, France, the Netherlands, etc. as agent, the dealer earned more than one billion Japanese Yen²⁰ within a year. In the last ten years, the strong purchasing power and high market potential of the Japanese collectors attracted many international galleries. The impact of these foreign galleries has inspired the Japanese galleries to innovate.

8.2.5.1 Intensification of International Cooperation

The involvement of the western galleries also introduces the system and experience which gradually urges the Japanese galleries towards orderly standardisation. In order to maintain the competitiveness in the local art market, art management skill has to catch up with the international pace and intensify the international cooperation.

First, the entire international curatorial model can be introduced to Japanese galleries. From the foregoing analysis, Japanese galleries tend to use exhibitions to promote the art piece and the artists, expand the coverage of the collection. In achieving international cooperation, utilisation of exhibition is very effective. For example, many local galleries cooperate with some reputable international galleries and organise international art exhibition and presents the galleries in form of entities. The galleries can also attract some international unknown artist to

20 Li Jianhua [李剑华]: "A Closer Look of Japanese Galleries", "Friends of Art", 2002 vol.05, pp. 16-17.

submit their art piece to the exhibition during the pre-exhibition promotion. This achieves the initial “information cooperation”. Then, gradually develops a certain international influence and then exerts the brand effect and radiation effect of the galleries and artists, and achieves “brand cooperation” ultimately.

In addition, Japanese galleries can consider cooperation with international well-known curators during curating. During international cooperation, Japanese galleries still have to focus on manpower. International cooperation with influential curators means introduction of advanced technology to the Japanese galleries, this allows these curators to look at Japanese painting in person, understand the Japanese art. This is a valuable opportunity for Japanese galleries and artists to be discovered. The ultimate goal of cooperating with international influential curators is bringing the Japanese artists to participate international exhibition and obtain the global influence and international reputation. It is because when these international well-known curators organise other exhibition, they might think of the Japanese galleries or artists who cooperated with before.

8.2.5.2 Art Discourse Power: Remodelling the Japanese Art Discourse in Art Exhibition

Industry

In last decades, Japanese galleries tend to be more international in a passive way. This phenomenon means that some of the Japanese artists and galleries tend to neglect their own uniqueness in order to meet the international trend. This has weakened the discourse power of the Japanese local art. The discourse power of contemporary art has been controlled by the western art firmly which led to some marginalised Japanese galleries always being passive. If the Japanese galleries want to enter the international art vision successfully, they need to seek the international needs.

First, the position of Japanese art in European art market should be well defined, for example, Takashi Murakami [村上隆] is the most famous commercial artist, his art piece is regarded as the most valuable art piece in the Japanese art industry. His art pieces are always shown in international exhibition such as Paris in France. He has earned much honour for the Japanese art and his art pieces also have the boldness of Japan.

In addition, when achieve the remodelling of Japanese discourse power, the art exhibition career of Japanese galleries has to be fully developed, provide Japanese artists public exposure at international level, create its good international image. The most important is that Japan has to maintain its artistic characteristics through the promotion of the galleries and exhibitions and present its own artistic characteristics to the world.

8.3 Gallery Auction Trend: The Optimisation of the Japanese Galleries

Chain

Galleries are always regards as the primary art market, its importance has been fully demonstrated with the global development of the art market. Art auction is a form of selling the art piece through bidding. In art management aspect, being recognised in the art market is regarded as primary market, auction is the secondary market. But it is essential to treat galleries and auction as same level and there is no affiliation between two. Some scholars have few suggestions such as Ma Jian [马健], (the Deputy director of Zhejiang University of Media Cultural Industry Planning Research Centre, member of the Chinese cultural management committee specialist committee, vice minister of department of art industry in Beijing University cultural development strategy research centre) suggested that “the distinguish of primary market and secondary market is not the experience summary of art market, it is the

transfer of concepts, without understanding the actual market operation”²¹, he suggested to advocate to destroy the mindset of the primary and secondary art market. Auction galleries are trying to establish the core of the galleries, link up all the models of the entire art industry, achieve vertical integration of the entire industry, also combine the specific situation of the gallery industry.

8.3.1 Combination of Galleries and Auctions

Since there are more Japanese auction companies, it greatly consolidates and prosper the art market. It provides development opportunities to the auction companies and the commercial galleries in the art market, the future development of galleries will enter into a new stage. Japanese galleries can converge with auction during the development in order to achieve the combination of primary and secondary market. Thus, the basis of the exhibition can link to the auction in order to have further development and planning in the entire art market. Although the Japanese auction industry has a slower pace than the western art auction market, date back to the last century, Japanese art auction has already gained some reputation. In the late 1960s, two major international auction houses – Sotheby Par Parke Bernet and Christie Manson & Woods established their offices in Japan and lately formally established corporations²². After that, in 80s to 90s, Japan was having “bubble economy”, some speculators and collectors have developed the Japanese and international art market to higher level. According to the statistics, 30% of the annual turnover of Sotheby and Christie were “contributed” by the Japanese collectors. The

21 Ma Jian [马健]: “How Gallery Cooperate with Auction Industry – Open the First and Secondary Market”, "Modern Marketing (Academy Edition) ", 2012, vol.10, p.40-41

22 Chou Yongbo [仇永波]: "Current Situation and Development of Japanese Art Auction Industry", "Art Panorama ", 1995, vol. 11, pp. 44-45.

purchasing power of the Japanese collectors and speculators occupied 50%²³ of the international art auction market. It shows that Japanese gallery auction has its own history, in the future development, it can be used as the solid foundation to accelerate the cooperation of galleries and auction houses in order to achieve the interaction of exhibition and auction.

Specifically, to achieve the combination of galleries and auctions, first has to determine the intention of the signed artists of the galleries and see if they agree to sell their art pieces in auction houses through the galleries. There is a gallery in Tokyo, Japan called Yokoifine Art corporation, its CEO [横井勝利] said that the Japanese galleries are very active, many artists choose to sell their art pieces in galleries and many collectors are willing to buy art pieces in Japanese galleries²⁴. Therefore, Japanese gallery can make an agreement according to the needs of the Japanese artists. This can sell the art pieces in the exhibition organised by the galleries and can also be open for public bidding in auction houses. Secondly, there are various ways during the process of auction connection: develop art piece e-commerce, use the advanced scientific technology and well-developed online media in Japan to have online cooperation with auction houses and achieve online auction (Further detail will be discussed in the followings.) The purpose of organising a special auction is to sell the famous art pieces which are currently presented in the gallery but cannot be sold at the ideal price. The gallery or many galleries cooperate and organise the exhibition as starter, then start the auction in the special auction at the end. This can achieve the value of the famous art piece by bidding. During the promotion of the artists and their art pieces and the expanding the coverage of collectors, it can also ensure the professional service and the authenticity of the art piece, co-operation can also

23 Ma Xuedong [马学东]: "Japanese Auction Company's Development", "Art and Investment", 2011, vol. 09, pp. 50-53.

24 (Japanese) this is part of the content that Yokio was interviewed in 2008 Beijing Art Exhibition.

decrease the operating cost, increase the revenue of the galleries and the auction houses.

8.3.2 Galleries with Auction Websites

This part is to refer the art piece e-commerce mentioned in the above paragraph. In Japan, there are many famous auction websites such as Yahoo Auction, Rakuten Auction [楽天オークション] (Figure 2,3), etc. Japanese galleries can use their own artists and art pieces and reach an agreement with these famous auction websites in order to cooperate, by means of their visibility and credibility in the industry to further increase sales channels and expand the sales market.



(Figure 2 and Figure 3: The above images are the relatively influential auction websites in Japan: the home pages of Yahoo Auction and Rakuten Auction, 2016.)

Specifically, the galleries can set up a special zone of their art pieces in these auction websites after reaching the agreement, join the websites in the form of gallery. During the establishment of the art zone, galleries can set up the special zone according to different artists, maintain the exposure of the influential artists who are cooperated with the galleries, establish their good image and also set up special zones according to the genres, theme, etc., recruit some art critics to classify and evaluate the art pieces. Although there might be some subjective factors, it is a professional guidelines and recommendations for those collectors, also can deepen the knowledge and understanding about the art pieces, it is useful for auction. At the initial stage of cooperation, galleries can focus on the decoration and promotion of the auction websites, this is also an effective promotion way for the galleries and their artists and art pieces to attract more audience, and increase traffic to the website is the basis for further cooperation with the auction websites. If the initial objectives have been achieved, use the auction website to organise some online activities, it is the best way to represent the official start of implementing two-dimensional interaction of “exhibition + sale”, also can organise regular online auctions. Nowadays, many people shop online in Japan and more and more people have e-commerce shopping experience, this proofs that online auction in Japan is feasible. The source of art pieces of the galleries is very reliable and secure. Its artistic value and authenticity is fully guaranteed. Because of these, it can help with increasing the trading volume and turnover of the auction websites, also improve the reputation and image of the Japanese galleries within the industry.

But mutual beneficial agreement has to be set when join the auction websites, which clearly state the profit-share, personnel and other aspect between the galleries and the website, in order to establish a solid foundation for future cooperation. For example, in terms of costs,

Japanese galleries can first collect part of the agency fee from the contracted artists, then pay part of the agency fee to the auction websites. The profit-sharing of the actual transaction has to be determined by the specific art piece, the resource invested, etc. When the galleries organise the regular online auctions, they should get the consensus from the auction websites to ensure the reserve price of the auctioned art piece in order to avoid loss, as well as develop a clear and fair auction scheme to ensure the authenticity of the bidding process.

With the series of measures, it accelerates the cooperation of the Japanese galleries and the auction websites. Profit is the ultimate goal, as well as the additional benefits. In terms of the galleries, by means of online media is a promotion means which is in line with the information age. This can broaden the sales area of the galleries. The features of auction can improve the artistic value of the paintings, build up the brand effect and achieve the galleries management style. In terms of the auction sites, the paintings presented are provided by the galleries which can ensure the authenticity and the credibility of the websites. This is a win-win situation.

8.3.3 How to Achieve the Convergence Better

Within the Japanese galleries, the specific methods to achieve the cooperation of the galleries and the auction houses have been introduced in the above, but the next issue is how to achieve. In recent years, there are lots of controversy about the specific functions of galleries and houses in the field of art management. Japanese galleries have gone through a chaotic period at the early stage resulting in the reverse order of primary and secondary market. The auction houses in the secondary market always attempt to take over the primary market, this limits the development of the galleries in primary market. But in the planning of the future

development of the Japanese galleries, I think “once bitten, twice shy” should not be happened, instead, the galleries should summarize the past experience and learn the experience of the cooperation of the auction houses with other galleries and develop a better solution for the gallery and the auctions as soon as possible.

Specifically, in the process of cooperation, galleries and the auction houses should comprise a specific uniform cooperation standard which is mainly about the sources, framing and the quality, reserved price of the paintings, the auction requirement of the artists, etc., this is a basic guarantee for the future partnership. Secondly, the risk issue of the art piece should be paid attention to. Before the galleries provide the paintings to auction house and the auction house deliver to the bidders and complete the transactions, the security, integrity, degree of preservation and other aspects of the art pieces have to be clearly defined in order to avoid disputes between galleries and auction houses. Again, from the view of the involvement and restriction of the financial operation in the market, the amount of capital investment, operational methods, etc. should reach a consensus from both parties, this can be implemented according to the specific paintings and auctions, detailed analysis of the investment amount and the profit-share and so on. Last but not least, the Japanese galleries should also focus on the discipline violations during auctions. According to the development of Japan auction industry, it is common to have illegal behaviour and discipline during the cooperation with galleries such as increase the commission rate. Commission is the main income for the auction house as a commercial organization. In order to ensure its own stable profit margin or increase in turnover, increase in commission undoubtedly is the most efficient and simple way²⁵. Some

25 Jia Tingfeng [贾廷峰]: “The Auction Industry, Do Not Intervene the Works of Gallery”, “Art market”, 2013, vol.19, p.91-93.

auction house attempts to contact the contracted artists who are contracted with the galleries and bypass the gallery in order to obtain the selling right from the artists and increase their revenue²⁶. They disregard the artistic regulation and moral constraints. This behaviour will reduce the market share of the gallery. The above examples are only some typical violation of regulation. To avoid the above, galleries should have a sincere cooperation with the auction houses, fulfil their duties in the art market in order to avoid the occurrence of similar situations, so they can occupy a fair and reasonable profit margins and obtain the return deserved.

Auction is important in the future development of Japanese galleries. With differentiation of the art market, auction is the secondary market which the auction houses and the galleries are mutually beneficial. It is an important way to achieve the sales of the art pieces. With the unique selling way by auction, the auction process can really increase the price of the art pieces and the artistic values of the art pieces can gain public recognition. In addition, for those department store galleries supported by the corporations and consortia with strong financial power, they can also open some auction houses which are dedicated to sell art piece or organize some auctions which only sell the art pieces from the galleries. In the process of achieving the combination of galleries and auction, the position of both in the art market should be determined and not compete for the market share with each other. We believe that if the Japanese galleries and the auction house can cooperate sincerely, it is beneficial for the ordered and standardized development of the art market. In summary, in Japan, galleries are regarded as the primary art market. Its business philosophy, operating methods and status are very important in art market development. Regardless to the concept of the future development

26 Ma Jian [马健] pointed out, "The so-called private sales refer to the sales method which is independent from the auction business." The mentioned content is different from its concept, private sales means the auction houses bypass the gallery and contact the contracted artists in order to obtain the selling right of the art pieces.

of the Japanese galleries, the most practical way is to organize exhibition, maximize the collection and sales feature of the gallery through exhibition in order to increase the profit. These profits are not only referring to the return on capital, but also related to the increase in influence in the artist and art gallery industries, create good image and reputation to the artists. “Art dealers are not only useful to artists in terms of sales, also increase the reputation of the artists. A famous art dealer can guarantee the quality of the products and he can also provide more sense of security to the customer than the artists themselves.” This proves the importance of the commercialization of galleries. But only exhibition may not be enough to deliver remarkable result in the development of Japanese galleries. So, there is a need to combine exhibitions and auctions. The two dimensional interaction of both can create the future of the Japanese galleries and further prosper the art market.

From a macro point of view, the development of Japanese galleries is very important. It can help in exploring and training potential artists, promoting aesthetic education, promoting the development of art, improving the power of Japanese cultural, establishing a healthy art market system, driving economic development and promoting arts and cultural consumption. In long run, many people in the Japanese galleries industry agree that the maturity of the industry, accessibility to the market, brand awareness are related to the diversification of management methods, high efficiency and low cost operating methods, stable and long lasting market share, abundant famous artists’ resources, etc. In order to achieve the above development, Japanese galleries should gradually organize more exhibition and auctions and maintain the stability of development through two-dimensional interaction of “exhibition + auction”.

Chapter 9: Collaborative Development: Vision for the Future of Chinese and Japanese Galleries

Although China and Japan are cold on politics, but the trend of economic cooperation is beyond doubt¹, and we can even predict, especially in the management level, of art industry, the economic relationship between the two countries will become more cordial. In the future framework of China and Japan discussed in this paper, Chinese and Japanese arts industry management will show a gallery - centred multidimensional cooperation mode among market, human resources, finance, trading platform (online galleries, exhibitions and auctions, etc.). In this chapter, we will be exploring the possibilities of future cooperation between Japanese and Chinese galleries on the basis of the overall development of art industry in these two countries.

9.1 Japan to China: Huge Market Potential

9.1.1 Direct Infiltration of Institutions

With regard to future cooperation between China and Japan, one of the most direct way is to use direct infiltration of institutions to achieve immediate application of Japanese arts management mode on Chinese arts management system, and these institutions necessarily

1 In particular, with the ebb of the global financial crisis, the economic and trade relations between China and Japan have entered a relatively stable period of development. In recent years, bilateral trade has grown rapidly: for example, in 2003, the volume of bilateral trade amounted to \$ 132.4 billion, in 2013 bilateral trade volume reached 312.55 billion US dollars, which more than doubled in a decade. Although in recent years, the growth rate of trade volume between China and Japan is slowing, but is still growing. Such steady growth of this trade volume can be seen as evidence of the economic relations between China and Japan.

include the most important component of arts management - the gallery, as well as some short-term art trading platform and some folk art institutions, and so on.

In terms of art institutions, the most important component is the gallery. Currently, four Japanese galleries² have established branches in Beijing. Considering the development of the galleries, these four are relatively good among Japanese galleries. On the one hand, these galleries can bring more advanced arts management mode and more standardized agent system in Japan into China, leading the development of gallery industry in China; on the other hand, some of the more powerful galleries in the industry can consider to build some national arts project so as to obtain the art status in China. In this regard, Tokyo gallery in Japan is in the forefront of the industry, and its mode is also worth learning by more Japanese galleries: In October, 2010, the director of Tokyo Gallery, Mr. Yukihiro Tabata established an experimental project of Tokyo gallery³ in Beijing 798 Art District (Figure 1 – “Beijing Tokyo Art project” (BTAP)). The short-term goals of the project is to cooperate with the young art critics, planner and artists over the world, while the long-term goal of this project is to continue to promote art exchanges among all major art cities in Asia, which mainly includes Beijing, Tokyo, Seoul and Taipei, and so on. Given the current circumstance, this art project has unearthed some young artists in China, Japan, Korea and other regions in Asia. Among them the Chinese artists who have established the agency relationship and cooperation includes Cao Fei, Feng Zhengjie, Han

2 These four galleries are Mizuma Art Gallery [三瀨末雄], Y ++ [和田友美恵], the Center for Contemporary Art (Yuji Noda), Tokyo Gallery (Tabata Yukito)

3 Founded in 1950, Tokyo Gallery [東京画廊] was established by Takashi Yamamoto [山本孝], who has a significant impact on the Japanese contemporary art. Since its opening, Tokyo gallery pays close attention to the dynamics of world's modern art, introduces foreign artists and art schools, supports Japan's contemporary art movement, continuously unearths domestic artists, and introduces Japanese contemporary art to the world stage. While Tokyo Gallery has not yet settled in China, Tokyo gallery has introduced some Chinese artists to the world stage, such as Xu Bing and Cai Guoqiang, etc. Yukito Tabata [田畑幸人] is Takayuki Yamamoto's son, and is now the major manager of Tokyo gallery. He vigorously promotes the “Beijing Tokyo Art projects.” See details in Tokyo Gallery: www.tokyo-gallery.com/ (2016, May 01)

Yajuan Luo Hui, Sun Furong and so on. So far, Beijing Tokyo Art Project has held more than 30 art exhibitions in the world, involving many oil paintings, sculpture, installation art and many other aspects.



(Figure 1: The Outdoor Scene of Tokyo Gallery located at 798 Beijing)

In addition, some short-term art trading platforms also have great development possibilities. These short-term art platforms may include art fairs, art promotion, and even touring exhibitions and so on. As far as form is concerned, for these short-term art platforms, galleries or exhibition planners need to organize artworks to carry out concentrated display, promotion, popularization and marketing activities need in limited time and specific locations, which will require these platforms to maintain good relations with domestic galleries or exhibition institutions in China. In addition to galleries, another art trading platform, the Art Fair, can also be introduced to introduce China. In Chinese context, art fairs are often art exhibitions, sales, seminars organized by the authorities, a point we have described in detail in the Chapter regarding the current status of Chinese galleries, but the art fairs in Japan often have the freedom that Chinese art fairs don't have due to their specific business characteristics. For example, one of the most outstanding art fair in

the international art market in recent years, the New City Art Fair, is jointly established by 11 Japanese galleries. This Art Fair is committed to promote contemporary art in Asia. Since its opening in New York in 2012, it has tried to enter China. In 2015, New City Art Fair organized a fair in Taipei.⁴ Such kind of art fairs is also likely to become the way by which Japan galleries can enter the Chinese market as institutions, so is worth attention.

While Japanese galleries are entering into the Chinese gallery system in the form of institutions, Chinese local galleries should correct their attitude. On the one hand, Japanese galleries and Chinese galleries constitute a competitive relationship in fact. As Chinese galleries have not yet fully established reasonable market mechanism, such entry is clearly a challenge. However, the most important thing for Chinese galleries is to treat “friend” as a role model, and learn from the agent mechanism and operation mode of Japanese galleries with an open mind. Moreover, there is an impetuous atmosphere exists in current arts management community in China, which is absent from the operation system of Japanese galleries. Learning from the management mode is simple, but cultivation of the inner spirit and style is long-term and far-reaching. What Chinese galleries need to learn from the management mechanism of Japanese galleries the most is such pure and patient arts management spirit.

9.1.2 Culture Infiltration

With regard to today’s cultural environment and cultural reception psychology, Japanese culture is one of the most attractive foreign cultures. In reality, Japanese food and daily necessities are being sought after at all levels of society; in the middle class or above this trend is most obvious. Many Japanese design style and management concepts, such as minimalism

⁴ NEW CITY ART FAIR, Asian Contemporary Art: www.newcityartfair.com(2016, May 01)

(MUJI), low-cost high quality (UNIQLO) are being touted in China. In addition, Japanese life attitudes are widely welcomed in China, such as “Danshori” (Eiko Yamashita), “Shougatsukou” (Haruki Murakami). These cultural concepts are leading the cultural life of current Chinese society. Chinese and Japanese culture are consistent on many core levels. Starting from the cultural core, and gradually leading into the art industry, is a logical way of development. Japanese galleries can consider spending more and deeper efforts from this level. Culturally, Japanese art galleries can gradually infiltrate Japanese culture and life style and help current art consumers in China build a lifestyle in an affluent era on the artistic level through art trading with China, and build a closeness derived from cultural programs and psychological expectations among Chinese consumers towards Japanese art through this gradual influence on cultural ecology.

On specific practices, Japanese galleries may consider using a core figure to run brand promotion, and enrich related art products through such core figure and finally achieve cultural infiltration. In the process, the chose of core figure is critical, the Japanese gallery can make use of their huge advantage in the art industry, select painters to cooperate and carry out design and promotion of the figure; Furthermore, in terms of the setting of the core figure, some simple but unforgettable figures are more appealing in China, so after galleries have designed the figure, they may allow business units or individual to use such core figures without charging any licensing fee, in order to achieve the effectiveness of promotion. For example, a Japanese figure that is quite popular on Chinese network recently is Kumamoto (Figure 2). Such core figure is widely used in the emotions of Chinese social networking software, which constitute powerful medium propagation force virtually. In addition, the mode of Japanese domestic anime/manga museums is also very worthy of reference by galleries. After having

established relatively complete exhibition, sale, academic, public education teams, Japanese galleries can consider to set up a functional department that is responsible for the derivative products of exhibitions and increase the quantity and types of light hobby according to the condition of Chinese market. In the Chinese market, Japanese derivative products and cultural and creative products are favoured culture forms and consumption hot spots in recent years. In this regard, Japanese galleries can consider using postcards, stationeries, clothes, key chains, mobile phone chains and other main forms, but should not limit themselves to these ranges. As to the aspect of core hobby, which occupies the central position in the anime and manga industry, the galleries can consider to duplicate some artworks, but it will also bring a limitation: duplicates of these famous paintings shall be based on galleries and art museums with world famous works, so it does not have universality. Therefore, more Japanese galleries can consider to develop soft hobby, and put these soft hobbies into Chinese market. It can be predicted that such arts management form with unique Japanese characteristics will be sought after in China, and the “trend” in culture gallery will also constitute a unique cultural sign of Japanese galleries with infiltration value.



(Figure 2: Kumamoto, official mascot of Kumamoto Prefecture, Japan, is rated as the most famous bear in Japan.)

In the face of cultural influence of Japanese galleries, Chinese local galleries should pay attention to maintain their cultural independence. It is better for Chinese galleries not to use existing cultural symbols of Japanese galleries or take advantage of the favourable situation, but to develop cultural creativity with ethnic characteristics. Because cultural and creative products are in fact the simplest aspect in the gallery framework, and can be accomplished through design and production, particularly in the early stage of development. It is a short-term work, and the effect comes also fast. Therefore, Chinese galleries can consider to start from this aspect. In order to distinguish from the derivative products of Japanese galleries, the cultural and creative products of Chinese galleries can add ink painting elements. From one hand, these are more in line with the psychological expectations of the nation; on the other hand, they can also distinguish themselves from the derivative products of Japanese galleries, and establish their own cultural identity. In the end, it is necessary for Chinese galleries to extract core concepts from culture derivative products, and keep them in the gallery management systems as the development strategy as a core cohesion of galleries. This approach of using derivative products to drive core concepts can be seen as a way for the development of Chinese galleries.

9.2 From China to Japan: a New Mode of Cooperation

9.2.1 Inflow of Capital

At present, China is still Japan's largest trading partner, which accounts for nearly 20% of the total trade in Japan; in addition, China is also Japan's largest trade surplus country. As an export-oriented country, Japan's economic development is very difficult to get rid of China and the strong purchasing power in Chinese market, and the art "export" on the basis of Chinese market is an important growth point where Japanese galleries can focus. Just as Japan widely

purchased outstanding artworks in the overseas market in the 1990s to the early 2000s, China, in gradual economic development, is also purchasing artworks in overseas market in the form of groups or individuals. Moreover, a phenomenon worth the attention of the industry is that in China's domestic market, Chinese painting is still the mainstream for purchase, but in the overseas market, other categories of paintings besides Chinese paintings are favoured by the Chinese art market, especially Western paintings and famous works. Under the cultural atmosphere where art globalization has become the trend, the spending of Chinese collectors and consumers in the international market is rising, and the internationalization of art and art trading has brought greater market space to galleries and art dealers. Chinese collector Liu Yiqian once purchased an oil painting "Nu Couché"⁵ in the price of 1.1 billion yuan in the international market (Figure 3). The huge capital strength burst out by Chinese collectors is a testament to the vitality of Chinese art market. The increasingly close ties between China and the world will bring a transformation in the location and mode of art sale. With regard to art industry, New York and London is indeed the centre of the industry, while Japan could consider using Tokyo as the main recommendation city, combined with the brand effect of Tokyo auction and the exhibitions, and exhibition location with unique Tokyo feature (such as Tokyo International exhibition Centre, Tokyo Big Sight exhibition centre), shaping the unique position of Tokyo in the international art stage. After the status of the exhibitions in Tokyo gradually rise, the geographical advantages between China and Japan will play an important role. Such geographical proximity will attract more Chinese collectors to Tokyo, and

5 November 2015, Liu Yiqian [刘益谦] bought Modigliani's (Amedeo Modigliani, 1884-1920) work "Nu couché" (Nu couché, 1917-1918) at Christie's (New York) in the price of \$ 170 million (about 1.084 billion yuan) , which makes it become the second most expensive work in the world, only next to "Algiers woman (O Edition)" (Picasso). Xinhua News: "Liu Yiqian bought "Nu Couché" and set a new record for of Modigliani's work", November 12, 2015, http://news.xinhuanet.com/shuhua/2015-11/12/c_128420952.htm (2016, May 3)

provide more funding for the arts industry in Japan.



(Figure 3: “Nu Couché”, Modigliani.)

In addition, the Japanese auction market also need to put more effort in attracting Chinese market. Japan has a relatively good auction tradition. Today, some Japanese auction houses (eg central Tokyo auctions, Kansai art auctions, Yokohama international auction, Japanese Art Association auction, etc.) are concerned about to Chinese art, and are putting more emphasis on Chinese paintings in auctions during recent years. This can be seen as a future direction for the development of Japanese arts management, which is that, Japanese art market can follow the development model of European and US market so as to standardized management forms, while create new direction of development in the content and tilts its focus towards for Chinese modern art and ancient artworks. Such focus on the content will definitely bring a new start for purchasing of overseas artworks in China.

9.2.2 Inflow of People

In addition, Chinese tourists have become a new growth point of the Japanese economy⁶.

⁶ According to data JNTO (Japan National Tourism Organization) 2016 Nian 1 Yue released on the 19th, 2015, the number

How will attract the huge buying power of tourists from general merchandise (especially electrical appliances, cosmetics and general household items) to the art industry, is a proposition well worth thinking by practitioners in gallery industry. The author believe that Japanese galleries can consider to combine the two most important elements in tourism, namely “play” and “shopping” together. The art exhibitions itself, where Japan has quite an advantage, can constitute a point of growth for tourism. Japanese galleries can consider to cooperate with Chinese travel sites or travel agencies, and strive to become the permanent sight spot in some travel routes, thereby allowing travellers to enter into galleries and feel the overall atmosphere of galleries first. There are two advantages of this approach: on the one hand, for travellers, Japanese galleries are not only commercial premises also a cultural brand, the attempts by Japanese galleries will be conducive to shape Japan’s cultural image towards the outside world and promote “In-depth tours” “cultural tours”. On the other hand, this action can increase the revenue of galleries in the long. At this point, the approach of some South Korea souvenir shops is really good. Their mode is to gather several predominant shops and memorial museums together and then make use of the enthusiasm of Chinese tourists towards oversea travel to provide travel routes with price advantage to Chinese domestic travel agencies and travel website. Often, these travel routes will involve famous attractions in the country, but also split one to two days of travel time to these predominant shops and memorial museums. For travellers, this period of travel time with business sense tend to be offset by the price advantage of travel routes, so galleries with such intention can moderately draw on the mode.

of foreign tourists visiting Japan is 19,730,000 person-time, and the consumption is about 195.3 billion Yuan. Among the tourists, about 4.99 million are from Chinese mainland, and their consumption is about 79.4 billion Yuan, ranking first in countries. In terms of spending power, the Chinese mainland tourists take up a quarter of the total number of tourists, but accounts for one-third in total consumption. from the relationship between numbers we can see, the spending power of Chinese tourists various countries is in a strong position among the tourists worldwide. <http://www.welcome2japan.cn/>. (2016, May 4)

Furthermore, in terms of shopping, the artworks purchased in Japan usually have problem such as difficult to store, difficult to carry and many other inconveniences, which is a bottleneck that prevents the Japan artworks from entering China. Therefore, it is suggested that Japanese galleries can sign specific project agreement with some travel agencies directly, and sign authenticity guaranteed contract with consumers who buy the paintings later. In such case, Japanese galleries should provide international logistics services for purchased paintings and responsible for tariffs on Chinese sides. As such action not only eliminates concerns of carrying, but also ensure the authenticity of the paintings, the consumption potential of Chinese consumers in arts will gradually be excavated.

Further, a growing number of Chinese students are now studying in Japan, which bring a broad market space and possibilities of exchange for art industry. Basically, the number of students who study at all levels of schools and research institutions in Japan are maintained at more than one hundred thousand people per year in average. This group of people usually has well-off family conditions and strong ability in appreciating arts and purchasing power. A large part of these people may constitute an important component in the spreading of Japanese art and culture after they completes their studies and go back to school. As Japan is in a leading position in arts, there are also many Chinese students who come to Japan to study art-related major. These students tend to gather in the best art schools in Japan. Various educational institutions in Japan should also seize this opportunity by organizing a variety of practical teaching activities to absorb these students into the system of Japanese galleries and arts. Alternatively, Japanese educational circles can learn more about the status quo of Chinese galleries through the students, and make more accurate judgements on the Chinese market.

9.3 Basic Points to Note During Cooperation

9.3.1 National Relations and National Customs

In the economic relationship between any of the two countries in the world, the political relationship between the countries and national psychology are all important factors that may affect economic interaction between the two countries. Especially in China and Japan, these two factors are particularly subtle. In political relations and national customs, it is not overstating to describe the interaction between China and Japan as “ambiguous”.

In terms of current period, due to specific historical factors, and the effect of serious East China Sea issue and Diaoyu Islands issue, the political trust between China and Japan once again facing a huge challenge. Meanwhile, under the double impacts of state relations and media, the feelings and mental states between citizens of the two countries become more complex, and the trust between citizens of the two countries is under threat. Such social atmosphere will affect the normal economic interaction, which is obviously the most serious social and cultural issue. In recent years, although the trade volume between China and Japan is in steady growth, but compared to early 2000s, the rate of increase is slowed. This economic trend is not unrelated to the political environment between the two countries in recent years. If the political relation between the two countries have developed smoothly, the economic relation is bound to be more positive. This requires both countries to show sincerity and good faith and to face the history and current situation of the two countries. Under the political environment, large galleries in Japan and the consortium behind the galleries should gradually make proposals to Japanese government, and lead the bilateral relations step by step towards favourable direction through the impact of consortium on political forces. Meanwhile, the

Chinese art association may also provide opinion on the industry to the government by way of the proposal, and affect the cultural policy of the country in a democratic way.

At the same time, with regard to the cultural psychology between the two countries, the arts management industry between the two countries had several large-scale cultural exchange in history, and the experience of cultural influences and culture infiltration between the two countries is quite rich. Therefore, in the aspect of complementing the gallery industry of the two countries, the countries have a very good cultural foundation. The galleries in the two countries need to cross the political relations between countries, enhance mutual trust as individual economic entities, and acquire wider economic contracts under the policy level. In this regard, the galleries in these two countries could consider draw on the cooperative mode of the educational institutions of these two countries (especially universities), establish a fixed one to one cooperative relations between the galleries, and a one to more communication modes to support communication, achieve resource sharing between galleries in the aspect of exhibition information, artists promotion, academic research and so on, enhance the international vision of the galleries in the two countries, and expand each other's market. After the one to one cooperative mode gradually completes, because the Japanese local cities have a more complete art development system when compared to China, so some galleries or gallery associations may consider forming a gallery contact circle between Japanese and Chinese cities. These contact circles can be based on the sister cities between the countries, such as Beijing-Tokyo Art Gallery circle, Shanghai-Osaka gallery circles and so on. In addition to the contact circles in large cities, many medium and small cities in China also have built sister city ties with some Japanese cities, then, these cities can achieve partial resource sharing in cultural industry, or at least they can consider to hold a regional exhibition in sister city through the government or galleries annually.

After the exhibition mechanism gradually forms, the power to organize and plan exhibitions shall be return to galleries so as to make art exchanges to steer from official to folk. This will allow two countries to gradually expand the scope of union, deepen cooperation and improve regional influence of the galleries in these two countries jointly.

9.3.2 Policies

As described many times before, the basic status between China and Japan was “cold politics and hot economics”, and the policy is one factor that most closely related to political ecology. At the national policy level, the policy that the two countries should pay most attention to include coordinated tariff policy and orderly agency policy

On tax policy, the main focus for the two countries will be tariffs. The main policy that affect bilateral trade between the two countries is the tariff. In terms of current tariff policy in China, the tariff for artwork ranges from 0 percent (such as antiques, artworks from Free Trade Agreement countries, etc.) to 50 percent (the maximum amount for artworks from non-MFNs, etc.), as well as 17 percent VAT ⁷(Figure 4). In particular, China’s tariff policy varies a lot among MFNs, non-MFNs and free trade agreements countries has, especially for artworks, such difference can reach more than fifty percent (Art tariff for Free Trade Agreement countries is 0 percent, while the art tariff for non-MFNs can be up to 50 percent). For china, the domestic art market is not mature yet, and competition exists between local artworks and foreign artworks. From the perspective of protecting domestic industry, levying tariffs can provide appropriate

7 People's Republic of China, General Administration of Customs: “People's Republic of China Customs Import and Export Tariff details”, see the category artworks in official website of People's Republic of China General Administration of Customs: import and export tariff details: Commodity and category notes query: <http://www.customs.gov.cn/tabid/67734/Default.aspx>(2016, May 04). In addition, other policy information that can refer to include the “People's Republic of China Import and Export Tariff Regulations” and so on.

policy support to domestic arts. However, if the tariff rate is too high, it will inevitably impede the flow of arts internationally. Artworks are not commodities and do not involve science and technology, but exchanges with the scope of culture, so the Chinese government should think about the tariffs on artworks more carefully. For Japan, since Japan is a member of the WTO, it is already China's most favoured nation, and enjoy lower tariff rate for artworks. But further speaking, Japan could consider becoming China's Free Trade Agreement countries⁸. This road is long, but at least in the art level, Japan should strive to get 0 tariff from China, and this will be more conducive for Japan to introduce outstanding domestic artworks to China. In terms of tariffs, Japan has been at the forefront of the world. Compared to China, Japan apparently provides a more appropriate artwork tariff policy: As it enters into the world economy system earlier, Japan basically eliminates all tariff related to artworks⁹ (Figure 5). Since Japan can consider become the exhibition centre in Asia, or even in the world, it can try out bolder attempts, such as provide import and export tariff subsidies for artworks sent by China to Japan for exhibitions, artificially balance the tariffs and so on, so as to encourage orderly competition and common development of Japanese domestic and foreign artworks.

8 China has signed 14 free trade agreements, involving 22 countries and regions. The agreements include free trade agreement between China and ASEAN, New Zealand, Singapore, Pakistan, Chile, Peru, Costa Rica, Iceland, Switzerland, South Korea and Australia, and the Closer Economic Partnership Arrangement between mainland China and Hong Kong and Macao (CEPA), as well as Cross-Strait economic cooperation framework agreement (ECFA) between mainland China and Taiwan.

9 Japan Customs[実行関税率表 (2016 年 4 月版) , 第 21 部美術品、収集品及びこつとう, 第 97 類美術品、収集品及びこつとう] http://www.customs.go.jp/tariff/2016_4/index.htm

税则号 列	货品名称	最惠 国税 率	普通 税率	协定税率 (东盟)	协定税率 (香港)	协定税率 (澳门)	出口 税率
97060000	超过100年的古物	0	0				
9706	超过100年的古物:						
97050000	具有动物学、植物学、矿物学、解剖学、历史学、考古学、古生物学、人种学或钱币学意义的收藏品及珍品	0	0				
9705	具有动物学、植物学、矿物学、解剖学、历史学、考古学、古生物学、人种学或钱币学意义的收藏品及珍品:						
97040090	---其他	14	50	0	0	0	
97040010	---邮票	8	50	0	0	0	
9704	使用过或未使用过的邮票、印花税票、邮戳印记、首日封、邮政信笺(印有邮票的纸品)及类似品,但税目49.07的货品除外:						
97030000	各种材料制的雕塑品原件	12	50	0			
9703	各种材料制的雕塑品原件:						
97020000	雕版画、印制画、石印画的原本	12	50	0			
9702	雕版画、印制画、石印画的原本:						
97019000	-其他	14	50	0			
97011020	---复制品	14	50	0			
97011019	----其他	12	50	0			
97011011	----唐卡	12	50	0			

(Figure 4: Current art Tariff in China(part), 2016)

統計番号 Statistical code	品名 Description	関税率 Tariff rate												
		基本 General	暫定 Temporary	WTO協定 WTO	特恵 GSP	特別特恵 LDC	シンガポール Singapore	メキシコ Mexico	マレーシア Malaysia	チリ Chile	タイ Thailand	インドネシア Indonesia	ブルネ Brunei	
97.01	漫画(肉筆のものに限るものとし、手作業で描き又は装綴した加工物品の第49.05項の図案を除く。)及びコンピュータその他これに類する装綴版													
9701.10.000	漫画	無税		(無税)			無税	無税	無税	無税	無税	無税	無税	無税
9701.90.000	その他のもの	無税		(無税)			無税	無税	無税	無税	無税	無税	無税	無税
97.02														
9702.00.000	銅版画、木版画、石版画その他の版画	無税		(無税)			無税	無税	無税	無税	無税	無税	無税	無税

(Figure 5: Current art tariff in Japan (part), 2016)

If Chinese and Japanese art industry want to seek cooperation, the first thing is to make the galleries in these two countries have equal right to conversation and relatively orderly and equal status in the industry. So, under this line of thought, the agency contract signed between Chinese and Japanese galleries and artists must have universal validity in these two countries. It will need restraint between the industries of the two countries, or by virtue of national legislation. In China, the policy related to galleries is very limited, and the cultural management system is also not very sound. The only laws targeting art market in China are “Auction Law” and “Cultural Relics Protection Law of the People’s Republic of China”. As to the agency system in galleries, the only documents existing now are agreements between galleries, or advisory document by Chins Artists Association, both of which do not have the force of law but only certain binding force within the industry – such loopholes in policies are detrimental to Chinese galleries in the process of internationalization. Compared to Chinese regulations, Japanese regulations are more sound slightly, but still have much space for improvement. If so, the two countries could consider enacting similar regulations on galleries, or at least on the agency behaviour of galleries, establish certain restrictive rules in either official or unofficial form, so as to regulate the sales and agency mechanisms of galleries.

9.3.3 Characteristics of Chinese and Japanese Art Trade and the Future Division

With regard to the division in the industry, in Chapter 7, the future of Chinese galleries is planned as online art museums, which is the sales functions of the network. In Chapter 8, the future of Japanese galleries is planned “exhibition + auction” binary development model. These two development direction are the optimal development direction for galleries in these two countries that are based on the current development status of the galleries in these two

countries and the overall world economic condition, and integrate advantages industry and favourable national policy from the two countries respectively. It is necessary for China and Japan to rearrange the layout in accordance with complementarity in the division of functions, understand their own strength, and promote cooperation between the two countries.

First, the Internet industry is China's advantage. In particular, the Chinese government strongly supports the Internet industry and the cultural industry, if Chinese galleries that occupy the cultural peak can do modest Internet transformation at this time, it will be reasonable for the galleries to obtain policy and financial support from the government. Even without the use of private capital, it is feasible for government to lead to the construction of online art museums in China with combination of governmental and industrial resources. In addition, the online shopping behaviour derived from Internet industry is an important social resource for galleries to carry out "Internet +" transformation. With regard to the number of online consumers and the proportion of online purchasing to purchasing behaviour, the future for the development of online sales in China is right and has good momentum, which also provides more possibilities for a Chinese online gallery. As to actually building the website, although the building Internet platform and maintaining the operation of the website require a lot of manpower and resources, China have experience and advantages of building online shopping platform. After the platform is complete, Japan may consider signing long-term contracts with China and transplant the whole network platform built by China into Japanese art industry.

If transplantation is difficult for reasons in the policy level, Japanese galleries can join the online art museum as individual. This is equivalent to bring the audience of the network platform audience directly to the Japanese Gallery. Provide the original sales channel are kept

unchanged, a Chinese online platform can bring new sales channels and broader market for Japanese galleries.

The exhibition and the auction are Japan's advantages. As to exhibitions, Japan may consider actively soliciting outstanding galleries and art dealers from China for large-scale exhibitions. From one perspective, this can expand the international influence of the exhibitions in Japan; on the other hand, it can also provide an opportunity for Chinese galleries that eager to show up on international stage. One problem here is the tariff problems mentioned previously. Chinese artworks often face relatively high tariffs, whether it is out of customs to participate in the exhibitions or entering for failure of sale, galleries are facing large tariff losses. For this problem, on the one hand, it might have to put hope on Chinese government and more liberal tariff policy in the future; on the other hand, Japan can consider to provide subsidies for the Chinese galleries that attend the exhibitions actively, so as to attract more galleries to come to Japan and participate in the exhibitions first, and after the scale of the exhibition is gradually expanded, it can get a cut on the paintings sold on the exhibitions. This is a long-term operation process, which will need courage and vision from the practitioners in Japanese exhibition industry. Japan's auction industry is relatively mature, in this industry, all efforts needed is clear the relationship between the primary market and the secondary market that are not fully standardized in international market, and absorb more overseas auction goods into current auction system in Japan.

In summery, it is necessary for China and Japan to integrate the resources of the galleries in the two countries, find out where their strengths lie, and concentrate their efforts on bilateral complementation. In the future, China will gradually establish an Internet-oriented gallery system, and acquire new industry growth in sales, while Japan may consider developing the

auction and exhibition industries jointly, in a bid to coordinate domestic, or even the primary market and the secondary market in East Asia. It can be predicted that the Internet represented by China, and exhibitions and auctions represented by Japan, will constitute the dual core for the development of East Asian art. On the future trend of development, the Chinese and Japanese galleries will do everything, play to their strengths, and lead the healthy development of the art industry in East Asia.

Chapter 10: Conclusion

The main research subject of this dissertation is the basic form of arts management for galleries as an art industry. In this conclusion, based on our summary and introduction of the practice of Chinese and Japanese gallery management and the cultural cores, we can now probably answer three aspects of research initially proposed at the beginning of the dissertation: the basic principles of arts management and the disciplinary establishment; the summary of the present status and history of galleries in China and Japan; and the possibility of gallery cooperation between China and Japan.

With the historical facts and examples presented in Chapter One, Two, Four and Five, this dissertation summarized some pragmatic achievements in development from the history of Chinese and Japanese galleries, and also pointed out some problems. Against this backdrop, there are latent economic and cultural themes, which involve, for example, the relations between the first level market and the second level market, between artists and collectors, and between economic development and the self-construction of culture. There are also issues of counterfeits, regionalism, industry restructuring and innovation, which are all fundamentally the issues of standardization. The absence of standards inevitably converts healthy investment behavior into active or passive behavior of speculation.

From the perspective of this dissertation, these issues result from the restlessness of the market and a dearth of appropriate guidance. The guidance not only includes administrative protocols, regulations and legal protection, but also encompasses many other aspects such as the nature of academic aesthetic standards. The several major issues in the development of Chinese and Japanese gallery development discussed in this dissertation are at the same time

challenges that arts management encounters: institutional problems are the fundamental problems of arts management, and they directly impact the overall atmosphere in the art market of the two countries. The issue of talents is the most urgent problem in arts management, because the training of professionals holds the key to the healthy development of the art market. Implementation is also a relevant issue. With the availability of arts professionals, it is necessary for the arts management to plan, organize, coordinate and arrange for the development of galleries. Ideas need to be nurtured, as the responsibility of artwork management is not just creating profits, but also involves protecting and enhancing social welfare. Only in this way can arts management win the trust and support of the population, thus ensuring sustainable development.

The art market is not just a process of transaction; it is also a complex mechanism which permeates academic research, involving creation and marketing activities as well as art criticism. Arts management plays a critical role in the art market and coordinates the conflict between artistic creation and the pursuit of business interests. As a result, this dissertation proposes to establish business principles for artwork from the perspective of arts management, principles that are mainly benchmarked by aesthetic standards. Consequently the problems in arts management can be identified.

In his *Four Lectures on Aesthetics*, Li Zehou remarks that aesthetics “is centered on aesthetic feeling and experience.”¹ However, the attitudes towards aesthetics as a discipline should be diversified, which conveys “multi-level, multi-facades, multi-angles, multi-approaches, multi-goals, multi-questions, multi-demands, multi-methods, that are mutually

1 Li Zehou [李泽厚]: *Four Lectures on Aesthetics*, Taipei, San Min Book co.,Ltd, 1996, page 13.

supplementary and complementary.”² The findings of this dissertation reveal that artwork management is a discipline with such potential, to the point that it is possible to tap into the views and methodology of aesthetics.

Therefore, this dissertation proposes establishing the business principles for artwork based on the foundation of aesthetics. These principles are not self-induced wishful thinking devoid of business behavior; neither are they monistic thinking dictated by the discourse system of academic authorities. It is necessary to evaluate comprehensively the social responsibilities, the commercial value, and the aesthetic value of artwork itself. Ultimately, the fundamental guidelines need to be effectuated by the aggregate contribution of contending, dynamic academic benchmarks, and economic fluctuations of supply and demand.

Now let us return to the purpose of this dissertation, the establishment of arts management as a discipline with an attempt to establish a mechanism of academic guidelines, which pays attention to the interdisciplinary characteristics of this discipline, and connect art and business. At the same time, arts management should emphasize developing its independence, and engender its self-awareness of problems and contention.

As mentioned above, cultural study is a type of historical and contextualizing study of certain entities, a process of evaluating its nature and degree of development and assessing its future possibilities. Therefore, the analysis of this dissertation aims to summarize the experiences of the development of Chinese and Japanese galleries, in the hope of acquiring cultural experiences which will lend insights into the trend of future development.

Chapter One to Chapter Six is a basic recapitulation of the history of Chinese and Japanese galleries and their historical cultural cores. In these chapters, this dissertation, with

2 Li Zehou [李泽厚]: *Four Lectures on Aesthetics*, Taipei, San Min Book co.,Ltd, 1996, page 10.

full and accurate historical materials and cases studies of galleries, presents a panoramic view of the fundamental formation of Chinese and Japanese galleries. Extending the vein of cultural studies, the cases and examples selected in this dissertation are all based on historical facts, and this reinstates the process of linear development of artwork management in the backdrop of history.

Through such analysis, this dissertation summarizes some key elements pertaining to the business operations of the Chinese and Japanese galleries. First, galleries need to have unique artistic orientation and vision, being able to find, encourage and guide artists, and at the same time form stable principal-agent relationship. Galleries can stage exhibitions, participate in art fairs, help publish portfolios and sell artwork on behalf of the artists. At the same time, galleries need to unite critics and other academic influences, maximize the artistic influence through adept utilization of its connections with the media, thus increasing the prospects for the artists the galleries represent so that their artwork is recognized and even collected in museums and art galleries. Second, galleries need to play a role as an investment consultant for collectors, helping them select artwork that is tailored to their collection needs and aesthetic tastes. Finally, galleries can gather agency fees from successful artists, which will promote national tax revenue, and use part of its profits to conduct art education and perform social responsibilities.

Therefore, it can be inferred that galleries to a certain degree connect artists, critics, agents, auction house, and museums in the art market. The business operations of galleries do not need to be confined inside the galleries, but rather, assume a place with vast potential in national, social and historical spheres, thus providing possibilities for judging and envisaging future trends.

According to the present status of China's Internet economy and the important role of Japan's exhibition economy in the gallery industry mentioned in Chapter Five, this dissertation prescribes the top-level design for the future of Chinese and Japanese galleries in Chapter Seven and Eight. It also provides prognosis for a model of interaction as well as the pending issues between galleries of the two countries. This model of thinking is a result of cultural studies, and these primary judgments are the focal points of this dissertation.

The world today manifests itself in a paradoxical state with dual advancement of both globalization and localization. However, homogeneity and uniformity are obviously not the primary path of cultural development, especially for an interdisciplinary subject such as arts management which intersects with humanities and society. Therefore, maintaining its unique characteristics in the mainstream culture and establishing a unique mode of cultural development is a very noteworthy issue. Through the discussions in the first six chapters, the artistic development and the origin of arts management in both China and Japan are replete with national artistic features. In recent years, many European and American galleries have attempted to enter China and Japan, to establish national branches or branch divisions in Asia. They not only explore artists with unique national characteristics in China and Japan, but also bring them into the mainstream discourse system of art, trying to involve themselves in the art market in China and Japan, and competing for the right to speak in evaluation of the art in both countries. Therefore, only by developing their own galleries, deepening their cooperation and consolidating the international status of the galleries of the two countries, can we truly build modern aesthetics in this world with the national characteristics of the two countries, especially in the sphere of mature aesthetics of the West.

Based on these considerations, this dissertation designs the division of the art market

between China and Japan, and strives to provide a unique development path for the galleries of the two countries through careful and differentiated division of labor. In Chapter Seven, the top level design of the Chinese galleries is the online art museum, which connects the galleries' sales and exhibitions with public education and information transmission, and forms the new joint force of between arts management and the Internet industry. In Chapter Eight, Japan's top-level design is the dual development model between exhibition and auction, which is a path of development with special characteristics actualized by Japan's advantages in both exhibition and auction. These two paths of development are dependent on the current status of development in galleries in two countries as well as the blueprint derived from their respective competitiveness of industries and national preferential policies.

In the end, the two countries need to follow a rational path in the cooperation of the gallery industry. The Sino-Japanese relations have always been "politically cold and economically hot," however, in the general background of Sino-Japanese relations and the dynamic momentum of world economic integration, how to bolster the "economically hot" status, and enhance the coordinated development of China and Japan, is a historical proposition worthy of inquisition.

It is natural that cultural differences cannot be avoided. However, in Chapter Three and Six, which compare the cultural cores of the historical development of Chinese and Japanese galleries, we can still see many interconnections in the cultural cores of artistic thinking in both countries, such as historical, geographical, and ideational (Confucianism and Buddhism) connections, as well as the influence from the West and superstructure etc. These connections in the cultural core are the foundation of cooperation between two countries.

At the same time, the economic situation of the two countries and the variations in the

development of galleries will lead to some differences in the division of labor between the two countries. These are factored into Chapter Seven and Eight. Based on the division of labor and cooperation, the two-way exchange of institutions, cultures, capital, and personnel will become a major trend in the future.

In the future cooperation between Japan and China, the most direct approach is utilizing the direct institutional imbue ment so that the aim of directly transferring the Japanese model of artwork management into the Chinese arts management system can be achieved. These institutions will naturally include the most important part of arts management of fine arts galleries, short-term exchange platforms and some civilian fine arts organizations. In the aspect of culture, Japanese galleries can gradually instill its culture and way of life through the trade of artwork with China, and this type of progressive influence from the cultural ecology, will make Chinese consumers develop a sense of affinity originated from the cultural formula and psychological expectation toward Japanese products.

The impact of China on Japan is also prominent. In terms of capital, Japan's economy with its export-oriented model can hardly live without China and the strong purchasing power of the Chinese market. On this basis, the export of artwork is an essential growth point on which Japanese galleries can focus. First of all, Japan can rely on its own advantages in exhibitions and attract Chinese capital to Japan to buy works of art. In addition, the Japanese auction market can also endeavor to absorb more Chinese artwork. As for the influx of people, Japanese galleries are not only commercial places, but also cultural brands for travelers. Japanese galleries should try to promote "in-depth tours" and "cultural tours." In addition, the increased number of Chinese studying in Japan has engendered wider market space and possibilities for exchange in the fine arts industry.

At this point, based on the specific contrasts in Chapter Three and Six, this dissertation proposes several important aspects which require attention in cooperation, such as country relations, national customs, cultural policies, and transaction characteristics. This dissertation advocates cooperation between the two countries, the obligation to respect historical laws, the pursuit of a rational path of development and efforts to achieve a win-win situation.

In addition, there are some insufficiencies in this dissertation, which are mainly manifested in the theoretical depth, provisions for academic dialogues, the selection of historical literature, and the prediction of the possibility of future cooperation.

As aforementioned, arts management is essentially a new, interdisciplinary subject and its research methods are still quite weak. This dissertation attempts to put forward a systematic research method from the perspective of the humanities, and in the meantime establish aesthetic evaluation criteria for arts management (especially galleries). As for theoretical depth, this dissertation hopes to probe deep into the cultural core below the phenomenon of arts management and attempts to analyze to a certain extent the cultural core beneath the phenomena. However, owing to my limitations, the research paradigm and the theoretical depth still leave something to be desired. In addition, in terms of references to previous studies, this dissertation attempts to summarize the research findings of predecessors in this field in the section of the literature review, yet due to my academic capacity, the references could be further enriched.

In the days to come, I will focus my attention on the close reading of the theories of art history and arts management in an effort to promote my theoretical level. In this vein, the dimensions of thought will be expanded and the extensiveness further broadened. In future writing efforts, I will outstrip aesthetic perspectives, and encompass broader dimensions that

include history, philosophy, economics and management, and gradually enhance my understanding and grasp of the arts management as an interdisciplinary subject.

This dissertation has conducted detailed analysis of the past and present of both Chinese and Japanese galleries as per the research paradigm of cultural studies. In the course of history and reality, China and Japan have accumulated rich experience in arts management and they have made multiple attempts in the primary forms of arts management with regard to galleries. In the face of tons of historical data and examples, the problems as to how to choose materials and description angles are bound to arise in the writing of this dissertation. The current framework of this dissertation is as follows: in reviewing the history in the first and second chapters, the most representative arts management practice instances and the ideas with the clearest clues are culled out as much as possible; in the writing of the fourth and fifth chapters, the most typical examples and instances that can best represent a specific period of time and the development of a specific region are selected. The truth of the matter is, the description with regard to the past and present of the Chinese and Japanese galleries is still a missing link in the chain of the arts management at the moment, and although this dissertation attempts to find this missing link and fill out the blank, it still can not exhaust the instances and examples and give a full picture of the development of galleries of China and Japan at present. There is still work to be done.

Therefore, in future research, I need to readjust my focuses and concentrate more on the organization of historical experience and the introduction to the status quo with regard to the galleries of China and Japan. It is hoped that a more universal arts management mode can be found by looking through its phenomena so as to facilitate mutual exchanges and learning between China and Japan. I will strive to play a role as a liaison to bridge the academic

exchanges of Chinese and Japanese galleries.

In view of future cooperation between Chinese and Japanese galleries, this dissertation attempts to theorize largely based on the arts management experience accrued from the past and present of the two countries as well as the cultural core extracted from the comparative studies of the two countries, yet needs to be compensated with practical experiences.

However, notwithstanding these limitations, there are multiple possibilities; the plan regarding the future of Chinese galleries, which is mentioned in the dissertation can become a real project. The experience gained in practice could serve as case analysis examples and the source of ideas for future studies. Likewise, theories can also throw a light on the reality; for instance, I will attempt to draw upon the newly burgeoning theories about arts management and the latest models of management to provide direction for my arts management practice.

In addition, there has been an exponential increase in Chinese galleries. Japan also enjoys considerable experience in its galleries. Sino-Japan cooperation in this area will become a driving force behind the arts management practice of the two countries, which will nourish the diversity that covers a wide spectrum of cooperation in economy, society and culture. This diversity and openness will bring abundant practical resources and research ideas to the study of galleries, and subsequently constitute a major academic source for my research.

As Karen Smith, an English curator and critic in Beijing put it, “The greatness of art lies in the fact that there are no real boundaries for art.”³ Art is precisely this kind of boundless and expansive subject of study, behind which lies the rich cultural core, theoretical modes and rich aesthetic nuances. Yet in the eyes of art managers, management is not a restraint on people’s

3 Wang Shaun, Karen Smith: Karen Smith 2013.09.02, Motive: 23 Art Individuals Hong Kong: China International Press, 2014, page 32.

attitude to art and beauty, but a way to highlight the aesthetic features with additional references to history and society. It can be said that the prospects of arts management as a discipline are bright, and the academic branch it encompasses will assume a more prominent position in the society.

For that matter, it is an inevitable choice in keeping with the academic and social development to comb through the history of arts management with regard to the galleries of China and Japan. Seen from the angle of this dissertation, China and Japan need to pool their resources together, know where their strengths lie and strive for a win-win for both sides. In the future, China will gradually build its gallery system geared towards the Internet, and garner new gains in sales. Japan is well advised to achieve a dual-development in both auction and exhibition industries, and coordinate its first level market and second level market at home and even in East Asia. It can be foreseen that the Internet art initiative of China and the exhibition and auction industries of Japan will emerge together as a dual-core to rev up the development of the art of the East Asia. In the future, it is expected that the galleries of both China and Japan will each capitalize their own capacities and advantages, spearheading the healthy growth of fine arts industries in the East Asian regions.

Timeline

China	Japan
<p>Period of Primitive Society (Neolithic Era, Paleolithic Era)</p> <ul style="list-style-type: none"> • Appearance of decorated pottery (Colored ceramic plates featuring human faces and fish patterns, Longshan culture pottery with carved lines, colored ceramic pots adorned with fish and bird patterns, colored ceramic plates decorated with depictions of dancing). • Appearance of rock paintings. 	<p>Jyōmon Period (14,500 B.C. - 400 B.C.)</p> <ul style="list-style-type: none"> • Invention of polished stone tool technology. • Appearance of Jyōmon pottery, relatively strong sense of multiple dimensions in artistic shape.
<p>From the Xia, Shang, and Zhou Dynasties to the Spring and Autumn Period and Warring States Period</p> <ul style="list-style-type: none"> • Appearance of decorative patterns on copper cooking vessels in the Xia, Shang, and Zhou dynasties. • Emergence and development of metal coins that were gradually used for art trade. • Appearance of paintings on silk during the Spring and Autumn period and Warring States period (“Silk Painting of a Lady, Phoenix, and Dragon”, “Silk Painting Depicting a Man Riding a Dragon”). 	<p>Yayoi Period (400 B.C. – 400 A.C.)</p> <ul style="list-style-type: none"> • Appearance of Yayoi pottery, generally plain and colored either brownish-red or tawny. • Separation of pottery manufacturing industry and agricultural industry. Pottery manufacturing becomes a specialized industry. • Production of copper tools, and related artistic discoveries and artistic works (copper weapons, copper bells, copper mirrors). A portion of the products were produced locally in Japan, and another portion were recognized as coming from the East Asian mainland.
<p>Qin and Han Dynasties</p> <ul style="list-style-type: none"> • The Shaofu (Minor Treasurer) was put in charge of managing court art projects • Appearance of full-time court artists • Popularization of peachwood charms to ward off evil spirits • Cai Lun (d.121 B.C.) 	

<p>improved the process of papermaking during the Eastern Han</p> <ul style="list-style-type: none"> • “Miscellaneous Notes on the Western Capital” by Liu Xin (c. 50 A.D- 23 B.C.) 		<ul style="list-style-type: none"> • Japanese society exhibits characteristics of early class system
<p>The Wei, Jin, Southern, and Northern Dynasties</p>	<p>200 A.D.</p>	
<ul style="list-style-type: none"> • Minister of Supervision (Menxiasheng) took over management of court art projects. • Artists employed as full-time administrative officials. • Appearance of artwork valuation and bartering of artwork. • Popularization of Buddha veneration. Increased demand for Buddhist statues and artwork. Buddhist temples became more closely related to art producers. 	<p>300 A.D.</p>	<p>Kofun Period (from in or around 3rd century to the end of 6th century)</p> <ul style="list-style-type: none"> • “Haji pottery” and “Sue pottery”. • Some people began to own private property and slaves, and build large scale tombs. Clay (Hani). • Haniwa (terracotta clay figures) were arranged in circles above tombs. • Murals decorated the interiors of tombs. • A.D. 300-400: Following the transmission of written characters, paper and papermaking technology made their way into Japan from China via the Korean Peninsula.
<p>Sui, Tang, and the Five Dynasties Period</p>	<p>581</p>	
<ul style="list-style-type: none"> • The practice of hiring artists began to gain in popularity (artisan painters, master painters). • Silk paper gradually became the standard art canvas materials. • “Famous Paintings through History” (10 volumes) by Zhang Yanyuan. • Painting by famous painter Zhou Fang in Tang Dynasty was sold to a buyer from the kingdom of Silla (one of the three Kingdoms that made up what is now Korea). • Covered corridors in Buddhist temples began being referred to as “painted corridors” (later the word came to mean 	<p>593</p>	<p>Asuka Period</p> <ul style="list-style-type: none"> • 538 A.D.: Buddhism made its way into Japan via the kingdom of Paekche (a precursor to modern-day Korea). • 6th century: with government backing, Japan printed a large amount of Buddhist texts. To improve papermaking technology, Japan invited Buddhist monks into the country through the Korean Peninsula. • Latter half of the 7th century: the central government incrementally issued laws and decrees for the construction of state Buddhist temples in each province and rewarded nobles that support this

“gallery” in modern Chinese).

Song dynasty

- The organizational system of the Hanlin Academy (a Song dynasty painting academy) was established.
- Artistic style becomes increasingly dictated by formal art academies and institutions.
- “Overview of Painting”, a book of art criticism by Guo Ruoxu.
- “A Painting of a Man Waking up through a Porthole” by Emperor Zhao Gou or called Gaozong of Song.
- “Dream of Happiness” by Wu Zimu.
- Author Meng Yuanlao’s book,

960

decree.

- Wall and Partition Paintings in the Kondō of Hōryūji Monastery, and the paintings on the Tamamushi Shrine.
- Takamatsuzuku Tomb wall paintings
- Kitora Tomb wall paintings

710

Nara Period

- Appearance of formal works of art portraying the likenesses of nobles (for example, the “Portrait of Prince Shōtoku”).
- Imperial embassies to the Sui and Tang dynasties
- Depiction of “Lakshmi Portrait Scroll”, hidden in Yakushiji Temple.

794

Heian Period

- Paper became the main art canvas material, completing its localization.
- The central government established a papermaking plant in the capital city of Heian (In Japanese, the plant is called *Kamiyain*).
- Appearance of Yamato-e
- Motivated by personal interests, Emperor Murakami enlisted the services of influential artist Kose Kanaoka.
- Monogatari (extended secular prose) picture scrolls began being produced following the widespread popularization of novels, and were also called Tales (“绘卷” or “作绘” in Chinese).
- “The Tale of Genji” produced in the mid-12th century.
- Appearance of “Legend of Mount Shigi”.
- Appearance of “The Tale of Great Mountain Ban”.

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- “Dream of Eastern Capital”.
- Brokers began to appear in the art-selling market.

Yuan dynasty

1271

- Artists such as Zhao Mengfu became part of the Yuan dynasty’s bureaucratic system.
- Demand for the paintings of scholars (literati paintings) increased dramatically. Artists such as Ni Zan earned their living by selling their paintings.
- Wang Mian standardized the price of his paintings by their size.
- The imperial court established an official department for collection of artwork (“The Account of the Palace Library of the Yuan Dynasty”).

Ming Dynasty

1368

- The paintings of the “four great talents of the Ming in Southern China”, which include Wen Zhengming and Tang Yin, were circulated.
 - Woodcut paintings became a new growth point for the art industry. Woodcut paintings from Anhui Province became widely recognized and
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- Appearance of periodic markets by the end of the Heian period.
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1185

Kamakura Period

- During the middle of the 12th century, Japan saw a major influx of Song copper coins due to trade with the Song dynasty.
- Economically developed regions began to establish businesses independent of Buddhist temples. Merchants and artisans combined to form clusters.
- Japanese Buddhism shifted away from traditional Buddhism, and formed several uniquely Japanese branches, such as Shin Buddhism and Nichiren-Shu.
- Appearance of tale scrolls that portray Buddhist teachings. For example, “Jigoku-Zoshi” (Scroll of Hell) and “Scroll of the Hungry Ghosts”, which represent the sixfold path of reincarnation.
- Aesthetic preferences of literary families and warrior families in paintings became more distinct. (“The Tale of Touseiden”, “The Tale of Heiji”).
- The “Nise-e” style was popular among nobles (for example, the “Portrait of Emperor Go-Toba”).

1336

Muromachi Period

- Around the 13th century, Chinese ink paintings were introduced into Japan.
 - During the 15th century, Japanese temples excelled at producing both poetry and paintings. Well educated monks were favored and admired by the nobles.
 - Illustrated poetry scrolls appeared as a new media for paintings.
 - Tenshō Shūbun, a Japanese painter employed by the Shokoku-ji Temple in Kyoto, created his
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- respected.
- Novels exploded in popularity. Book merchants worked with painters to produce specially illustrated volumes.
 - Jiang Shaoshu wrote “Yun Shi Zhai Bi Tan” (Opinions on Yun Shi Zhai Novels) and “History of Wordless Poetry” (7 volumes, includes the biographies of over 470 painters in Ming dynasty).
 - The monk Pu An wrote the “Minister Hu’s Collection of Wang Mian’s Plum Blossom Painting” (a poem).
 - Wang Zhideng wrote “Wu’s Commitment of Paintings”.
 - Zhu Mouyin wrote “Brief History of Paintings”.

Qing Dynasty

1644

- Artists established a formal “list of professional fees” to charge for their work.
 - Trade relations in thirteen different industries were established with the West
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- magnum opus “Reading in a Bamboo Grove”.
- Josetsu’s magnum opus “Catching a Catfish with a Gourd”.
 - 14th century: Tosa Yukihiro established the Tosa school of Japanese painting.
 - Painters of Tosa school were enlisted by the government to undertake important tasks in the imperial palace.
 - The Tosa school reached its height during the Tosa Mitsunobu period (c. 1434-1525). One of its most representative paintings is the “Legends of Kiyomizu-dera” hand scroll.

1573

Azuchi-Momoyama Period

- Decline of Buddhism. Confucianism rose as the next big philosophical school. Paintings depicting Confucian stories and Confucian sages became very popular.
- Shoheki-ga paintings rose in popularity. Paintings feature strong gold and green color schemes.
- The Kanō School became the mainstream style during the era.
- Kanō Eitoku (1543-1590). Major work: “A Screen of Chinese Guardian Lions”
- Ōta Gyūichi wrote “Shinchō Kōki”.

1603

Edo Period

- Emergence of the merchant class, appearance of Ukiyo-e paintings.
- Hishikawa Moronobu (1618-1694), first to popularize the Ukiyo-e style.
 - Okumura Masanobu (made the first two-color ukiyo-e print) (1741).
 - 18th century: Suzuki Harunobu
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during the late Qing dynasty. This includes several art dealers.

- The woodcut technology was standardized.
- Appearance of painters' guilds.
- 1672: the "Song Zhu Zhai" store was established; the "Rong Bao Zhai" branch was set up later in 1894.

Republic of China

- Artists employ comparative standards when valuating artwork. Subject matter, style, and colors became the differentiating factors that determine a piece of art's
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1912

invented the "nishiki-e" style, a full-color woodblock printing technique.

- Three masters of Ukiyo-e: Kitagawa Utamaro (1753-1806), Katsushika Hokusai (1760-1849), and Andō Hiroshige (1797-1858)
 - The official examination system of Ukiyo-e.
 - Period of contention among a rapidly increasing number artistic schools. Examples of various artistic schools include the Rinpa school, the Nanga school, the Western Style school, and the Maruyama Shijō school.
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1868 **Meiji Era**

- 1889: establishment of the Tokyo Fine Arts School. Okakura Tenshin (1862-1913) is the first headmaster of the school.
 - 1896: formal opening of the Western painting department of the Tokyo Fine Arts School. Viscount Kuroda Seiki (1866-1924) acts as the first director of the department.
 - 1896: establishment of the Hakuba-kai (White Horse Society) of the Bijustu Gakkō. That same year, they put on their first exhibition, and continued with this tradition until 1910.
 - 1907: The Ministry of Art Exhibition put on the first art exhibition (referred to as First Exhibition or Bunten Exhibition for short).
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Taisho Era

- 1912: establishment of the Charcoal Painting Society.
 - 1914: establishment of the Society of Progressive Japanese Artists.
 - 1914: The Japan Art Institute (Nihon Bijutsuin) was resurrected
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- price.
- Apart from selling and mounting paintings, merchants selling art began to acquire brokering skills and a sensibility toward the packaging of the artwork.
 - At the end of the Qing dynasty, the calligraphy and paintings of the imperial palace were sold off and scattered to all corners of the country.
 - After 1927, the political situation of the country stabilized somewhat. Several cities, including Nanjing and Shanghai, were turned into rendezvous of celebrities and wealthy businesspeople. The calligraphy and paintings of celebrities soon came to represent popular cultural sentiment.
 - 1931: The Rong Bao Zhai store opened a new outlet on Henan Central Road in Shanghai.
 - 1936: The Franc and the USD were linked (100 Francs=30 USD)
 - 1942: Zong Qixiang completed his patriotic painting “In the Same Boat through Wind and Rain”.
 - 1942: Mao Zedong wrote “Speech at the Yan’an Forum on Literature and Art” (May 2, 1942).
 - 1943: Pan Tianshou conducted five individual exhibitions.
 - 1943: Organized by Fu Lei, an art exhibition was held honoring the 80th birthday of respected artist and critic
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- under the direction of Yokoyama Taikan. That same year, it held the “Nihon Bijutsuin Revival Commemoration Exhibition”. The event later came to be known as the Inten Exhibition, and has been held every year since then.
- 1918: Society for the Creation of National Paintings (Kokuga Sōsaku Kyōkai, or Kokuga Society) was established in Kyoto.
 - Buntten Exhibition was renamed “Imperial Art Exhibition” (1919-1935, also known as Teiten Exhibition).
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- 1927 Early Showa Period**
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- The Imperial Art Exhibition was once again renamed the First Ministry of Education Art Exhibition (1936-1944), or known as New Buntten Exhibition to differentiate from the old one.
 - Modernist artistic concepts such as Dadaism, Futurism, Structuralism, and Expressionism found their way into Japan through privately run art organizations.
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- 1945**
- Japan accepted the Potsdam Proclamation, and announced unconditional surrender.
 - The Japan Art Institute began holding the Inten Exhibition in spring (also called Spring Exhibition).
 - The First Ministry of Education and the Imperial Art Academy (currently the Japan Art Academy) held deliberations on the revival of Japan’s premier art exhibition (the Buntten Exhibition).
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- 1946**
- The Buntten Exhibition is renamed the Japan Art Exhibition, or simply the Nitten Exhibition.
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<p>Huang Binhong. The event was held at the Ningbo Association of Fellow Countryman in Shanghai.</p> <ul style="list-style-type: none"> • 1944: The third National Art Exhibition was held in Chongqing. • 1948: The Kuomintang government issued “gold notes”. 		<p>1947</p>	<ul style="list-style-type: none"> • Japan’s <i>Yorimuri Shimbun</i> newspaper sponsored the “Taixi Painting Exhibition”.
<ul style="list-style-type: none"> • Founding of the People’s Republic of China 	<p>1949</p>		<ul style="list-style-type: none"> • Fire in Hōryūji, Japan. Immediately following the catastrophe, the First Ministry of Education issued a law protecting cultural and historic relics. Using this as a foundation, the ministry strengthened professional protection of cultural heritage, making museums the new designated storage sites of cultural heritage. • Matsuzakaya Department Store held the “Self-Selected Work Exhibition of Yasui Sōtarō /Umehara Ryūzaburō Exhibition”.
<ul style="list-style-type: none"> • The Rong Bao Zhai company became a public-private partnership, the first Beijing business to do so, and changed its name to “New Rong Bao Zhai”. 	<p>1950</p>		<ul style="list-style-type: none"> • Japan accepted aid from the U.S. The Japanese economy slowly got back on track. • The Tokyo Gallery was opened for business.
<ul style="list-style-type: none"> • The Rong Bao Zhai company was completely state owned. 	<p>1953</p>		
<ul style="list-style-type: none"> • Establishment of the Xu Beihong Memorial Hall in Beijing. It is the first memorial hall commemorating an individual artist and established under the new government. 	<p>1954</p>	<p>1951</p>	<ul style="list-style-type: none"> • Establishment of the Museum of Modern Art, Kamakura and Hayama in Kanagawa Prefecture, Japan.
<ul style="list-style-type: none"> • China established national 	<p>1956</p>	<p>1952</p>	<ul style="list-style-type: none"> • Establishment of the National Museum of Modern Art, Tokyo.

standards for salaries of artists.			
<ul style="list-style-type: none"> • Construction of the National Art Museum of China began. 	1958	1959	<ul style="list-style-type: none"> • Opening of the National Museum of Western Art, Tokyo.
<ul style="list-style-type: none"> • Chairman Mao wrote out by hand the last character in the title of the National Art Museum of China. 	1963		<ul style="list-style-type: none"> • The Kyoto branch of the National Museum of Modern Art, Tokyo was independently founded as the National Museum of Modern Art, Kyoto.
<ul style="list-style-type: none"> • A print of the oil painting “Chairman Mao Goes to Anyuan” was sent along with the newspaper to subscribers. More than 900 million prints were made in total. 	1968		<ul style="list-style-type: none"> •
		1972	<ul style="list-style-type: none"> • The Takamatsu tomb wall paintings were discovered.
		1974	<ul style="list-style-type: none"> • The Takamatsu tomb wall paintings were discovered.
		1975	<ul style="list-style-type: none"> • Establishment of the Kyoto Galleries Association. • The Kyoto Galleries Association issued an official publication, the “Kyoto Galleries Association News”.
		1977	<ul style="list-style-type: none"> • Japan issued a new policy called “The Culturalization of Administration”. • Opening of the National Museum of Art, Osaka
<ul style="list-style-type: none"> • The Communist Party of the P.R.C. held the 3rd Plenary Session of the 11th Central Committee, establishing the policy of reform and opening up of China. 	1978		<ul style="list-style-type: none"> • Culture shifted toward a “localized period” in Japan.
<ul style="list-style-type: none"> • Chinese artist Chen Yifei moved to America. 	1980		
<ul style="list-style-type: none"> • Jin Shangyi’s oil painting “The Violinist” was collected by a Hong Kong Gallery, and planned to appear on exhibition. 	1981		
<ul style="list-style-type: none"> • Opening of the Pan Tianshou Memorial Hall in Zhejiang, Hangzhou 			
<ul style="list-style-type: none"> • Chen Yifei held a private exhibition at the Hammer Gallery in New York City. 	1983		

<ul style="list-style-type: none"> • The small port for the diplomatic quarter in Beijing became a headquarters for art vendors specializing in selling original works by Chinese artists. 	1984
<ul style="list-style-type: none"> • Chen Yifei's painting "Double Bridge" (see the picture) was given to Deng Xiaoping as a present while Hamer Armand was visiting China. • Beginning of the "85 New Wave". China began to experiment with avant-garde art. • The Li Keran Art Museum, located in Xuzhou, Jiangsu, was renovated and reopened on the foundation of its old site. 	1985
<ul style="list-style-type: none"> • Opening of the Xu Beihong Memorial Hall in Yixing. 	1988
<ul style="list-style-type: none"> • The "1989 China Avant-Garde Exhibition" opened at the National Art Museum of China. • End of the "85 New Wave". • The Drouot Hotel Auction House (from Paris, France) hosted an international art auction at the Great Hall of the People. 	1989
<ul style="list-style-type: none"> • Opening of the Zhang Daqian Art Museum, Neijiang, Sichuan province. 	1990
<ul style="list-style-type: none"> • First annual Chinese Oil Painting Exhibition. • Brian Wallace (see the picture), an Australian, established the Red Gate Gallery in Beijing which applied an agency system. 	1991
<ul style="list-style-type: none"> • China began to establish the socialist market economy. 	1992

<ul style="list-style-type: none"> • Yokohama, Japan held the International Contemporary Art

<ul style="list-style-type: none"> • The 45th edition of Venice Biennale was held, which housed the China contemporary art exhibition. • Shanghai Duoyunxuan Auction Co., Ltd. was established and the first Chinese artwork was sold on June 20. • Qi Baishi Memorial Hall, located in Xiangtan, Hunan, was finished. • China Art Exposition, the earliest art fair in China, was held in Guangzhou. 	1993	<p style="text-align: center;">Fair (NICAFA)</p> <ul style="list-style-type: none"> • Opening of SCAI The Bathhouse gallery. The gallery was housed in a renovated public bathhouse named Kashiwayu, and promoted famous artists such as Lee Ufan and Tadanori Yokoo.
<ul style="list-style-type: none"> • Third annual Chinese Oil Painting Exhibition • National Art Museum of China expanded its 4100m² warehouse of modern art collections. 	1995	<ul style="list-style-type: none"> • Opening of the Tezuka Osamu Memorial Museum.
<ul style="list-style-type: none"> • Guangzhou Art Exposition was run on the basis of China Art Exposition. 	1996	<ul style="list-style-type: none"> • Tomio Koyama opened the Tomio Koyama Gallery in Tokyo to exhibit works of famous artists such as Yoshimoto Nara, Ninagana Minoru Hana, and Takashi Murakami.
<ul style="list-style-type: none"> • The first edition of Shanghai Art Fair • The first edition of Beijing International Art Fair 	1997	<ul style="list-style-type: none"> • The Japanese Agency for Cultural Affairs issued a statement, titled “Overall Planning for Cultural Revitalization: Building the Nation with Culture”
<ul style="list-style-type: none"> • Huang Binhong Art Gallery was opened in Jinhua, Zhejiang. • Shanghai Taikang Road Management Committee was established and the construction of Taikang Art Street was in preparation. 	1999	<ul style="list-style-type: none"> • The website “Art Japan” went online.
<ul style="list-style-type: none"> • China joined WTO. • Art clusters began to emerge in Beijing 798 Art District. 	2001	<ul style="list-style-type: none"> • The Japanese government issued a new policy, titled “Basic Law of Culture and Artwork Revitalization”. • Opening of the Municipal Animation Art Museum in Mitaka, Tokyo.

<ul style="list-style-type: none"> • “Gate of Art”, a cross-street statue designed by Chen Yifei, was installed at the junction of Xujiahui on Taikang Road. 	2002	<ul style="list-style-type: none"> • Tokyo Gallery’s chief curator Tabata Yukito set up an experimental project for Tokyo Gallery in Beijing 798 Art District. The project is titled “Beijing Tokyo Art Project” (BTAP).
<ul style="list-style-type: none"> • “Opinions of the Propaganda Department of the Communist Party of China, the Ministry of Culture, State Administration of Radio, Film and Television and State Administration of Press and Publication on Pilot Work of Cultural System Reform”. 	2003	
<ul style="list-style-type: none"> • The “French Impressionistic Painting Exhibition” was held in the National Art Museum of China. 	2004	
<ul style="list-style-type: none"> • Jin Shangyi’s oil painting “The Violinist” was circulated back to Beijing and closed at 3.63 million yuan at a Guardian auction in China. 	2005	<ul style="list-style-type: none"> • Establishment of Art Fair Tokyo
<ul style="list-style-type: none"> • Establishment of Tianzifang Intellectual Property Right Protection Alliance, which is named after the core block of Taikang Road. 	2006	
<ul style="list-style-type: none"> • The exhibition named “Three Hundred Years of American Art History: Adaption and Innovation” was held in the National Art Museum of China. • Ullens Center for Contemporary Art was opened. 	2007	<ul style="list-style-type: none"> • Opening of the National Art Center, Tokyo.
<ul style="list-style-type: none"> • Global economic crisis. • Han Meilin Art Museum was officially opened in Beijing. 	2008	<ul style="list-style-type: none"> • pdf version of the “Kyoto Galleries Association News” first appeared on the Kyoto Galleries Association’s official website.
<ul style="list-style-type: none"> • China Artists Association opened the “Chronicle of Events” section on its official website in May 2009. 	2009	
<ul style="list-style-type: none"> • Rong Bao Zhai (Shanghai) 	2011	<ul style="list-style-type: none"> • As Tokyo’s premier art gallery, the SCAI The Bathhouse gallery participated in the first “G-Tokyo” art fair.

<p>Auction Co., Ltd. was established.</p> <ul style="list-style-type: none"> • Rong Bao Zhai (Shanghai) Auction Co., Ltd. held the first auction for large-sized artwork with the closing cost exceeding 1 billion yuan. 		
<ul style="list-style-type: none"> • BAZAARART released “2011/2012 China’s Top 10 Most Influential Art Galleries”. 	2012	<ul style="list-style-type: none"> • Opening of New City Art Fair. The art fair was held in New York City and founded jointly by 11 Japanese art galleries with an aim to promote Asian contemporary art. • As an individual, Art Fair Tokyo was invited to attend the “Asia Gallery Art Fair Shanghai” (AGAF) put on by the Ministry of Culture of the People’s Republic of China.
<ul style="list-style-type: none"> • www.zxart.cn was set up in Xiamen. 	2013	
<ul style="list-style-type: none"> • “Chinese Painting Dreams – Artwork Exhibition for Celebrating the 65th Anniversary of the Foundation of the People’s Republic of China” was organized by the Ministry of Culture of P.R.C. and sponsored by the Art Department under the Ministry of Culture and National Art Museum of China. • Beijing M WOODS Museum was opened. 	2014	<ul style="list-style-type: none"> • After the reformation of the Isetan Shinjuku store in 2012, the current department store model is now formally adopted and opened for business.
<ul style="list-style-type: none"> • “Report to People – ‘Base on Life and Root in People’ Artworks Exhibition of Fifteen Modern Artists”, which is jointly planned and organized by China Federation of Literary and Art Circles, China Artists Association and National Art Museum of China, was revealed in National Art Museum of 	2015	<ul style="list-style-type: none"> • New City Art Fair was opened in Taipei, Taiwan.

<hr/> <p>China.</p> <ul style="list-style-type: none"> • Zhang Ding Art Gallery was finished and opened in Xiamen. • China enacted the “Measures for Operation and Management of Artwork”. • Chinese collector Liu Yiqian acquired “Nu couché” (1917-1918), a work of Amedeo Modigliani (1884-1920), at 170 million US dollars through bidding at Christie’s New York, making this work the second most expensive artwork in the world. <hr/>	
<hr/> <ul style="list-style-type: none"> • Larry’s List works with Art Market Monitor of Artron (AMMA) to release the world’s first “Investigation Report of Private Galleries”. <hr/>	<hr/> <ul style="list-style-type: none"> • SCAI The Bathhouse began to work with “Genbi Shinkansen - the world’s fastest gallery” on the “bullet train art project”. The project promotes artists such as Nao Matsumoto, Yasuke Komuta, Naoki Ishikawa, and Haruka Kojin. • Opening of “Beijing in the West, Tokyo in the East”, the overseas press conference of the Art Fair Tokyo 2016, in Beijing. <hr/>

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