

The Role of RunLi in the Commercialization of Chinese Calligraphy and Painting

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Abstract

From the very beginning of its birth, artwork has been determined to be exclusive to the upper class, and does not exist as an ordinary commodity. The “uselessness” of its own existence is different from the “practicality” of the commodity, and the artwork has become a manifestation. A sign of social status and aesthetic taste. In traditional Chinese society, the art of calligraphy and painting has a low education penetration rate and a low level of social development. As a result, painting and calligraphy works are often popular at the top of the society and are not circulated as necessities in the society. With the continuous development and transformation of society, calligraphy and painting works of art flowed to the folks, and then circulated as "commodities" in all classes of society in China. The emergence of "RunLi" is a sign that calligraphy and painting art has become a commodity. In the commercialization process of art, the key to calligraphy and painting art from "priceless" to "valuable" is to realize the transition from "artistic value" to "economic value". "RunLi" is the price list of calligraphy and painting. It has successfully quantified the value of calligraphy and painting art, and realized the value reference role in the process of buying and selling calligraphy and painting art. The emergence of RunLi is the product of the development of social commodity economy, and it is also the social struggle of literati artists. That is, they are distressed by the "materialization" of self-proclaimed paintings and calligraphy works, and yearning for the realization of the value of self-painting and calligraphy works, but it is undeniable that "RunLi" changed the position and identity of artworks in society. The study of Chinese painting and calligraphy art not only stops at the pure artistic value research, but also indispensably needs to place the artwork in the social value for research.

Keywords: RunLi, calligraphy and painting art, commercialization

1. Introduction

1.1 Research Background

1.1.1 The Art Market in the Period of Shanghai School of Painting

At the end of the Qing Dynasty, Shanghai became a trading port after the Opium War. Because of its geographical advantage as the Yangtze River estuary, Shanghai became an industrial and commercial metropolis in the East. The commodity economy developed rapidly, attracting talents and funds from all over the country to flow into Shanghai, making Shanghai prosperous. The strong economic foundation has nourished the art market, formed a far-reaching maritime painting school in Shanghai, and formed the art industry. Artworks are the crystallization of human wisdom and emotions. When they appear as consumer goods, they begin to realize economic value. A ruler is needed to measure artistic value, and the Runli is the scale of artistic value. The birth of Runli is also a sign of the standardization of the art market.

1.1.2 Research status

The current research on RunLi is more concentrated in the field of economics, using RunLi as a tool of economics, but there is also a small amount of analysis from the perspective of art. RunLi appears as a phenomenon of artistic commercialization. Part of the research is relatively scattered, and only a little bit of it. At present, Chen Chen of Nankai University has more in-depth research, who has placed RunLi in applied economics research as a commodity point of view. At the same time, Hu Zhiping from Zhejiang University studied RunLi from the perspective of the ecological system of artworks. The research deduces the generation of RunLi, and this research can also be extended to the interaction between RunLi and the art market.

1.2 Problem statement

The emergence of RunLi is not only a factor in the development of art, but also a greater force in social and economic development. The emergence of RunLi is a joint force, the result of the integration of art and the market economy, and a tacit understanding between artists and consumers. As a component of the art market, RunLi's research can provide a more objective view of the art market.

1.3 Research problem

1.3.1 Under what historical conditions was RunLi formed?

1.3.2 What is the meaning and function of RunLi?

1.4 Research objectives

Through this research, it not only reveals how to promote the maturity and perfection of RunLi under the general environment, but also shows the reverse force of RunLi on the art market.

1.5 Research Framework

Independent variable	Dependent variable
Artist's personal training and skills and fame	The value of RunLi
Art input cost	
Market supply and demand	
Consumers' aesthetic preferences	
Social and economic development	

1.6 Research hypothesis

1.6.1 Is the production of RunLi only affected by economic factors?

1.6.2 Does RunLi only bring benefits to the promotion of artworks?

1.7 Research scope

RunLi has a very long history, but at first it only appeared as a remuneration. The specific clarification, openness, and mass appearance were during the period of the Shanghai School of Painting. Therefore, this research mainly focuses on the analysis and research of the representative stage of the Shanghai School of Painting. , The main types of data collection are within the scope of some well-documented and representative works of calligraphers and painters. It will not only involve China's art history from the end of the 19th century to the beginning of the 20th century, but also the economic history of the same period.

1.8 Research significance

The emergence of RunLi is a result of the marketization of artworks. For the emergence of RunLi, it is not only a study of the functional transformation of artworks, but also a more detailed understanding of its operating mechanism. The study of RunLi of the sea painting school not only understands the 19th century The humanistic and social situation of Shanghai is also of guiding significance for the current art market. We should have a vision and standard to examine artworks, place them in the contemporary art of art to measure, and how to position the art more accurately .

A deeper level is that you cannot be completely superstitious about RunLi. RunLi represents a standard, but there are more uncertainties in artworks. The artistic value of artworks is not the same, and it cannot be

measured by a unified standard, which will also make artists. The confusion between fine art works and general works is detrimental to the artist's long-term artistic creation. RunLi will inevitably appear in the commercialization of artworks, and artworks should be viewed with a comprehensive perspective.

1.9 Definition of terms

RunLi: RunLi refers to the rewards received by scholars and writers for their poems, essays, calligraphy, and paintings. The earliest RunLi sprouted in the Sui and Tang Dynasties. According to legend, the word "RunLi" came from "Sui Shu-Zheng Translated Biography", and "RunBi" is the act of getting paid. "RunLi" is the standard of remuneration. Nowadays, "RunLi" refers to the clearly marked prices of poems, essays, calligraphy and paintings.

2. Literature review

This chapter mainly organizes, classifies, categorizes, and discusses the books, documents, and past research collected during the research period, and extracts reliable and useful information from the currently collected documents.

2.1 History of RunLi

Before the Sui and Tang dynasties of China, there was no clear record of RunLi. "Remuneration for authorship" appeared earlier than "RunLi". Wang Xiao of Song Dynasty believed that the behavior of "remuneration for authorship" began in the Han Dynasty Emperor Wu period. Empress Chen Ajiao spent a hundred kilograms of gold to invite Sima Xiangru. He wrote "ChangMenFu", but later based on the textual research of Gu Yanwu in the Qing Dynasty, this allusion was fabricated by later generations. However, in the Book of the Later Han Guo Fu Xu Lie Biography, it is recorded that the calligrapher Cai Yong of the Eastern Han Dynasty was paid for writing epitaphs for others throughout his life, which also explained the fact that there was "remuneration for manuscripts" in the Han Dynasty. Beginning in the Han Dynasty, although "RunLi" behavior continued to develop, it also remained in private transactions.

The word "RunLi" comes from "Sui Shu-Zheng Yi Zhuan", which records that Zheng Yi was demoted for accepting bribes. Because Zheng Yi contributed to the court, Emperor Wen of Sui ordered Li DeLin to write an article to recruit Zheng Yi. Li DeLin refused to write the article on the grounds that the writing brush was dry, thus mocking Zheng Yi's previous bribery. Zheng Yi replied: Without money, how to moisten the brush. Since then, moisturizing the brush has become the act of paying literati for writing.

"RunLi" was a simple transaction in the Song and Yuan dynasties of China. In Shen Kuo's "Mengxi Bi Tan", it is recorded that the Song Dynasty used official documents to determine the basic form of RunLi, using money or things to pay for "RunLi". This kind of payment is often a temporary agreement without clear documents, but at the same time this kind of "RunLi" behavior is also conscious and effective.

In the Ming and Qing dynasties, with the development of the commodity economy, the sale of calligraphy and painting gradually became popular. The demand for calligraphy and painting was no longer out of reach. Buying calligraphy and painting art and paying remuneration became a common phenomenon. The earliest surviving RunLi record was in Li Rihua's "Shanju Essays" in the last years of the Ming Dynasty. The article recorded RunLi in 1629. Among them, different charges are listed for different types of painting and calligraphy. In the middle of the Qing Dynasty, Yangzhou, where the commodity economy was developed, had the "Eight Monsters of Yangzhou", a group of artists who sold books and paintings, and distributed "RunLi" in an open form, which was indeed a precedent in the history of Chinese painting and calligraphy. In Luo Dingjin's "Manuscript fee zongheng talk" described Zheng Banqiao's RunLi, The content is as follows: "The large works are six taels of silver, the medium works are four taels of silver, and the small works are two taels of silver. It's better to pay with silver, better than giving gifts or things. Giving gifts is easy to be entangled, and I refuse to pay on credit. I am too old to speak clearly and can't argue with you too much." Zheng Banqiao's straightforwardness is also to avoid people who do not ask for paintings and calligraphy according to the rules, and to avoid more entanglement and argument.

In Shanghai at the end of the Qing Dynasty, due to the opening of the port and the rapid development of the commodity economy, Shanghai attracted painting and calligraphy artists from all over the country through its own economic advantages to participate in the painting and calligraphy trade. Mr. Lu Xun's "Qiejieting Essays Two Collections" [Lu Xun. "Qiejieting Essays". People's Literature Publishing House. 1973] also explained that Beijing was the capital of the Ming and Qing dynasties, Shanghai was the seat of the concessions of various countries, and Beijing gathered many officials, and Shanghai gathers many business people. In Shanghai where businessmen are rising, it is more conducive to attracting calligraphy and painting artists. The trade in calligraphy and painting has naturally become a trend, and the popularization of "RunLi" has become a

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necessity. A mature sign of the calligraphy and painting art market. With the abolition of the imperial examination system in 1905, China's way of recruiting talents for thousands of years was completely changed. After the literati who had passed examinations and entered the government to serve as officials in the past were useless, they chose to join the painting and calligraphy art trading market to complete the salvation of their own careers. At the same time, it has also completed the standardization of the calligraphy and painting art market, so "RunLi" has become very important in the transaction of calligraphy and painting art.

2.2 The composition of RunLi

RunLi has a certain standard when it matures. RunLi is divided into four parts: preface, content, recipient address, and introducer. Chen Chen from Nankai University stated in his article "Research on the Appraisal of "Shanghai Style" Painting Works and Market Prices". The foreword is a brief introduction to the artist and a description of the artistic characteristics, so that collectors can understand the artist and the state of the work. There are two forewords. Forms, self-statements and others' statements, of which self-reports are often modest and humorous. Others' narratives are divided into personal narratives and group narratives. Personal narratives are described by famous experts at the time. The views of famous artists generally represent a certain level of professionalism. It also provides a reference for collectors. The group narration is based on the calligraphy and calligraphy clubs. Generally, it is accompanied by art exchange activities or exhibitions, and at the same time facilitates the direct trade of calligraphy and art works. In order to increase the scope of art publicity, sometimes newspapers and magazines will also develop RunLi for calligraphy and painting artists. Through large-scale publicity, more people can learn about artists and artworks, which can also be regarded as early art advertisements. The content of RunLi describes the price of the artwork, and it is also the most important part of RunLi. The high and low prices are determined after weighing the artist and the market. The price of RunLi also increases with the improvement of the artist's influence and skills. The recipient address is the address of the calligraphy and painting artist or the shop selling it on his behalf, the calligraphy and painting shop in the early years, and the calligraphy and painting society formed later. The introducer refers to the person who made RunLi, usually some famous experts, who are more persuasive from a professional point of view.

There are also two types of RunLi in terms of function, namely RunLi for self-use and RunLi for relief (helping disaster relief). Self-use RunLi is RunLi in the general sense. It is RunLi for calligraphy and painting artists to obtain benefits through their own artworks; Relief RunLi is to use the economic benefits obtained from the sale of calligraphy and painting artworks for disaster relief, relief and other charities, which reflects to a certain extent The artist's sense of social responsibility. In Liu Chang's "Social Effects of Shanghai Painting and Calligraphy Market RunLi in the Late Qing Dynasty and the Republic of China", it is described: The first publicly released aid was Shanghai painter Jin Ji. On July 2, 1878, he published the aid book in the "Shen Pao", which reads It has been three years since the disaster has stretched over several provinces, and the people are miserable. Now they are willing to sell one thousand works, and all the proceeds from the sale are used for disaster relief. At the same time, Liu Chang compiled the documents and materials of the time such as "Shen Bao", "Times", "Art and Literature Magazine", and collected statistics on RunLi in Shanghai's mass media in the late Qing Dynasty. During the 21 years from 1874 to 1894, the proportion of calligraphy and painting disaster relief was as follows: 84.84%, the table is organized as shown in the figure. In ancient times, the value of artwork was related to the character of the artist. Personal cultivation and virtue will add a lot to the value of artwork. In the past, the pursuit of literati was in the book Mencius: Exercise yourself when you are poor, you will have the world in mind When you are rich. Artists with such a mind will also be recognized by the society. After that, the artistic value of the artist's work will be transformed into social value. It is precisely because of this universal recognition in society that there are also some artists who make false profits in the name of relief. Whether it is a positive thing or a negative thing, it has witnessed the growth of the Chinese painting and calligraphy art market.

Time	Total RunLi	Disaster Relief RunLi	Percentage of Disaster Relief RunLi
1874	1	0	0%
1875	0	0	0%
1876	1	0	0%
1877	0	0	0%
1878	49	45	93.71%

1879	23	22	95.65%
1880	34	32	94.12%
1881	18	18	100%
1882	69	65	94.2%
1883	36	34	94.44%
1884	2	2	100%
1885	38	34	89.47%
1886	43	41	95.35%
1887	37	34	91.89%
1888	67	61	91.04%
1889	55	48	87.27%
1890	40	26	65%
1891	16	1	6.25%
1892	17	6	35.29%
1893	4	1	25%
1894	4	0	0%
Total	554	470	84.84%

RunLi disaster relief ratio from 1874 to 1894

2.3 Factors affecting the formulation of RunLi

The formulation of RunLi will ultimately return to the price. This is the core part of the transformation of art into commodities. The high and low prices not only depend on the individual factors of the artist, but also depend on the consumer. After all, artworks are not ordinary. The factors that determine the price of a commodity are relatively complicated, and the formulation of RunLi needs to be understood from many aspects.

To locate RunLi from the perspective of the artist, one needs to consider the artistic skills of calligraphy and painting, the amount of time spent in creation, the amount of energy consumed, the cost of input, and the added value of the individual, including the artist's social influence and social status. Consumers can intuitively see whether the artwork is good or bad. However, the length of creation is an influencing factor that has to be considered. There is a clear difference in the time consumed for meticulous and freehand works. Artists create meticulous or freehand works in the same amount of time. There is a big difference in the number, and there will be a distinction between different paintings. People believe that portrait paintings are popular. In that era when there was no photography, portrait paintings had a huge market. Flower works had auspicious meanings and were easy to mass-produce because of their auspicious meanings and short production periods. However, landscape paintings were time-consuming and labor-intensive, and the production time limited the quantity. The possibility of production, so RunLi formulated in different subjects is still very different. The same need to consider the input cost factor. If expensive pigments and consumables are used in the painting process, the price of RunLi will also increase accordingly. Just as Qi Baishi's RunLi also mentioned that more red pigments are used, the price is more expensive, and the less red pigments are used, the price is cheap. Red is cinnabar, which is expensive. It is also one of the factors that need to be considered when formulating RunLi. What affects RunLi is also the quality of the works. An artist's work will also be divided into fine and ordinary. Just as Zhu Junbo, who has been engaged in painting and calligraphy market research for a long time, believes that fine and non-fine works are often the boundary between different works created by the same artist. Especially for Chinese calligraphers and painters, there are often thousands or tens of thousands of works in a lifetime. There are many stylized works and few elaborate works. We take it literally that a fine product is a meticulous work, a huge piece of art, and a representative work of an artist. The opposite of fine works is the entertainment works of painters. They account for a relatively large amount in most of the works of calligraphers and painters. They are nameless and not of high value, so they are relatively cheap in circulation. Between the two are works that

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reflect the daily level of calligraphers and painters and have basic value. Generally, the price is maintained and relatively stable. The artistic value of the boutique and the non-premium here is different, and the corresponding price will also be different.

To formulate RunLi from the perspective of the market, one has to consider the supply-demand relationship of the market, the fluctuation of the social environment, and the cultural atmosphere of the era. The works of some artists are very popular and many people ask for it, so they will increase the price to limit the number of people who ask for it. In his own RunLi, Wu Hufan has said that he refuses others by increasing the price. In Wang Zhongxiu's "Modern and Modern Jinshi Calligraphy and Painter Run Examples", Wu Changshuo's RunLi is recorded: I am old and weak, and the price keeps rising is not what I personally want, but I keep raising prices to be able to relax. At the same time, the price of RunLi is also affected by market factors. The stability of the society will create a prosperous art market, and the corresponding RunLi will also grow steadily. If the current situation is turbulent, art is not a necessity in the society, and the demand will be linear. Decline, the price of RunLi will be greatly reduced. In the 1940s, due to the impact of war, the market currency system was chaotic and prices were unstable. Qi Baishi worried that the banknotes were unstable several times and did not sell his works. Similarly, in 1933, due to the market Unstable, Wu Hufan recorded in his diary: After so many years, this year is the most embarrassing. Wu Hufan was a famous artist at the time. Under the same social situation, the prices of other calligraphy and painting artists will be even more bleak. There are also factors that affect the formulation of RunLi and cultural atmosphere. The popular atmosphere in different eras is different. With the transformation of cultural vanes, artworks will also be selected by the market, and RunLi will fluctuate accordingly.

But at the same time, RunLi still has room for flexibility. China is a human society, and there will be many "accidents" that occur outside of market rules. RunLi is a publicly available price list, but not all people will follow the price list to request artworks. Intermediaries and organizations will get the artist's works at a more favorable price. This is due to the fact that the artist's work depends on the intermediary and organization organizations. External promotion. In addition, the price of artwork in exhibition promotion is generally higher than that of privately requested artwork. This involves the promotion of artwork. Privately, you can more flexibly default to sell artwork at a price lower than the customized RunLi. In Zhao Zhijun's "Book of Huang Binhong—Continued", it is described: Huang Binhong also has this kind of flexible space in his art transactions. As Huang Binhong said, if you buy paintings from rich and distinguished people, you will follow the price of RunLi. If you are a literati, you can not follow the price of RunLi. Purchasing works, it can be seen that Huang Binhong decides whether to comply with RunLi's price according to the identity of the buyer and the relationship between them. Although this phenomenon is not a common phenomenon, it is also the fact that RunLi has flexible space.

2.4 Artist's RunLi income and living status

The emergence of RunLi has greatly enhanced the process of painting and calligraphy transactions, making the transaction of painting and calligraphy art more standardized and faster. The production of RunLi also shows the degree of social and economic development. RunLi can be said to be a derivative of the social and economic development of art. There was a description in Sun Yanjing's book "Research on Social Fashion in the Late Qing Dynasty": In the new modern industrial and commercial cities in the late Qing Dynasty, the occupational division method is closer to today, and the classification includes the position of painter. Here you can see that painter has become As a profession, the art of calligraphy and painting is no longer just for the self-entertainment of traditional literati, but a craft that can be traded and create economic value. This also reflects to a certain extent that it is profitable to engage in the art of painting and calligraphy. The income and living conditions of artists in the art market industry need to be placed in the contemporary era for research.

RunLi in the period of the Shanghai School of Painting is considered to have entered a relatively mature period, and the art market has formed industrialization, so the research on this special period will be more meaningful. RunLi is a tool that transforms art works into commodities, realizing the possibility of artists not being restricted by life. It not only makes the artist's art path sustainable, but also improves the artist's living conditions to a certain extent. The RunLi corresponding to artists of different levels are naturally different, and the difference between famous and non-famous artists is well explained in terms of income. In the field of painting at that time, Wu Changshuo, Wu Hufan and others were far ahead. Social stability is the guarantee of continuous economic growth. China has transitioned to the early period of the Republic of China. Shanghai has a relatively stable social environment. Coupled with an open international environment, the economy has developed rapidly, and the natural painting and calligraphy market has also entered a period of prosperity. RunLi is also rising. Take Wu Changshuo, Wu Hufan, Feng Chaoran, Huang Binhong's RunLi as examples.

RunLi price trend of famous artists in Shanghai painting and calligraphy market

	1910 to 1920	1920 to 1930	1930 to 1940	1940 to 1950
Wu Changshuo	5.6 yuan/square foot	9.5yuan/square foot		
Wu Hufan		9yuan/square foot	2yuan/square foot	
Feng Chaoran			18.6yuan/square foot	
Huang Binhong		7.5yuan/square foot		60yuan/square foot
General average	5.6yuan/square foot	8.7yuan/square foot	19.3yuan/square foot	60yuan/square foot

(The figures in the table are converted from four-foot landscape paintings)

During the period of the Republic of China, the legal currency was the silver dollar. In order to more clearly reflect the purchasing power of the silver dollar at that time, the RMB equivalent is shown in the figure.

Comparison table of silver dollar and renminbi from 1872 to 1936

年度	silver dollar	renminbi
1872	1 silver dollar	100yuan
1901	1 silver dollar	70yuan
1911	1 silver dollar	40—50yuan
1920 to 1926	1 silver dollar	35—40yuan
1927 to 1936	1 silver dollar	30yuan

Price comparison table from 1872 to 1936 (price of a catty of white rice)

Time	Price
1872	Silver dollar 1.5 cents
1901	Silver dollar 2.2 cents
1911	Silver dollar 3.4 cents
1920 to 1926	Silver dollar 5 cents
1927 to 1936	Silver dollar 6.2 cents

From the above picture, we can see that the social economy was developing at that time and the silver dollar was being demoted. It is recorded in Chen Mingyuan's "Cultural Man and Money" that the monthly salary of elementary school teachers is 30 to 90 yuan; the monthly salary of middle school teachers is 50 to 140 yuan; university teachers are divided according to their professional titles, teaching assistants are 80 yuan to 140 yuan, and teachers are 100 yuan to 200 yuan. Yuan, the lecturer is 200 to 300 yuan, and the professor is 300 to 500 yuan. In addition, teachers can also have two occupations, and their income is even higher than that of the first occupation. The income of editors is less than that of teachers. Junior editors of newspapers are 40 yuan a month; some senior editors are 100 yuan; the salary of chief writers is about 200 to 400 yuan. Primary editors of the publishing house are 50 yuan a month, and some senior editors are also 100 yuan. Behind the prosperity of Shanghai is the development of industry and commerce, and the personnel composition is more of the working class. In the late 1920s, according to the "Living Level of Shanghai Workers" compiled by the Social Bureau of the Shanghai Municipal Government, Shanghai's economic consumption has ranked first in the country. , A family of five in a middle-class family in Shanghai, the monthly consumption level is 66 yuan, and less than 30 yuan is the lower-middle level. In 1929, the "Shanghai Special City Wage Index Trial Compilation" compiled by the Social Bureau of the Shanghai Special City Government published a set of data as shown in the figure.

Salary income table of various industries in Shanghai in 1929

industry	monthly income
Shipbuilding industry	90yuan
Silk Industry	75yuan
Machinery Industry	71.4yuan
Cigarette industry	52yuan
Printing Industry	45yuan
Glass industry	45yuan
Match Industry	39yuan
Paper industry	39yuan
Enamel Industry	36yuan
Leather industry	36yuan
Cotton Textile Industry	30yuan
Paint industry	22.5yuan

It can be seen that Shanghai's calligraphy and painting artists belong to the high-income group. This is why Shanghai has become a cluster of calligraphy and calligraphy artists to conduct calligraphy and painting art transactions. The prosperity of Shanghai has provided a solid economic foundation for the art market, and it has also contributed to it. The continuous development and improvement of the calligraphy and painting market.

3. Research methods

3.1 Research design

This chapter mainly studies RunLi in the art market, and conducts quantitative research on the role played in the commercialization of artworks. The commercialization of artworks is a long and gradual process and is not completed suddenly, so this chapter The setting of research methods is based on qualitative research and supplemented by quantitative research. Relevant documents have fully described RunLi. Shanghai in the 20th century was a period of social transformation in China. The maritime painting school that emerged during this period was of milestone significance. RunLi's role as a catalyst in the commercialization of artworks is worthy of being recognized. Research.

3.2 Qualitative research

The focus of qualitative research is the change in the nature of things, and a large number of historical documents are needed as the research basis, and the results of the argument can be obtained through logical reasoning on the information. The research here mainly focuses on the artist RunLi during the period of the Shanghai School of Painting. Through historical documents and records at that time, it verifies the role of RunLi in the normalization of the art market.

3.2.1 Literature analysis method

The literature analysis method is a research method to look up, analyze, and sort the literature of the research object in order to recognize and understand the problems and phenomena. In this research process, it is necessary to read a lot of historical documents, including sociology, economics, art history, and so on. The research process here must be a well-founded process.

3.2.2 In-depth interview method

The in-depth interview method is a commonly used research method in qualitative research. It is a method of discussing research arguments through interviews on the basis of literature, and has a deeper perspective and understanding. The questions designed in the interview are as follows:

1. What is the difference between artwork and ordinary goods?
2. Is the creation of RunLi the inevitable result of economic development?
3. Is the RunLi good or bad for the commercialization process of artworks?

3.3 Quantitative analysis

Quantitative analysis is an auxiliary research in this research, and its main function is to provide data support to the research object and verify the research results on an objective basis.

Through the sorting of a large amount of historical data, the research results are shown through the numerical value. The records and changes of a large number of RunLi during the period of the Maritime School of Painting, and then through the comparison of prices and other occupations, exemplified the role of RunLi in promoting the commercialization of artworks.

4. Discussion process

Through the discussion of the collected data, the main focus is on the distribution of RunLi in the period of the Shanghai School of Painting and the comparison of prices at that time. RunLi's distribution form is different from the traditional form, adding more channels for publicity, including newspapers, magazines, art exhibitions and other forms. It is precisely with some more modern publicity methods that reversely prove that most of the artworks at the time were concentrated. In areas where the economy is relatively developed, the occurrence of this phenomenon also shows to a certain extent that the artwork does not evade economic factors, but is approaching the economic direction.

Another aspect to talk about is the price of goods at the time. Through the conversion of the prices of the Shanghai area at that time, we can objectively think about the value of art from the social angle of the time, rather than simply taking a one-sided measurement of modern prices. After studying the value of artworks in different periods, it has become more apparent that artworks at the time existed as commodities with higher relative value. During the interviews, it was also recognized that artworks were a special commodity, which was different from the unity and quantity of ordinary commodities. Production and practicality, the core value of artwork is reflected in uniqueness, irreplaceability, and uselessness. This is precisely the embodiment of the most high-value product of artwork. At the same time, the nature of artwork is also the reason for its popularity. This greatly enhances the circulation of artworks. In the circulation process, the issue that needs to be solved urgently is the issue of RunLi. RunLi is a reference standard for the continuous circulation of artworks. Economic development allows artworks to continue to flow to the market and standardize the art market. And with the maturity of the RunLi system.

5. Research results

Collecting a large amount of literature and data, and on the basis of previous research, through rigorous analysis, a large number of data inferences, and interviews, so as to realize that RunLi has changed from obscurity to publicity, and artworks from priceless to valuable. The phenomenon is the result of economic and social development, the product of the commercialization of artworks, and the basis for the standardization of the art market. Now that the artworks have entered the market, they are ready for transactions. The realization of such transactions requires a ruler. To measure the value of artworks, this is RunLi. The existence of RunLi has both advantages and disadvantages. RunLi promotes the standardization of artworks. This standardization also makes it easy for art to be mass-produced, so that all artworks of the artist can be generalized, and there is no distinction between boutique and non-premium. Therefore, RunLi is a driving force for the art market, but it also has certain side effects on the art. What RunLi provides to the market is only a reference.

6. Thanks

In the process of researching RunLi in the art market, it is not only a review of the literature, but the greater benefit is that in the discussion of Professor Zhang Yan, I can understand the reverse effect of RunLi on the art market, which is also The value of research on RunLi is not just to use RunLi as a result, but also as the cause of the next artistic phenomenon. At the same time, thanks to the methodology professors of Shinawatra University in Thailand for making a more scientific framework for my research and providing effective methods for academic research. Thanks to the classmates who have discussed with me during the research process, which gave me a broader perspective to complete this research.

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