

The Effect of Calligraphy and Painting Society on the Shanghai School of Painting

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Abstract

Shanghai Painting School is a modern school of painting that emerged with the development of the commodity economy in the late Qing Dynasty in China. It has an extraordinary influence on the history of Chinese art. Not only did famous artists who influenced later generations appear, but also a relatively mature art industry emerged. It has far-reaching influence and significance on the art market of later generations. The formation of Shanghai Painting School is inseparable from the economy. It is the economic development that has created the foundation for the emergence of Shanghai Painting School. The calligraphy, painting and art market under the commodity economy is booming, and a relatively mature media agency has formed in the calligraphy, painting and art market. The media of the current calligraphy and painting art market is very mature, developed and diverse. Although there were intermediaries in ancient times, the media of calligraphy and painting transactions in ancient times were very scarce, and most of them were in the form

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of pawnshops and antique shops. This kind of painting and calligraphy transaction is not recognized by the mainstream of art. For a long time, it is believed that painting and calligraphy works of art are not commodities. However, with the development of the commodity economy, this concept has gradually been diluted, so calligraphy and painting works of art are commodities. A large number of popular needs corresponding media. It is in this state of social demand that the calligraphy and painting community emerged and developed rapidly, and it has played an immeasurable role in the publicity and influence of Shanghai Painting School.

Key words: painting and calligraphy society; Shanghai Painting School; intermediary agency; commodity economy; painting and calligraphy industry

1 Introduction

1.1 Research background

Introductions

At the end of the Qing Dynasty, Shanghai, as the earliest trading port, coupled with its inherent geographical advantages, the economic boom changed the social structure, and a large number of merchant classes emerged, and these people have become a group of economically capable calligraphy and painting arts. The emancipation of the mind allows more literati to put down their lofty attitudes. In order to make a better living, many artists also gather together. In addition to the traditional cultural and artistic entertainment among literati, they form groups to gather strength, Willing to make the created calligraphy, painting, and artworks sold as commodities. After the artworks have the desire to be consumed and



the market demand, a medium is needed between the two to complete the tacit understanding between the two parties. The corresponding publicity media came into being, and the community just played the role. Taking this role, Shanghai's "Calligraphy and Painting Society" organization has shown the prosperity of the Shanghai Painting School's calligraphy and painting art market. (Li Wankang. (2005)

Since Shanghai Painting School is a far-reaching school of painting and it occurred in modern times, there are many studies on it, and the research directions are also diverse. Most of them focus on the analysis of painters' styles and works, but there are also social and political aspects. A study of analysis from an economic perspective, in Chen Chen's doctoral dissertation "Research on Painting Works Appraisal and Market Price of "Shanghai Painting School", an analysis of the painters in Shanghai Painting School was carried out from an economic perspective. (Zou Mianmian. (2000). The research of Shanghai Painting School can also see the evolutionary power of Shanghai Painting School. The business here involves the platform issue of transactions, and also describes the painting and calligraphy community; in Hu Zhiping's doctoral dissertation "A Study on RunLi and Living Status of In the article Calligraphers and Painters in Shanghai Painting School in the Late Qing Dynasty and the Republic of China, the analysis is biased towards the perspective of painters' pricing. There is no explicit research on the painting and calligraphy community, but the functions of the community have been analyzed. Listed; in Liu Jiao's master's thesis "The New Functions of Shanghai Painting and Calligraphy Association in the Late Qing Dynasty and the Republic of China - Taking Yuyuan Calligraphy and Painting Society as an Example", he also studied the painting and calligraphy association and analyzed the operation of the painting and



calligraphy association from the management level, but mainly Concentrating on the study of the Yuyuan Calligraphy and Painting Society, it did not spread. Similarly, Zhao Shengyuan's master's thesis titled "Research on the Calligraphy and Painting Society of the Shanghai Tiling Museum" is only a study of calligraphy and painting society, and it is not enough to summarize Shanghai's calligraphy and painting society. The reason for the calligraphy and painting community is that the painting and calligraphy community developed in the late Qing Dynasty. In the era of great social changes, the nature and themes of the community are different to varying degrees, and they are all explorations in the immature period. (Xu Changming. (2004).

The status of Shanghai Painting School in the history of Chinese art is mainly due to its far-reaching influence, not only in the influence of painting art, but also in the painting and calligraphy society that accompanied Shanghai Painting School.(Yi Yang. (2009) This is the embryonic form of Chinese modern art institutions, and it is constantly Being explored and improved in the process. The painting and calligraphy club was initiated and established by the relevant calligraphers and painters of Shanghai Painting School, and it must have its purpose and expectation. The emergence of the calligraphy and painting club not only communicates and takes care of each other among the peers, but also promotes the personal works of the calligraphers and painters. Connecting with the society and realizing the economic value of calligraphy and painting works still plays a role that cannot be ignored.



Research Objectives

Through this study.

- 1 Clarify the birth and evolution of the calligraphy and painting community.
2. Reveal the role and influence of the emergence of the painting and calligraphy community on the art of painting and calligraphy.

Scope of the study

The painting and calligraphy society was born in the middle and late Qing Dynasty and appeared with the Shanghai Painting School. It has inspiring significance for later art institutions. Therefore, the research object is concentrated in the early 19th century to before the liberation of New China. During this period of time, **The** calligraphy and painting community has undergone tremendous changes.

Research Significance

The development of a society is the transformation from an agricultural society to a commodity society, which is a manifestation of the continuous improvement of productivity. The art of calligraphy and painting does not appear as a commodity in an agricultural society. It not only depends on the purity of cultural pursuits, but also because of calligraphy and painting. Art is not a necessities of life, and the demand in the agricultural society is very low. Calligraphy and painting works are not the preferred consumption target of the people. With the development of the commodity economy, the people's material life is satisfied. The spiritual needs continue to appear. As a result, calligraphy and painting have appeared in the



public eye as commodities, which requires a platform to connect calligraphy and painting with consumers. The painting and calligraphy community has played a media role in the sales of painting and calligraphy works of art. The painting and calligraphy community during the Shanghai Painting School period During the birth and development period, the study of Chinese art history is of great significance and is a milestone in the formation of the Chinese painting and calligraphy art industry chain. The study of the painting and calligraphy community will also look at the development of Chinese art history from the perspective of market operation.

Definition of terms

Shanghai Painting School

The "Shanghai Painting School" is the result and fashion of a group of painters who were active in Shanghai from the mid-19th century (1843) to the early 20th century (1927) and engaged in painting creation. It is one of the most important painting schools in modern China. A new aesthetic concept and method of painting advocated by the "Shanghai School of Painting" still has a useful inspiration for the painters' creation for a long time. Today, the influence of the Shanghai School of Painting can still be felt in the paintings of modern Chinese painters. As a coastal city, Shanghai opened its ports for trade, attracting painters from all over the world. They were the first to accept foreign culture and carried out bold reforms and innovations on traditional Chinese paintings. Their works reflected the atmosphere of the times and integrated foreign artistic techniques. They stood out from the tradition and became the "Shanghai School of Painting".



Painting and Calligraphy Society

An association is a mutually beneficial organization formed by people with certain common characteristics. Chinese calligraphy and painting associations generally have two basic organizational characteristics, non-profit and non-governmental, and generally appear in the form of unofficial non-governmental organizations. The packaging and promotion of members are often carried out in the form of exhibitions and special issues, and then profit from the sale of works. The development of calligraphy and painting societies is a gradual process. The social background of calligraphy and painting societies in different periods is different, and the corresponding operation methods. The difference is that the calligraphy and painting community is a resource platform for calligraphy and painting artists. The painting and calligraphy community has certain artistic pursuits, and has certain rules and regulations and leadership cores.

Literature review

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

The emergence and development of painting and calligraphy societies

The formation and development of Shanghai Painting School is inseparable from the large-scale emergence of painting and calligraphy associations. Painting schools are brought together by associations and organizations. The process of art creation and sales begins to take shape of the modern art trading model. Different calligraphy and painting associations in Shanghai have different artistic propositions, organizational guidelines and institutional



regulations. According to the clear record in Shanghai Art Chronicle, (Yi Yang. (2009) There were more than 150 painting and calligraphy associations from the end of the Qing Dynasty to the period of the Republic of China, but the actual number should be even more. Many associations are small in scale, short in duration, and have little influence, so they have been forgotten in history and have not been recorded. Numerous associations have also been changing. There is cooperation and disintegration among associations, and some artists have participated in different associations. All the changes and scales are unprecedented.

Before the founding of New China in 1949, the last relatively influential painting and calligraphy organization in Shanghai was the "Shanghai Fine Arts Tea Party" established in 1947. This organization has the nature of Shanghai Art Association, This organization is committed to acting as a bridge to promote the art movement." According to statistics, "Shanghai Art Tea Party" has about 2,000 members, and has divided art categories, such as Chinese painting , calligraphy, seal cutting, commercial art, arts and crafts, oil painting, etc. Another outstanding contribution of the "Shanghai Art Tea Party" in the history of art is to edit and publish the "Art Yearbook", which records the 1980s to the 1930s. The artist materials of the year have been summarized and statistics, and their art works and treatises have been included, as well as the historical materials of art associations across the country and the abbreviated notes of teachers. The materials are very rich, which is the data filling of the history of Chinese art.

According to the research of some scholars, the earliest Shanghai calligraphy and painting activities can be traced back to the "Pingyuan Shanfang Calligraphy and Painting Society" initiated by Li Tingjing, which was named after the calligraphy and painting gathering held in Pingyuan Shanfang. The activity ranged from 1792 to 1820, and lasted for about 30 years. There were also a lot of members, including not only calligraphy and painting artists in Shanghai, but also calligraphy and painting artists from other places, so the scope of influence was very large. Then in 1803, Li Yunjia organized and launched the "Wuyuan Calligraphy and Painting Association". "Wuyuan Calligraphy and Painting Association" and "Pingyuan Shanfang Calligraphy and Painting Society" are relatively early painting and



calligraphy venues in Shanghai. Li Yunjia and Li Tingjing have a good relationship and share the same hobby of painting and calligraphy, so they often work together to do some painting and calligraphy exchanges. Activity. Li Junjia's "Spring Snow Collection" records that there are 133 calligraphy and painting artists participating in the calligraphy and painting exchange activities in the "Wuyuan Calligraphy and Painting Association". The "Pingyuan Shanfang Calligraphy and Painting Society" was initiated by officials, the "Wuyuan Calligraphy and Painting Association" was initiated by the rich, and the "Little Penglai Painting and Calligraphy Association" in 1839 was initiated by Jiang Baoling, a calligrapher and painter from other places, in Shanghai. Initiated in Penglai. Jiang Baoling does not have a strong social background and is not a leader in the art world, but when Jiang Baoling came to Shanghai to recuperate, she met a large number of celebrities in the painting and calligraphy art world. The meaning is different from officials and wealthy businessmen. It is not purely the pursuit of pure art itself, but also needs to expand the influence through their works when communicating with art, and then as a means of making a living, the nature of the art association has undergone a fundamental difference, but "Little The Penglai Painting and Calligraphy Association" existed for a very short period of time. After Jiang Baoling died in 1841, he was facing dissolution. The early associations relied on the promoters to maintain the existence of the entire association. They did not have activity norms and organizational charters, so it was difficult to leave people. And run. Since the "Little Penglai Painting and Calligraphy Association", similar activities and organizations have increased day by day.

With the previous associations maintaining the existence of associations through human relationships, mainly based on the exchange of calligraphy and painting, with additional management of painting and calligraphy, but the subsequent associations have further transformed into a commercial nature, with regular activities, as well as event regulations, the leadership team and The establishment of the membership system has also brought the association to a stable state of development.

Whether it is "The Golden Stone Painting and Calligraphy Society of the Maritime Inscription Hall", "Pinghua Society Calligraphy and Painting Club", or even "Feidan Pavilion



Painting and Calligraphy Club", the venues are all set up in the Yu Garden in Shanghai. The most influential is the "Yu Garden Calligraphy and Painting Society". This is a charitable disaster relief painting and calligraphy society in Shanghai's painting and calligraphy circle. It was established in 1909. The first president was Qian Hui'an, who was later succeeded by Wu Changshuo and Wang Yiting. Almost all the major famous calligraphy and painting masters in Shanghai at that time participated in it, such as Gao Yong, Yang Yi, Cheng Zhang, Huang Shanshou, Pu Hua, Shen Xinhai, Wang Zhongshan and so on. "Yu Garden Calligraphy and Painting Society" has been active since its establishment until the outbreak of the Anti-Japanese War. After the victory of the Anti-Japanese War, it resumed its activities for a period of nearly 40 years. It ceased its activities in 1928 and has more than 200 members. The book "Molin on the Sea" Chen Chen. (2014). Edited by the society has added invaluable material to Shanghai's art history. First of all, Yu Garden Calligraphy and Painting Society is a relatively sound painting and calligraphy institution. It is the first painting and calligraphy society with a strict organization and complete charter. It meets regularly, appreciates works, exchanges skills, and holds exhibitions every year. It is also the Shanghai Painting School. In the fierce competition in the art market, calligraphy and painting artists are a medium for survival, selling calligraphy and painting works, safeguarding their own interests, expanding market influence and charitable disaster relief. Taking into account the interests of the community and individuals is the first initiative of this community, emphasizing equal cooperation among members, unified RunLi, and inviolability of private property. When the agency was founded, it was recorded in "A Brief History of Creating a Calligraphy and Painting Society": Calligraphy and painting should be completed in cooperation. If there are works completed individually, they need to be recorded separately, so that each artist can have their own exhibition opportunities. Because most calligraphy and painting artists make a living by selling their works, only by following the purpose of the association can they show the charitable slogan of the association. Half of the remuneration for the works belongs to the association and half to the individual. If there are some special personal orders, according to the personal RunLi, the income is owned by the individual and does not need



to be handed over to the society. Facing market demand, the society has clarified the remuneration sharing system for selling works, which not only takes care of personal interests, but also ensures the normal operation of the society. This should be the first of Yu Garden Calligraphy and Painting Society. In the fierce art market competition, Yu Garden Calligraphy and Painting Society adopts the principle of fair and equal distribution of profits. It can be seen that the purpose of the association is not only to exchange skills, but also to have a profitable commercial nature. Yu Garden Calligraphy and Painting Society is assembled for a certain business purpose, and there are certain business activities as a link to connect the society and the calligrapher.

However, on this basis, the development of associations is constantly moving towards modern commercial operations, which requires more complete social activities, such as holding exhibitions of calligraphy and painting artists, traveling exhibitions across the country, and using modern media technology to promote associations activities. In a word, associations **the** purpose is not only to exchange skills and small amount of marketing profit between members, but to expand the influence of the association and improve the social popularity of the members in the association, and the ultimate purpose of these measures is to win commercial profits.

Marketing methods of painting and calligraphy associations during the Shanghai Painting School period

Market operation is a very important feature of Shanghai painting and calligraphy groups. In order to have a greater core competitiveness in the prosperous calligraphy and art market, Shanghai's calligraphy and painting works can sell well, and it is limited to rely only on their own strength, so more calligraphy and painting artists choose to join the calligraphy and painting community, Holding a group for warmth, through the collective influence and platform, its works can play a greater market value. There are mainly three forms of market operation of Shanghai painting and calligraphy associations.

The first is to formulate RunLi to sell works. The marketization of artworks makes it



more urgent for calligraphy and painting artists to price their own works. Some formulate RunLi for themselves, and some ask famous artists to formulate RunLi for themselves, hoping to have celebrity effect, through the influence of celebrities. To increase the persuasive power of RunLi, the public has also accepted the transaction method of painting and calligraphy works of art with clearly marked prices, which is not only conducive to the sales of works by the author, but also helps consumers to see the situation of the works they want to buy at a glance. This mode of operation has pushed art to the direction of commercialization, facilitating the success of transactions. Although the association formulates RunLi without directly indicating the names of the calligraphers and painters, it will consult with the painters and calligraphers in advance in private. In Qiao Zhiqiang's "Research on Modern Chinese Painting Association", he described the marketing of the association: "Shanghai Calligraphy and Painting Research Association" has a relatively new sales method. There are regulations within the association. Calligraphy and painting tools, if you are interested in temporary creation of works, you can deposit them in the club to help sell them. 10% of the work profit will be turned over to the club as a consignment fee, and then 10% will be turned over as a material consumption fee. Among them, it can be seen that the Shanghai Calligraphy and Painting Research Association has positioned the society as an intermediary sales state, and the works sold through the society need to charge a certain intermediary fee, although compared with the previous state of literati indifferent to fame and fortune, there are some more cold Regulations, but after all, the association has had interest exchanges with artists. It is precisely these express provisions that have carried out the distribution plan of interests, which avoids the problem of uneven distribution of interests, and is conducive to the development of both associations and artists.

The second is the organization of painting exhibitions. The exhibition is an artistic activity with Western imprints in the history of modern Chinese art. The initial form appeared in the calligraphy and painting art market. Holding exhibitions can not only increase the opportunities for works to face the society, increase the exposure of works, expand the social influence of artists, and then sell more works. In order to enable calligraphy and



painting members in the painting and calligraphy community to have more opportunities to display their works and gain more economic value and social recognition, the painting and calligraphy community often organizes various exhibitions. An important means of membership and promotion of works. However, the social influence of each art association has certain limitations, so there will be situations where art associations cooperate to hold exhibitions and share resources to gain greater social influence. Associations spend so much energy to promote the artist, in order to increase the popularity of the artist, so that the works of the artist members within the society will have a better market, and the final result will also benefit the society. The benefit is also a feedback to the community, and the growth of the community also provides a better living environment for artists.

Finally, the society will issue publications. This form is more inclined to the modern business operation mode, which allows the society to diversify the way of packaging and publicity for artists, breaking the traditional limitations, allowing the publicity of artists to be spread out and exhibitions. The publicity for artists stays within the limitations of space. However, the emergence of publications can allow artists' works to reach a larger scope across space, and at the same time break the limitations of time. Exhibitions are limited in time, not if it is not changed for a long time, the artist's works may be gradually forgotten by people after the exhibition. However, the publication of the publication will allow the artist's works to be continuously appreciated in the circulation of people. This is also due to the development of science and technology. The cost reduction has made art publications successful in people's field of vision. Just like the publication of the miniature photocopy special issue "Shenzhou Jiguang Collection" of the exhibited works by the Shanghai Calligraphy and Painting Club and the publication of "Art Watch" by the Art Watch Club, they are further publicity work on the basis of the exhibition.





Figure 1 Shenzhou Jiguang Collection

This shows that the various modes of operation of the calligraphy and painting community are fully promoting calligraphy and painting, and at the same time maximizing the community's continuous interests. Through a series of operations, they are constantly expanding their influence and surviving.

Research methods

Research Design

This chapter mainly studies the painting and calligraphy associations during the Shanghai Painting School period. The painting and calligraphy associations played an invaluable role in the exchange and trade of painting and calligraphy. The transaction allowed Shanghai Painting School to continuously expand its influence and obtain a source of funds for sustainable development, and changed the long-standing concept of painting and calligraphy creation in China. The idea of targeting commercial trade has also begun to emerge in painting and calligraphy creation. The commercial nature of the painting and calligraphy community is worthwhile to be studied, and the impact of this business operation on the art of calligraphy and painting is also worthy of discussion and



consideration. This process is a study of artistic phenomena, and will focus on qualitative analysis, interspersed with the support of historical data.

Qualitative research

Qualitative research focuses on the change in the nature of things, requires a large number of historical documents as the research basis, and draws the argumentation results through logical reasoning on the data in hand. The research here mainly focuses on the formation of the painting and calligraphy community during the Shanghai Painting School period and its impact on the Shanghai Painting School, through the prosperous economy of Shanghai to verify the necessity of the painting and calligraphy community, and the painting appearance of the Shanghai Painting School to deduce the painting and calligraphy community business impact.

Literature analysis method

The literature analysis method is a research method that searches, analyzes and organizes a large number of literatures of the research object, so as to recognize and understand the problems and phenomena. In this research process, it is necessary to read a large number of historical documents, including sociology, economics, art history, and so on. The research process here must be a well-founded process.

In-depth interview method

The in-depth interview method is a common research method in qualitative research. It is a method of discussing research arguments in the form of interviews on the basis of literature, and has a more profound perspective and understanding. The questions devised in the interview are as follows:



1. What is the function of the painting and calligraphy club?
2. Is the emergence of painting and calligraphy societies an inevitable result of economic development?
3. What is the operation mode of the painting and calligraphy club?

Results

By discussing the collected materials, it mainly focuses on the influence of painting and calligraphy society on Shanghai Painting School. The operation of the painting and calligraphy community is different from the previous way. In feudal China, there are only three circulation channels for calligraphy and painting. The first is the collection of the government and the court, the second is private acquisition, and the third is It is a gift and exchange between literati and friends, but the three types of circulation are still among a small number of people, and there is no large-scale development. The circulation of calligraphy and painting works is very poor. It is difficult for calligraphy and painting works of art to face the society and can only be hidden deeply. Some literati who want to make a living through painting and calligraphy works have no mature market for calligraphy and painting and trade in calligraphy and painting. Shan Guolin. (2001) In addition, if the common people have spiritual needs in painting and calligraphy, there is no way to obtain it. This disconnect between supply and demand also led to the fact that ancient Chinese calligraphy and painting artists were non-professional artists. Although a small range of calligraphy and painting works of art have been circulated in the long history, they are not recognized in the whole history. The ultimate pursuit of Chinese literati is not business, and calligraphy and painting trading is not the pursuit of literati. If I had to trade in painting and calligraphy because I was destitute, and I also struggled because I was not recognized by the



literati. From this, it can be seen that a mature, complete and tolerant art market is necessary, but in a market that is not dominated by business Feudal society is impossible. Li Wankang pointed out in his "Summary of Art Marketing" that " Li Wankang. (2005). there were mobile merchants selling paintings and calligraphy in the Wei, Jin, Southern and Northern Dynasties, merchants in fixed places in the Tang Dynasty, and art pawnshops, painting shops, antique shops and fixed transactions in the Northern Song Dynasty. District (such as Kaifeng Xiangguo Temple), etc. Chen Yongyi. (2007). The means to resolve the contradiction of scarcity constitute the progressive development process of the art market." When there is no art market, there will also be some spontaneous art trading activities, but the process is There is a lack of orderly management and guidance, and they are only attempts on a small scale, and they are also limited to some cities with developed commodity economies.

Table 1 In-depth interview

In-depth interview	Conclusion
1: The emergence of calligraphy and painting community is the reason for the development of commodity economy?	Yes
2: Does the painting and calligraphy community have only a positive effect on the art of painting and calligraphy?	No

Expected research results

How did the painting and calligraphy community come into being and develop?

China in the feudal society was still a country dominated by the agricultural economy, and small-scale attempts could not support the relationship between the supply and demand of painting and calligraphy. Therefore, the emergence of painting and calligraphy associations is an inevitable result of the development of the commodity economy. More



funds are integrated into the painting and calligraphy market, and an art industry chain will inevitably emerge.

The influence of painting and calligraphy society on Shanghai Painting School?

The emergence of the painting and calligraphy community has changed the problem of the direction of art in the past, and has provided a way for painting and calligraphy to realize economic value, thus solving the problem of survival for painting and calligraphy artists, and giving art practitioners an economic foundation for perseverance and continuous creation. The continuation and development of art has played a role in a virtuous circle. At the same time, the painting and calligraphy community also has a certain negative effect on the art of painting and calligraphy. The purpose of artistic creation has become no longer pure, making the pursuit of artistic creation passive, and inevitably there will be works of reduced quality.



Figure 2 Shanghai Art Tea Party

Cite Xu Changming. (2004)

Summary Discussion and Suggestions

The painting and calligraphy community has acted as a platform for painting and calligraphy trading, and it is open to the public, making the traditional and hidden circulation of painting and calligraphy normalized. The promotion and operation channels have been expanded, thereby realizing the benefits of both society and the calligraphers and painters.



Collect a large number of literature materials, and on the basis of previous research, through rigorous discussion and analysis, Thus realizing that the emergence of the painting and calligraphy community is a historical necessity and a product of the development of the art market. Calligraphy and painting were not originally commodities, and the original artistic pursuits of calligraphers and painters were relatively pure, but when economic factors penetrated, the works of calligraphy and painting have commodity attributes, which will inevitably ferment the corresponding art market. Jiang Mei. (2001) The perfection and operation of this market requires It is against this background that certain institutions and associations came into being. The development of associations is slow and gradual. At the same time, in the period of social transformation, associations still have a very strong traditional shadow, and the feelings of literati are still involved. Art Marketization is not complete, and the coexistence of human feelings and rules supports the operation of associations. China is also in an unstable state in a special period. Social unrest has stimulated the charitable responsibility of associations. Charitable disaster relief was also the mission of the painting and calligraphy society during the period from the end of the Qing Dynasty to the founding of New China. Qiao Zhiqiang. (2005). The development of the Painting and Calligraphy Society is a product of the times. The community not only shoulders the platform for the operation of the art market, but also actively integrates into the society to a certain extent. You can see the gradual improvement of the community. Although it has the limitations of the times, the art market has Perfection and development is a process.



Suggestions

The development of art associations is a product of the times. It needs to meet the needs of different times and act as an intermediary between artists and the public. The values and themes advocated by different times are different. Art associations need to have a keen sense of social awareness. It can make art have fresh vitality; at the same time, the art community needs to introduce more advanced media and operation methods to make the forms of art publicity and communication more diverse and penetrating.

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