

# Influence of Artistic Work Prices on Professional Painters' Creativity: Case Study of Modern Chinese Flower-and-Bird Painting in Shan Dong Province, People's Republic of China

อิทธิพลของราคางานศิลปะต่อความสามารถในการสร้างสรรค์ของจิตรกรมืออาชีพ: กรณีศึกษา  
ภาพวาดดอกไม้ และนกจีนสมัยใหม่ในมณฑลชานตง สาธารณรัฐประชาชนจีน

FeiFei Li<sup>1</sup> and Sarana Photchanachan<sup>1</sup>

เฟยเฟย หลี<sup>1</sup> และ สารนา พอตชานาชัน<sup>1</sup>

<sup>1</sup>School of Management, Shinawatra University

<sup>1</sup>คณะการจัดการ มหาวิทยาลัยชิน瓦ตระ

Received: November 24, 2021

Revised: December 11, 2021

Accepted: December 13, 2021

## Abstract

With the increase of personal income and the improvement of qualities of various objects, people's pursuit of spiritual enjoyment also naturally arises, and the demand for artistic work that can meet this pursuit has also increased. How the art market operates and how to set the price of artistic work is not only the focus of the art market participants, especially investors, but also the focus of researchers; The purpose of this article is to study the decision of setting the price of work of art from two dimensions which are intrinsic value of art and the macroeconomic factors. This study uses economic theory to analyze the nature and operation of the artwork market, and uses econometrics to analyze and discuss the characteristics of the art pricing method. The author collected 406 valid questionnaires, and through correlation analysis, regression analysis, and variance analysis, verified that the intrinsic value attributes and macroeconomic factors of the value of artworks have a significant influence on the creation of professional artists' artworks. In particular, the four variables of art value, cultural value, GDP per capita, and inflation rate have the most significant impact on the creation of professional artists' artworks. The second is aesthetic value, money supply, exchange rate, and the correlation coefficient between interest rate and purchasing behavior is negative.

**Keywords:** Artistic Work Price, Professional Painter, Creativity, Chinese Flower-and-Bird Painting

## บทคัดย่อ

การเพิ่มขึ้นของรายได้ส่วนบุคคลและการพัฒนาคุณภาพของวัตถุต่าง ๆ ทำให้การแสวงหาความสุขทางจิต วิญญาณของผู้คนเกิดขึ้นตามธรรมชาติ และความต้องการงานศิลปะที่สามารถตอบสนองความต้องการนี้ได้ก็เพิ่มขึ้น

เช่นกัน การดำเนินงานของตลาดและการตั้งราคางานศิลป์ทำได้อย่างไรนั้นไม่เพียงแต่เป็นจุดสนใจของผู้มีส่วนร่วมในตลาดศิลป์โดยเฉพาะนักลงทุนเท่านั้นแต่ยังเป็นจุดสนใจของนักวิจัยด้วย บทความนี้ศึกษาการตัดสินใจในการตั้งราคาศิลป์จากทั้งในแง่มุมของราคาน้ำเสียงของศิลป์และแง่มุมทางเศรษฐกิจภาค การศึกษานี้ใช้ทฤษฎีทางเศรษฐศาสตร์ในการวิเคราะห์ธรรมชาติและการดำเนินงานของตลาดงานศิลป์ และใช้เศรษฐมิติเพื่อวิเคราะห์และอภิปรายลักษณะของวิธีการกำหนดราคางานศิลป์. ผู้วิจัยได้รวบรวมแบบสอบถามที่สมบูรณ์จำนวน 406 ชุด และผ่านการวิเคราะห์ ทดสอบพัฒนาการวิเคราะห์การตัดสินใจและการวิเคราะห์ความแปรปรวน ตรวจสอบว่าคุณลักษณะคุณค่าที่แท้จริงและปัจจัยทางเศรษฐกิจภาคของมูลค่างานศิลป์ที่มีอิทธิพลอย่างมีนัยสำคัญต่อการสร้างงานศิลป์ของศิลปินมืออาชีพ โดยเฉพาะอย่างยิ่งตัวแปรที่สี่ประการคือมูลค่าของงานศิลป์ คุณค่าทางวัฒนธรรม ผลิตภัณฑ์มวลรวมในประเทศต่อหัว และอัตราเงินเฟ้อ มีผลกระทำที่สำคัญที่สุดต่อการสร้างสรรค์งานศิลป์ของศิลปินมืออาชีพ อย่างที่สองคือมูลค่าความงาม ปริมาณเงิน อัตราแลกเปลี่ยน และสัมประสิทธิ์สหสัมพันธ์ระหว่างอัตราดอกเบี้ยกับพฤติกรรมการซื้อเป็นลง

**คำสำคัญ:** ราคางานศิลป์, จิตกรรมมืออาชีพ, ความสามารถในการสร้างสรรค์งาน, ภาพวาดดอกไม้และนกจีน



## Introduction

The 1980s was the golden period for the development of capitalism. In 1980, Japan's total economic volume jumped to the second place in the world, which drove the prices of artwork in the international auction market to rise sharply. From 1987 to 1990 alone, Japan imported \$ 13.8 billion in art, accounting for 30% of the world's artwork market (Anderson, 1974). In 1987, Van Gogh's "Sunflower" sold for 2,475 pounds, which hit a sky-high price at that time. By 1990, Van Gogh's "Intermittent Doctor" sold for £ 2,475, and no one could surpass it for fourteen years. In 2011, the royal family of Qatar purchased Cezanne's "Player Players" for \$ 250 million, setting a world record price for a single piece of artwork (Higgs, 2012).

Since the reform and opening up, China's economic development has achieved world-renowned achievements. In 2010, China's GDP reached 5.8786 trillion US dollars, surpassing Japan to become "the world's second" in one fell swoop (Kwon, Lee, Lee, & Song, 2011). The impact of the Chinese economy on the world

economy is significant, and of course it will also have an impact on world artwork prices. According to the "2011 Global Artwork Market Development Report" released by Artwork prices, the authoritative website of the world art market, in 2011, China's share in the global art market topped the list. The impact of the Chinese economy on the world economy is significant, and of course it will also have an impact on world artwork prices.

In China, we have a certain understanding and understanding of the history, culture and art style of our country. The art of Chinese bird painting has a long history and has a long history. After thousands of years of continuous enrichment, innovation and development, we constantly improve, with distinctive ethnic style and colorful forms, has formed a unique Chinese language of painting language system, which has important status and influence in the art of the East and the world (Lansheng, & Shengwu. 2003). This has become a preference of our consumers.

## Objective of this study

1. To study the influence of artistic work prices on the creativity of professional painters.
2. To analyze the relationship between artistic work prices and the creativity of professional painters.
3. To discover the artwork prices play a decisive role in the creativity of professional painters.

## Literature review

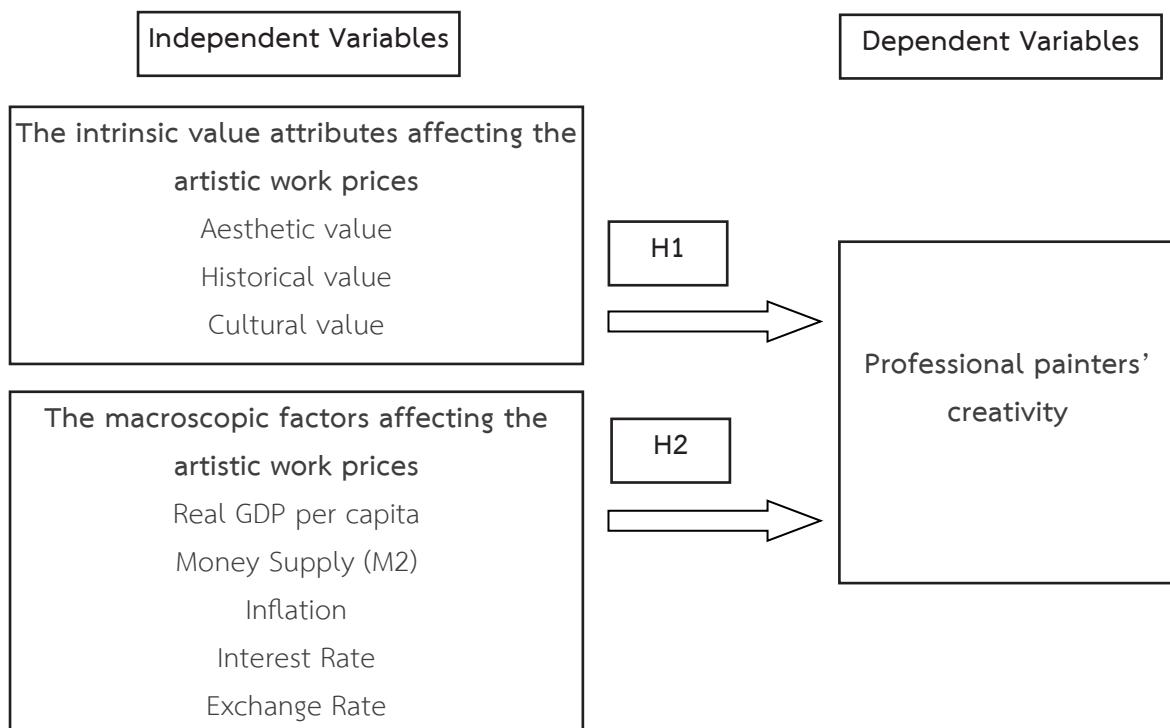
The development of the artwork market declines with the economic recession, the depression reaches its highest point, then the economy begins to recover, personal disposable income increases, investment in the art market increases, and the art market realizes itself after the economy reaches the highest greatest prosperity. Macroeconomic factors are synergistic indicators of macroeconomic cycle changes. Macroeconomic cyclical fluctuations must be accompanied by changes in macroeconomic factors such as per capita GDP, inflation, money supply, interest rates, and exchange rates. When macroeconomic factors work together on the art market, the Chinese painting market is mainly affected by the combined effects of the money supply, interest rates and inflation (Xiaomin. 2014). In the long run, the effects of various economic factors on the market price of art are obvious, especially the effects of the money supply, GDP per capita and inflation rate. In the short term, the effect of various economic factors on the price of the art market is far less than the effect of the long-term price of the art market.

Artistic work is a complex of various value dimensions, which has become the consensus of

the academic community and the industry. The intrinsic value attribute of works of art is also an important factor that affects the price of artistic works. This article mainly describes the aesthetic value, historical value, and cultural value of works of art. Artworks can bring people a sense of visual pleasure, make people feel beautiful and beautiful, and thus produce a sense of happiness and bring a good mood. Artworks not only became an important part of people's knowledge and entertainment life at the time, but also provided an important key for today's people to interpret history. Therefore, artworks have extremely precious historical value and cannot be measured by price. Civilization has long been culture, and culture breeds art. The art of a region is influenced by nature, humanities and traditions and has its own system. From the perspective of inheriting culture, art is the closest form of carrier to cultural development.

The price of artistic work is affected by the macroeconomics and intrinsic value attributes. This paper analyzes these two influencing factors, and the conclusions drawn have significant significance. Of course, the price of artworks also directly affects the creative ability of professional painters. As the price of artworks rises, the income of professional painters will increase and the passion for creation will also increase. As the soul engineer of human beings, artists have deepened their image thinking in many iterations and art also needs to strive for excellence in a lot of practice. A true artist should regard art as life, and should love it with all his hard work and all true feelings, in order to be brave in pioneering, obtain unique knowledge, and then create characteristic and true works.

## Conceptual Framework



### Hypothesis of this research:

H1: The relationship between the intrinsic value attribute of artwork prices and the creative ability of professional painters.

H1a: There is a positive correlation between the aesthetic value of artistic work prices and the creativity of professional painters.

H1b: The historical value of the prices of artistic work has a significant impact on the creativity of professional painters.

H1c: The cultural value of the prices of artistic work has a significant positive correlation with the creativity of professional painters.

H2: The macroeconomic factors that affect the prices of artistic work have an important influence on the creativity of professional painters

H2a: The growth of Real GDP per capita has a significant influence on professional painters' creativity.

H2b: Money supply has a significant influence on professional painters' creativity.

H2c: There is a positive correlation between inflation and professional painters' creativity.

H2d: The interest rate is negatively correlated with professional painters' creativity.

### Methodology

#### Population and Sample

There are more than a dozen famous art academies in Shandong. On average, there are 100 specially hired professional painters in each gallery, so there are more than 5066 professional painters. This is a very large base, which cannot be studied extensively. The population of this study is the professional painters of Shandong painting academy, among which there are 86 professional painters in Shandong painting academy, 138 in Qilu painting academy, 150 in Jining painting academy and more than 500 in Weifang painting academy.

Based on the above reasons, this study selected professional painters of Chinese painting in Shandong Province, as an important group of

artists in China, very representative. Investigate the creative ability of professional painters in the form of questionnaires; this is a powerful academic survey platform in China that can test theoretical models and research hypotheses on the relationship between art prices.

### Research Tools

Through the design of scientific and reasonable questionnaires, the valid data can be obtained. Variance analysis was carried out on the differences of individual attributes and research variables. Through the questionnaire star network platform, a total of 463 questionnaires were distributed, and 406 valid questionnaires were returned, with an effective response rate of 88%. These recovered valid questionnaires provide a data basis for verifying theoretical hypotheses. The Cronbach's coefficients of the

questionnaire in this study are all greater than 0.8. That is, the scale has good reliability. Bartlett was rejected the null hypothesis of the spherical test indicates that the validity of the scale is good. the questionnaire used in this article has good reliability and validity, and it is an effective available measurement tool, suitable for measuring the research in this article.

### Statistical Analysis

The statistical software SPSS was used to test the descriptive statistics, reliability and validity of the questionnaire. Variance analysis was carried out on the differences of individual attributes and research variables.

### Result

Descriptive analysis

**Table 1**

*Gender*

| Variable | Classifications | Attributes |                |
|----------|-----------------|------------|----------------|
|          |                 | Frequency  | Percentage (%) |
| Gender   | Male            | 384        | 93.9%          |
|          | Female          | 25         | 6.1%           |
| Total    |                 | 406        | 100%           |

It can be seen from Table 1 that the gender of the respondents in this survey is mainly men, accounting for 93.9% and women 6.1%.

Therefore, there are far more male professional painters than women.

**Table 2***Age*

| Variable | Classifications | Attributes |                |
|----------|-----------------|------------|----------------|
|          |                 | Frequency  | Percentage (%) |
| Age      | 25—34           | 14         | 3.4%           |
|          | 35—44           | 169        | 41.3%          |
|          | 45—54           | 160        | 39.1%          |
|          | 55—64           | 56         | 13.7%          |
|          | 65 or more      | 10         | 2.4%           |
| Total    |                 | 406        | 100%           |

It can be seen from Table 2 that the age of the respondents in this survey is mainly between 35-44 years old, accounting for 41.3%, followed by 45-54 years old, accounting for 39.1%. It can be seen that professional painters mainly focus

on young and middle-aged people. Professional painters at this stage are easy to accept new things and keep up with the trend of the times, and the works they create are also easily accepted by people.

**Table 3***Marital status*

| Variable       | Classifications | Attributes |                |
|----------------|-----------------|------------|----------------|
|                |                 | Frequency  | Percentage (%) |
| Marital status | Unmarried       | 98         | 24.1%          |
|                | Married         | 308        | 75.9%          |
| Total          |                 | 406        | 100%           |

From Table 3 the marital status of the respondents in this survey is mainly married,

accounting for 75.9%, followed by unmarried, accounting for 24.1%.

**Table 4***Education*

| Variable  | Classifications | Attributes |                |
|-----------|-----------------|------------|----------------|
|           |                 | Frequency  | Percentage (%) |
| Education | Specialist      | 57         | 13.9%          |
|           | Undergraduate   | 151        | 36.9%          |
|           | Master's degree | 189        | 46.2%          |
|           | PhD and above   | 12         | 2.9%           |
| Total     |                 | 406        | 100%           |

It can be seen from Table 4 that the educational background of the respondents in this survey is mainly concentrated on masters, accounting for 46.2%, followed by undergraduates,

accounting for 36.9%. This shows that the professional quality of professional painting generally improves, which is conducive to improving the quality of works.

**Table 5***Annual income*

| Variable      | Classifications       | Attributes |                |
|---------------|-----------------------|------------|----------------|
|               |                       | Frequency  | Percentage (%) |
| Annual income | Less than 30,000 CNY  | 6          | 1.5%           |
|               | 30,000—80,000 CNY     | 29         | 7.1%           |
|               | 80,001—120,000 CNY    | 103        | 25.2%          |
|               | 120,001—200,000 CNY   | 237        | 57.9%          |
|               | More than 200,000 CNY | 34         | 8.3%           |
|               | Total                 | 406        | 100%           |

It can be seen from Table 5 that the annual income of the respondents in this survey is mainly concentrated at 120,001 to 200,000

CNY, accounting for 57.9%, followed by 80,001 to 120,000 CNY, accounting for 25.2%.

**Table 6***Professional painter working time*

| Variable     | Classifications    | Attributes |                |
|--------------|--------------------|------------|----------------|
|              |                    | Frequency  | Percentage (%) |
| Working Time | 3 years and below  | 54         | 13.2%          |
|              | 4 years—5 years    | 59         | 14.4%          |
|              | 6 years—7 years    | 78         | 19.1%          |
|              | 8 years—9 years    | 208        | 50.9%          |
|              | 10 years and above | 10         | 2.4%           |
| Total        |                    | 406        | 100%           |

It can be seen from Table 6 that the respondents of this survey mainly concentrated on 8-9 years, accounting for 50.9%, followed by 6-7 years, accounting for 19.1%. Because this professional group of professional painters is relatively special, few can stick to it, and the one who can persist for a lifetime is the persistence of this profession, which can be called a painter.

**Table 7***Related analysis results*

| Variables           | 1       | 2       | 3       | 4       | 5       | 6       | 7       | 8       | 9 |
|---------------------|---------|---------|---------|---------|---------|---------|---------|---------|---|
| Aesthetic Value     | 1       |         |         |         |         |         |         |         |   |
| Historical Value    | 0.399** | 1       |         |         |         |         |         |         |   |
| Cultural Value      | 0.352** | 0.453** | 1       |         |         |         |         |         |   |
| Real GDP per Capita | 0.064   | 0.034   | 0.079   | 1       |         |         |         |         |   |
| Interest Rate       | -0.092  | -0.077  | -0.074  | -0.052  | 1       |         |         |         |   |
| Inflate             | 0.243** | 0.219** | 0.144** | 0.164** | 0.150** | 1       |         |         |   |
| Money Supply (M2)   | 0.095   | 0.105*  | 0.131** | 0.217** | 0.128** | 0.241** | 1       |         |   |
| Exchange Rate       | 0.114*  | 0.143** | 0.039   | 0.176** | 0.200** | 0.320** | 0.279** | 1       |   |
| Creativity          | 0.475** | 0.404** | 0.479** | 0.262** | 0.279** | 0.439** | 0.462** | 0.283** | 1 |

**Related Analysis**

Correlation analysis is used to test whether the variables in the model have a mutual influence relationship, and to initially determine the rationality of the theoretical model. After using Pearson correlation analysis to analyze the correlation of each variable in the model, the analysis results are shown in the following table:

From the correlation analysis results in Table 7, the correlation coefficients of aesthetic value, historical value, cultural value, GDP per capita, interest rate, money supply, exchange rate and creative ability are 0.475, 0.404, 0.479, 0.262, 0.439, 0.462, 0.283, significant. Both are less than 0.05, there is a clear positive correlation.

**Table 8**

*Model summary 1*

| Model | R                  | R <sup>2</sup> | Adjusted R <sup>2</sup> | Standard deviation | Durbin-Watson |
|-------|--------------------|----------------|-------------------------|--------------------|---------------|
| 1     | 0.604 <sup>a</sup> | 0.352          | 0.357                   | 1.781              | 1.781         |

As shown in Table 8, R is 0.604, R<sup>2</sup> is 0.352, and the fit is good, indicating that the established model can explain 36.2% of the information. That

The correlation coefficient between inflation rate and creative ability is -0.279, the significance is less than 0.05, and there is a significant negative correlation.

### Regression analysis

The influence of the intrinsic value attribute of artistic work prices on creativity

**Table 9**

*ANOVA 1*

| Model    | Square sum | df  | Mean square | F      | Sig.               |
|----------|------------|-----|-------------|--------|--------------------|
| 1 Return | 80.368     | 4   | 26.789      | 76.600 | 0.000 <sup>b</sup> |
| Residual | 141.642    | 404 | 0.350       |        |                    |
| Total    | 222.010    | 408 |             |        |                    |

As shown in Table 9, the observed value of the F test statistic is 76.600, and the corresponding probability P value is 0.000. According to the results of this table, the significance test of

the regression equation can be performed. Since the P value is less than 0.05, a linear model can be established.

**Table 10***Regression coefficient 1*

| Model            | Non-standardized<br>coefficient |                   | Standardized<br>coefficient | t     | Sig.  | VIF   |
|------------------|---------------------------------|-------------------|-----------------------------|-------|-------|-------|
|                  | B                               | Standard<br>error | Beta                        |       |       |       |
| 1 (constant)     | 1.445                           | 0.152             |                             | 9.496 | 0.000 |       |
| Aesthetic Value  | 0.262                           | 0.036             | 0.329                       | 7.428 | 0.000 | 1.234 |
| Historical Value | 0.106                           | 0.037             | 0.131                       | 2.812 | 0.005 | 1.362 |
| Cultural Value   | 0.224                           | 0.035             | 0.308                       | 6.758 | 0.000 | 1.327 |

As shown in Table 10, the VIF value is less than 5, indicating that there is no multicollinearity between independent variables. Aesthetic value, historical value, and cultural value are all significant at the 0.05 level, and the regression coefficients are 0.262, 0.106, 0.224, respectively, indicating that aesthetic value, historical value,

and cultural value have a significant positive impact on creative ability. A regression equation can be established: creative ability = 1.445 + 0.262 \* aesthetic value + 0.106 \* historical value + 0.224 \* cultural value.

The impact of macroeconomic factors on creativity.

**Table 11***Model summary 2*

| Model | R                  | R <sup>2</sup> | Adjust R <sup>2</sup> | Standard deviation | Durbin-Watson |
|-------|--------------------|----------------|-----------------------|--------------------|---------------|
| 1     | 0.621 <sup>a</sup> | 0.363          | 0.366                 | 0.56519            | 1.835         |

As shown in the table 11 above, R is 0.621, R square is 0.363, and the fit is good, indicating that the model established can explain 36.4%

of the information. That is, most of the variables explained can be well explained by the model.

**Table 12***ANOVA 2*

| Model    | Square sum | df  | Mean square | F      | Sig.               |
|----------|------------|-----|-------------|--------|--------------------|
| 1 Return | 83.060     | 6   | 16.612      | 48.172 | 0.000 <sup>b</sup> |
| Residual | 138.950    | 402 | 0.345       |        |                    |
| Total    | 222.010    | 408 |             |        |                    |

As shown in the table 12 above, the observed value of the F test statistic is 48.172, and the corresponding probability P value is 0.000. According to the results of this table, the

significance test of the regression equation can be performed. Since the P value is less than 0.05, a linear model can be established.

**Table 13**

*Regression coefficient 2*

| Model                | Non-standardized coefficient |                | Standardized coefficient | t      | Sig.  | VIF   |
|----------------------|------------------------------|----------------|--------------------------|--------|-------|-------|
|                      | B                            | Standard error | Beta                     |        |       |       |
| 1 (constant)         | 1.988                        | 0.202          |                          | 9.852  | 0.000 |       |
| Real GDP Per Capital | 0.079                        | 0.030          | 0.113                    | 2.778  | 0.006 | 1.064 |
| Interest Rate        | -0.112                       | 0.025          | -0.179                   | -4.423 | 0.000 | 1.045 |
| Inflate              | 0.183                        | 0.026          | 0.304                    | 7.166  | 0.000 | 1.154 |
| Money Supply (M2)    | 0.263                        | 0.034          | 0.321                    | 7.589  | 0.000 | 1.153 |
| Exchange Rate        | 0.037                        | 0.033          | 0.049                    | 1.131  | 0.259 | 1.214 |

As shown in Table 13, the VIF value is less than 5, indicating that there is no multicollinearity between the independent variables, and GDP per capita, inflation rate, and money supply are all significant at the 0.05 level. The regression coefficients are 0.082, 0.185, and 0.259, respectively. It shows that GDP per capita, inflation rate, and money supply have a significant positive effect on creative ability; The interest rate is significant at the 0.05 level, and the regression coefficient

is -0.111, indicating that the interest rate has a significant negative impact on the creative ability; the significance of the exchange rate on the creative ability p value is 0.259, greater than 0.05, indicating that the exchange rate does not affect the creative ability. There is a clear impact. Therefore, establish a regression equation: creative ability = 1.988 + 0.079 \* GDP per capita - 0.112 \* interest rate + 0.183 \* inflation rate + 0.263 \* money supply + 0.037 \* exchange rate.

## Discussions

Studying the correlation between the price of art and the creative ability of professional painters has a significant positive impact on improving the creative ability of professional painters. The potential demand in the Chinese art market is more than 6 trillion yuan, while the current scale is only a few hundred billion yuan

(Mingquan & Feng. 2016). Therefore, this requires our artists, especially professional painters, to create according to the needs of the modern art market. The times are developing, and people's appreciation of artworks is also improving. Professional painters must keep up with the development of the times, improve their creative skills,

and constantly innovate. If they copy blindly, they will lose their creativity.

The impetuous and impetuous atmosphere of contemporary Chinese painting has nourished many strange and shallow styles of painting. Many painters hope to have little or no cultivation and achieve success through the “study” method. This kind of flattering mood can be understood. However, Chinese painting is an art that fits very well with the Chinese cultural philosophy. The innovation of art works must be the perfect combination of truth, kindness and beauty, and it is the author’s true reflection of life. The innovation of works of art expresses the painter’s unique and sincere feelings, the painter’s own unique and profound feelings about life, and discovers the beauty that others have never discovered, so it is inevitable and natural innovation (Xuan & Yao. 2021). So to innovate, we must first lay a solid foundation. Simply put, it contains the following three aspects:

1. Go deep into life. In any painting, the content depicted is the product of social life and nature reflected in the painter’s mind. Innovation comes from the painter’s new feelings about life and his attitude towards life. If the painter does not absorb new nutrients in his life, but stays in the house and thinks hard, he will play with the form (Linlin, 2018). Even if he digs out his mind and racks his brain, it is difficult to have an innovative work. The great poet Lu You said well, “I can only feel it on paper, and I know that I have to do it.” This is to emphasize the source of the author’s creation, which is derived from the practice of life.

2. Inherit the tradition. Anyone who wants to innovate must learn from the tradition. This tradition includes all paintings from ancient to modern times. In the inheritance of tradition, we

must broaden our horizons, have a broad mind, can not be a nihilism and conservatives, we should turn to more teachers, master a variety of artistic methods, understand different painting languages, and gather the family Long, self-owned family (Fengxia, 2021). As for a Chinese painter, when inheriting tradition, it should be dominated by the fine and good tradition of national art.

3. Improve comprehensive cultivation. As an excellent painter, you must improve your comprehensive accomplishment. So what aspects does the painter’s cultivation include? The first is the painter’s mind, temperament, knowledge, vision, and his worldview, values, etc. The painter’s accomplishment directly determines the painter’s ability to recognize and perceive social life and nature. Without a deep understanding of life and keen observation and sensibility, and the rich emotions resulting from it, he would have no “heart source”, and “master-made” is just a simple imitation and copy of the objective world (Xing, 2018). There is no art at all, let alone innovation. Therefore, the innovation of professional painters is the result of the comprehensive improvement of the painter’s own life and cultivation.

## Recommendation

Studying the correlation between the price of art and the creative ability of professional painters has a significant positive impact on improving the creative ability of professional painters. First, the potential demand in the Chinese art market is more than 6 trillion yuan, while the current scale is only a few hundred billion yuan. Therefore, this requires our artists, especially professional painters, to create according to the needs of the modern art market (Xinxin, 2007). The times are developing, and people’s appreciation of artworks is also improving. Professional painters must keep

up with the development of the times, improve their creative skills, and constantly innovate. If they copy blindly, they will lose their creativity. Second, the art market is developing rapidly and the scale structure of the art market development is constantly enriched, and new formats are constantly emerging, showing a sudden innovation and development. This requires professional artists to have rich creative styles. They cannot simply satisfy their economic needs to create a large number of line paintings, but must be full

of passion and desire to express the objects they describe. Third, the intrinsic value attributes of artworks have a significant influence on the creative ability of professional painters. The historical value, aesthetic value, and cultural value of the artwork reflect the value of this artwork (Dunjian, 2013). As a painter, you must have a high degree of aesthetic ability, and you must know beauty and love beauty to express beauty. Thus objectively promoting the continuous prosperity and development of the entire art market.



## References

Anderson, R. C. (1974). Paintings as an investment. *Economic inquiry*, 12(1), 13-26.

Dunjian, Y. (2013). The historical status and influence of professional painters under the market mechanism. *Chinese fine arts*, (5), 138-140.

Fengxia, M. (2021). Research on the inheritance and innovation path of Chinese painting. *Art criticism*, (15), 32-34. doi: CNKI:SUN:YSPN.0.2021-15-012.

Higgs, H. (2012). Australian art market prices during the global financial crisis and two earlier decades. *Australian economic papers*, 51(4), 189-209.

Kwon, H. I., Lee, J. H., Lee, J. K., & Song, J. S. (2011). Factors of China art price formation-focusing on contemporary artists. *Journal of the Korea academia-industrial cooperation society*, 12(2), 629-639.

Lansheng, J., & Shengwu, X. (2003). *China cultural industry development report*. Beijing: Social Sciences Literature Press.

Linlin, L. (2018). Independence and freedom, innovation and authenticity of female artists. *Shenhua (Part 1)*, (02), 138.

Mingquan, L., & Feng, S. (2016). The status quo and trend of China's art market. *Forum on Chinese culture*, (10), 25-31.

Xiaomin, C. (2014). *Hongguan jingji weekly analysis of the impact of art market prices on doctors*. Doctoral dissertation, University of Yunnan Finance and Economics.

Xing, Z. (2018). *On the techniques and cultivation of traditional Chinese painting*. Retrieved from <https://kns.cnki.net/KCMS/detail/detail.aspx?dbname=CMFD201901&filename=1019026870.nh>.

Xinxin, P. (2007). Chinese-style market Chinese economic characteristics of contemporary art market. *Great art*, (08), 54-55. doi: CNKI:SUN:DAME.0.2007-08-016.

Xuan, Z., & Yao, Z. (2021). Research on the creative design of schematic art of socialist core values. *Modern and ancient cultural creation*, 15(42), 72-74. doi: CNKI:SUN:JGWC.0.2021-42-028.

