

Analysis of Types of Collectors of Chinese Painting and Calligraphy

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Abstract: *A theoretical analysis of the different types of Chinese painting and calligraphy collectors is helpful to deeply grasp the internal operating mechanism of the Chinese painting and calligraphy market. Different types of collectors imply different cognitive psychology of Chinese painting and calligraphy and market behavior based on this psychology, which deserves researchers to take seriously.*

Keywords: *Chinese painting and calligraphy, collector, type*

1. Introduction

In the Chinese painting and calligraphy collection market, there are different types of collectors, and different types of Chinese painting and calligraphy collectors means different cognitive psychology of the painting and calligraphy market and behavioral methods based on this cognitive psychology. If you have a deep understanding of the internal laws of the Chinese painting and calligraphy collection market, it is necessary to sort out the types of collectors in detail.

2. Geographically

There are north-south types. Since ancient times, Chinese calligraphy and painting collections have been divided into regions. Collectors from different regions are usually more interested in the works of calligraphy and painting in the region. However, some collectors have a broader vision and their collections cover the whole country or even overseas. The so-called regional differences, first manifested in the North and South regional differences.

2.1 Northern collectors

The economic backbone of the northern collector group comes from mining, real estate, heavy industry and other fields. Most of them act decisively and love to collect top art works. But there is an exception for collectors in Beijing. As the center of art trade in mainland China, Beijing has the National Palace Museum, National Museum and other top appraisal powers in the country, but the maturity of the collector group does not seem to match it. In recent years, the number of auctions of 100 million yuan in Beijing exceeds the sum of other regions, but it does not reflect the true vision and strength of Beijing collectors, because the collector groups that appear to belong to the northern market actually come from all over the country, among which the southern collectors. The contribution is by no means inferior to the northern collectors. Moreover, a considerable part of the lots solicited by major auction companies in Beijing came from southern collectors. The characteristics of the current Beijing collectors group are: first, the collection culture has not really continued the traditional Beijing culture, and the new generation of collectors who grew up after the Republic of China lacked deep cultural cultivation and did not form their own collection style; second, The purpose of the new generation of northern collectors to intervene in the Chinese painting and calligraphy market is still mainly investment and speculation, with less emphasis on aesthetics and cultural connotations; third, compared with southern collectors, northern collectors lack an overall vision and always focus on the northern market and Several big names in the north will appear restless and passive when encountering market fluctuations.

2.2 Southern collectors

Southern collectors mainly refer to the collection groups in Jiangsu, Zhejiang, Guangdong, Hong Kong, Macao, Taiwan and other places. They are more mature and stable than the northern collectors. In

recent years, the buyers of works sold for 100 million yuan are basically southern collectors.^① The characteristics of southern collectors are: First of all, they have a profound cultural heritage, and some of them belong to the collections of aristocratic families.^② Secondly, collectors make the transition from pure collection to investment based on their preferences. Thirdly, collectors pay attention to their own cultural cultivation and appreciation ability, and strive to discover the aesthetic value, historical value and cultural value of the collection. While the auction market in the north is adjusting, the southern market, especially Shanghai and Hangzhou, is pushing up the market of southern painters. Finally, southern collectors are very tolerant. Southern collectors not only love local calligraphers and painters, but also look at the whole country. They not only collected the big names in the South such as Wu Hufan, Xie Zhiliu, Fu Baoshi, and Guan Shanyue; they also collected such famous names as Qi Baishi, Li Keran, and Chen Shaomei.

3. Collection methods

As far as the collection methods are concerned, there are two types of public collections and private collections.

3.1 Public collection.

The type of public collection has nothing to do with the market. The principle of selecting collections is based on academic value, while collections are used for display, research and promotion. Public collection is not a simple act of buying paintings. It must consider the theme and scope of the collection. It must be combined with professional projects and cultural strategies before choosing to start with representative works in the relevant themes and scope. Public collections are usually non-profit, and the purpose is to ensure academic independence without market interference. For Chinese calligraphers and painters, the assessment of their academic achievements lies in the recognition of public collections, such as works collected by official art galleries, museums and other institutions.^③ Public collections are often permanent, so they are also called "collections". Originally, it was mainly based on the donation of works by calligraphers, painters and collectors or the symbolic payment of collection fees by collection agencies. However, as the commodity economy gains popularity, it is now gradually starting Purchasing at market prices makes public collections a profession.

3.2 Private collection.

The biggest difference from public collections is that private collections will highlight the personal preferences of the collectors-although many private collectors' collections are very academically valuable. In fact, buying some Chinese paintings and calligraphy at random cannot be called a collector. In the true sense, collectors must have an academic perspective. It is not only reflected in the collections that have been recognized and entered into history, but also in those collections that are not yet well-known, and the latter can better reflect the height of the collector's academic perspective, because it is those who have never been famous. It is the famous painters and works that make private collectors into discerning collectors and well-known collectors. And to measure a private collector's collection achievements, to a large extent, is to see how much academic value his collection can reflect in the end. But on the whole, private collections will show more individual characteristics on an academic basis. For example, some collections for a certain period, a certain genre, or a certain type of collection are purely a matter of personal aesthetic orientation. [1]

Sometimes, private collections will also be converted to public collections, provided that academic sorting and screening must be carried out first to help further improve the quality of the collection. Many public collections in China are developed on the basis of donations from private collections. There are two main ways to transform private collections into public collections: (1) Donate important works from the collection to art galleries or museums; (2) Build an art gallery or museum from one's own collections and donate them to the society.

4. Collection characteristics

In terms of collection characteristics, there are several types of professional collection, investment collection, hobby collection, functional collection and ignorant collection.

1) Professional collection refers to the collections of related professional institutions, mainly refers to the professional collection institutions set up by the country and various provinces and cities, such as art galleries, museums, libraries, painting academies, colleges, research institutes (institutes), etc., such majors Institutions are basically pure collections for non-investment purposes.

2) Hobby collections mostly refer to traditional investors who focus on appreciation. The purpose of hobby collections is to meet the aesthetic needs of collectors, generally starting from personal hobbies, with artistic quality as the first selection criterion. Although hobby collections will also sell their collections, most of them are caused by special circumstances.

3) Investment collection refers to a type of collection that can be realized after collection for a period of time. Compared with pure investors, investment collections are based on the personal preferences of the collectors, and even if the collections are recirculated, they will not be realized in the short term. Compared with hobby collections, collectors did not intend to keep their collections in their hands when investing. Nowadays, many companies are also involved in collections. They will set up special institutions, hire art consultants, and establish art galleries and publications. In many cases, corporate collections are investment collections.

4) Functional collections are generally aimed at art consumers and learning researchers. In recent decades, China's economy has developed rapidly and the consumption of artworks has surged. In order to improve the taste of life, many affluent people have invested in Chinese paintings and calligraphy to decorate the environment. The purpose of studying and collecting by researchers is to study and research. They do not choose collection objects based on personal likes and dislikes or for economic benefits. The choice is entirely determined by actual needs.

5) Ignorance collection. The so-called ignorant collection refers to the fact that the collector has no preference for his collection, or even completely ignorant. An extreme example is that collectors don't even know which collections they own and how many collections there are. In fact, this type of collection is often based on a relatively special purpose and has nothing to do with aesthetics, academics, and investment. It is natural and reasonable for collectors to be ignorant of collections. At present, ignorance collection is mainly reflected in the purchase of celebrity paintings and calligraphy. Due to the psychological needs of chasing stars, many fans are keen to buy paintings and calligraphy works by movie stars or internet celebrities, and they are expensive. Generally speaking, these celebrities' calligraphy and paintings are not artistic at all. They just capture the fan's star-chaser psychology. However, they can complete the sky-high transaction volume through new media channels (mainly in the form of live broadcasts), which is worthy of research. In-depth attention.

5. Types of invisible collectors

The reason why they are called invisible collectors is that these collectors act very low-key. They rarely go to auctions to raise placards. Most of them are commissioned by telephone to bid or send people to raise placards. They are quickly disappearing from public view, and it is difficult for the media and the public to have access to them. However, invisible collectors are often very financially powerful and the quality of their collections is also very high. They do not come from a particular region, but all over the country. For example, Henan, Jiangxi, Shaanxi, Zhejiang, and Jiangsu all have such collection groups.

Invisible collectors not only have strong funds, but the chain of funds will not be broken. A group of collectors who have seen a glimpse in the past have appeared in high-profile auctions and once became the backbone of market investment, but this group of collectors disappeared as quickly as they appeared. It can be described as "coming and going in a hurry." . Because their mentality is speculative and the source of funds is open, when they are unprofitable or the capital chain is broken, they will immediately withdraw. However, invisible collectors usually like collecting from the heart, with deep cultural heritage and unique artistic insights. More importantly, few people know the source of their funds for investing in Chinese paintings and calligraphy, and they only see their purchases but never see their collections flow out. Therefore, if you want to have a deep grasp of the operating mechanism of the Chinese painting and calligraphy market, invisible collectors cannot be ignored.

6. Conclusion

To add a word, the investment value of the collection of calligraphy and painting lies in the artistic connotation of the calligraphy and painting works.[2]Grasping the question of the types of Chinese

calligraphy and painting collectors is helpful to outline and discover the core of market operation laws, and researchers should pay close attention to them. No matter how the Chinese painting and calligraphy market develops, the cultivation and research of collector groups is always the crux of the problem.

Citations

① For example, Liu Yiqian, chairman of Shanghai Xinliyi Group, Hainan collector Zhang Zhenyu, Fenghuang Publishing and Media Group, Hunan Broadcasting and Television, and some top collectors who did not want to be named. They are the dignitaries on the auction floor, with generous shots, and most of them are the creators of sky-high prices.

② For example, some of the members of Hong Kong Minqiu Boutique have come from Jiangsu and Zhejiang. Brother and sister Zhang Zongxian, a well-known Hong Kong collector in Tibetan circles, are also from Jiangsu.

③ The collection of an artist's work first refers to being collected by the public. If the artist wants to write a collection resume, the private collection of XX cannot be included in the collection resume. However, when this norm is reached in the professional world, at least if the artist still writes "the works of XX are collected by people at home and abroad" Very irregular, and will be deleted on official documents. The evaluation system of art is not an organization that manages artworks. The works of artists represented and operated by galleries depend on whether there are critics involved, and then exhibitions and art galleries.

References

[1] Wang Nanming(2011)*Public collection and private collection: construction as an order* [J] *Rong Baozhai*, 2,248-253.

[2] Nisong Yi(2021)*The collection value of calligraphy and painting comes from art itself* [J] *Elderly education (calligraphy and painting art)*,11,55.