


INVESTIGATE THE IMPACT OF THE CURRENT WATERCOLOUR PAINTING MARKET SITUATION ON THE DEVELOPMENT OF THE WATERCOLOUR PAINTING MARKET IN CHINA. MARKET ENVIRONMENT AS A MEDIATOR

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ARTICLE INFO	ABSTRACT
<p>Article history:</p> <p>Received 08 May 2023</p> <p>Accepted 04 August 2023</p>	<p>Purpose: The purpose of this study is to investigate the impact of the current watercolour painting market situation in China on the development of the watercolour painting market in China. In addition, this study investigates the role of the watercolour painting market environment in China as a moderating variable in the relationship between the current state of the watercolour painting market in China and its future development.</p>
<p>Keywords:</p> <p>Chinese Water Colour Painting; Market Development; Market Environment.</p> <div data-bbox="172 958 480 1205" style="text-align: center;">  </div>	<p>Theoretical framework: Contemporary Chinese art and culture exist in a society that is open and pluralistic. Through the efforts of several generations, they have created not only a magnitude but also a vast market. In a technologically based society, technologically based painting is on the verge of extinction. The construction of cultural artistic conception and character is a novel topic in the art education and instruction of contemporary Chinese watercolour painting.</p> <p>Design/Methodology/Approach: A total of 495 respondents participated in the survey comprised of 110 watercolour artist collectors, 220 watercolour paintings and 165 lectors and business intermediaries 165. This study was a cross-sectional study where the data collection period is from August to October 2021. A survey with a closed-ended and self-administered format was conducted in order to collect data. The questionnaire is divided into two sections, Smart PLS was used to analyse the data and identify any significant relationships between the variables. There was a correlation between being a colour artist and collecting watercolour paintings.</p> <p>Findings: This study focuses on watercolour painters, watercolour collectors, and commercial intermediaries., according to the findings. This suggests that artists are more likely than non-artists to collect watercolour paintings. In addition, the study revealed that business intermediaries play a crucial role in facilitating the sale of these paintings. The study revealed that watercolour painting is a popular art form among both artists and collectors. Watercolour paintings have been a popular art form for centuries, and this study confirms that their popularity remains strong among both artists and collectors. The delicate beauty of watercolours, with their translucent washes of colour and soft edges, is particularly appealing to those who appreciate the subtleties of art.</p> <p>Research, practical & social implications: This study found that watercolour paintings are highly valued by business intermediaries, who recognize their potential as investments. In fact, many galleries and auction houses specialize in selling watercolours, and the market for these works continues to grow.</p>

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Originality/Value: It is important to note that not all watercolour paintings are created equal - some are more highly prized than others based on factors such as the artist's reputation, the quality of the materials used, and the subject matter depicted. Overall, this study underscores the enduring appeal of watercolour paintings and their continued relevance in today's art world. This research provides valuable insights into the relationship between colour artists, collections of watercolour paintings, and art industry intermediaries.

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INVESTIGAR O IMPACTO DA ATUAL SITUAÇÃO DO MERCADO DE PINTURA EM AQUARELA NO DESENVOLVIMENTO DO MERCADO DE PINTURA EM AQUARELA NA CHINA. AMBIENTE DE MERCADO COMO MEDIADOR

RESUMO

Objetivo: O objetivo deste estudo é investigar o impacto da atual situação do mercado de pintura em aquarela na China no desenvolvimento do mercado de pintura em aquarela na China. Além disso, este estudo investiga o papel do ambiente do mercado de pintura em aquarela na China como uma variável moderadora na relação entre o estado atual do mercado de pintura em aquarela na China e seu desenvolvimento futuro.

Estrutura teórica: Arte e cultura chinesas contemporâneas existem em uma sociedade que é aberta e pluralista. Através dos esforços de várias gerações, criaram não só uma magnitude, mas também um vasto mercado. Em uma sociedade de base tecnológica, a pintura de base tecnológica está à beira da extinção. A construção da concepção artística cultural e do caráter é um tema novo na educação artística e instrução da pintura contemporânea em aquarela chinesa.

Design/Metodologia/Abordagem: Um total de 495 inquiridos participou no inquérito, composto por 110 colecionadores de artistas aquarelas, 220 pinturas aquarelas e 165 palestrantes e intermediários empresariais 165. Este estudo foi um estudo transversal, em que o período de recolha de dados é de agosto a outubro de 2021. Foi realizado um inquérito com um formato fechado e autoadministrado, a fim de recolher dados. O questionário é dividido em duas seções, o Smart PLS foi usado para analisar os dados e identificar quaisquer relações significativas entre as variáveis. Havia uma correlação entre ser um artista de cores e colecionar pinturas em aquarela.

Conclusões: Este estudo se concentra em pintores aquarelas, coletores de aquarelas e intermediários comerciais., de acordo com os achados. Isso sugere que os artistas são mais propensos do que os não artistas a colecionar pinturas em aquarela. Além disso, o estudo revelou que os intermediários empresariais desempenham um papel crucial na facilitação da venda destes quadros. O estudo revelou que a pintura em aquarela é uma forma de arte popular entre artistas e colecionadores. As pinturas em aquarela têm sido uma forma de arte popular há séculos, e este estudo confirma que sua popularidade permanece forte entre artistas e colecionadores. A delicada beleza das aquarelas, com suas lavagens translúcidas de cor e bordas macias, é particularmente atraente para aqueles que apreciam as sutilezas da arte.

Pesquisa, implicações práticas e sociais: Este estudo descobriu que as pinturas em aquarela são altamente valorizadas por intermediários de negócios, que reconhecem seu potencial como investimentos. Na verdade, muitas galerias e casas de leilão se especializam na venda de aquarelas, e o mercado para essas obras continua a crescer.

Originalidade/Valor: É importante notar que nem todas as pinturas em aquarela são criadas iguais - algumas são mais valorizadas do que outras com base em fatores como a reputação do artista, a qualidade dos materiais utilizados e o assunto representado. No geral, este estudo ressalta o apelo duradouro das pinturas em aquarela e sua contínua relevância no mundo da arte de hoje. Esta pesquisa fornece insights valiosos sobre a relação entre artistas coloridos, coleções de pinturas em aquarela e intermediários da indústria da arte.

Palavras-chave: Pintura de Cor de Água Chinesa, Desenvolvimento do Mercado, Ambiente de Mercado.

INVESTIGAR EL IMPACTO DE LA ACTUAL SITUACIÓN DEL MERCADO DE LA PINTURA DE ACUARELA EN EL DESARROLLO DEL MERCADO DE LA PINTURA DE ACUARELA EN CHINA. EL MEDIO AMBIENTE DE MERCADO COMO MEDIADOR

RESUMEN

Objetivo: El objetivo de este estudio es investigar el impacto de la situación actual del mercado de la acuarela en China sobre el desarrollo del mercado de la acuarela en China. Además, este estudio investiga el papel del entorno

del mercado de la acuarela en China como una variable moderadora en la relación entre el estado actual del mercado de la acuarela en China y su desarrollo futuro.

Marco teórico: El arte y la cultura chinos contemporáneos existen en una sociedad abierta y pluralista. Gracias a los esfuerzos de varias generaciones, han creado no sólo una magnitud sino también un vasto mercado. En una sociedad de base tecnológica, la pintura de base tecnológica está al borde de la extinción. La construcción de la concepción artística cultural y el carácter es un tema novedoso en la educación artística e instrucción de la acuarela china contemporánea.

Diseño/ Metodología/ Enfoque: Un total de 495 encuestados participaron en la encuesta compuesta por 110 coleccionistas de acuarelas, 220 pinturas de acuarelas y 165 lectores e intermediarios de negocios 165. Este estudio fue de corte transversal, donde el periodo de recolección de datos es de agosto a octubre de 2021. Para la recolección de datos se realizó una encuesta con formato cerrado y autoadministrado. El cuestionario se divide en dos secciones, se utilizó Smart PLS para analizar los datos e identificar cualquier relación significativa entre las variables. Había una correlación entre ser un artista de color y coleccionar pinturas de acuarela.

Hallazgos: Este estudio se centra en pintores de acuarelas, coleccionistas de acuarelas e intermediarios comerciales., según los hallazgos. Esto sugiere que los artistas son más propensos que los no artistas a coleccionar pinturas de acuarela. Además, el estudio reveló que los intermediarios comerciales desempeñan un papel crucial en la facilitación de la venta de estas pinturas. El estudio reveló que la acuarela es una forma de arte popular entre artistas y coleccionistas. Las pinturas acuarelas han sido una forma de arte popular durante siglos, y este estudio confirma que su popularidad sigue siendo fuerte tanto entre artistas como entre coleccionistas. La delicada belleza de las acuarelas, con sus lavados translúcidos de color y bordes suaves, es particularmente atractiva para aquellos que aprecian las sutilezas del arte.

Investigación, implicaciones prácticas y sociales: Este estudio encontró que las pinturas acuarelas son muy valoradas por los intermediarios comerciales, que reconocen su potencial como inversiones. De hecho, muchas galerías y casas de subastas se especializan en la venta de acuarelas, y el mercado para estas obras sigue creciendo.

Originalidad/Valor: Es importante tener en cuenta que no todas las acuarelas se crean igual - algunas son más apreciadas que otras en base a factores como la reputación del artista, la calidad de los materiales utilizados y el tema representado. En general, este estudio subraya el atractivo perdurable de las pinturas de acuarela y su continua relevancia en el mundo del arte de hoy. Esta investigación proporciona valiosas perspectivas sobre la relación entre los artistas de color, las colecciones de pinturas acuarelas y los intermediarios de la industria del arte.

Palabras clave: Pintura China del Color del Agua, Desarrollo del Mercado, Entorno de Mercado.

INTRODUCTION

China's legacy of watercolour painting dates back to primordial times. Chinese watercolour painting is distinguished by its use of delicate brushstrokes, subdued coloration, and traditional themes and subjects, such as landscapes, florals, and animals (Zhang,2023). In the 20th century, Chinese watercolour painting underwent significant transformations as artists were exposed to Western styles and techniques (Sinelnik, 2022; Chen, 2023; Fu et. al., 2022). Numerous Chinese artists began incorporating Western influences into their work, resulting in a synthesis of traditional and contemporary styles. In China, watercolour painting is still a popular and respected art form. There are numerous accomplished Chinese watercolour artists whose work has garnered international recognition, as well as numerous art colleges and institutions in China that provide training and support for aspiring watercolour artists (Gu & Su, 2022; Zhang, 2022). Numerous art galleries and dealers specialising in watercolour paintings are contributing to the expansion of the market in China. As investments or as adornments for their homes and offices, Chinese purchasers are displaying a growing interest

in purchasing watercolour paintings. Overall, Chinese watercolour painting is a complex and evolving art form that reflects both traditional Chinese techniques and contemporary Western influences (Liang, 2022; Feng & Zhang, 2022). This interest in watercolour paintings has led to an increase in demand for both traditional and modern Chinese watercolour artists, with some pieces selling for millions of dollars. As a result, the market for Chinese watercolour paintings is rapidly expanding and becoming more competitive (Liu, 2022; Tang, 2023).

While the market for watercolour paintings in China has grown significantly in recent years, it still faces a number of obstacles. Here are some of the most significant obstacles confronting the Chinese watercolour market. Although watercolour painting is a popular art form in China, there is still a lack of awareness about its value and investment potential among the general public (Chen, 2023; Fender et. al., 2023). Many Chinese purchasers may not appreciate the worth of a high-quality watercolour painting, making it challenging for artists and dealers to sell their work. While watercolour painting is a respected and popular art form in China, it encounters competition from oil painting, calligraphy, and ink painting, among others (Ma, Dong & Wang, 2023; Fender et. al., 2023). This competition can make it challenging for watercolour paintings to attract purchasers. Compared to other art markets, such as oil painting, the Chinese market for watercolour paintings is still relatively modest (Zhang, 2023; Li, 2023; Lizun et. al., 2023). This can make it challenging for artists and dealers to create a profitable enterprise. Even though there are many accomplished watercolour artists in China, it can be difficult for art galleries and dealers to locate artists who can produce buyer-appealing, high-quality work. As the market for watercolours in China continues to expand, there is an increased risk of counterfeiting and fraud. This can harm the market's reputation and make it difficult for purchasers to trust the authenticity of the paintings they are purchasing (Li, 2023). Overall, these obstacles can make it challenging for the Chinese watercolour market to attain its maximum development and potential. Nonetheless, with continued education, innovation, and investment, the market can surmount these obstacles and continue to expand. It is important for the Chinese watercolour market to adapt to changing consumer preferences and embrace new technologies to stay competitive (Wang, 2023; Liu, 2023; Li, 2023). Additionally, collaboration with international artists and galleries can also help the market gain exposure and expand its reach globally (Wang, 2023; Liu, 2023). In this current study, the researcher will investigate the influence of current water colour painting market condition in China with China water colour painting market development. In addition, this study also investigates the role of China water colour painting market environment as mediating variable

in the relationship between current water colour painting market condition in China and China water colour painting market development.

Current Market Environment in Water Colour Painting in China

Trading in Chinese watercolour paintings can positively influence the Chinese watercolour painting market in a number of ways (Solimano, 2021; Zou et. al., 2021; Gao, 2020; Chan, 2021). First, trading provides a venue for artists to exhibit and sell their works, which stimulates the demand for Chinese watercolour paintings on the market. Having a marketplace where consumers and vendors can interact increases the visibility of the art form and enables artists to share ideas and inspiration (Solimano, 2021). Second, trading enables the pricing of artwork to be determined by market forces, which can encourage artists to create high-quality works and attract investors interested in the potential financial returns of investing in art (Zou et. al., 2021). Thirdly, trading can cultivate a sense of community among collectors and artists, thereby increasing their appreciation for Chinese watercolour painting as an art form (Gao, 2020). This can lead to the organisation of more events and exhibitions, which can increase public exposure and appreciation for the art form (Solimano, 2021; Zou et. al., 2021; Gao, 2020; Chan, 2021). Overall, trading can play a significant role in the growth and development of the Chinese watercolour painting market by providing a forum for artists and collectors to interact, thereby nurturing a sense of community and a greater appreciation of the art form.

Supply

The mode of provision for Chinese watercolour paintings can vary depending on the painting's type and the market in which it is sold. Chinese watercolour paintings are created and offered for sale in a number of distinct ways (Tarasenko, 2021; Solimano, 2021). Numerous Chinese watercolour paintings are created by traditional artists who have spent years studying and practising the techniques and styles of painting. These artists can sell their paintings through galleries, auction houses, or directly to collectors (Edwards, 2023). They may operate independently or as part of a larger art community. Some Chinese watercolour paintings are created by students and graduates of art institutions and academies who may have learned painting techniques through formal education. These paintings are available for sale via galleries and online marketplaces (Zou et. al., 2021; Gao, 2020; Chan, 2021). Prints and reproductions, sometimes, Chinese watercolour paintings are reproduced as prints or

reproductions, which are then sold through various channels, such as online marketplaces and art galleries. In recent years, there has been an increase in the production of mass-produced Chinese watercolour paintings, which are frequently sold via low-cost channels such as street vendors and online marketplaces. These paintings may be of inferior calibre and may not qualify as genuine works of art (Soan, 2023; Zou et. al., 2021; Gao, 2020; Chan, 2021). Overall, the mode of provision for Chinese watercolour paintings is diverse, involving a variety of artists, manufacturers, and distributors. The main elements that determine the mode of provision for a specific painting are its quality, authenticity, and market demand.

Demand

The mode of demand for Chinese watercolour paintings can vary based on a variety of factors, including the painting's style, age, artist, and historical significance (Zhang, 2023). There are typically several distinct categories of purchasers who contribute to the demand for Chinese watercolours. Numerous Chinese watercolour paintings are acquired by art connoisseurs who are interested in the painting's historical significance or artistic value. These collectors may acquire artworks for their own collections or as investments (Tarasenko, 2021; Solimano, 2021; Chen, 2023). Chinese watercolour paintings are frequently acquired by interior designers in search of ornamental pieces for residences, offices, and other interior spaces. Some Chinese watercolour paintings are purchased for display in corporate entrances, conference rooms, and other public spaces (Soan, 2023; Zou et. al., 2021; Gao, 2020; Chan, 2021). Tourists frequently purchase Chinese watercolour paintings as mementos or presents for friends and family. The mode of demand for Chinese watercolour paintings can also be influenced by a variety of art market patterns, such as shifts in consumer preferences or the global economy (Chen, 2023). For instance, the demand for Chinese watercolour paintings may increase during periods of economic expansion or political stability, while it may decrease during periods of economic contraction or political unrest. Overall, the demand mode for Chinese watercolour paintings is intricate and multifaceted, involving a variety of consumers and factors. The most influential aspects of a painting's demand are its quality, rarity, historical significance, and market trends (Tarasenko, 2021; Solimano, 2021).

The demand and supply of watercolour paintings in China can undoubtedly affect the country's watercolour market environment. If Chinese consumers have a high demand for watercolour paintings, this may encourage more artists to create and sell watercolour paintings. This can result in an increase in the availability of watercolour paintings, which can then have

an effect on the market environment as a whole (Tarasenko, 2021; Solimano, 2021; Chen, 2023). If there is a high demand for watercolour paintings, art galleries and art dealers may focus more on promoting and selling them, which can further increase demand and affect the market environment. In addition, if the quality of Chinese watercolour paintings is high and the country has a strong tradition of watercolour painting, this can also contribute to a favourable market environment. Customers may be more willing to pay a premium price for authentic and high-quality watercolour paintings (Soan, 2023; Zou et. al., 2021; Gao, 2020; Chan, 2021). Demand and supply of watercolour paintings in China can have a significant impact on the market environment for watercolours in the country.

Water Colour Market Environment Encourage Water Colour Market Development

A thriving market for watercolour paintings in China can have a substantial impact on the growth of the watercolour market in the country. Here are some of the ways a thriving watercolour market can influence market growth (Cheng & Xingyu, 2022; Zhu, 2022; Zeng, Shuai & Mo, 2023). Positive watercolour market conditions can result in a rise in demand for watercolour paintings. This can create opportunities for artists, galleries, and dealers to grow their enterprises, resulting in a more vibrant and dynamic market. As the demand for watercolour paintings increases, artists may concentrate more on developing their skills and techniques to create paintings of higher quality (Archer, 2022; Wang, 2023; Zeng, Shuai & Mo, 2023). This can result in a general enhancement in the grade of watercolour paintings on the market. Greater appreciation for watercolour painting: A thriving market for watercolour paintings can increase public appreciation for the medium. This can contribute to the creation of a more hospitable environment for artists and encourage more individuals to pursue watercolour painting (Koo, 2022; Zeng, Shuai & Mo, 2023). Positive market conditions can encourage artists to experiment with new styles and techniques, resulting in innovation in watercolour painting (Zeng, Shuai & Mo, 2023). This can help maintain the market's vitality and attract new consumers. A positive market for watercolour paintings in China can have a significant impact on the growth of the watercolour market as a whole, contributing to a more vibrant and dynamic industry that benefits artists, consumers, and dealers.

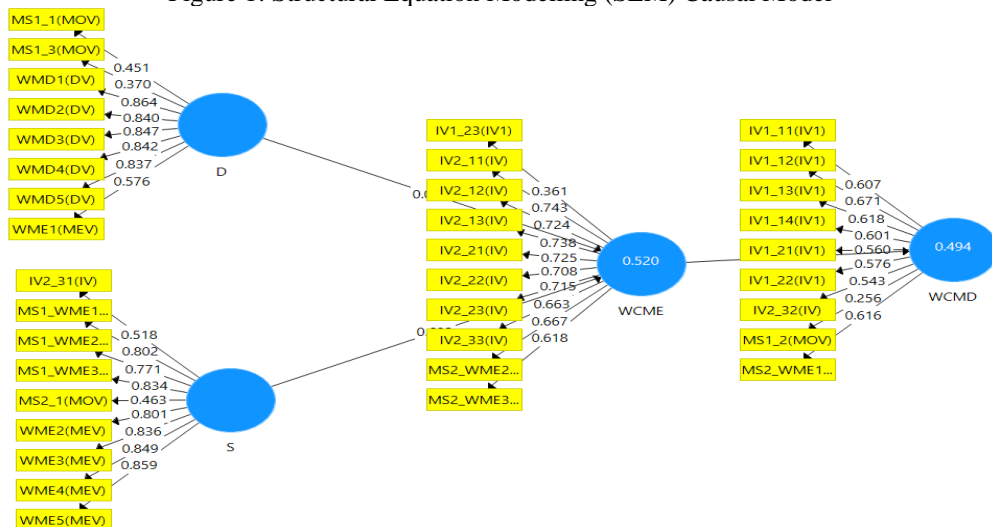
Research Methodology

The purpose of this current study, researcher want to investigate the influence of current water colour painting market condition in China with China water colour painting market

development. In addition, this study also investigates the role of China water colour painting market environment as mediating variable in the relationship between current water colour painting market condition in China and China water colour painting market development. This research focuses mostly on watercolour painters, watercolour collectors, and commercial intermediaries as its demographic of interest. For the purpose of data collection, a survey with a closed-ended and self-administered format was carried out. The questionnaire is divided into two parts, which are labelled respectively as sections A and B. In part A, information pertaining to the demographics of the respondents, and in section B, information pertaining to the subject of determining how to measure all of the variables in this research. The poll received responses from a total of 495 individuals, 110 of whom were water colour artists, 220 of whom were collectors of water colour paintings, and 165 of whom were business intermediaries. The time period for data collection in this research, which was a cross-sectional analysis, was from August 2021 to October 2021. The data that was obtained is then examined using Smart PLS. To analyse the data, Smart PLS was used to identify any significant relationships between the variables. The results showed that there was a positive correlation between being a colour artist and collecting water colour paintings. This suggests that colour artists are more likely to collect water colour paintings than those who are not in this profession. The study also found that business intermediaries play an important role in facilitating the sale of these paintings. Overall, this research provides valuable insights into the relationship between colour artists, water colour painting collection, and business intermediaries in the art industry.

Findings

Figure 1: Structural Equation Modelling (SEM) Causal Model



Source: Authors

Table 1: Internal consistency

	Cronbach's Alpha	rho_A	Composite Reliability	Average Variance Extracted (AVE)
D	0.863	0.911	0.894	0.631
S	0.902	0.902	0.923	0.679
WCMD	0.776	0.746	0.808	0.628
WCME	0.864	0.866	0.891	0.756

Source: Authors

The uniformity of scale instruments influences their dependability. Internal consistency and item-specific dependability are among the measuring indicators. Utilising factor loading, each item's reliability is evaluated. Internal consistency is evaluated using Cronbach's alpha and composition reliability (CR) of latent variables. The proposed number must be greater than 0.7. Convergent and discriminant validity are indicators of the accuracy of the scale instrument. The primary objectives of convergent validity are to determine the average variance extraction and examine the relationship between items on the same dimension (AVE). The proposed value must be greater than 0.50. Using the square root of AVE's value as a criterion, the discriminant validity examines the relationship between items with different characteristics. If the square root of the diagonal AVE is larger than the correlation coefficient of either the horizontal or vertical column, this indicates discriminative validity. All alpha and CR values in Table 1 are greater than 0.7, indicating high internal consistency and dependability. Each dimension's AVE value is greater than 0.5, demonstrating sufficient convergence validity. The internal consistency dependability of a measurement model is deemed acceptable when the Cronbach's alpha and composite reliability (CR) of each construct reach the threshold values of 0.60 and 0.70, respectively. The Cronbach Alpha values for this study range from 0.776 to 0.902 as shown in Table 1. The composite dependability (CR) ranges from 0.808 to 0.923, as shown in Table 1. Consequently, each Cronbach Alpha and CR value exceeds the recommended upper limit of 0.7. According to the AVE results of this study, every variable lies between 0.628 and 0.756 and is greater than 0.5. We can therefore conclude that the analysed constructs are adequately reliable and internally consistent.

Table 2: Discriminant validity

	D	S	WCMD	WCME
D	0.729			
S	0.610	0.761		
WCMD	0.434	0.657	0.772	
WCME	0.477	0.720	0.703	0.775

Source: Authors

Discriminant validity is the capacity of a set of items to distinguish one variable from others. Table 2 demonstrates that none of the concept correlations exceeded the threshold.924 (Hu and Bentler, 1999). According to this study, the range of discriminant validity is between 0.772 and 0.775 It is suggested that all components display factor loadings on their individual structures. Overall, the discriminant validity of the measurement model was high. According to Henseler et al. (2015), the "Heterotrait-Monotrait ratio (HTMT)" of correlations must be evaluated for discriminant validity. HTMT values must be between 0.85 and 1. All of the items with scores between 0.812 and 0.834 indicate that discriminant validity has been validated and the model is reliable for further processing, as presented in Table 3.

Table 3: HTMT score

	D	S	WCMD	WCME
D				
S	0.834			
WCMD	0.450	0.812		
WCME	0.461	0.729	0.821	

Source: Authors

Table 4: R Square

	R Square	R Square Adjusted
WCMD	0.494	0.493
WCME	0.520	0.519

Source: Authors

When a linear fit is assumed, the square of the correlation coefficient can characterise the quantity of variation between two variables (Sanchez, 2012). The values for R² and the accompanying goodness of fit determined by Sanchez (2012) are shown in Table 4. Table 4 reveals that the R² value for water colour market environment in China is 0.493, indicating that supply and demand of water colour painting in the market can explained 49.3% of water colour painting in China. The R² score for water colour painting market development is 0.519, indicating that water colour market environment can explain 51.9 % of water colour market development in China.

Table 5: Direct relationship

	Original Sample (O)	Sample Mean (M)	Standard Deviation (STDEV)	T Statistics (O/STDEV)	P Values
D -> WCME	0.060	0.060	0.044	1.369	0.171
S -> WCME	0.683	0.685	0.032	21.091	0.000
WCME -> WCMD	0.703	0.708	0.017	41.621	0.000

Source: Authors

From the result, direct relationship show, demand of the water colour painting in the market are not significant with water colour painting market environment in China with the score ($\beta = 0.060$, $t = 1.369$, $p > 0.05$). for water colour painting supply in the market, the result as presented shows a significant relationship with water colour market environment with the score ($\beta = 0.683$, $t = 21.091$, $p = 0.05$). finally for water colour painting market environment and water colour market development, the result shows a significant relationship with the score ($\beta = 0.073$, $t = 4161$, $p > 0.05$).

Table 6: Indirect relationship (Mediation effect)

	Original Sample (O)	Sample Mean (M)	Standard Deviation (STDEV)	T Statistics ((O/STDEV))	P Values
D -> WCME -> WCMD	0.042	0.042	0.031	1.368	0.172
S -> WCME -> WCMD	0.480	0.485	0.028	17.196	0.000

Source: Authors

For indirect relationship, the measurement is bae on mediating effect on water colour painting market environment in the relationship between demand and supply of water colour painting with water colour painting market development. The result shows, there has an insignificant mediation effect of water colour painting market environment in the relationship between demand of water colour painting in the market with water colour market development with the score ($\beta = 0.042$, $t = 1.369$, $p > 0.05$). For mediation effect in the relationship between supply of water colour painting in the market with water colour market development, the result shows a significant relationship with the score ($\beta = 0.480$, $t = 17.196$, $p > 0.05$)

DISCUSSION

Over the years, watercolour painting has grown in popularity in China, and there is a substantial market for watercolour paintings in the country. In China, the market for watercolour paintings is propelled by collectors and investors interested in acquiring and trading high-quality, precious artworks. The art auction market is one of the most prominent venues for trading watercolour paintings in China, with major auction houses including China Guardian, Poly Auction, and Beijing Hanhai regularly holding sales of watercolour paintings. Numerous watercolour paintings garner high prices at these auction houses, which frequently attract both domestic and international purchasers (Ma, Dong & Wang, 2023; Tang, 2023). In China, there are numerous art galleries and online marketplaces that specialise in watercolour paintings, in addition to the auction market (Lu & Rungsuk, 2023; Tang, 2023; Wang et. al.,

2023). This variety of styles and prices makes it simpler for both seasoned collectors and neophyte purchasers to acquire watercolour paintings. It is essential to note, however, that the trading of watercolour paintings, like any other art form, is susceptible to fraud and forgery (Tang, 2023; Wang et. al., 2023). When purchasing watercolour paintings, buyers should be cautious, particularly if the price seems too good to be true. Before making a purchase, it is always advisable to conduct research on the artist and the piece of art in question, and if necessary, to consult with experts in the field (Zeng, Shuai & Mo, 2023; Chen, 2023; Li, 2023).

While the market for watercolour paintings in China has experienced significant development in recent years, transformation is required to further develop and expand the industry. Here are some areas where modification would be advantageous. First, diversifying the market. The Chinese watercolour painting market is dominated by traditional subjects and themes, such as landscapes, florals, and animals (Lu & Rungsuk, 2023; Tang, 2023). To attract a larger audience and remain pertinent, it is necessary to diversify the market and integrate more modern and contemporary designs and subject matter. Second, enhancing education and training for Chinese watercolour artists so that they can develop their skills and techniques and produce higher-quality artwork. This may include art school programmes, seminars, and mentoring programmes. There is a need to promote innovation in the Chinese watercolour painting industry so that artists can experiment with new styles and techniques and stretch the limits of the art form. This could entail supporting industry research and development and establishing opportunities for artists to collaborate and share ideas.

It is necessary to expand the market for watercolour paintings in China by reaching out to new audiences and promoting the value and investment potential of watercolour paintings (Wu et. al., 2023). This may involve forming partnerships with art galleries and dealers, promoting the industry via media and advertising campaigns, and participating in international art festivals and exhibitions (Pressato et. al., 2023; Laikwan, 2023). Technology must be embraced by the Chinese watercolour painting industry in order to assist artists in creating and distributing their work more efficiently and effectively. This could include the use of digital tools and software to create and modify artwork, as well as the use of online platforms and marketplaces to sell and promote watercolour paintings (Laikwan, 2023; Zhang, Liu & Wang, 2023). By transforming the market for Chinese watercolour paintings in the aforementioned ways, the industry can continue to develop, evolve, and attract new audiences and opportunities (Tang, 2023; Wang et. al., 2023). Moreover, the incorporation of virtual reality technology can enhance the viewing experience of watercolour paintings, allowing customers to appreciate the

artwork in a more immersive and interactive way. This can further boost the demand for Chinese watercolour paintings and increase their value in the global art market.

CONCLUSION

Modern Chinese art and culture exist in a free and diverse society. They have worked tirelessly over many generations to create not just a scale but also a sizable customer base. Technology-driven societies are pushing technological painting to the fringes. Contemporary Chinese watercolour painting art education and instruction has a new focus: the development of cultural creative vision and spirit. China's economic development has resulted in an expanding middle class, which is becoming increasingly interested in art as a form of investment and cultural consumption especially in enhancing the market development for water colour painting. This has expanded the market for watercolour paintings and other art forms. In addition, China's opening to the West has increased its exposure to Western art forms, including watercolour painting. As a consequence, more Chinese artists are experimenting with watercolour techniques and styles, and the appreciation for Western watercolour art is growing. The Chinese government has made substantial investments in the arts, including watercolour painting, over the past few years. This includes funding for art institutions, exhibitions, and other cultural events, which has contributed to the growth of the Chinese watercolour painting market. Moreover, the expansion of e-commerce platforms in China, such as Taobao and JD.com, has facilitated the online sale and purchase of watercolour paintings by artists and collectors. This has contributed to the expansion of the market for watercolour paintings beyond the traditional auction houses and art galleries. As more Chinese artists acquire recognition for their work and as the Chinese middle class continues to expand, it is anticipated that the market for watercolour paintings in China will develop. However, as with any market, there are risks and obstacles to overcome, such as the need to prevent deception and safeguard the authenticity of artworks.

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