

Exchange and Influence of Ancient Artworks from a Cross-Cultural Perspective

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Abstract. This study focuses on the role and influence of ancient artworks in cross-cultural exchanges, aiming to analyze their dissemination paths, the integration of techniques and styles, the evolution of aesthetic concepts, and their cultural significance. As important media for cultural exchanges, ancient artworks were widely spread through routes such as the Silk Road and the Maritime Silk Road, which promoted the mutual understanding and integration of Eastern and Western cultures. By adopting a combination of literature analysis, case studies, quantitative analysis and comparative studies, the research findings show that ancient Chinese porcelain and silk had a profound impact on Western aesthetic orientations and lifestyles. The artistic techniques and styles of the East and the West achieved integrated innovation in the exchanges, and cross-cultural exchanges deeply reshaped the aesthetic concepts of artworks. The exchanges of ancient artworks demonstrated significant value in shaping cultural identity, facilitating cultural inheritance, and deepening cross-cultural understanding. This study not only provides theoretical support for understanding the deep-seated laws of cross-cultural exchanges of ancient artworks but also offers guidance for contemporary cultural exchange practices.

Keywords: ancient artworks, cross-cultural exchanges, integration of techniques, innovation of styles, cultural identity.

1. Introduction

Against the backdrop of the accelerated progress of globalization and the rapid development of information technology, cultural exchanges have become a crucial bond connecting different countries and regions, facilitating the in-depth integration of global cultures (see Figure 1). Ancient artworks, as brilliant cultural treasures, are not only a concentrated manifestation of the artistic achievements of various ethnic groups but also an important medium for cultural exchanges [1]. They carry rich historical information, cultural connotations, and artistic values, and have exerted a profound influence on later generations through cross-cultural exchanges. This study focuses on the exchange paths of ancient artworks among different cultures, aiming to explore the impact of cross-cultural exchanges on the styles and techniques of artworks, as well as their roles in cultural identity and integration. By sorting out the historical context of the exchanges of ancient artworks, it reveals the cultural motives and dissemination mechanisms. Through comparative analysis of the style and technique characteristics of artworks under different cultural backgrounds, it discusses their driving effects on the innovation and development of artworks. By examining the impact of the exchanges of ancient artworks on the cultural identity of the receiving regions, it endeavors to understand the formation process of cultural integration and diversity. This study defines “ancient artworks” as works with artistic value and historical significance created in major cultural regions around the world from prehistoric civilizations to the late Middle Ages. By adopting a combination of literature analysis, case studies, and comparative studies, it aims to reveal the deep-seated laws of cross-cultural exchanges of ancient artworks and provide theoretical support and practical guidance for contemporary cultural exchanges.

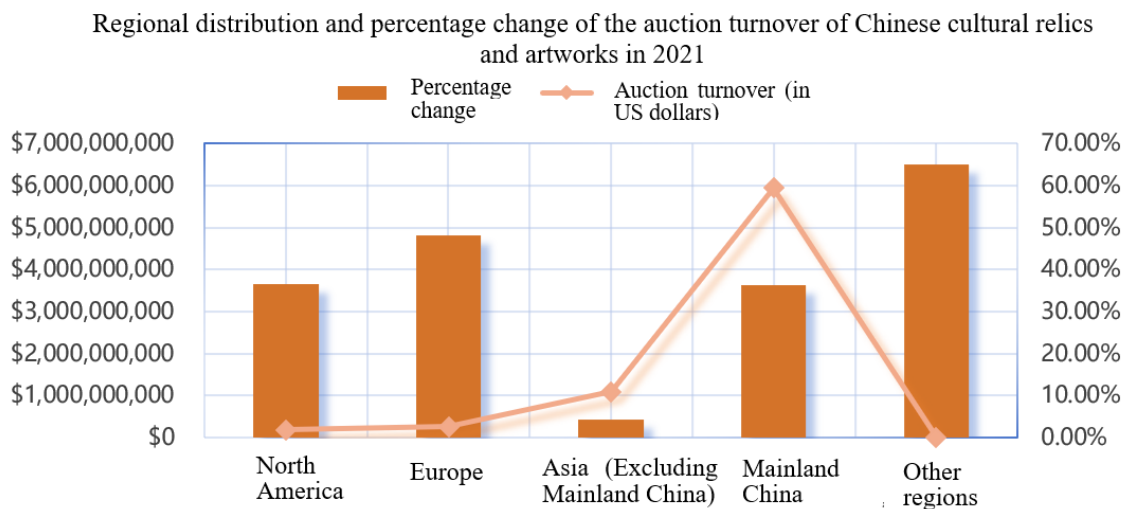


Figure 1. Regional distribution and percentage change of the auction turnover of Chinese cultural relics and artworks in 2021

(Data source:

https://cn.artnet.com/caa/assets/pdfs/global_chinese_art_auction_market_report_2021_cn.pdf)

2. Overview of the history of cross-cultural exchanges of ancient artworks

2.1. Artwork exchanges on the ancient Silk Road

The Silk Road, since the expedition of Zhang Qian to the Western Regions in the 2nd century BCE, has emerged as a pivotal passage for East-West cultural exchanges (see Figure 2), evolving into a multidimensional exchange network encompassing commodities, technologies, and cultures. Artworks, as the core carriers of this exchange, have demonstrated their unique cultural charm and far-reaching influence [2]. Categories of art such as painting, sculpture, ceramics, and gold and silverware were extensively exchanged along the Silk Road. For instance, the depiction of foreigners in Tang Dynasty murals not only highlights the exquisite painting techniques but also reflects the acceptance and integration of exotic cultures. The Tang Dynasty tricolor pottery [3], with its unique glaze colors and shapes, blends Chinese and Western aesthetics, serving as a paradigm of artwork exchange. The exchange of artworks profoundly influenced the cultures along the route, promoting the dissemination and evolution of artistic styles. For example, the influence of Persian miniatures on Chinese meticulous painting spurred innovations in painting techniques. The exchange of artworks deepened cultural understanding and identity, enabling people to transcend geographical and linguistic boundaries and appreciate the profound wisdom of human civilization. The Mogao Caves in Dunhuang, as an artistic treasure on the Silk Road, feature murals and sculptures that integrate artistic elements from China, India, Central Asia, and other regions, forming a unique style [4]. This not only contributed to the prosperity of Dunhuang art but also provided valuable materials for later generations to study East-West cultural exchanges.

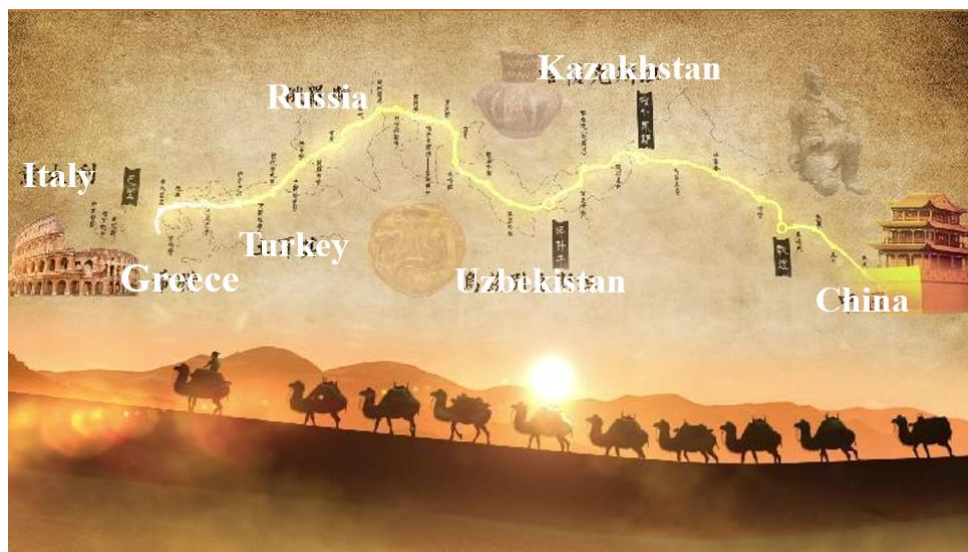


Figure 2. Map of the Silk Road [5]

2.2. The Maritime Silk Road and Eastern and Western art

The Maritime Silk Road, since its inception in the Han Dynasty, has served as a vital link for East-West cultural exchanges. With the continuous development of navigation technology and international trade, it gradually connected Asia, Africa, and Europe, facilitating in-depth exchanges of commodities, technologies, and art. Along this route, Chinese porcelain, with its exquisite craftsmanship and unique style, was exported extensively to Southeast Asia, the Middle East, and Europe from the Tang and Song dynasties onward, and was deeply loved by people everywhere.

During the exploration of historical sites and ancient cities in Europe, people have discovered numerous traces of Chinese ceramics, which not only reflect the distinct cultural characteristics of the East and West but also promote cultural exchanges and integration between the two regions. In terms of trade, ceramics have been one of the significant commodities in China-Europe trade. The exquisite appearance and superb quality of Chinese ceramics sparked a craze in Europe, driving the prosperity of China-Europe trade. In terms of culture and art, Chinese ceramics have evolved from pottery to porcelain, developing a unique ceramic culture that emphasizes different Eastern humanities and minimalist styles, playing an increasingly important role in China-Europe cultural exchanges. Furthermore, ceramics possess unique aesthetic value in China-Europe cultural exchanges. Ceramics are works of art with aesthetic value, rich in cultural connotations in terms of their shapes, decorations, and colors. In Europe, ceramic art has become an important artistic form, with many artists and designers seeking inspiration and creativity in ceramic art.

From a spatial dimension, shipwrecks and trade networks also serve as important witnesses to cross-cultural exchanges between China and Europe (see Table 1). Ceramics are easy to preserve, resistant to damage, and highly recognizable. Therefore, based on ceramics retrieved from shipwrecks or historical sites, we can roughly outline the trade routes and networks between China and Europe, and delve into the historical and cultural backgrounds behind each precious exhibit through the study of ceramics. Shipwreck ceramics specifically refer to Chinese porcelain that sank to the seabed due to maritime disasters or other accidents during the heyday of maritime traffic between China and Europe, revealing the trade networks between ancient China and Western countries such as the Netherlands and the United Kingdom.

Table 1. Comparison of porcelain assemblages from shipwrecks during the Ming and Qing Dynasties [6]

Periodization of Ming and Qing Dynasties	Representative shipwrecks	Porcelain assemblages
Early to Mid-Ming Dynasty	Zhangpu Shazhou Island shipwreck, Bakau shipwreck, Gulaozhan shipwreck	Celadon porcelain from Longquan kiln, blue-and-white porcelain from Jingdezhen kiln, products from Cizao kiln in Jinjiang, Fujian (more)
Mid-Ming Dynasty	Pingtang Laoniujiao shipwreck, Lena Shoal shipwreck, Santa Cruz shipwreck	Mainly blue-and-white porcelain and celadon porcelain from Longquan kiln produced by Jingdezhen folk kilns, with some products from other kilns in Guangdong, etc. (less)
Late Ming Dynasty	Nan'ao I shipwreck, Beijiao III shipwreck, Pingshun shipwreck, San Diego shipwreck	Blue-and-white porcelain from Zhangzhou kiln (more), blue-and-white porcelain from Jingdezhen kiln
Late Ming and Early Qing Dynasty	Donggu shipwreck of Fujian Dongshan Island, Hatcher shipwreck, Wanli shipwreck	Mainly blue-and-white porcelain from Jingdezhen kiln, with a small amount of Dehua white porcelain and Zhejiang celadon porcelain.
Early Qing Dynasty	Wanjiao I shipwreck, Daton shipwreck, Jin'ou shipwreck	The majority of the porcelain is from Jingdezhen kilns, with blue-and-white porcelain being the most predominant.
Mid-Qing Dynasty	Xiaobaijiao I shipwreck, Gotthardson shipwreck, Griffin shipwreck	Blue-and-white porcelain from Dehua kilns and Jingdezhen kilns dominate, accompanied by a small amount of porcelain from kilns in southern China, such as those in Fujian and Guangdong provinces.
Late Qing Dynasty	Hui'an Dazhu Island underwater cultural relic site, Sanhu Island I shipwreck	The kilns in regions like Dehua and Zhangzhou in Fujian province are the most prominent ones.

Western artworks such as oil paintings and sculptures also entered the East through this route, bringing new inspiration and perspectives to artists and promoting the diversification of artistic styles [7]. The integration of Eastern and Western art is not only reflected in the rise of Western “Chinoiserie” art, such as the absorption of Chinese elements by European art in the 17th and 18th centuries, but also in the reference of Western techniques by Chinese artists, such as the innovative attempt by the Qing Dynasty imperial painter Giuseppe Castiglione to integrate oil painting techniques into traditional Chinese painting. Japanese ukiyo-e, as a representative art form of the Edo period, integrated Chinese woodblock printing with European copperplate etching techniques (see Figure 3), earning wide acclaim not only in Japan but also influencing Europe through the Maritime Silk Road, exerting a profound impact on modern art movements such as Impressionism. This series of artistic exchanges and integrations not only underscores the pivotal role of the Maritime Silk Road in the intersection of Eastern and Western art but also promotes cultural innovation and development, leaving a valuable artistic legacy for future generations.



Figure 3. Japanese ukiyo-e [8]

2.3. Other important cultural exchange routes and events

The spread of Buddhism, the interaction between Islamic art and Eastern art, as well as the reference made by Europe to Eastern art during the Renaissance period, jointly constitute important chapters in the history of cultural exchanges between the East and the West [9]. Buddhism, introduced to China from India, not only spread religious ideas but also facilitated the exchange and integration of artistic forms such as sculpture and mural painting. The Mogao Caves in Dunhuang stand as a paradigm of this integration, with their artistic style blending Indian, Central Asian, and Chinese elements. Islamic art, with its unique geometric patterns and architectural art, has exerted a profound influence on Eastern art, particularly Chinese ceramics and architecture, as evidenced by the geometric patterns and Arabic script decorations on blue-and-white porcelain. During the Renaissance, with the discovery of new sea routes, Eastern artworks flooded into Europe, making Chinese porcelain a symbol of fashion [10]. Eastern painting and calligraphy also provided new inspiration for European artists, with painters such as Sandro Botticelli incorporating Eastern elements into their works, demonstrating the integration of Eastern and Western art. Eastern garden art had a significant impact on European garden design, driving its innovation [11]. These cultural exchange events not only enriched artistic expressions but also promoted mutual understanding and appreciation between Eastern and Western art, demonstrating the far-reaching significance of cultural exchanges.

3. Exchange of techniques and styles of ancient artworks from a cross-cultural perspective

3.1. Case studies of technique exchange

In cross-cultural exchanges, the mutual learning of Eastern and Western artistic techniques has injected new vitality into artistic creation [12]. The ink techniques of Eastern art, especially those employed in Chinese painting, with their unique variations in wetness, dryness, darkness, and lightness, as well as the rhythm of lines, have profoundly influenced Western painting. For instance, the abstract expressionist painter Mark Rothko drew inspiration from Chinese ink splash techniques, achieving bold splashes and flows of color that created a visual experience transcending the concrete. Meanwhile, Western lighting effects and principles of perspective have enriched the expressive power

of Eastern art, as exemplified by Xu Beihong's integration of Western lighting techniques into Chinese painting, enhancing the three-dimensionality and spatial sense of the compositions [13]. In the fields of ceramics and sculpture, through the exchange of techniques, Eastern and Western artists have achieved innovative integration. For example, Chinese ceramist Lv Pinchang combines Western sculptural forms with traditional Chinese glaze techniques to create works that possess both a contemporary feel and cultural depth [14]. French sculptor Auguste Rodin [15], on the other hand, demonstrates a profound understanding of the rhythmic lines of Eastern sculpture in his works, embodying the unique charm of the integration of Eastern and Western techniques (see Figure 4). The mutual learning of techniques has not only broadened the forms of artistic expression but also promoted the globalization of art.

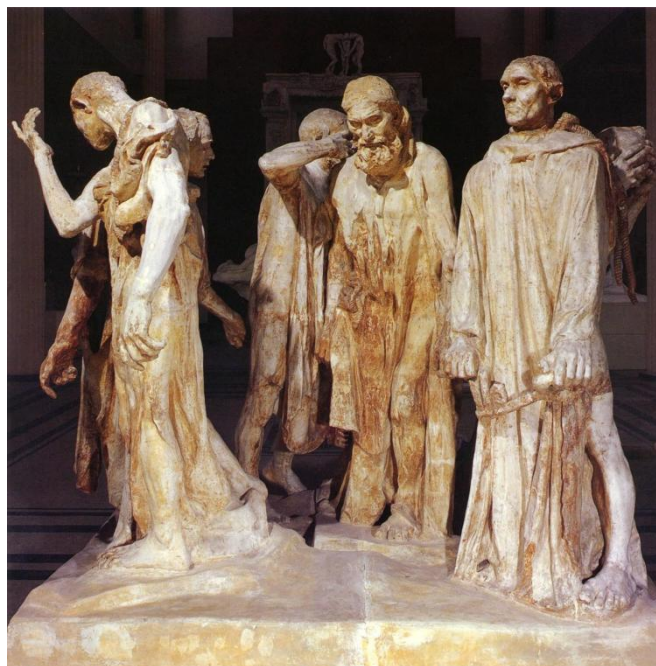


Figure 4. *The Burghers of Calais* by Auguste Rodin (1840-1917) [16]

3.2. Integration and innovation of styles

The collision and integration of Eastern and Western artistic styles, as a prominent feature in cross-cultural exchanges, have not only greatly enriched the forms of artistic expression but also profoundly promoted the innovation and development of artistic styles. In the field of painting, this integration is particularly prominent. For instance, the works of contemporary painter Wu Guanzhong skillfully blend the essence of Eastern and Western painting, retaining the profound artistic conception and ink charm of Chinese painting while incorporating the rich colors and innovative compositions of Western painting. This has formed a unique “Wu-style”, which serves as a model for the perfect integration of Eastern and Western artistic styles. The fields of sculpture and architectural design have also witnessed this trend. For example, the works of American sculptor Alexander Calder are deeply influenced by Chinese traditional woodcarving and paper-cutting art, exhibiting the unique charm of Eastern and Western sculptural art. The Guangzhou Opera House designed by Zaha Hadid, with its streamlined appearance that integrates traditional Chinese architectural elements, stands as a masterpiece of the integration of Eastern and Western architectural art. Style integration has not only broadened artists' creative horizons and provided inexhaustible inspiration for artistic innovation but also promoted the diversification and internationalization of art, enhancing understanding and respect among different cultures. This has had a profound impact on the development of subsequent generations of art. In the context of globalization, the integration and innovation of Eastern and Western artistic styles have become an irreversible trend, which will continue to lead the new

direction of art development (see Table 2) and contribute artistic strength to building a community with a shared future for mankind.

Table 2. Timeline of the integration of Eastern and Western artistic styles

Time	Artistic Integration Event	Artist/Designer
Renaissance	The works of Botticelli integrated Eastern elements [17].	Sandro Botticelli
20th Century	The works of Wu Guanzhong integrated the essences of the East and the West [18].	Wu Guanzhong
20th Century	Alexander Calder was influenced by Chinese traditional woodcarving and paper-cutting art [19].	Alexander Calder
Modern Times	Lv Pinchang combines Western sculptural forms with traditional Chinese glaze techniques [20].	Lv Pinchang
21st Century	The Guangzhou Opera House designed by Zaha Hadid incorporates elements of traditional Chinese architecture [21].	Zaha Hadid

3.3. Evolution of aesthetic concepts

The impact of cross-cultural exchanges on aesthetic concepts of ancient artworks constitutes a core topic in the study of art history. In the context of globalization, the frequent exchange of art has not only facilitated the widespread dissemination and collection of artworks but also profoundly reshaped people's aesthetic cognition [22]. Taking ancient Chinese porcelain as an example, its unique glaze colors, exquisite decoration, and elegant shapes have gradually been appreciated by the Western world through cross-cultural exchanges [23]. This, in turn, promoted the acceptance and respect of Western aesthetic concepts for the art of Chinese porcelain and even inspired Western artists to incorporate Eastern elements into their creations, forming a new aesthetic trend. Eastern and Western aesthetic concepts complement each other in their differences, with the East emphasizing artistic conception and harmony between man and nature, while the West focuses on formal logic and scientific analysis. This difference is particularly evident in artistic creation, such as the ink charm and artistic conception of Chinese painting versus the lighting effects and spatial perspective of Western oil painting. It is these differences that prompt artists to learn from each other in exchanges, achieve the integration of aesthetic concepts, and promote the diversification of artistic creation. With the evolution of aesthetic concepts, artists' creative ideas and techniques have become increasingly rich, no longer confined to traditional frameworks, but daring to explore new artistic languages and forms to create works that combine contemporary characteristics with innovative spirits. In the field of contemporary art, the integration of Eastern and Western aesthetic concepts is particularly prominent, not only enriching artistic expression but also broadening the aesthetic horizons of audiences, injecting endless momentum into the diversification and internationalization of art. In the future, with the deepening of cross-cultural exchanges, the evolution of aesthetic concepts will continue to lead new directions in artistic creation.

4. Cultural significance and impact of cross-cultural exchanges of ancient artworks

4.1. Cultural identity and inheritance

The exchange of ancient artworks plays a pivotal role in shaping cultural identity, promoting cultural inheritance, and deepening cross-cultural understanding. As material carriers of culture, the circulation and exhibition of artworks not only enhance mutual cognition among different cultures but also strengthen people's sense of identity and pride in their own culture. The international exhibitions of murals and sculptures from the Mogao Caves in Dunhuang have showcased the profound heritage of Chinese culture to the world while igniting domestic enthusiasm for traditional culture. Artworks serve as media for cultural inheritance, carrying historical wisdom, emotions, and

values. For instance, bronze ware, through museum collections and exhibitions, has become a bridge connecting the past and present, enabling future generations to intuitively experience the charm of ancient culture and achieve continuous cultural inheritance. Artworks, in cross-cultural exchanges, function as materialized forms of cultural memory, such as African mask art, which not only displays multicultural characteristics but also bears religious beliefs, social customs, and aesthetic pursuits, serving as iconic symbols of African cultural identity. They promote cultural exchange and integration while aiding in the preservation of cultural memory and the deepening of identity construction, highlighting the unique value and significance of artworks in cross-cultural dialogue [24].

4.2. Cultural exchange and integration

The exchange of ancient artworks, as a powerful driver of cultural integration, has a profound impact, which is reflected in promoting mutual understanding among different cultures and the emergence of new cultural forms. Artworks, as the materialized carriers of culture, their circulation and interaction not only deepen cultural exchanges but also give birth to integrated artistic styles. The Silk Road is a typical example. It has witnessed the integration of the delicate craftsmanship of the East and the grand narrative of the West. For example, the figurines of Hu people in the Tang Dynasty and the gold and silverware in the Western Regions style not only reflect the cultural interaction at that time but also leave precious cultural heritage for future generations, highlighting the central role of artwork exchanges in cultural integration. In the context of globalization, the exchange of artworks has further become an important bond for maintaining cultural diversity. Through the display and interpretation of artworks, people can directly appreciate the charm of foreign cultures and enhance their understanding and respect for cultural diversity. International art fairs are a vivid manifestation of this process. They bring together artists from various countries, showcase multicultural characteristics and innovative achievements, enrich the global cultural perspective, and promote the protection and inheritance of cultural diversity. Cross-cultural exchanges also provide valuable inspiration for the development of modern culture, emphasizing the openness and inclusiveness of culture. Under the trend of globalization, the development of modern culture should transcend traditional frameworks, actively absorb the essence of foreign cultures, and promote cultural innovation. In the field of contemporary art, the creative integration of Eastern and Western artistic elements is a positive response to this. These works not only enrich artistic expressions but also broaden the aesthetic boundaries, indicating the direction for the development of modern culture: on the basis of maintaining cultural independence, actively promote cultural exchanges and integrations to achieve cultural prosperity and progress.

4.3. International influence of artworks

On the broad stage of international cultural exchanges, ancient artworks play a pivotal role. They are not only precious witnesses to history but also vivid carriers for cultural mutual learning [25]. For instance, through the extensive dissemination along the ancient Maritime Silk Road, Chinese porcelain and silk have not only demonstrated the exquisiteness of traditional Chinese craftsmanship but also deeply influenced the aesthetic concepts and lifestyles of Western societies, thus promoting in-depth exchanges and mutual understanding between Eastern and Western cultures. These artworks that transcend time and space have become solid bridges connecting different civilizations with their unique cultural values and historical significance. With the in-depth development of globalization, art exhibitions and auction activities have become increasingly frequent and have turned into crucial platforms for enhancing the international influence of artworks. For example, world-renowned auction houses like Christie's and Sotheby's in New York [26], by holding a series of high-profile art auctions and exhibition activities, have not only driven the prosperity of the art market but also facilitated exchanges and dialogues among artworks from different cultural backgrounds, providing an international stage for artists to display their works and enhancing their international fame and influence. Artwork exchanges, as an important means of enhancing a country's cultural soft power,

strengthen the international community's recognition and favorable impression of the country by showcasing its unique cultural charm and innovative ability. For example, large international events such as the Beijing Olympic Games and the Shanghai World Expo demonstrated the innovative integration of traditional Chinese culture and modern art, further enhancing the country's international image and cultural soft power. Meanwhile, they also promoted cultural mutual learning and cooperation among countries and drove the diversity and prosperous development of global culture.

5. Analysis of the value and influence of ancient artworks in a cross-cultural context

5.1. Economic value and market analysis

In the context of globalization, the market pricing mechanism for ancient artworks exhibits diverse and complex characteristics, with prices shaped by multiple factors including artistic value, historical value, cultural value, cross-cultural exchanges, market demand, and supply-demand relationships [9]. Taking ancient Chinese porcelain as an example, its unique craftsmanship and aesthetic value are highly esteemed in the international market, with price dynamics closely tied to the attention of international auction houses, collectors, and investors. Cross-cultural exchanges have facilitated the global circulation of artworks, leading to differences in the perception of artwork value across different cultural backgrounds, which in turn influence market prices. Establishing a value assessment system for ancient artworks in a cross-cultural context requires integrating the artistic expression, historical background, era characteristics, cultural exchange and inheritance roles of the artworks, as well as market supply-demand relationships and auction data, to enhance market transparency and standardization [10]. Empirical analysis based on auction data is a key path to revealing the economic value of ancient artworks, with transaction data from international auction houses such as Sotheby's and Christie's (see Table 3) not only reflecting market hotspots and trends but also providing valuable references for investors and collectors. Simultaneously, this analysis promotes the standardized development of the artwork market, enhancing its transparency and credibility.

Table 3. Christie's year-end summary for 2022

Regions	Total auction sales (live and online auctions) in each region	Percentage of total Christie's global sales by region
Americas	\$4.55 billion / £3.82 billion (Compared to 2021, total sales in USD increased by 73% / total sales in GBP increased by 99%)	40% of Christie's global sales (a 35% increase compared to 2021)
Europe, Middle East & Africa:	\$1.8 billion / £1.51 billion (Compared to 2021, total sales in USD increased by 3% / total sales in GBP increased by 18%) London: \$1 billion / £846 million Paris: \$504 million / £423 million / €492 million	34% of Christie's global sales (a 34% increase compared to 2021)
Asia-Pacific	\$833 million / £700 million (Compared to 2021, total sales in USD decreased by 20% / total sales in GBP decreased by 8%)	26% of Christie's global sales (a 31% increase compared to 2021)

(Data source: <https://www.christies.com.cn/presscenter/pdf>)

5.2. Quantitative analysis of factors influencing market value

Through quantitative analysis, the study delves into the factors that influence the market value of ancient artworks. Data was sourced from auction records of 3,000 artworks from four major auction houses such as Christie's spanning from 2018 to 2022, exhibition records from institutions like the British Museum, ratings from 50 global artwork appraisal experts, evaluation reports from 20 authoritative art research institutions, and official valuations from the cultural relics bureaus of 15

countries [27]. Stratified sampling was employed to ensure sample representativeness, with market value serving as the dependent variable, measured by the final transaction price of the artworks. Independent variables included artistic value, historical value, cultural recognition, and preservation status, all of which were quantified through expert ratings or questionnaires, while controlling for variables such as exhibition history and circulation records. Based on this, three multiple regression models were constructed to comprehensively analyze the influencing factors of market value:

Model 1: The basic model, including artistic value, historical value, cultural recognition, and preservation status as independent variables.

Model 2: Building on Model 1, exhibition history was added as an independent variable.

Model 3: Building on Model 2, circulation records were further included as an independent variable.

The specific model expressions are:

Model 1:

$$\text{Market_Value} = \beta_0 + \beta_1 \text{Art_Value} + \beta_2 \text{Historical_Value} + \beta_3 \text{Cultural_Recognition} + \beta_4 \text{Preservation} + \varepsilon$$

Model 2:

$$\text{Market_Value} = \beta_0 + \beta_1 \text{Art_Value} + \beta_2 \text{Historical_Value} + \beta_3 \text{Cultural_Recognition} + \beta_4 \text{Preservation} + \beta_5 \text{Exhibition} + \varepsilon$$

Model 3:

$$\text{Market_Value} = \beta_0 + \beta_1 \text{Art_Value} + \beta_2 \text{Historical_Value} + \beta_3 \text{Cultural_Recognition} + \beta_4 \text{Preservation} + \beta_5 \text{Exhibition} + \beta_6 \text{Circulation} + \varepsilon$$

Descriptive statistical analysis was conducted to comprehensively quantify the characteristics of artworks across dimensions such as market value, artistic value, historical value, cultural recognition, and preservation status. Market value exhibited a wide distribution, with a mean of 283.45 and a standard deviation as high as 156.78, indicating high volatility and uncertainty in the artwork market. Artistic value averaged 7.56 with a standard deviation of 1.45, reflecting differences in artistic expression and innovation among artworks. Historical value was consistently stable, with a mean of 7.89 and a small standard deviation. Cultural recognition was diverse, averaging 3.78 with a standard deviation of 0.89, highlighting variations in cross-cultural acceptance. Preservation status was generally good, averaging 4.12 with a standard deviation of 0.78, although some artworks still faced preservation challenges (see Table 4). These statistical results provided a data foundation for subsequent analysis, aiding in a deeper understanding of the composition and influencing factors of artwork value.

Table 4. Descriptive statistics for the overall sample

Variable	Sample Size	Mean	Standard Deviation	Minimum Value	Maximum Value
Market value	3000	283.45	156.78	15.6	1256.8
Artistic value	3000	7.56	1.45	3.5	9.8
Historical value	3000	7.89	1.34	4	9.9
Cultural recognition	3000	3.78	0.89	1	5
Preservation status	3000	4.12	0.78	1	5

Correlation analysis revealed significant positive correlations among the market value, artistic value, historical value, cultural recognition, and preservation status of artworks. Specifically, the correlation coefficients between market value and artistic value, historical value, cultural recognition, and preservation status were 0.745, 0.678, 0.623, and 0.589, respectively, all reaching a significant level of $p < 0.01$. Additionally, there was a significant positive correlation between artistic value and historical value (0.534) as well as cultural recognition (0.567). Historical value was also positively correlated with cultural recognition (0.489). Preservation status was significantly correlated with artistic value (0.478), historical value (0.523), and cultural recognition (0.456) (see Table 5). These results uncover the intrinsic connections and mutual influences among the multidimensional values of artworks.

Table 5. Correlation analysis of the overall sample

Variable	Market value	Artistic value	Historical value	Cultural recognition	Preservation status
Market value	1				
Artistic value	0.745**	1			
Historical value	0.678**	0.534**	1		
Cultural recognition	0.623**	0.567**	0.489**	1	
Preservation status	0.589**	0.478**	0.523**	0.456**	1

Note: ** $p < 0.01$

The results of hierarchical regression analysis revealed multiple factors influencing the value of artworks. Model 1 demonstrates that artistic value, historical value, cultural recognition, and preservation status all have significant positive effects on artwork value, collectively accounting for 52.9% of the variance in value. After incorporating exhibition history in Model 2, the explanatory power increases to 61.8%, with a significant ΔR^2 of 0.089, indicating that exhibition history makes a significant additional contribution to artwork value. Model 3 further includes circulation records, boosting the explanatory power to 67.9%, with a similarly significant ΔR^2 of 0.061, suggesting that circulation records also emerge as an important influencing factor (see Table 6).

Table 6. Correlation analysis of the overall sample.

Model	Variable	Coefficient	VIF
Model 1	Art_Value	0.473**	1.21
	Historical_Value	0.365**	1.17
	Cultural_Recognition	0.312**	1.23
	Preservation	0.258**	1.15
	Exhibition	-	-
	Circulation	-	-
	Constant	78.56**	-
	Adjusted R ²	0.529	-
Model 2	Art_Value	0.459**	1.2
	Historical_Value	0.358**	1.16
	Cultural_Recognition	0.307**	1.22
	Preservation	0.249**	1.14
	Exhibition	0.173**	1.12
	Circulation	-	-
	Constant	75.63**	-
	Adjusted R ²	0.618	-
Model 3	Art_Value	0.452**	1.19
	Historical_Value	0.354**	1.15
	Cultural_Recognition	0.304**	1.21
	Preservation	0.246**	1.13
	Exhibition	0.169**	1.11
	Circulation	0.127**	1.09
	Constant	73.21**	-

Note: * and ** indicate significant correlation at the 5% and 1% levels (two-tailed) respectively.

In all models, the regression coefficients of artistic value, historical value, cultural recognition, preservation status, exhibition history, and circulation records were highly significant ($p < 0.01$), consistently exerting a positive influence on artwork value. Together, they have constructed a multifaceted framework for evaluating artwork value.

5.3. Evaluation of the influence of art communication

Based on Christie's 2022 global art market data [28], a systematic analysis is conducted across three core dimensions: communication breadth, depth of impact, and sustainability. The market data exhibits notable regional differentiation and development disparities (see Table 7).

Table 7. Regional distribution of the global art market in 2022

Region	Total Transaction Value	Market Share	Year-on-Year Growth	Buyer Growth
Americas	\$4.55 billion	40%	73%	35%
Europe	\$1.80 billion	34%	3%	34%
Asia-Pacific	\$833 million	26%	-20%	31%

(Data source: <https://www.christies.com.cn/about-us/press-archive/details?PressReleaseID=10763>)

From the perspective of dissemination breadth, the global art market has formed a tripolar structure dominated by the Americas, supported by Europe, and with Asia-Pacific emerging as a new force. This market structure reflects the spatial characteristics of global art resource allocation and cultural dissemination, and highlights the regional agglomeration effect and diffusion mechanism of the art market. Each regional market exhibits differentiated development characteristics in terms of communication breadth, depth of impact, and sustainability (see Table 8).

Table 8. Analysis of regional market characteristics

Region	Characteristics of Dissemination Breadth	Characteristics of Impact Depth	Characteristics of Sustainability
Americas	Highest market share (40%)	Fastest growth (73%)	Highest buyer growth (35%)
Europe	Stable share (34%)	Steady growth (3%)	Stable buyer base (34%)
Asia-Pacific	Lower share (26%)	Negative growth (-20%)	Steady buyer growth (31%)

(Data source: <https://www.christies.com.cn/about-us/press-archive/details?PressReleaseID=10763>)

In terms of the depth of impact, the market demonstrates significant regional heterogeneity. The 73% growth rate in the Americas highlights its strong development momentum, reflecting the scale effect and innovative vitality of a mature market. The 3% growth rate in the European market indicates its stable development trend and showcases the profound foundation of the traditional art market. Although the Asia-Pacific market experienced a negative growth adjustment of 20%, the 31% growth rate in buyers suggests that its market foundation continues to be strengthened, with significant development potential. Analysis of the market sustainability dimension reveals that buyer growth rates in all three regions remain within the range of 31%-35%, reflecting the overall vitality and resilience of the global art market.

Based on the above characteristic analysis, the development trends and prospects of each regional market can be anticipated (see Table 9).

Table 9. Regional market development trends

Development Dimensions	American Market	European Market	Asian-Pacific Market
Market position	Dominance strengthened	Relatively stable position	Potential yet to be unleashed
Growth momentum	Robust	Stable	Adjustment phase
Market foundation	Expanded buyer base	Stable buyer structure	Active new buyers
Development prospects	Continued leadership	Steady with upward trend	Potential emerges

The profound application of digital technology is reshaping the modes and mechanisms of art communication. Virtual exhibition technology transcends geographical boundaries, constructing a

globalized platform for art dissemination. Blockchain technology enhances market transparency and reinforces transaction trust mechanisms. Big data analysis optimizes resource allocation, boosting market operational efficiency. Technological innovations have not only transformed the ways in which artworks are exhibited and traded but also, more fundamentally, influenced the efficiency and boundaries of art communication.

This study indicates that the global art market is undergoing profound structural transformations, with significant differences among regional markets in terms of development stages, growth drivers, and market characteristics. Future research should deepen in the following areas: constructing a multi-source data system to include more data from market entities; extending the temporal dimension to reveal the evolutionary patterns of the market; refining art categories to identify market structural features; deepening research on buyer behavior to grasp trends in demand changes; and strengthening analysis of technological impacts to foresee market development directions. Through multi-dimensional and in-depth research, theoretical support and practical guidance can be provided for the sustainable development of the art market.

6. Conclusion

This study has delved deeply into the profound influence of ancient artworks in cross-cultural exchanges and revealed their integration and innovation in techniques, styles, and aesthetic concepts. Ancient Chinese porcelain and silk were widely spread along the Maritime Silk Road, which not only demonstrated the superb level of Chinese craftsmanship but also profoundly influenced the aesthetic orientations and lifestyles of Western societies, thus promoting mutual understanding and respect between Eastern and Western cultures. During the exchange process, the techniques and styles of ancient artworks were constantly integrated. For example, after being introduced into Europe, Chinese porcelain took on the “French adaptation” style, and at the same time, painted patterns in the Western Asian style also appeared on Chinese porcelain, showing the collision and integration of Chinese and foreign aesthetic concepts. However, this study also has limitations. It mainly focuses on ancient artworks and pays relatively little attention to the influence of modern artworks in international exchanges. Moreover, the data mainly comes from historical literature and existing objects, lacking in-depth analysis of the current situation of the contemporary art market and cross-cultural exchanges. Future research should expand to the field of international exchanges of modern artworks, strengthen empirical research on the current situation of the contemporary art market and cross-cultural exchanges, and pay attention to deep-seated issues such as intellectual property protection and cultural identity, so as to build a more open, inclusive, and mutually learning international cultural exchange system and promote the diversity and prosperous development of global culture.

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