

A Progressive Model of New Media Art in the Museum Context: A Case Study of the National Palace Museum

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While the function and format of museum institutions necessarily evolve with their particular historical setting, museums endure because they satisfy the human impulse to collect and create meaning around things of value. Throughout the history of their existence, museums offered institutionalized interpretations of artifacts deemed significant to the human race. With the onset of the digital age, the proliferation of mobile technology and availability of instant information access have irreversibly changed people's habits of experiencing the world. In such an age, museums are pressured to disintegrate the confines of its physical space, and those who do not realize André Malraux's prophetic vision of the "museum without walls" will face certain extinction. Starting in 1996, under the pressure of changing society, the NPM began to incorporate technology in accordance with international museum industry standards into all aspects of its operations. In the twenty years since, the NPM has worked tirelessly to digitize its collection and open itself up to the world, in the process, creating massive amounts of multimedia materials to enrich the museum experience. The NPM's digitization efforts culminated in three immensely successful new media art exhibitions: *Rebuilding the Tong-an Ships* (2013), *Qianlong C.H.A.O.* (2014), and *Giuseppe Castiglione: Lang Shining New Media Art Exhibition* (2015). The exhibition of new media art founded upon the NPM's digital assets is testament to the development of a progressive exhibition model enabled emerging authenticity of museum-created digital art. New media art exhibitions, offering a hybrid exhibition display approach, is a more versatile display format and can more fittingly serve museum audiences of the present age. This paper evaluates the significance of the National Palace Museum's new media art exhibitions as a case study in context with an examination of the present state of the museum in the digital age.