

Title

Creating Interdisciplinary Dialogues: New Opportunities for Museum Exhibitions through Interpretation of Their Collections

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Brief autobiographical note on the author(s) (50 words)

Dr. Feng-Ying Ken is a Professor of the Graduate Institute of Conservation of Cultural Relics and the Dean of College of Letters and Cultural Heritage at Tainan National University of the Arts, Taiwan. She received her Ph.D. at Chiba University in Japan.

Her research interests are mainly on visual communication and design, creative industry, museum exhibitions as well as environmental design. She has published many papers on exhibition design, museum curating, creative industry and merchandising, and museum branding. She also conducts research projects in Taiwan as well as in Japan, such as 'Museum Exhibition Design Project for the National Taiwan Museum' in 2009, 'Museum Exhibition Redesign Project for the Chiayi Municipal Museum' in 2016, and 'Local Museums Uplifting Project for Chiayi County' between 2018-2024, as well as 'Local Museums Improvement Project for Kaohsiung City' in 2017 and 2024.

Abstract

Facing the challenge of attracting and encouraging visitors repeatedly, contemporary museums are turning to interdisciplinary collaboration as a new curatorial strategy. By integrating interdisciplinary knowledge and methods, this approach increases vitality into traditional exhibitions. This study first examines the evolution of museum exhibitions, from early cabinets of curiosities to new digital technologies. Then a literature review of interdisciplinary exhibition was conducted to provide the foundation. Two types were proposed: the first one is a collaboration between different disciplines such as fashion culture, while the second one is an incorporation between different industries. The author investigates two cases to discuss how they link to visitors' memory and provoke emotions. One is the exhibition of 'Balenciaga and Spanish Paintings' at the Thyssen-Bornemisza Museum in Madrid while the other is the 'Open Museum Series' at the Palais des Beaux-Arts de Lille in France. As the result, the researcher found that museums can use interdisciplinary dialogue to make exhibitions relevant to visitors and reduce the cost. Four characteristics are conducted as the conclusion: closeness, attention, familiarity and relevance. Each prompts exhibitions to communicate with their visitors much better. They also create the attracting and holding powers of museum exhibitions, even so to generate economic revenues and building a long-term relationship with their visitors for a sustainable future.

Keywords: Interdisciplinary exhibition, exhibition interpretation, exhibition innovation, Balenciaga and Spanish Paintings, Open Museum Series.

Embracing Museums in the New Era

Museums are facing a myriad of challenges in our rapidly changing social landscape. These challenges encompass not only the application of new technologies but also the influence of politics and economics, as well as changes in the competitive environment. Consequently, these factors have propelled the development of museums in contemporary society, particularly in the wake of the impact of the COVID-19 pandemic in 2020. Many museums were forced to close their doors, highlighting the need to reflect and innovate in response to new challenges.

With the advancement of new technology, fundamental changes have occurred in our daily life, which also creates new demands for museum exhibitions. Museums continuously update exhibition techniques to attract and engage visitors. The prevalence of smartphones has spurred innovation in museums' digital interfaces, making exhibition content more relevant to contemporary life and easier for visitors to understand and interact with (Lin, 2018; Tzeng, 2017). Furthermore, the introduction of virtual reality (VR), augmented reality (AR), and mixed reality (MR) provides visitors for immersive experiences, such as recreating historical scenes, simulating ecosystems, and facilitating interactive learning. These technologies not only enrich the audience's experience but also expand the boundaries of education for museums.

In the realm of politics and economics, museums are often viewed as medium for showcasing local government cultural achievements and stimulating economic development. Their construction and exhibitions are frequently incorporated into government cultural policies and economic vision. This not only reflects governmental support for culture but also underscores the role of museums in promoting local economic development (Hughes, 2013; Gray, 2015; Walhimer, 2015). The planning and curating of exhibitions often need to consider political intentions and economic benefits. This approach not only enhances community identity but also serves as an important strategy for attracting visitors and generating revenues.

Confronting with market competition, museums need to demonstrate innovation by shortening exhibition cycles, updating display themes, and enhancing exhibition effects through the use of high technology. Museums must also reflect the diverse cultural values of contemporary society, which serves as a strategy to address external competition and is an important manifestation of the social function of museums (Kotler, Kotler & Kotler, 2008; Lord, 2014). Through these innovative strategies, museums maintain their cultural core and remain competitive in a diversified entertainment market. By delving into the analysis of its challenges and strategies, this research aims to provide museum professionals and curators with specific insights to cope with contemporary changes and future prospects.

Interdisciplinary Approaches in Museum Exhibitions

Museum studies are based on interdisciplinary subjects, including science, art, history, education, management, and marketing, continuously undergoing transformations (Ambrose & Paine, 2018: 22). As mentioned by Ao Kikutake (1994: 101), the scope of museum studies is not limited to a single discipline, encompassing various interdisciplinary combinations such as science, theology, aesthetics, philosophy, history, and art. Yun-nen Lin pointed out in the foreword of the book 'The Fascinating Curatorial Work' that museums have always been institutions of interdisciplinary cooperation, requiring expertise in multiple fields including archaeology, anthropology, sociology, education, psychology, marketing and management, exhibition design and planning, and digital technology (Hsu, 2019: 6-7). Kou-ning Chen (2003: 6-7) also noted that in the late twentieth century, the development of new museum studies increasingly emphasized cultural diversity, emphasizing the integration of different disciplines such as political science, sociology, education, and psychology. Some authors have also observed that museum staff come from diverse disciplinary backgrounds, including museum studies, art, history, biology, chemistry, archaeology, design, education, and multimedia (Alexander, Alexander & Decker, 2017: 339-341).

Exhibition, as one of the core functions of museums, has long relied on talents from various disciplinary backgrounds, such as art creation, visual communication, multimedia, natural sciences, marketing, or psychology. Many exhibition designers (also known as curators) may have backgrounds in interior design, product design, architecture, visual design, multimedia design, or engineering (Hughes, 2013: 6). Exhibition designers need to possess interdisciplinary learning abilities, and therefore, interdisciplinary collaboration has become common practice in museum exhibitions. During the execution of exhibitions, multidisciplinary integration is commonly seen. Masaru Kobayashi, former director of the Edo-Tokyo Open Air Architectural Museum, once stated that museums cannot independently carry out its operations solely relying on curators or staff. Collaboration with companies and relevant organizations is necessary, such as cooperation with newspapers, media, travel agencies, hotels, transportation agencies, and businesses, to assist in improving the museum's economic situation (Kobayashi, 2013).

Lord (2014: 12) argues that the purpose of museum exhibitions is based on the audience's discovery of the meaning of exhibited objects or content, thereby sensually transforming their interests, attitudes, or values. This discovery is based on the audience's trust in the authenticity of the exhibition content. Walhimer (2015: 61-62) mentions that exhibitions play a crucial role in

communicating between museums and audiences, not only establishing the scope of the exhibition but also confirming the messages conveyed. Ambrose and Paine (2018: 133) point out that interpretation in museums has its unique significance, explaining the objects and their importance through images, three-dimensional objects, audiovisuals, interactive devices, or human forms. In recent years, museum exhibitions have utilized various interpretive techniques, such as organizing exhibitions thematically, breaking through traditional chronological or artistic genre approaches, and establishing deeper communication with audiences to convey the stories behind cultural artifacts (Alexander, Alexander & Decker, 2017: 281).

In today's museum exhibitions, it seems that they have surpassed traditional boundaries and become a breathtaking visual magic. Some may perceive this as a way to cater to the masses, using tricks or illusions. However, it cannot be denied that this display method, meticulously crafted by artists, technicians, and professional curators, actually contains a high academic value (Kikutake, 1994). In fact, in the context of new museum studies, exhibition interpretation has developed multifaceted modes of thinking. It not only combines visual effects of art but also utilizes narrative or storytelling forms to connect objects with contemporary memories, creating new narrative contexts. This recontextualized interpretation not only gives objects new life but also allows viewers to gain new insights into these objects (Ken, 2011).

In summary, museum visitors often lack relevant professional knowledge about the artifacts or exhibition content on display. Therefore, how to allow visitors to view, understand, appreciate, or learn from the artifacts effectively becomes an important challenge in museum exhibitions. Curators need to provide in-depth interpretations of the artifacts, reveal their significance, and transform these meanings into messages that the audience can understand and accept; this is the key to achieving effective communication. Therefore, interpretation of artifact plays a crucial role in museums. This study, from the perspective of artifact display interpretation, redefines the concept of "interdisciplinary dialogue in exhibition." This not only refers to enriching the interpretation of museum artifacts through cooperation in different disciplinary fields but more importantly, the purpose of this interdisciplinary collaboration is to enable visitors to understand or comprehend the exhibition content from multiple perspectives.

With the advent of the new century, interdisciplinary collaboration in museum exhibitions has become increasingly popular. As Kikutake observed as early as the end of the 20th century that museums were increasingly collaborating with various industries, ranging from local industries to marketing media and entertainment enterprises. This collaborative approach has

made the operational model of museums increasingly resemble that of department stores. This not only meets the needs of contemporary society but also contributes to the realization of the museum's sustainable mission (Kikutake, 1994). Furthermore, collaborations between museums and news agencies, television stations, radio, and magazines have also increased, allowing the public to learn about exhibition-related information through the media in their daily lives. This is crucial for the marketing effectiveness of museums.

From these observations, it's evident that interdisciplinary exhibition is not only an irreversible trend but also has significant positive effects on increasing the number of museum visitors and enhancing their visibility. However, some scholars have expressed concerns about this phenomenon. Rectanus (2002) points out from the perspectives of exhibition politics and economics that exhibitions in certain museums seem to have become tools for companies to whitewash their image. Museums may lose their cultural autonomy while accepting corporate sponsorship, becoming platforms for displaying corporate products rather than disseminators of cultural values. He suggests considering the ethical and conflicting interests involved. For instance, the exhibition of Hugo Boss and Giorgio Armani retrospectives at the Guggenheim Museum, which toured major cities in Europe and the United States, was popular in the early twentieth century. However, behind it lay the motive of promoting and advertising a single brand (Tzeng, 2011). Whether this situation should also be regarded as interdisciplinary exhibition is worthy of our reflection

Classification of interdisciplinary collaborations in museum exhibitions.

Based on the integration of relevant literature and personal observations of researchers, this paper proposes a classification of interdisciplinary collaborations in museum exhibitions, primarily focusing on two types that are increasingly discussed and prominent. The first type centers on issues related to fashion culture, while the second focuses on cross-industry alliances. The former has become a global trend in museums, with annual must-see lists of top fashion exhibitions. The latter has expanded the scope of museum exhibitions, extending from displays to cultural and creative industries, incorporating a variety of content. Looking at the integration of fashion culture into museums, the presence of fashion exhibitions offers a wider selection of themes for display, challenging established museum norms. Some question whether museums will become platforms for corporate or commercial brand promotion, raising concerns about the loss of their public independence. However, fashion exhibitions in museums often employ various display techniques to focus on contemporary trends and societal issues of public concern, attempting to break stereotypes

about fashion. In cross-industry alliance exhibitions, museums create interdisciplinary themes and content, attracting new audiences, surprising existing ones, sparking discussions, and generating dialogue, ultimately achieving unprecedented exhibition effects. The following sections provide further elaboration on these points.

1. **Fashion Culture Special Exhibitions:** The researcher participated in the 24th International Council of Museums (ICOM) Annual Conference held in Milan in 2016 and presented a paper titled "Are Museums Leading the Trend? - New Styles of Contemporary Museum Exhibitions" at the International Committees for Exhibitions and Exchange. Fashion exhibitions were one of the three major themes at this conference, exploring the impact of the fashion industry on exhibitions in contemporary society, the interaction between experiential marketing and the design of touring exhibitions, the charm and impact of fashion exhibitions in contemporary museums, and the possibility for museums to embrace fashion. Fashion exhibitions have gradually occupied the cultural landscape of contemporary museums. Museums should learn from the aesthetics, spatial utilization, design techniques, integration of new technologies, and brand marketing of the fashion industry. However, they also need to carefully adhere to the bottom line of museums, emphasizing non-profit aesthetic experiences and educational missions, and controlling the presentation of fashionable exhibits to avoid becoming alternative shopping centers (Ken & Tzeng, 2016). This approach, which combines popular fashion with museum collections, demonstrates the close relationship between museums and daily life. In this era of inevitable change, the sustainability of museums' operations requires them to actively embrace new things, break through existing limitations, and change. They may be labeled as following the trend or focusing on money, but from the unique perspective of curation and diversity, these changes and innovations should be given more indicative and experimental spirit, rather than just following trends impulsively.
2. **Cross-industry Alliances and Interdisciplinary Collaborations:** Through collaboration with different industries, museums can enhance their visibility and attract audiences with different attributes, not only in exhibitions but also in cultural and creative marketing, opening up new trends. Taking the National Palace Museum (hereinafter referred to as the Palace Museum) as an example, since its first brand collaboration with the Taiwanese ceramic brand "Enameled Porcelain Collections" in 2015, it has also collaborated with the Italian design brand "ALESSI" in the same year, combining Eastern and Western brands, and signed a letter of intent for cooperation, achieving an innovative cooperative model

of dual-brand cultural and creative products. In 2019, the collaboration with the Taiwanese tea brand "Chatime" sparked cross-industry discussions. While museum collaborations with corporate brands have been ongoing for years, to emphasize the museum's brand and relevance, the Palace Museum selected a set of Qing Dynasty painting albums "Eight Pieces of Brocade (Ba Duan Jin)" from its collection as the theme of cultural and creative products. "Ba Duan Jin" is a set of ancient fitness exercises created by ancient people, a long-standing Chinese folk health-preserving exercise method, similar to Tai Chi... Based on the theme of health preservation, with clever design, the joint products and corporate brand spirit were incorporated and redesigned (Hung, 2019: 106). However, Lin Guoping, the Head of Cultural and Creative Affairs at the Palace Museum, has also stated, "The museum considers all cultural and creative products as extensions of educational promotion, or as a form of educational promotion". Den-sien Kao, Chief of Licensing at the Palace Museum, also agrees that "the concept of educational promotion in museums advocates that cultural promotion through commercial cooperation mechanisms is a way to promote culture. We hope that the public can become interested in the Palace Museum because they first come into contact with Palace Museum cultural and creative products, and then come to the Palace Museum to see cultural relics" (Hung, 2019: 110). Corporations create novelty by changing the packaging of familiar brand products for their target audience. In fact, the Palace Museum also brings freshness to its image through the same novelty, which is essentially the same intention as cross-border collaboration in fashion luxury exhibitions. Through collaborations with companies or manufacturers of different natures, using their channels and influence to gain greater media value, it is a win-win situation for museums, companies, and audiences.

The Practice of Interdisciplinary Dialogue in Museum Exhibitions

From the previous discussion, it is evident that museum exhibitions have gradually transcended traditional constraints, beginning to explore and seek various possibilities. In the realm of interdisciplinary exhibitions, two notable phenomena include the integration of fashion culture and cross-industry alliances. Various examples from around the world illustrate these trends. This section presents one case study from each category to analyze their concrete practices in the interdisciplinary dialogue of museum exhibitions and their impact on the interpretation of artifacts.

1. "Balenciaga and Spanish Painting" exhibition at the Thyssen-Bornemisza National

Museum (Spanish: Museo Thyssen-Bornemisza)

The integration of fashion culture into museum spaces is a relatively recent phenomenon, emerging prominently in the past few decades. In 2001, the Giorgio Armani retrospective at the Solomon R. Guggenheim Museum in New York, which subsequently toured various major art museums worldwide, created a sensation, marking the intersection of museums and the fashion industry (Rectanus, 2002). Shortly thereafter, in 2004, the Victoria and Albert Museum (V&A) in London launched the "Vivienne Westwood: A Retrospective" exhibition. This exhibition emphasized that designer Vivienne Westwood had spent considerable time researching costumes and artworks in museums, often drawing inspiration from museum exhibits. This exhibition traveled from Europe to the United States, Australia, Japan, and even Taiwan (Ken, 2017). Today, cross-disciplinary collaborations between museums and the fashion industry have become commonplace, yielding fruitful results globally. In 2019, the researcher visited the Thyssen-Bornemisza National Museum in Madrid, Spain, and encountered a fashion-brand exhibition featuring Balenciaga alongside Spanish paintings (hereafter referred to as the Balenciaga Exhibition). This exhibition thoroughly embodied the concept of cross-disciplinary collaboration and artifact interpretation in museums, as described below.

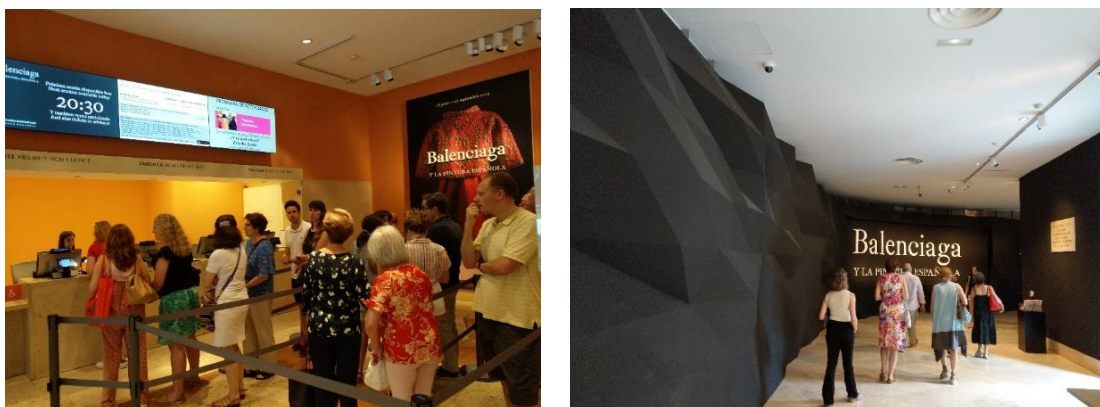
- (1) Thyssen-Bornemisza National Museum: The Thyssen-Bornemisza National Museum was established in 1993 by the Spanish government, primarily featuring over 700 art pieces from the private collection of Hans Heinrich, acquired for \$350 million. This collection includes representative masterpieces and modern art works. The museum is managed by a foundation that oversees its various operations and continues to receive long-term loans of artworks from the family members. Located in the heart of Madrid, the museum is situated near the Museo Nacional del Prado and the Museo Nacional Centro de Arte Reina Sofía (Figures 1 and 2), forming a cultural and artistic hub in the Spanish capital that attracts over a million visitors annually.¹

¹ Source: [History of the Collection II. Museo Nacional Thyssen-Bornemisza \(museothyssen.org\)](https://www.museothyssen.org/en/history-of-the-collection-ii), Retrieved on 2021/05/24.



Figures 1 & 2: The entrance (left) and exterior (right) of the Thyssen-Bornemisza National Museum in Madrid. Photographer: Feng-Ying KEN

- (2) The Balenciaga Exhibition: From June 18 to September 22, 2019, the Thyssen-Bornemisza National Museum hosted the Balenciaga exhibition, focusing on 95 garments designed by Christobal Balenciaga, one of Spain's most influential modern fashion designers. The exhibition also featured 50 paintings from various art museums and private collections, spanning from the 16th to the 20th century (Figures 3 and 4).² The exhibition emphasized the profound influence of different periods of Spanish paintings on Balenciaga's fashion design process. For instance, it highlighted how Balenciaga drew inspiration from the skirts of flamenco dancers, bullfighter jackets, and Habsburg court costumes depicted in the paintings. These influences were reflected in his garment designs, showcasing not only embroidery patterns, garment forms, and line presentations but also illustrating the relationship between fashion design and artistic works.



Figures 3&4: Crowds attracted to the Balenciaga fashion exhibition (left) and the exhibition entrance (right). Photographer: Feng-Ying KEN

² Source: [Exposición - Balenciaga and Spanish painting. Museo Nacional Thyssen-Bornemisza \(museothyssen.org\)](https://museothyssen.org), Retrieved on 2021/05/24.

- (3) **Interdisciplinary Dialogue in Fashion Culture:** Encountering a fashion exhibition in a museum is fundamentally different from browsing a department store's fashion counter. This should be the fundamental proposition of any fashion exhibition. Simply relocating luxury brand clothing to museum galleries, at best, is mere promotion for the brand, attracting audiences for homage or as a mere commercial venture. At the inception of curating an exhibition, both museums and fashion brands should aim to highlight the connection between them, strengthening the influence of museum artifacts and proposing mutually beneficial perspectives. This exhibition cleverly combines art paintings and fashion creations, contextualizing art through exhibition interpretation, complementing each other perfectly, and can be described as a perfect cross-disciplinary exhibition of fashion culture.

In the curation of the exhibition, juxtaposing classic artworks with fashion creations naturally highlights the connection between the two. Then, using a narrative context, the emotional inspiration that designers often derive from different painters' works is presented, with fashion pieces resonating with adjacent Spanish paintings. Finally, guiding the audience to examine each fashion piece, there is still an emphasis on how art pieces inspire the imagination of designers and their relationship with the adjacent exhibited paintings.

As Balenciaga once said, "A good fashion designer must be an architect with his own point of view, a sculptor with modeling ability, a painter with color creation ability, a musician with harmonious sense of sound, and a philosopher with judgment." The inspiration that artworks are expected to express for fashion design, from color, lines, shapes, textures, materials, patterns, and even cultural representations, enriches the results of fashion creation. Many works can also correspond to the relationship between paintings and fashion. For example, the bullfighter's jacket becomes the inspiration for designing outerwear, wedding white veils and monk white robes have a common origin, colors are drawn from masterpieces to form black fashion, and so on. On the one hand, it helps the audience understand fashion creations and their design inspirations; on the other hand, it allows the audience to have a deeper understanding of Spanish paintings, realizing that artistic works and influence are actually ubiquitous in our lives.

From art to fashion, viewing paintings and creations, and using the interpretation of paintings to increase the power of fashion creation, there is a greater chance of attracting new audiences to the museum. These are all the effects of cross-interdisciplinary fashion exhibitions.



Figure 5: Artwork and fashion design displayed together. Photographer: Feng-Ying KEN



Figure 6: The inspiration from a matador jacket in designing outerwear. Photographer: Feng-Ying KEN



Figure 7 & 8: Interpretation of Cultural Artefacts: Religious robes transformed into wedding attire, incorporating ancient garment structures into contemporary fashion. Photographer: Feng-Ying KEN

2. 'Open Museum' Series Special Exhibitions by the Palais de Beaus-Arts, Lille

In July 2018, the researcher visited the Palais de Beaus-Arts, Lille in France and encountered another case of interdisciplinary collaboration: the 'Open Museum' series of exhibitions. Over the years, this series of exhibitions has become rich and diverse, aiming to collaborate with elements commonly encountered by the general public such as television, comics, food, and street music. Its interdisciplinary approach is both astonishing and admirable. While similar interdisciplinary exhibitions have been seen in other countries, they are rarely integrated into permanent exhibitions, leading to a reinterpretation of existing exhibition structures and enlivening the overall space. Through the analysis, the author gains insight into the impacts of museum exhibitions resulting from interdisciplinary collaborations.

- (1) Palais de Beaus-Arts, Lille, it is the second museum in France renowned for its collections and one of the largest and earliest established art museums in France, founded in 1809. Expanded through a lottery fund in 1892, the museum (see Figure 9) was built at the direction of Napoleon I specifically for the study of art, modern art, and artifacts. Its collection is quite extensive, with over 70,000 pieces by 2015. The most distinctive feature of the building is the courtyard added during its expansion in 1932. This courtyard, situated between the central buildings, forms a plaza and allows light to be refracted through glass surfaces into the exhibition spaces, enhancing the viewing experience by illuminating the objects beautifully. The museum underwent a second expansion in 1991 and reopened in 1997. While the physical structure had largely taken shape, during a visit in 2018, it was undergoing renovations once again. Apart from exterior refurbishments, the main focus was on expanding the existing floor space (see Figures 10 and 11), including the addition of underground conservation rooms and educational spaces.

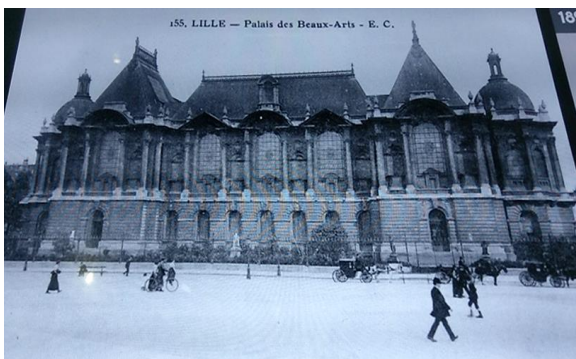


Figure 9: The museum completed its expansion in 1892. Photographer: Feng-Ying KEN



Figure 10: Renovation and expansion in 2018. Photographer: Feng-Ying KEN



Figure 11: Expanded atrium space.

Photographer: Feng-Ying KEN



Figure 12: Entrance to the "OPEN MUSEUM" series exhibition.

Photographer: Feng-Ying KEN

- (2) ‘OPEN MUSEUM’ Series Exhibition (Figure Twelve): The ‘OPEN MUSEUM’ is an annual event that invites individuals or visitors not typically seen in museums. The series of special exhibitions began in 2014, and as of 2023, a total of 8 series exhibitions have been organized, each in collaboration with artists or creators from different fields. The details are summarized in the table below (Table 1).

Table 1 Themes and Descriptions of the "Open Museum" Series Exhibitions Over the Years

(Compiled by this study)

Year	Theme	Contents
2014	Electrical Music (AIR)	Inviting the French electronic music group AIR to perform music concerts inside the museum.
2015	Donald Duck Special Exhibition (Donald)	Inviting the interDuck team of digital artists from Berlin, Germany, to create artworks.
2016	Comic (ZEP)	Inviting Zep, the most popular comic book artist in France, to create at the museum.
2017	Cuisine (ALAIN PASSARD)	Inviting Alain Passard to combine art and cuisine to awaken this sanctuary.
2018	Drama Series (series TV)	Providing a theme event that combines a TV series.
2020	Music	Inviting the audience to experience the museum together and listen to the "inner music" inspired by paintings, sculptures, or exhibition spaces, awakening the audience's artistic imagination.

2021	Comic (François Boucq)	Featuring local comic artist François Boucq as the centerpiece of the exhibition.
2023	Video Game	Collaborating with a video game company to utilize interactive technology and digital media, enabling direct interaction with artworks through a gaming interface.

- A. In 2014, OPEN MUSEUM 1 themed "AIR" - Fusion of Music and Light invited the French electronic music group AIR with 15 years of performance experience. The exhibition not only featured live music performances but also collaborated with four artists to create light art pieces that changed rhythmically with the music. Additionally, the exhibition area included miniature music and scene installations, such as sculptural musical arrangements, enhancing the interactivity of the exhibition and the fun of the venue, thus providing visitors with an immersive artistic experience.
- B. In 2015, OPEN MUSEUM 2 themed "Donald" collaborated with the interDuck group, focusing on an exhibition centered around Donald Duck, a foundational prototype of Disney. Initially met with skepticism, the exhibition's presentation evoked heartfelt smiles from visitors. The interDuck team juxtaposed original artworks with their creations, such as transforming a flute-playing youth into Donald Duck playing the flute, or a girl wearing pearl earrings into Donald Duck adorned with pearl earrings. The cartoon-like artworks infused the exhibition with liveliness and added to its appeal, eliciting smiles from visitors and injecting the venue with vibrant energy alongside the appreciation of the exhibited artifacts.³
- C. In 2016, OPEN MUSEUM 3 featured "Zep," inviting the artist Zep to participate. Zep entered the exhibition directly with a pencil and sketched some illustrations, which were projected directly onto the artworks. This altered the original shapes and appearances of the artworks in the museum. Additionally, some of the illustrations were transformed into animations with interactive scenes, attracting many young visitors and enlivening the entire exhibition venue.
- D. In 2017, OPEN MUSEUM 4 featured "Awakening the Palace's Chef (Un Cuisinier Reveille le Palais)." When the director of the Lille Art Museum was

³ ["Open Museum #2 Donald", au Palais des Beaux-arts de Lille. \(wixsite.com\)](https://www.wixsite.com/openmuseum2donald)

preparing the Open Museum exhibition, he had a new idea to combine food with artworks, inspired by his visit to the Musée d'Orsay. They invited the acclaimed French Michelin-starred chef Alain Passard, known as the "king of vegetarian cuisine," to collaborate. His artistic inspiration came from everyday life, with artworks including metal sculptures resembling large lobsters and collages made from fruits and vegetables. This made the entire exhibition rich and extraordinary.

- E. In 2018, OPEN MUSEUM 5's theme was "Series TV: Les Series S'Inventent au Musée/Television Series Invited to the Museum." During a visit to the exhibition in Lille, the researcher observed that it coincided with the beginning of the Lille Music Festival. The aim was to provide the audience with a different exhibition environment from usual. The museum sought to increase audience engagement through drama, leading to an opportunity for collaboration with television channels.
- F. In 2020, OPEN MUSEUM 6 focused on the theme "Music: Vivez le musée en musique/Experience the Museum through Music." The aim was to encourage more visitors to spend longer periods in the museum by transforming it into a multi-sensory space. Visitors could not only appreciate visual arts but also listen to "inner music" inspired by paintings, sculptures, or exhibition spaces. The exhibition covered various music styles from Rossini to Queen, fostering a fresh understanding of artworks through music. Co-curated by Alexander Bloch, the musical director of the Lille National Orchestra, and curator Régis Cotentin, it offered a new way to experience art.
- G. In 2022, OPEN MUSEUM 7 showcased the works of local comic artist François Boucq, celebrating France's Comic Year initiative. Boucq, from Lille, served as the focal point of the exhibition. Through his imaginative world, the exhibition aimed to offer a journey through his passionate illusions, perspective effects, and sensory impressions inspired by his works or the atmosphere of galleries. The exhibition sought to break free from conventions, with Boucq generously donating over 350 sketches to the museum.
- H. In 2023, OPEN MUSEUM 8, titled "Video Game Exhibition," once again pushed the boundaries of innovation. This exhibition explored the intersection between digital and classical art. Collaborating with video game

companies, the exhibition utilized interactive technology and digital media, allowing visitors to interact directly with artworks through gaming interfaces. This not only revitalized classical art pieces but also provided audiences with a novel and highly interactive artistic experience.

These exhibitions reflect the "Open Museum" series held by the Palais de Beaus-Arts, Lille from 2014 to 2023. They not only demonstrate the museum's openness to integrating traditional and modern art but also prove an innovative fact: when art crosses the boundaries of media, it can stimulate the imagination and emotions of the audience in entirely new ways. These eight exhibitions reflect a key mission of contemporary museums – to promote public participation in art and cultural dialogue through innovative display strategies. Each special exhibition represents a reinterpretation of the museum's display function, emphasizing how modern technology and creative life can activate the valuable artistic resources within the museum while preserving cultural heritage

(3) Cross-Industry Alliance: Observations on Displaying Cross-Border Dialogues: In the years 2018 and 2023, during the "Open Museum" series exhibitions five and eight, the researcher visited the Lille Museum of Fine Arts in France. The following summarizes the content of the on-site observation research conducted for these two exhibitions:

A. The theme of the 2018 OPEN MUSEUM 5 was "Series TV: Les Series S'Inventent au Musee," which translates to "TV Series: Invited to the Museum."

It's certainly an extraordinary approach for a museum. However, it also creates two completely different atmospheres within the museum space: one with less foot traffic and another bustling with interesting expressions and body language from visitors. The latter is surprising in terms of the mutual discussions and interactions among the audience. From on-site observations, it's evident that such interdisciplinary collaborations enhance the exhibition experience for the visitors.

Nevertheless, the question arises: why bring TV series into the museum? How exactly are they integrated into the exhibition content? And how does this attract visitors to the museum? Encouraging viewers to explore the relationship between television dramas and art, discovering the connection between the TV screen and paintings, and weaving together memories of life—these are all aspects that the museum aims to achieve. For the audience, it's natural to be curious about why the museum would exhibit popular TV series in such a

prestigious setting. Here are some insights from the on-site observations:

On the day of the visit in 2018, it was noticed that the TV series being played on-site were carefully selected to relate to the exhibited artworks. These selections included scenes and works from various TV series such as "The Simpsons," "Game of Thrones," "Lost," "The Handmaid's Tale," "Dexter," "Sex and the City," and more. These selections were chosen to be related to food, landscapes, stories, and other relevant content. By contrasting the TV series with the exhibited artworks, the narrative of connecting artifacts with plotlines was reinforced, creating a beneficial effect of juxtaposing artifacts with scenes from different time periods (see Figure 13). Screens displaying relevant scenes were placed next to the static artifacts, and with the added narrative from the TV series, viewers were compelled to stop and discuss plot points or gossip they recognized, fostering whispered conversations and sharing among the viewers (see Figure 14).



Figure 13 Strengthening the Narrative Link between Artifacts and Plotlines
Photographer: Feng-Ying KEN



Figure 14 Triggering Whispered Conversations and Sharing Among Viewers, Enhanced by the Stories from TV Series
Photographer: Feng-Ying KEN

The researcher observed that the facial expressions of the audience were focused, and their body language was quite expressive, reflecting how the museum, through interdisciplinary collaboration with drama, creates more connections between artifacts and viewers' memories. Television series are part of everyday entertainment, and the relaxed state of the body suggests its familiarity (Figure 15). Through the connection between TV series and artifacts, the vivid memories associated with the content can highlight the powerful linkage between artifacts and stories, enhancing the interpretation of artifacts and the restructuring of context, which is an important goal for contemporary museums in exhibition interpretation.

The distance between artifacts and viewers can be bridged through effective interpretation or innovative presentation methods. When interpretation is lacking or presentation is too conservative and dull, viewers may perceive artifacts as distant and unfamiliar. While museum artifacts often seem unfamiliar to viewers, television series are deeply embedded in people's daily lives. In fact, the videos played in the exhibition are carefully selected to resonate with the exhibited artifacts. Through the different historical backgrounds, time periods, and settings depicted in TV series, the historical context of museum artifacts can be interpreted without the need for textual explanations. Moreover, the interaction among viewers during the exhibition makes the exhibition space more lively and engaging.

Furthermore, with the endorsement of well-known actors and familiar storylines, the exhibition content can be deeply ingrained in the minds of the audience (Figure 16). The appearance of dramatic scenes can create a new vocabulary relationship between artifacts, allowing scenes to be reproduced. While visiting, viewers may recall scenes and objects from the drama, imagining their styles and positions (Figure 17). A short playback initiates a journey of story engagement. While creating scene reproductions or immersive display formats may be costly and time-consuming, the opportunity of interdisciplinary collaboration allows artifacts to be linked with dramatic contexts on small screens in a short time, providing viewers with an experiential journey to relive the narrative content of the story.



Figure 15: The audience appears to be in a relaxed state.
Photographer: Feng-Ying KEN

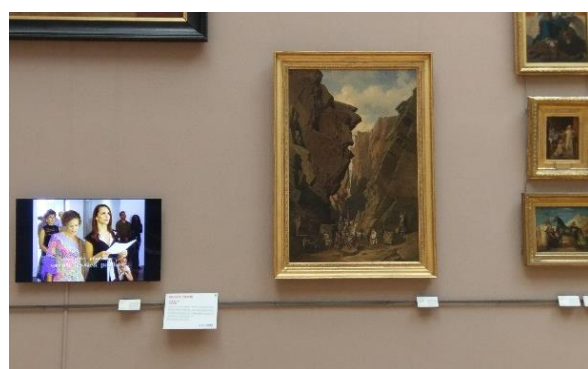


Figure 16: Endorsement by well-known actors makes the exhibition content more memorable for the audience.
Photographer: Feng-Ying KEN



Figure 17: Creating a new semantic relationship between drama and artifacts.

Photographer: Feng-Ying KEN

B. OPEN MUSEUM 8: 'Video Game Exhibition' in 2023

The 'OPEN MUSEUM 8' exhibition, themed "Video Game Exhibition," once again innovatively blends video games with traditional art. Collaborating with the video game companies Ankama and Spiders, the exhibition explores the boundaries between digital and classical art through interactive technology and digital media, creating a novel artistic experience. Just as the OPEN MUSEUM 5 series at the Lille Museum of Fine Arts impressed me with its collaboration with TV series, this OPEN MUSEUM 8 series with video games breaks new ground in engaging the senses of the audience.

The video game exhibition is divided into 10 themes across 18 zones, seamlessly integrated into the permanent exhibitions. Through innovative interpretation, the exhibits and collections are transformed into participants in electronic games, allowing visitors to further understand the museum's artifacts through gameplay. Visitors can also use a 360-degree remote gaming controller to navigate the exhibition space, exploring artworks and exhibition spaces from different perspectives in the virtual environment (see Figure 18). This not only enhances the immersion of the exhibition but also enables visitors to gain a deeper understanding and experience of the details and cultural significance behind the artworks.

The interactive elements of the exhibition were particularly noteworthy, with striking correlations between artifacts and protagonists in the games. For instance, the characters in the game closely resembled ancient artifacts displayed in the exhibition (see Figure 19), and the weapons reproduced in the game mirrored ancient weapons

collected in the museum. Such design enhanced the educational value and appeal of the artifacts, creating a unique dialogue between the games and the exhibition. Furthermore, visitors could experience everyday life in the 17th century through the game's street scenes, and the exhibition placed special emphasis on the restoration of contextual scenes in the game. This not only provided a way for visitors to experience 17th-century historical culture through gaming but also created educational opportunities directly linked to actual artifacts within the game (see Figure 20). This precise artistic reproduction and reconstruction of historical scenes offer viewers a new and highly interactive artistic experience.

In the OPEN MUSEUM 8 series, focusing on the theme of "Video Game," the exhibition not only showcases the contemporary museum's open attitude towards the integration of traditional and modern art but also demonstrates the boundaries of artistic cross-disciplinary through innovative technology and cross-industry collaboration, aiming to stimulate the audience's imagination and emotions. Such cross-disciplinary exhibition strategies not only successfully promote public participation in art and cultural dialogue but also bring new audiences to the museum, redefining the role and function of museums in contemporary society. This exhibition model may also change the traditional perception of museums among teenagers, transforming them from what might have been perceived as dull learning spaces in the past into creative and interactive spaces filled with fun (see Figure 21).



Figure Eighteen: Operating the 360-degree remote game controller to move the exhibition space.
Photographer: Feng-Ying KEN

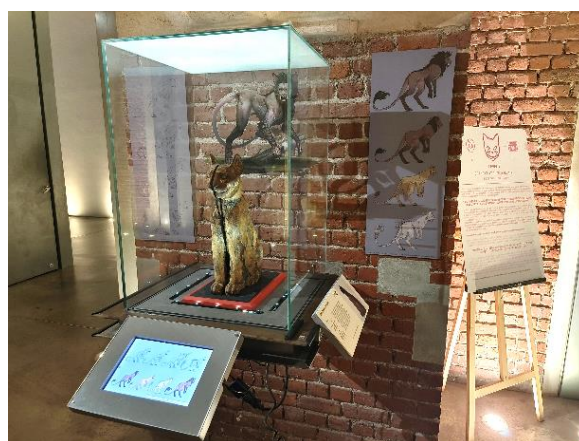


Figure 19: The striking correspondence between artifacts and game protagonists.
Photographer: Feng-Ying KEN



Figure 20: Immersive environment experiencing everyday life of commoners.
Photographer: Feng-Ying KEN



Figure 21: Changing traditional perceptions of museums among teenagers through enjoyable educational experiences.
Photographer: Feng-Ying KEN

Conclusion: The Practice of Interdisciplinary Dialogue in Museum Exhibitions

Entering the 21st century, museum exhibitions face challenges from all directions, including political and economic influences, environmental diversity and competition, as well as the introduction and application of new technologies. Sustaining the longstanding prominence of museums in exhibitions amidst these challenges is indeed challenging. Upon reviewing the evolution of museum studies and exhibitions, both domestically and internationally, it is observed that interdisciplinary approaches have always been at the core of museum management. Museum exhibitions bear the responsibility of communicating directly with the audience, and efforts have long been made to interpret the exhibited artifacts and present different narrative perspectives within the context. Therefore, cross-disciplinary dialogue naturally emerges as one of the best museum exhibition strategies. However, the researcher maintains that, in defining cross-disciplinary exhibition, integration of two or more fields and expertise is essential, and it is through the interpretation of artifacts in exhibitions that such integration can be realized. Otherwise, there is a risk of exhibitions becoming mere commercial convention centers, lacking genuine interdisciplinary engagement.

The researcher also identifies two major characteristics in recent cross-disciplinary exhibitions and artifact interpretations: one is the cross-disciplinary nature of fashion culture exhibitions, and the other is the cross-disciplinary nature of inter-industry alliances. Through analyzing two foreign case studies in further detail, the researcher aims to delve deeper into interdisciplinary exhibitions. By compiling and summarizing relevant exhibition methods from these foreign case studies, the goal is to provide interpretation of exhibited artifacts and transform them into display content. This approach aims to rapidly, simply, conveniently, and effectively enhance the audience's understanding of the exhibition content, thereby increasing incentives for visitation and pathways for learning. From these

two case studies, it is evident that museums, through cross-disciplinary collaborations, enhance visitors' exhibition experiences, aiding in their understanding of the displayed content. Below, we will summarize the characteristics of these two case studies:

1. Proximity: Through themes such as fashion, popular music, watching TV series, and playing video games, the distance between artifacts and the audience is bridged. It feels like a part of everyday life, seamlessly integrating into the exhibition experience, and extending to the related exhibits and artworks.
2. Attention: Compared to static displays of artworks, incorporating dynamic images of exhibited clothing, TV series, and video games into the exhibition easily captures the audience's attention. This focuses their attention on the exhibition content and encourages them to quickly identify the connections with the artifacts, thereby spending less time in the exhibition.
3. Familiarity: Fashion designers, musicians, anime, TV series, and video games are all names familiar to the audience. Although the exhibited artworks may be unfamiliar, the familiarity with celebrities, music, actors, dramas, and video game content allows for easy connection with the audience, establishing a relationship that is both unfamiliar and familiar.
4. Relevance: The clothing and TV series content are often closely related to the exhibited artifacts. The selected costumes and plot content are closely related to the information of the artifacts or exhibition halls. When viewers stop to watch, they also simultaneously observe the adjacent artworks, finding the relevance to the paintings and leaving a deep impression.

Overall, these two museum cases have successfully attracted audiences through fashion and eight interdisciplinary collaborations. These exhibitions not only incorporate diverse elements such as fashion, music, comics, films, and video games, but each exhibited artifact is presented in a re-interpretive manner, thereby establishing new relationships with the audience. The exhibition designs also allow artifacts to be seen and understood by new audience groups, and through new interpretive approaches, enable viewers to appreciate and understand museum artifacts from various perspectives, further enhancing the attractiveness of the exhibitions.

In interdisciplinary collaborations, museums not only avoid excessive expenditure (sometimes even completing projects for free), but also achieve interpretive effects comparable to digital technology. This cross-disciplinary dialogue also connects artifacts with the daily lives of audiences, thereby enhancing audience understanding and emotional connections with the artifacts, which is a key goal of contemporary museum interpretation.

Furthermore, interdisciplinary collaborations not only integrate elements such as fashion, music, comics, TV series, and video games with artifacts but also successfully establish new relationships between artifacts and audiences. Through these diverse exhibition contents, seemingly unrelated elements are integrated, forming mutually responsive group relationships and promoting dialogue and communication between audiences and exhibitions. This interaction not only enhances audience participation but also creates a more robust and beneficial cooperation relationship between museums and interdisciplinary collaborators.

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