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New Media Evolution in China:
To the preservation of video installation art.

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Abstract
This article explores how new media art in China has evolved in recent years, examines the transformation trends of video installation art, and discusses the importance of preserving installation artworks and their retention. It aims to understand the complex and challenging issues of storing and reproducing video installation art, especially regarding site constraints and technical maintenance.

Keywords: Art Preservation; Contemporary Art; Art Transformation

1.0 Introduction
Video installation art usually requires a large-scale exhibition space to fully display its complex constituent elements. Nevertheless, numerous art exhibition venues fail to provide adequate space,resulting in signifi cant degradation of work display quality (Smith et al., 2018). Video installation art encompasses a variety of devices, including projectors, display screens, and audio systems. These devices require regular maintenance and updates; otherwise,the presentation quality of the work will be affected (Johnson & Williams, 2020). Within the confi ned exhibition space,the sound, light, and shadow effects of multiple video installations may overlap, infl uencing the audience's experience and the independence of the works (Brown et al., 2019). The storage and transportation costs of large-scale video installation artworks are high, especially for the equipment and materials that require special protection and handling (Davis, 2021). With the rapid advancement of technology, electronic devices and software in video installation art may become outdated quickly,requiring continuous updates to ensure the sustainable display of the works (White et al., 2017). The storage and reproduction of video installation art have always been complex and challenging, particularly regarding venue limitations and technical maintenance. This results in many large-scale video installation art exhibitions being displayed for only a brief period, making the preservation and inheritance of the works over the long term challenging. This restricts the historical and academic value of the works and impedes their learning and reference by subsequent generations of artists.

1.1 Background Research
As a contemporary video installation artist, I have encountered many practical problems in the creation and exhibition process. These problems affect my work's preservation and representation and cause obstacles to art dissemination and education.

Before the creation of a device, image works in the same situation;the following is the work of now, which can query information on a website: https://qlzx.meishu.org.cn/works/85279.html
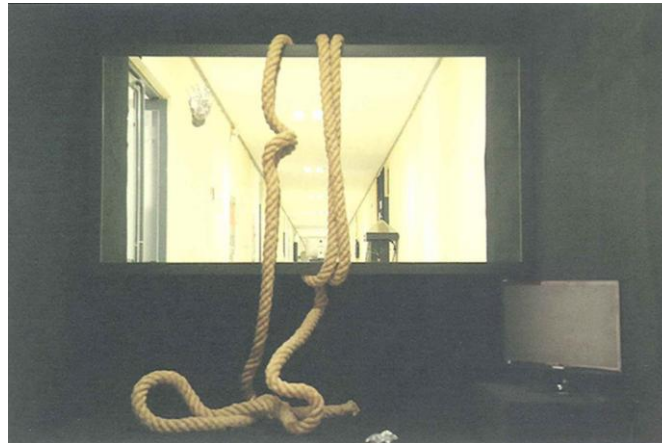

Fig 1.1 《Inning》Guo Jin 2016 （300cm*250cm*150cm）

Now,the work itself is impossible to trace. The mirror part has been broken,the steel structure part is all rusty, and the rope part is all rotten;these are only the problems that can not be preserved in the composition of the work. The original exhibition of the work was at the end of the Video Art Department's exhibition corridor at the Tianjin Academy of Fine Arts. Among the elements of the creation of the work, I included all the works of others that were reflected in the mirror. However, during the second national tour exhibition at the Art Museum of the Academy of Fine Arts of Tsinghua University in China, my work was displayed in the middle of an exhibition hall, with no corridors or other artworks to frame it. He ultimately lost a vital part of the creative elements and could not restore the spirit that the work itself expressed. Now, only website pictures can be displayed. As shown in the picture below：
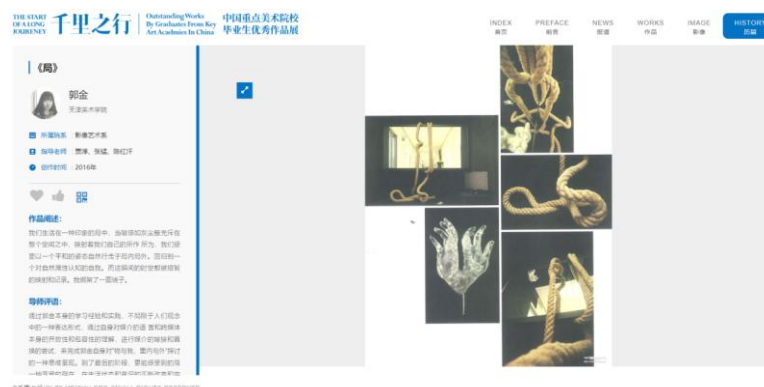

Fig1.2 《Inning》Searchable website

In the exposition of my work, I mentioned: "We live in a bureau of impressions, and when sensitivity fills the whole space like dust,reflecting our actions, we must naturally walk inside and outside the bureau with a peaceful attitude." Return to a self that knows the attributes of nature. Moreover,this instant space time is mapped and recorded for a short time. I kidnapped a mirror." However, in the picture display,the audience will not feel the enormity of the rope,the size of the mirror,the artfulness of the space layout,the interactivity of the rope form,the awe of the Buddha's hand form, and the artfulness of other works participating in the elements of my work.

Installation artworks often face the problem of failing to reproduce the originaldisplay effect across multiple displays. This non-reproducibility is mainly due to equipment aging, changes in display space, and updates to display technology. When presented for the first time,the work can offer the audience a

profound visual and auditory experience through carefully designed spatial layout, lighting effects, and sound configuration. However, in subsequent exhibitions,the work cannot reproduce its original display effect due to upgrades or damage to technical equipment. In addition, changes in the exhibition space will also significantly impact the overall presentation of the work. For example, a survey conducted by the National Art Museum of Malaysia found that multiple works showed very different effects in different display environments, negatively affecting the artistic value of the works and the audience experience (Davis, 2021; Johnson & Williams, 2020). The unreproducibility of this display effect weakens the work's artistic value and poses new challenges to historical preservation and

future research. To ensure that video installation artworks maintain their integrity and original charm in future exhibitions, more effective technical means and management strategies must be developed (Smith et al., 2020; Artforum, 2024).

In art communication and education, video installation works can only be transmitted through images, and the dynamic processes of these works cannot be accurately displayed on a time axis, which makes it diffi cult for students to fully understand the complexity and deep meaning of these works (Artforum, 2024). In addition, due to the lack of references to peer work, it is easy to replicate the same phenomenon, which weakens the uniqueness and innovation of the work. This phenomenon limits artists' creative freedom and may lead to artistic homogenization across the fi eld (Johnson & Williams,2020).

To address these challenges, it is urgent to research and develop more effective preservation, display, and dissemination methods to ensure the long-term preservation and continuous innovation of video installation art. At the same time, it is clearer that preserving contemporary works has greater value.

Shanghai Duolun Museum of Modern Art is the fi rst public, professional modern art museum founded by the Chinese government to serve modern art and has always focused on imaging. It is signifi cant to create it on the 20th anniversary of the Image Yearbook project. As the initiator and organiser,the museum invited Zhu Qing, Zhang Peili, Gu Zheng, Zhang Xianmin, and Zeng Yulan (in order of age) to serve on the advisory board. The Advisory Board nominated Shi Hantao as Executive Director. As China's fi rst yearbook of contemporary video art, it not only refl ects the institution's academic stance but also outlines the museum's future development (Huang Song, 2023).

Gu Zheng, a professor at Fudan University's School of Journalism and a member of the yearbook's advisory committee, said that he hoped the "Image Yearbook" would not only be a collection,research index, and guide to a large amount of information about Chinese contemporary video art but also a window from the future to the past.

2.0 Literature Review

The emergence of video installation art is not an accident but a direct result of the revolution in digital technology and new media. With the development of these technologies, artists can escape the limitations of traditional art forms and explore entirely new ways of expression (Zhenying, 2021). The widespread adoption of digital media technology has transformed environmental art, industrial design, and animation, and has promoted artistic innovation (Peng,2017). By integrating big data, virtual reality, and other technologies into art creation, digital media promotes the development of image art and enables artworks to meet the aesthetic needs of modern society better (Zhenying,2021).

As a modern art form, video installation art integrates many media elements, such as images, sound, and spatial design, and is rising rapidly. This form of innovation not only enriches artistic expression but also breaks traditional boundaries (Ding, 2019). The progress of digital technology has opened up infi nite possibilities for new media art design, making the art experience more interactive and immersive by enhancing sensory participation (Chen et al.,2019).

Video installation art challenges traditional boundaries and demonstrates its innovative potential in contemporary art by integrating digital media and modern design practices (Zhang, 2021). This art form also represents a signifi cant shift in how art is created, experienced, and understood in the contemporary world (Li, 2018).

2.1 Conservation challenge
Although video installation art's dynamic nature gives it a unique artistic charm, it also brings signifi cant preservation challenges. Traditional art preservation methods have focused on static materials, such as paintings and sculptures. In contrast,the integration of digital technology in video installation art makes it subject to the degradation problems all digital media face (Alcoz, 2022). The choice of digital video formats is critical to preserving these works, as improper formats can accelerate content degradation (Antoniazzi, 2020).

2.2 Preservation and reproduction of original creative intention
In many video installation art exhibitions, it is vital to maintain the consistency of the original creative intention and display effect. The exhibition design and spatial layout of the work are crucial to its artistic effect, and any change will affect the audience's perception of the work. Therefore, in the process of preservation and re-display, it is an essential curatorial and technical concern to ensure that the original creative intention of the work is preserved and that the effect of its presentation across different exhibition environments is as close as possible to that of the initial exhibition (Alcoz, 2022).

2.3 The challenges of displays and exhibitions
When video installation art is presented in multiple locations or Settings,the challenge of an exhibition becomes even more complicated. Each exhibition space differs in terms of technical capabilities, space constraints, and audience expectations, which affect how artworks are presented. The delicate balance between maintaining consistency and adapting to the unique characteristics of each space often requires artists and curators to develop new display techniques, such as full-screen interactive installations and projections (Kartseva, 2020). In addition, interactive technology plays a vital role in the practice of art museums, and technologies such as video presentations and augmented reality can effectively increase audience engagement and help artworks better adapt to different technological environments (Blazhenkova, 2020).

2.4 The challenge of technology maintenance and cross-generation inheritance

The technical maintenance of video installation art involves preserving and repairing hardware, ensuring software system compatibility, and ensuring the sustainability of data storage formats. With rapid technological advances,the hardware and software environments used in early video installation art may not work on newer devices, making presentations diffi cult. These works rely mainly on specifi c operating systems and software versions, hardware replacement, software upgrade, or production stoppage, which may make it difficult to reproduce the original display (Raemy et al., 2017).

To solve these problems, a digital preservation system for works, including standardised storage formats and data management, is essential. JPEG 2000 technology offers the advantages of lossless and lossy compression, scalability, and metadata preservation, making it ideal for the long-term preservation of video installation art (Alcoz, 2022).

2.5 Educational and audience participation

The complexity of video installation art is also evident in education. Teaching this art form in a university setting often requires a multidisciplinary approach that combines technical knowledge, art theory, and practice. Students must learn to use digital tools and software to create video installation art and deeply understand the artistic concepts of these works and their cultural context (Singh, 2021). This multidisciplinary approach requires integrating virtual reality, graphic design, and multimedia technologies into teaching and learning to increase student engagement and understanding (Liu, 2021). Especially in the case of combining digital tools with art theory, students should not only master the technical operations but also learn to realise the concepts and expressions of artistic creation through digital means (Chen, 2019).

A significant challenge in teaching video installation art is conveying the original state of the webwork, especially in the absence of direct contact with a physical installation. Students often have difficulty understanding the full impact of these artworks, which can lead to misinterpretations of the artistic value and meaning of the work (Moreira, 2016). This bias in understanding, in turn, affects their ability to analyse and critique these works, especially when students do not have the opportunity to interact with the physical presentation of the work (Ranker & Mills, 2014).

2.6 International comparison and cultural differences

Significant cultural and technical differences exist in the preservation, display, and dissemination of video installation art across countries and regions, affecting how works are received in different cultural contexts and posing challenges to their global dissemination. Taking China as an example, artists such as Zhang Peili demonstrated the fl exibility and adaptability of Chinese art in the context of globalisation by adopting international curatorial practices (Cacchione, 2018). Although Chinese video art has successfully entered the international art market, such as in New York, its works with domestic themes still face complex challenges in transforming context during global dissemination (Sorokina, 2016).

3.0 Methodology

As a modern art form, video installation art integrates a wider range of media elements. As Chinese new media art has developed, it has gradually occupied an essential position in art exhibitions at home and abroad. This study explores the critical issues in preserving and displaying Chinese new media art, especially video installation art. Through qualitative research, we have a deep understanding of the preservation methods and display effects of video installation art across changing exhibition spaces,technical conditions, and cultural backgrounds. The core objectives of this study are as follows:

1.The necessity of preservation of video installation art.

2. Analyse the challenges faced by video installation artworks in long-term preservation, such as equipment aging,technology updating, exhibition space limitation, etc.

3. Explore the differences in the preservation and display of video installation art under different cultural backgrounds, especially in comparing China and other countries, and understand the advantages and disadvantages of different preservation methods.

This study adopts the following data collection methods for qualitative research:

3.1 Literature analysis

Through the collection and analysis of domestic and international literature on the preservation and display of video installation art,the existing research findings are summarised, and a theoretical framework is constructed. This method provides academic background support for the preservation of video installation art and corroborates with actual case studies.

3.2. Interview method

If conditions permit,researchers can conduct in-depth interviews with video installation art creators, curators,technical maintenance personnel, etc.,to discuss the practical challenges of preserving and displaying video installation art and the solutions they have developed. These interviews further enrich qualitative data and provide honest and reliable fi rst-hand information for the research.

4.0 Findings

To explore the importance of preserving and presenting video installations, I first conducted a detailed survey at the National Art Museum of Malaysia, which revealed the multiple challenges currently facing the field.

Table 1
A survey of contemporary works displayed in Malaysia

Number	Name	Time	Utility equipment	Presentation problem	How to improve?
1	My Language Proficiency	2017	（Edition:1/4） One screen.	The video sound is too low.	Use headphones or turn up the volume.
2	Constellation Luopan & World of Luopan	2024	One pad. One painting. Two stereos. Three projectors.	Many elements in this work interfere with each other.	Split showroom layout.
3	Memory of Life 1 & CAPD	2023	One screen. Six devices.	This work is placed in the middle of the painting.	It needs a separate space for display.
4	Rantau Lapau	2024	One projector. One large device.	He was placed in the crowded works. Unable to highlight the features of the world.	It is necessary to use lighting to assist the specificity and display it in a separate space.
5	Overexploitation	2018	One screen. One device. Three projectors.	The video sound is too low.	Use headphones or turn up the volume.
6	A Rubber Tapper Married To A Girl Dressed as Virgin Mary	1994	One projection. Two painting.	The video sound is too low.	Use headphones or turn up the volume.
7	Garden	2024	One screen.Four stereos.Three devices.	One of the installations has a limited set of objects.	It is necessary to adjust the space size to display the content of the work more fully.
8	Soul Mate	2024	One pad. Two devices.	The video sounds too low. The works are displayed among the paintings.	It needs to have its own space to display.
9	"SATU KILOMETER DUNIA DALAM LUKISAN"	2005-2015	One screen.	Affected by the lighting of other works, the image display is not clear.	It needs a separate space for display.
10	Beautl(fool) of destruction	2017	One screen.	No voice. Affect by the lighting of other works.	It needs a separate space for display.
11	Project: Temporary Marking	2024	One screen. One device.	The height of the installation is over 13m. Projective wire was drawn around the work. Unable to view the work in multiple dimensions.	Temple observation stations need to be set up.

Fig 1.2 Summary of the current status of installation art in the National Museum of Art of Malaysia 7/15/2024

5.0 Discussion

Video installation artworks face a series of complex challenges during preservation. For example, many works fi nd it diffi cult to maintain their original display conditions due to equipment aging, material corrosion, and physical damage. During the investigation by the National Art Museum of Malaysia, we found that works such as "Memory of Life 1 & CAPD" had to be displayed in a separate space due to an inappropriate location. Works such as "Overexploitation" and "Beauty (fool) of destruction" suggested using headphones or raising the volume due to low sound. These issues highlight the importance of proper storage and maintenance of equipment, especially for the integrity and long-term display of works.

During the exhibition process, video installation artworks are often disrupted by the exhibition space and other exhibits, and cannot fully convey their artistic value. Data from the National Museum of Art of Malaysia shows that many works do not function as intended due to limitations in exhibition space. For
example, "Constellation Luopan & World of Luopan" is proposed to separate the exhibition layout due to excessive interference between elements; However, "Rantau Lapau" and "Garden" cannot display their complete contents due to space limitations, so it is urgent to adjust the size and layout of the exhibition space. The elements in "Constellation Luopan & World of Luopan" are not arranged optimally, causing them to interfere. Therefore,the overall display effect of the work needs to be improved by designing light and sound effects for the virtual environment.

6.0 Conclusion& Recommendations

This study not only reveals the critical issues of video installation art in technical maintenance, exhibition conditions, and audience education but also provides an important theoretical and practical basis for better preserving, displaying, and disseminating this complex contemporary art form. By addressing these challenges, artists and cultural institutions can ensure the durability and scholarly value of this emerging art form. At the same time,the study also shows that interdisciplinary collaboration,technological innovation, and cultural adaptation will play a crucial role in the future development of contemporary art.

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Paper Contribution to Related Field of Study

Integrating this technology requires ongoing collaboration between artists, curators, educators, and technologists. For example, virtual reality technology in exhibition Spaces enhances the audience's sense of immersion and interactive experience, which provides new possibilities for interdisciplinary innovation (Rizqi et al., 2023). By combining high-tech simulation and multimedia elements, artists and technologists can work together to push the boundaries of art and create unprecedented artistic experiences (Xu, 2024).

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