

# 2022 年报 | ANNUAL REPORT

SHANGHAI MUSEUM OF GLASS

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## 第一章

# 总结

2022 年，上海玻璃博物馆因新冠疫情影响开放天数仅 194 天，开放天数较 2021 年减少 120 天。作为需要自我造血的非国有博物馆，上海玻璃博物馆在 2022 年受到了极大的影响。原本拟定的博物馆展览、活动及各项计划均因疫情和闭馆改期、停滞或取消，对博物馆日常业务进行和营运发展有着一定的冲击。在 2022 年，上海玻璃博物馆参观人数为 97,582 人，较 2021 年总体参观人数下降 30%。

面对这样的现实情况，上海玻璃博物馆依然未停下前进的脚步，反而在各种限制中探索博物馆发展和营运的新路径，推动数字化、在线化、私域化社群搭建及工具化助力销售。2022 年 4 月起，上海玻璃博物馆创造性地引入了因特殊时期诞生的“快团团”票务团购方式，不仅提供精心设计的票务门票，同时引入“团长”制，为票务团购方式提供更多新渠道，为足不出户的上海市民提供解封后的精神享受可能性。同时逐渐建立专属微信粉丝的社群 9 个，共计 2198 人，通过特色社群活动和专属福利，提高博物馆粉丝黏性，培养对博物馆的热爱和感情。此外，上海玻璃博物馆在 2023 年开通了抖音平台，策划抖音渠道媒介投放规划及布局，KOL 达人 / KOC 合作资源池开发及运营，开拓推广渠道，增加博物馆多渠道营收和市场品牌建设。同时在小红书平台开通了官方账户，并预计在 2023 年进行深入而立体的市场宣传活动。

2022 年对于上海玻璃博物馆是充满困难的一年，但我们并没有放弃向前走的努力和信心。重新开放后，上海玻璃博物馆在遵守相关防疫要求的前提下，充分发挥主观能动性、创造力和观众服务能力，推出了户外展览《100%》与《种子》，从环保、绿色、自然的理念，将展览空间进行了外延。同时推出了一系列深受亲子家庭喜爱的暑期活动，包括博物馆王牌活动“玻玻璃璃环球之旅”以及“博物馆帐篷夜”。在年底，上海玻璃博物馆推出了睽违已久的玻璃艺术群展《我的花还没有名字》，展现了当代青年艺术家的艺术创作。同时该展览与康宁中国合作，由康宁中国提供回收材料和委任命题，邀请充分挖掘材料的可能性。此外，面对国际交流的困难，上海玻璃博物馆依然积极参与国际玻璃艺术活动。上海玻璃博物馆携手英国 North Lands Creative 共同举办“玻璃影像艺术节”，通过全球征集、评选、委任，支持女性艺术家 / 非二元性别艺术家进行创作，探索影像艺术与玻璃结合的全新可能。

在公共文化服务方面，博物馆商店的建设和运营颇有亮点。6 月 15 日，上海玻璃博物馆“透明时光铺”线上店正式上线，包含文创、茶器、花器、家居、酒具以及配饰六大类产品，分享、传递博物馆生活方式。目前线上商店用户数量突破万人，线上店共有商品 700 余件，其中特色文创商品 130 件包括富有特点的玻璃沙漏、玻璃香薰组合以及针对《种子》展览开发的儿童遮阳帽等，满足观众足不出户浏览、购买博物馆商店商品的需求。

2022 年注定是难忘的一年，充满困难的一年，但依然是上海玻璃博物馆不断发展、不停向前的一年。2022 年 12 月，上海博物馆协会公布《2022 年博物馆社会影响力指数》，上海玻璃博物馆综合影响力指数连续三年排名全市第三，仅次于上海博物馆和上海科技馆，充分展现了上海玻璃博物馆的业务实力以及观众的喜爱、认可和一贯支持。

# I. SUMMARY

In 2022, the Shanghai Museum of Glass (“SHMOG”) was only opened for 194 days due to the adverse influence resulting from the COVID-19 pandemic, down by 120 days compared to 2021. SHMOG, as a non-state-owned museum that needs self develops for survival, suffered a lot of adverse effects during 2022. The original planned exhibitions, activities and plans of SHMOG had to be rescheduled, suspended or canceled due to the pandemic and the closure of the museum, thus causing certain impact to the daily business and operational development of the museum. In 2022, the number of visitors to SHMOG was 97,582, a decrease of 30% from the total number of visitors in 2021.

In the face of such an adverse situation, SHMOG did not stop moving forward, but explored new paths for its development and operation by overcoming various restrictions. For example, SHMOG carried out digital operation, online operation and private community building, and introduced new

tools to promote its sales. Since April 2022, SHMOG has creatively introduced a system called “Kuaituantuan” for group purchase of tickets. The system, developed in the special pandemic period, can offer well-designed ticketing service with a “group leader” for visitors, providing a new channel for Shanghai residents to buy tickets without leaving home so that they can enjoy a spiritual journey after Shanghai lifted its lockdown restrictions. At the same time, SHMOG gradually established 9 exclusive WeChat groups, attracting 2,198 followers in total. Through special community activities and exclusive welfare, SHMOG improved the stickiness of followers and cultivated their passion and affection for the museum. In addition, SHMOG opened its Tik Tok account in 2023 and made plans and layouts for advertising on the media platform, cooperated with KOL/KOC to develop and operate resource pools to tap promotion channels and increase revenue and strengthen brand construction through multiple channels. At the same time, SHMOG created an official



《Seeds》展览现场

account on Little Red Book, and it is expected to carry out in-depth and three-dimensional marketing campaigns in 2023.

2022 was a difficult year for SHMOG. However, we never gave up our efforts and confidence in going forward. After re-opening, SHMOG, on the premise of complying with the relevant pandemic containing requirements, gave full play to its subjective initiative, creativity and audience-serving ability and launched outdoor exhibitions such as *100%* and *Seeds*, extending its exhibition space by following the concept of environmental protection, green and nature. Besides, SHMOG also rolled out a series of summer events that were popular with families, including its flagship events “BOBO & LILI School’s Summer Special Events” and “Museum Tent Night”. At the end of the year, SHMOG finally started the long-overdue group exhibition of glass art - “*My Flower Doesn’t Have a Name Yet*”, designed to show the artistic creation of contemporary young artists. At the same time, it cooperated with Corning

China to hold this exhibition. Corning China provided recycled materials and commissioned propositions for artists to fully exploring the possibility of such materials. Besides, although encountering difficulties in international communication, SHMOG still actively participated in international glass art activities. SHMOG and British North Lands Creative jointly held the “*Glass, Meet the Future Film Festival*”, which supported female artists/non-binary artists to create art works and explore the new possibility of film-and-glass-combined art forms through collection, selection and appointment of artists across the world.

In terms of public cultural services, the construction and operation of SHMOG store were really remarkable. On June 15th, SHMOG’s Glassy Living Store came online officially. The online store has six categories of products, including cultural creation, tea ware, flower vase, furniture, wine utensils and accessories, aiming to share and convey the lifestyle of the museum to the public. At present, the number of users of the online store has exceeded 10,000. There are more than 700 items sold in the store, including 130 featured cultural creative items such as glass hourglass, glass aromatherapy combination, and sun visor for kids developed based on the exhibition of *Seeds*, etc. The online store can meet the needs of the visitors to browse and buy when staying at home.

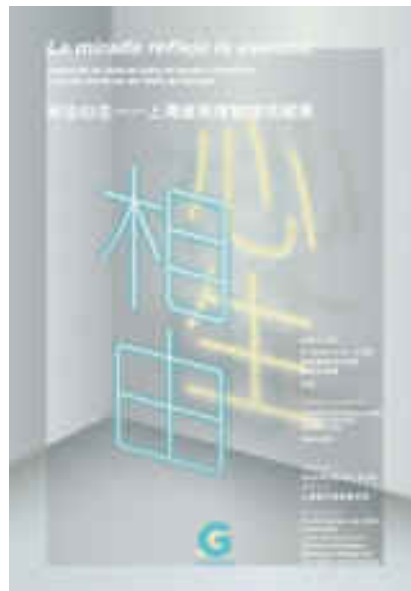
2022 was destined to be an unforgettable year. Facing many difficulties, SHMOG still kept developing and forging ahead. In December 2022, the Shanghai Museum Association published *Measurement of Museum Social Impact 2022*, and SHMOG’s comprehensive impact index ranked third in the Shanghai for three consecutive years, second only to the Shanghai Museum and the Shanghai Science and Technology Museum, which fully demonstrated SHMOG’s business strength, popularity among audience and their recognition and consistent support.



## 第二章

## 展览与藏品

展览工作和藏品管理工作是上海玻璃博物馆日常业务工作的核心。在 2022 年，面对诸多现实困难，上海玻璃博物馆在积极调整计划同时，推出了相当数量且富有创意的展览内容，为博物馆观众提供了精神享受的场域和舞台。同时，上海玻璃博物馆积极厘清“家底”，对馆藏藏品进行了进一步梳理，为后续研究、保管与利用打下基础。



《相由心生——上海玻璃博物馆馆藏展》海报



《相由心生——上海玻璃博物馆馆藏展》现场



《相由心生——上海玻璃博物馆馆藏展》现场

### （一）展览介绍

#### 1.《相由心生——上海玻璃博物馆馆藏展》

2 月 24 日，上海玻璃博物馆与上海塞万提斯图书馆合作的展览《相由心生——上海玻璃博物馆馆藏展》在位于安福路的塞外空间开幕。此次展览是上海玻璃博物馆拓展展览合作的一次尝试，将作品带到了繁华的市区，与市民进行更加紧密的接触。同时，这也是上海玻璃博物馆有史以来“最袖珍”的展览，这些来自玻璃博物馆的藏品试图通过研究人类所造就的环境，例如城市和花园，以理解人们在日益变化且孤独的世界中的共同之处。透过玻璃这个可塑性极强的材质，El Último Grito 工作室所带来的作品《幻想建筑》映射出艺术家对于城市公共空间的思考，与王沁的《乌有园·梦浮桥》中关照内在精神世界的思维形成对照。

《幻想建筑》是一组以管道、漏斗和台阶为特征的系列玻璃作品，创建了一个包含购物商场、机场、住宅、建筑和加油站的城市景观。由 El Último Grito 工作室主导的《幻想建筑》系列是一个对城市所包含的社会、物质和精神元素所提出的命题。这些“可能的结构”会让人思索、怀疑和探究这些我们生活中空间的关联和意义。而王沁的作品《乌有园·梦浮桥》撷取传统园林山水的元素，将



《100%》海报



《100%》展览现场



《100%》展览现场

其置于容器“盒子”之中，通过聚隐透借，幽曲疏露的方法，使得观者从不一样的角度，别有洞天地窥视“园林”，继而引起心中无限遐想。

该展览力图能让繁忙中的都市人窥见来自两国文化带来的文化魅力，感受玻璃无限可能。让我们在这个越加疏离分割的世界中理解、感悟人类的共通性，那就是对创造力的赞美，对美好生活的追求。

#### 2. 《100%》

在过去的十年里，上海玻璃博物馆一直致力于探索玻璃作为一种迷人的材料，如何在科学、艺术和文化中发挥举足轻重的作用。现在，博物馆有机会成为塑造一个更可持续发展的未来的先驱者。我们向前迈进了一步，与自然重新建立联系，并研究玻璃如何成为可持续生活方式的灵感来源。

在 2022 年，上海玻璃博物馆特别推出了名为《100%》的户外展览项目。玻璃是一种唯一的材料，可以在没有质量损失的情况下进行回收。它永远是 100%。展览也因此而得名。近年来，“碳中和”、“碳达峰”问题已经引起了越来越多国家的关注，地球环境问题已经迫在眉睫，可持续发展已经获得了极高程度的关注，但它从概念到现实仍有

很长的路要走。新展览《100%》有助于人们了解玻璃最奇妙的特性之一：它能被无限循环利用而毫不变质。这一特性会对生态产生积极影响，无论是减少对砂等矿物原材料的需求，还是减轻与制作新玻璃产品有关的水污染情况。简而言之，循环利用玻璃能改变地球。尽管回收玻璃的好处显而易见，但是每年全球新产的玻璃，只有不到四分之一被回收利用。导致这一缺口的原因是复杂多样的，同时也让我们开始思考如何运用玻璃的可循环利用性来帮助科技、艺术和设计等领域在未来实现可持续发展。该展览希望通过将玻璃回收的数据和过程转化为大家视觉可见的装置，通过丰富的艺术视觉表现手法展示了玻璃的循环性和进行玻璃回收的益处。

#### 3. 《种子》

新时代下的博物馆已经不局限于践行传统空间中的功能意义，以博物馆为平台链接社会，打开视野是未来博物馆的发展方向。在 2022 年，上海玻璃博物馆突破传统展览的内容与空间界限，与城市荒野工作室合作，将展览带到户外，带入自然之中。通过本土植物的种植，积极向公众传递环境保护的知识，以轻松乐趣的方式进行教育普及，提倡生物多样性。观众在绿意之中行走、畅游，也可发现惊喜：“伴生”在植物之间的是由高超的灯工技术制成的玻璃植物。由来自山东的琉璃工艺大师李君



《Seeds》海报



《Seeds》展览现场



《Seeds》展览现场



《我的花还没有名字》海报



《我的花还没有名字》展览现场



《我的花还没有名字》展览现场



《我的花还没有名字》展览现场

制作的 24 株玻璃植物遍布于园区的各个角落，惊艳亮相。

在惊叹于玻璃植物纤毫毕现的美丽之外，观众也将通过这些永不凋谢的展品学习植物相关知识，激发好奇心，模糊真实与人造的界限。此次展览不仅扩展了博物馆的公共文化服务空间，同时也展现了上海玻璃博物馆立足社区，服务本土的重要姿态。上海玻璃博物馆期待该项目成为每位观众心中的“种子”，重视身边的植物，认识自然对于每个人的价值，也能在绿意环绕之中享受博物馆的惬意一刻。

4. 《我的花还没有名字》

2022 年 12 月 3 日，艺术群展《我的花还没有名字》正式开幕。该展览邀请了杜蒙、黄季、李松林、慕晨扬、覃钰玲以及谢文蒂六位优秀的青年艺术家，对主题“我的花还没有名字”以博喻的手法进行阐释，重新引发业界、观众对于国内新生代玻璃艺术的关注，并强有力地观者展现更多玻璃艺术的可能性、创造性和突破性。同时，在此次展览中还特别设立了委任创作单元。上海玻璃博物馆有幸携手康宁公司，为青年艺术家们提供了特别赞助和创作材料，以“未定义”为命题，利用康宁公司废弃的材料或产品，启发观者对于可持续发展的理

解，并鼓励艺术家在探索不确定的过程中，打破边界，不再自我设限，以自己对当下社会的洞悉和认识世界的方式，为观众带耳目一新、引发共鸣和思考的作品。

策展人将展览取名为“我的花还没有名字”，希望艺术家突破传统材料的边界禁锢，寻找新的可能，表达艺术家的个体思绪以及对于自我、关系和世界本质的探索。参展的 6 位艺术家，有着丰富的玻璃创作经验和多面的个人生活经历。玻璃，只是他们选择创作的主要媒材之一。我们高兴地看到，在这六位艺术家的作品中同时融合了包括陶瓷、塑料、3D 打印、编织、影像以及行为等多种艺术媒介。此刻，玻璃材料更像是一种隐喻，能够找到某种诠释世界的路径。艺术家们创造性地运用玻璃，用对自己存在的理解和对周围世界的兴趣，将个人的感性融入作品，面对这个“未知”的世界，提出个性的观点，作品值得在当下被分享和探讨。玻璃的创作，让他们集中精力，将他们的艺术实践和生活融合，为他们认识这个世界提供参考。

当代艺术的精神正是在于因地而生、在地创作。艺术家们被赋予了极大的信任和创作自由。上海玻璃博物馆和康宁公司对于艺术家提出的任何要求给出了无条件的大力支持，正是因为对艺术家

们的认可和重视。他们不只是创作艺术，而是创造“现在”，同时找到与过去的连结，和面对未来的勇气。

5.2023 年展览筹备

在 2023 年，上海玻璃博物馆继续“退火”项目的开展和前期准备工作，艺术家宋冬、尹秀珍是 2021 年的“退火”项目艺术家，目前项目正在紧锣密鼓地筹备之中，由于疫情的原因和艺术家对于作品的高要求和追求，后续展览将在展览条件完备后呈现，预计会延迟至 2023 年 4 月与观众见面。

此外，上海玻璃博物馆在 2023 年通过对博物馆原址上海玻璃仪器一厂的研究和过往老员工的口述史访谈，筹备策划相关展览《再见，长江西路 301 号》，预计将在 2023 年 5 月与观众见面。



（二）、藏品报告

1. 藏品情况

至 2022 年 12 月 31 日，上海玻璃博物馆自有藏品 3990 件。在博物馆自有藏品中，古代文物类共计 104 件，现当代作品（含现当代玻璃制品、艺术作品、设计作品）共计 3337 件，文献档案共计 30 件，辅助展品共计 519 件。

自有藏品总数：3990 件				
类别	名称	材质	亚类	件
第一类	古代文物	玻璃	中国古代玻璃	71
			西方古代玻璃	33
第二类	现当代作品	玻璃	作品 (含玻璃艺术 / 设计 / 工艺工业品)	3174
			装置 (综合材料)	91
		其他	绘画	54
			影像	16
			多媒体	2
第三类	文献档案	纸张	书籍	7
			档案	23
第四类	辅助展品	综合	模型	9
			工具	81
			实物	313
			标本	32
			视频	79
			互动多媒体	5

另有租借展品 201 件，其中古玻璃藏品 199 件，当代艺术品 1 件，高科技玻璃制品 1 件。至 2022 年 12 月 31 日，上海玻璃博物馆共持有藏品 4191 件。

同时，为最大程度的保证藏品的安全，上海玻璃博物馆为馆内所有的藏品以及临时展览的展品向中国平安保险股份有限公司投保艺术品保险。

2. 入藏与借展

随着博物馆业务的不断发展，博物馆自有藏品数量始终稳固地不断增长中。上海玻璃博物馆基于自身特色，始终围绕玻璃这一主题，每年有序入藏玻璃艺术品与当代艺术作品，丰富补充当代馆藏品序列。

新入藏藏品列举如下：



许哲瑜作品  
事件制造的现场

1. 艺术家：许哲瑜

作品名：事件制造的现场  
类型：影像，彩色  
时长：21'56”  
创作年代：2022

电影制片人、刺客和爱国者。这并非《事件现场制造》中的三个不同的人物角色，而是从三个角度出发再现竹联帮成员吴敦的多重身份。吴敦曾参与谋杀台裔美国作家刘宜良（Henry Liu），后来又成为了武侠电影的制片人。许哲瑜探访了吴敦废弃的电影制片厂，用取证扫描技术重演事件现场。



Gerry King  
肌理 III

2. 艺术家：Gerry King

作品名：肌理 III  
类型：玻璃艺术  
尺寸：405 h x 1195 w x 35mm  
创作年代：2022

Gerry King 是澳大利亚玻璃艺术的代表人物和著名艺术家，已从事玻璃艺术行业超

过 40 年。该作品是 Gerry King 的标志性作品系列“记忆”中的一件。他的新作品源于对于冰岛冰山的探访，也深深扎根于阿德莱德山的风景。Gerry King 的新作品充满了色彩和半透明性，将时间和风景的记忆封存其中。

此外，上海玻璃博物馆也积极参与国内外艺术机构交流活动，并通过作品借展方式，扩大博物馆影响力，互通有无。列举如下：



耿建翌作品借展psa

1) 耿建翌 《光明的一面黑暗的一面 1/ 光明的一面黑暗的一面 2》

类型：Lamba 摄影  
尺寸：189.5x120cm，189.5x120cm  
创作年代：2000  
借展方：上海当代艺术博物馆  
借展展览：《我是谁——耿建翌作品回顾展》  
展期：2022 年 11 月 10 日至 2023 年 2 月 12 日



左——借展韩国

2) 关小 《榛子》

类型：装置  
尺寸：110 l x 41 w x 150 h cm  
创作年代：2020  
借展方：三星 Leeum 美术馆  
借展展览：《Cloud Walkers》  
展期：2022 年 9 月 2 日至 2023 年 1 月 8 日

## II. EXHIBITIONS AND COLLECTIONS

The management of exhibitions and collections is the core business of SHMOG's daily operation. In 2022, faced with many practical barriers, SHMOG initiatively adjusted its plans and designed a considerable number of creative contents for exhibitions, providing a venue and stage for the audience to enjoy a spiritual experience in the museum. At the same time, SHMOG actively got a clear picture of its "stocks" and further sorted out its collections, laying a foundation for its subsequent research, storage and utilization.

### (i) EXHIBITION

#### 1. *La Mirada Refleja La Esencia - SHMOG Collection Exhibition*

On February 24th, SHMOG cooperated with Miguel Cervantes Library Shanghai to open an exhibition called *La Mirada Refleja La Esencia - SHMOG Collection Exhibition* in the outdoor space located at Anfu Road. This exhibition was an attempt of SHMOG to expand its exhibition cooperation by bringing the works to the bustling urban area and making closer contact with the citizens. Besides, it was also the "smallest" exhibition in SHMOG's history. With the collections of the museum, artists strove to understand what people had in common in the ever-changing and lonely world by studying the environment created by human beings, such as cities and gardens. For example, the installation *Imaginary Architectures*, created by El Último Grito's Studio using glass, a highly plastic material, aims to reflect the artist's in-depth thinking about urban public space, which formed a contrast with Wang Qin's *Arcadia-Memories of Bridge*, an artwork focusing on the inner spiritual world of human beings.



*La Mirada Refleja La Esencia - SHMOG Collection Exhibition*



Exhibition scene photo of 100%



Exhibition scene photo of 100%

*Imaginary Architectures* is a group of installations pieces composed of the feature objects such as tubes, funnels and steps, and each represents a different building typology, including shopping mall, airport, home residence, architecture and gas station. The series of *Imaginary Architectures* is a proposition about the social, material and spiritual elements included in the city. These "possible structures" will make people think, doubt and explore the relevance and significance of these spaces in our life. However, as for *Arcadia · Memories of Bridge*, the artist extracted the elements of traditional garden and landscape drawings and put them in a "box", applied techniques such as gathering, concealing and borrowing as well as ingenious space arrangement, and finally presented a unique "garden" for audience. As the audience can view it from a special perspective, an infinite reverie may be aroused in their hearts.

The exhibition sought to make busy urbanites catch a glimpse of the charm of the cultures of the two countries and feel the boundless possibilities of glass art so that we can understand and feel the commonality of human beings in this increasingly alienated and

split world. In other words, we should praise the creativity of human beings and pursue a better life.

#### 2. 100%

Over the past ten years, SHMOG has been committed to exploring how glass, as a fascinating material, plays a significant role in science, art and culture. Now, SHMOG has the opportunity to be a pioneer in shaping a more sustainable future. In fact, we have taken a step forward to reconnect with nature and study how glass can be taken as a source of inspiration for a sustainable lifestyle.

In 2022, SHMOG specially held an outdoor exhibition called *100%*. Glass is the only material that can be recycled without loss of quality. It will always be 100% the same as before. Thus, the exhibition gained its name. In recent years, the problems of "carbon neutrality" and "peak carbon dioxide emissions" have attracted the attention of more and more countries. It is extremely urgent to solve the global environment problem, and sustainable development has attracted a wide attention. However, we still have a long way to go to turn it from concept to reality. The new exhibition *100%* helps people understand one



Exhibition scene photo of *Seeds*Exhibition scene photo of *My Flower Doesn't Have a Name Yet*Exhibition scene photo of *My Flower Doesn't Have a Name Yet*

of the most wonderful characteristics of glass: it can be recycled unlimitedly without deterioration. This feature will bring a positive impact on the ecology, either to reduce the demand for mineral raw materials such as sand or to reduce the water pollution caused by the production of new glass products. In short, recycling glass can contribute to the protection of the earth. Unfortunately, although recycling glass has obvious benefits, less than a quarter of the newly produced glass in the world is recycled every year. The reasons for this gap are complex and diverse. In addition, the phenomenon also drives us to think about how to leverage the recyclability of glass to promote the fields such as science and technology, art and design to achieve sustainable development in the future. With the exhibition, we hope to transform the data and process of glass recycling into a visually visible installation for everyone, and to show the recyclability of glass and its benefits through rich artistic visual expressions.

### 3. Seeds

In the new era, museums are no longer limited to practicing their functional significance in the traditional space. Instead, they begin to take the development direction of taking themselves as a platform to link the society and opening up their horizon. In 2022, SHMOG broke through the content and space boundaries of traditional exhibitions and cooperated with urban wilderness studios to hold exhibitions in open air and

even in nature. By planting native plants, we actively convey the knowledge of environmental protection to the public, educate them in a relaxed and fun way, and advocate biodiversity. When walking in and visiting the greenery, visitors can find happy surprises: glass plants made of superb lampworking technology “accompanying” natural plants. Li Jun, a master of glass craft from Shandong province, created 24 glass plants and arranged them at every corner of the park, forming a stunning visual effect.

In addition to marveling at the delicate beauty of glass plants, visitors will also learn about the knowledge of plants through these never-fading exhibits, stimulate curiosity, thus blurring the boundary between reality and man-made objects. This exhibition not only expanded SHMOG's public cultural service space but also showed its important attitude of standing firm to and serving the local communities. SHMOG expected the project to become a “seed” in the hearts of every visitor, motivate them to pay attention to the plants around them, understand the value of nature, and enjoy the pleasant moment of visiting the museum embraced by greenery.

### 4. My Flower Doesn't Have a Name Yet

On December 3rd, 2022, the art group exhibition *My Flower Doesn't Have a Name Yet* officially opened. Six outstanding young artists, Du Meng, Huang Ji, Li

Songlin, Mu Chenyang, Chinyurin and Xie Wendi, were invited to interpret the theme “My Flower Doesn't Have a Name Yet” in a metaphorical way, which will arouse the attention of the industry and the audience to the possibilities, creativity and breakthroughs of the new generation of glass art in China. At the same time, the exhibition also includes a special commissioned creation section. The Shanghai Museum of Glass has the honor to work with Corning Incorporated to provide young artists with special sponsorship and creative materials. Taking “undefined” as the topic, artists use Corning's discarded materials or products to inspire the insights of sustainable development into the audience, and they have broken the boundaries and no longer set their own limits in the process of exploring uncertainty, in their own way of understanding the current society and the world. There are works that bring freshness, resonance and reflection to the audience.

The curator named the exhibition “My Flower Doesn't Have a Name Yet”, hoping that the artists could break through the boundary of traditional materials, find new possibilities, express the artists' personal thoughts and explore the nature of self, relationships and the world. The six artists participating in the exhibition have rich glass creation experiences and multifaceted personal life experiences. Glass is just one of the main media materials they choose to create. We are

pleased to see that the works of these six artists have simultaneously integrated a variety of artistic media, including ceramics, plastics, 3D printing, weaving, video and performance. At this moment, the glass material is more like a metaphor, which can find a way to interpret the world. Using glass creatively, the artists use their understanding of their own existence and interest in the world around them to integrate their personal sensibilities into their works, offering individual perspectives on this “unknown” world. Their works deserve to be shared and discussed in the present. The creation of glass allows them to focus on the integration of their artistic practice with their lives, providing them with a reference to understand the world.

The spirit of contemporary art is to be born and created in the site. Artists are endowed with great trust and creative freedom. The Shanghai Museum of Glass and Corning Incorporated gave unconditional and strong support to any request made by artists, because of their recognition and importance given to the artists. They are not just creating art, but creating the “present” while finding a connection to the past and the courage to face the future.

### 5. Preparation for the 2023 exhibition

In 2023, SHMOG continued to carry out the “Annealing” project and its preparatory work. Song Dong and Yin Xiuzhen were artists responsible for the “Annealing” project in 2021. At present, the project is being prepared in full swing. Due to the impact of the COVID-19 pandemic and artists' high requirements for their works, the follow-up exhibition will open after all conditions are met. Therefore, it is expected that it will be presented for the audience in April 2023.

In addition, based on related studies and the oral history interview with senior employees of the Shanghai Firstglass Factory, the original site of SHMOG, we prepared and planned the exhibition *Farewell, No.301 West Changjiang Road* in 2023, and it is expected that the exhibition is set to open for the audience in May 2023.

(II) COLLECTIONS

1. Profile on Collections

As of December 31st, 2022, the Shanghai Museum of Glass had owned 3,990 pieces of collections. Among its collection line-up, there were 104 ancient cultural relics, 3,337 modern and contemporary works (Including modern and contemporary glass products, art works and design works), 30 archives and 519 auxiliary exhibits.

In addition, 201 leased exhibits were housed here, including 199 ancient glass collections, 1 contemporary art piece and 1 high-tech glass product. As of December 31st, 2022, SHMOG had held a total of 4,191 collections.

Meanwhile, for the purpose of guaranteeing safety of collections to the utmost, the Shanghai Museum of Glass has covered artwork insurance in China Ping An Insurance Co., Ltd for all internal collections and exhibits in temporary exhibitions.

Total Number of Own Collections: 3990 Pieces				
Type	Name	Material	Subtype	Quantity
Type 1	Ancient Relics	Glass	Chinese Ancient Glass	71
			Western Ancient Glass	33
Type 2	Modern & Contemporary Works	Glass	Works (Including Glass Art/Design/Industrial Artware)	3174
			Installations (Composite Materials)	91
		Others	Paintings	54
			Images	16
			Multimedia	2
Type 3	Archive Documents	Papers	Books	7
			Archives	23
Type 4	Auxiliary Exhibits	Comprehensive	Models	9
			Tools	81
			Real Objects	313
			Specimens	32
			Videos	79
			Interactive Multimedia	5

2. Owned Collections and Leased Exhibits

Coupled with ongoing of its business, the number of SHMOG’s own collections is steadily on the upswing. Based on its own characteristics, SHMOG has always adhered to the theme of glass, to collect glass artworks and contemporary artworks in an orderly manner each year, which fertilizes the array of collections of its contemporary collection hall.

Some examples of new collections are as follows:

1. Artist: Xu Zheyu

Work: *The Making of Crime Scenes*  
Type: Video, Color  
Duration: 21'56 "  
Year: 2022

Film producer, assassin and patriot. These are not the three different characters in *The Making of Crime Scenes*. Instead, these titles are used to reproduce the multiple identities of Wu Dun, a member of the Bamboo Union Gang. Wu Dun was once involved in the murder of Liu Yiliang, a Taiwanese-American writer, and later became a producer of martial arts films. Xu Zheyu visited the film studio abandoned by Wu Dun and recreated the scene of the incident with forensic scanning technology.

2. Artist: Gerry King

Work: *Meristem III*  
Type: glass art  
Size: 405 h x 1195 w x 35mm  
Year: 2022

Gerry King, a representative and famous artist of glass art of Australia, has been engaged in glass art for over 40 years. This work is one of Gerry King's iconic series works Memory. His new works were inspired from a visit to Iceland’s icebergs and were deeply rooted in the scenery of the Adelaide Mountains. Gerry King’s new works are full of bright colors and

translucency, aiming to sealing his memory of time and scenery into his works.

Moreover, SHMOG also actively participated in the communication activities held by domestic and overseas art institutions, to expand its influence by way of leasing exhibits. The leased exhibits are as follows:

1) Geng Jianyi: *The Bright and Dark Side 1/ The Bright and Dark Side*

Type: Lamba photo  
Size: 189.5x120cm, 189.5x120cm.  
Year: 2000  
Lender: Power Station of Art  
Leased exhibit: *Who is He? A Geng Jianyi Retrospective*  
Exhibition period: November 10th, 2022 to February 12th, 2023.



Lent work Hazelnut

2) Guan Xiao: *Hazelnut*

Type: Installation  
Size: 110 l x 41 w x 150 h cm  
Year: 2020  
Lender: Leeum Samsung Museum of Art  
Leased exhibit: *Cloud Walkers*  
Exhibition period: September 2, 2022 to January 8, 2023.



## 第三章

# 文化活动及 公教活动

尽管面对现实情况的限制，上海玻璃博物馆依然在满足疫情防控的要求下，策划、组织了一系列亮眼的文化活动与公教活动，尤其为暑期的儿童青少年观众提供了丰富的博物馆体验。公教活动方面则紧密围绕本年度两大重要展览《100%》与《种子》，从环保、自然角度开展了大量公教活动。

出情人节下午茶，其中包括博物馆自行研发制作的老上海冰糕，为不断烧脑的侦探双人组们提供美味补充，获得精神和味觉的双重愉悦。

### 3. 玻玻璃璃环球游与博物馆帐篷夜

“玻玻璃璃环球游”自 2021 年研发以来，已逐渐成为了上海玻璃博物馆又一品牌活动。该活动旨在以博物馆所收藏的意大利、美国与日本的相关作品出发，通过丰富的课程讲授、知识探索和动手创作部分，形成全天的丰富课程，让孩子们能立足上海，了解世界，培养海纳百川，有容乃大的胸襟和情怀。2022 年的寒假与暑假期间共开展 12 场玻玻璃璃环球游，近 200 位小朋友与玻玻璃璃共同云游世界。

王牌活动“博物馆帐篷夜”也准时与暑期与小朋友们见面，在此次“帐篷夜”活动中，不仅有更丰富的知识文化课程和全新的 diy 体验项目，同时融入了户外新展《100%》和《Seeds》的相关课程内容，带领小朋友们走到户外，在自然环抱之中了解关于环保、回收、自然等相关知识，寓教于乐的形式给予小朋友们更深刻的参观体验。在 2022 年暑期期间，共开展 6 场帐篷夜活动，参与人数近 200 人。

### 4.“十一”特别活动：二十四小时不打烊

2022 年的国庆假期，上海玻璃博物馆继续推出“二十四小时不打烊”特别活动，利用早鸟票、亲子国风工作坊、夜游博物馆以及博物馆帐篷夜四大项目，丰富观众的参观选择，串联博物馆园区各文化服务项目，为不同年龄，不同需求甚至不同时段来馆的观众提供丰富而自由的选择，极大地拓展了博物馆文化服务的时间和内容，为观众的“十一”参观体验锦上添花。

## （二）、公教活动

### 1. 旧衣征集活动

在筹备的“退火”项目中，受邀艺术家尹秀珍计划向全体市民征集有故事的旧衣，以织物为材料进行创造，让全体市民一起参与

旧衣征集



## （一）、文化活动

### 1. 元旦活动特别活动：逃离地球计划

1月1日，上海玻璃博物馆化身元宇宙，各场馆变身五大星球，现实和虚拟完美结合，通过全国首家博物馆 AR 手机小游戏，虚拟伙伴 Amy 陪你沉浸式探索科学知识，与艺术品互动，限时闯关获得专属礼遇，从视觉、温度、听觉等纬度，获得极致感官体验。打开“上海玻璃博物馆微信”小程序按照提示，在展厅中用利用手机的扫一扫功能，触发关卡。Amy 会给你带来一对一的语音导览，回答 Amy 提出的问题，就可以闯过关卡。通过破解五大场馆，获得开启新家园的逃逃宝石，完成人类逃离地球计划，观赏未来感十足的热力剧场剧目“漫游者”。

### 2. 博物馆剧本杀：博物馆情人节失踪事件

自 2019 年底，上海玻璃博物馆推出首个剧本杀《消失的艺术家》，赢得了年轻观众的一致好评，并对后续开展此活动保持了高度关注。2022 年情人节期间，上海玻璃博物馆再次组织博物馆剧本杀活动，延续剧本《消失的艺术家》，融入弗洛伊德的心理理论，涉及到展览、策展人、艺术家等人之间的关系，在游戏同时了解更多的相关艺术知识和展品背后的故事。同时配合情人节主题，推



旧衣征集活动海报



树屋聚落活动海报

到作品的创作中。上海玻璃博物馆特别举办了“给我你的旧衣，告诉我你的故事”活动，向全市民征集旧衣和相关故事，目前共征集到旧衣逾100件，收集的相关故事将在后续微信公众号中进行发布。

## 2.“518 国际博物馆日”线上论坛

在为迎接国际博物馆日，米盖尔·德·塞万提斯图书馆在亚洲之家的支持下，将于 5 月 18 日组织一场关于博物馆现状及未来的线上圆桌对话。上海玻璃博物馆馆长张琳、浦东美术馆展览部负责人张妤、卡拉 - 萨尔瓦多·达利基金会博物馆馆长 Montse Aguer 和马拉加毕加索博物馆艺术总监 José Lebrero 参与本次活动。对谈由塞万提斯图书馆负责人易玛·孔萨雷斯·布依主持，就各博物馆馆藏、当今博物馆面临的挑战和目标等话题展开讨论。

### 3. 树屋聚落活动




多种族的人类具有多样化的生活方式，建筑的形态也是多种多样。但是随着社会化进程快速发展，建筑的发展进程中逐渐变得趋同而无趣。树屋作为世界上最早出现的居住形式之一，已经越来越少出现在我们的视线中。如何利用环保材料为自己做一个小房子，这个小建筑在公共

空间中扮演什么样的角色？而我们在其中又扮演怎样的角色，每个树屋之间的联系如何拓展？9月18日，上海玻璃博物馆联合 Capsule Mall 特别设计了《树屋聚落——跨媒介游戏剧场工作坊》，通过肢体游戏、树屋搭建、树屋聚落等环节，带领亲子家庭从自然中获取材料重新找到和自然交汇的空间，尊重人类及环境的多样性，探索这个世界互相依存的关系。

#### 4. 植物之美：香薰蜡片工作坊 & 自然笔记工作坊



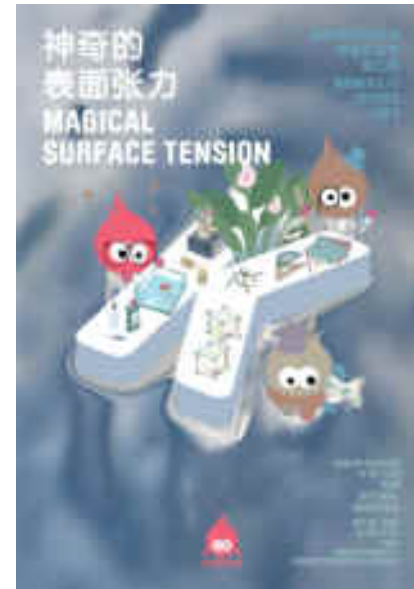
香葉蠟片



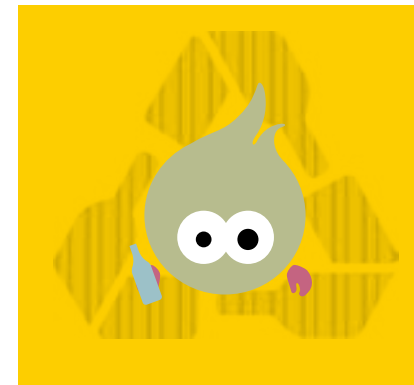
10月22日至23日，上海玻璃博物馆针对“植物”主题设计了两次成人工作坊活动。香薰蜡片工作坊辨别不同植物的香味，制作植物香薰蜡片，将香气留在自己身边。自然笔记工作坊带领大家观察园区中的秋季植物，重点描摹“紫珠”的形态和特质，制作属于自己的自然笔记。两次工作坊活动希望观众打开五感，静下心来观察植物，发现身边的惊喜，亲近大自然。

## 5. 《100%》 & 《种子》 儿童工作坊活动

针对本年度的两个重要展览《100%》和《种子》，上海玻璃博物馆特别研发了针对儿童的工作坊活动，将内容导览与手工DIY相结合，以生动、有趣的方式带领小朋友看懂展览，学习知识并



玻璃物理实验室



100%户外探索手册

《种子》儿童工作坊  
活动

收获一份独特的美学创作体验。从11月开始进行活动以来,共进行活动44场,参与人数超千人,颇受亲子家庭的欢迎。该系列活动有望

进一步优化发展，成为上海玻璃博物馆又一品牌公教项目。

## 6.“身体雕塑”舞蹈表演工作坊



残疾人日肢体剧场

为了纪念“国际残疾人日”，上海玻璃博物馆第二次联合飞行家身体剧场、Heidi Latsky Dance (HLD) 共同开展活动“On Display Global 人体雕塑表演”。“On Display Global”初建时为简单的人体雕塑场，如今已发展成为纪念国际残疾人日的活动，去表达人体视觉上的描述，以及社会对人体形象的关注和欣赏。肢体残障（人士）与表演、时尚等元素，在日常生活中往往被刻板化的眼光所关注。这次的表演可以让我们超越第一印象，探索更多的可能性。当我们回顾、凝视或接触意想不到的身体时，去参与讨论，并颠覆对美的定义。经由官方微信渠道报名的 10 位互不认识的参与者仅通过当天三小时的排练，就能密切合作，形成“流动的雕塑”于活动当日进行正式演出，通过这一“艺术装置”来探索和展示人体的多元性。此外，今年上海玻璃博物馆参与了此项目 12

月3日的24小时全球直播，与世界范围内的参与者共同分享，打开心扉，唤起人们情感中珍贵的部分。

## 7. 玻璃实验室



玻璃器皿实验室

本年度的玻玻璃璃实验室重点与复旦大学物理系展开合作，物理系的志愿者们带来了《神奇的表面张力》和《光与影的舞蹈》两次实验活动。玻玻璃璃实验

室系列作为上海玻璃博物馆儿童公教最受欢迎的内容之一，将在未来为孩子们带来更多的主题和内容。

## 8. 公益导览

上海玻璃博物馆在每周末及节假日期间定点定时推出了定时公益导览和灯工表演导览，为来馆观众介绍博物馆主场馆最精彩的展览内容。本年度专题导览共进行 120 余次，参与观众近 4000 人。同时在大年初二，为观众准备了特别的馆长导览，由馆长从他的角度为观众介绍博物馆的精彩幕后故事和展品知识，深受大家的欢迎。



# III.CULTURAL & PUBLIC EDUCATION ACTIVITIES

Regardless of various practical difficulties due to containing COVID-19 pandemic, SHMOG still planned and organized a series of wonderful cultural and public education activities by following the pandemic containing requirements. Especially, SHMOG provided profound museum activities for young audience in the summer holiday of the year. In terms of public education activities, SHMOG carried out a large number of public education activities from the perspective of environmental protection and nature by closely focusing on two important exhibitions *100%* and *Seeds* this year.

## (I) CULTURAL ACTIVITIES

### 1. Happy New Year's Day: The Plan of Escaping from the Earth

On January 1st, SHMOG turned itself into a metaverse and its five venues into five planets to combine reality and virtual world perfectly. With the domestic first museum themed AR mobile phone game, a virtual partner Amy accompanies you to explore scientific knowledge, help you interact with artworks, and you will be given exclusive gifts in a limited time after passing the game levels, so that you will enjoy ultimate experience through the dimensions like vision, temperature and hearing. You can open the "SHMOG Wechat" applet and follow the prompts to start the game level. After scanning the code at the exhibition venues with your mobile phone, Amy will give you one-on-one audio guide. If you can answer Amy's questions, you can pass the game levels. By visiting the five major venues, you can get the escape gems to open a new home, complete the plan of escaping from the earth, and watch a hot futuristic play called "*Wanderer*".

### 2. Museum Murder Mystery Game: The Mysterious Disappearance in the Museum

Since the end of 2019, SHMOG has released its first script murder mystery game *The Vanishing Artist*, which has won unanimous praise from young visitors and attracted high attention for the follow-up activities. On the Valentine's Day in 2022, SHMOG once again organized a museum script murder mystery game and continued using the script *The Vanishing Artist*. By integrating Freud's psychological theory and the relationship between exhibition, curator, artist, etc., players can know more about artistic knowledge and stories behind exhibits while enjoying the fun of playing the game. At the same time, to highlight the theme of the Valentine's Day, SHMOG also offered high tea including self-developed old Shanghai sorbet for dual players to provide them with these detectives' delicious supplement so that they can gain both spiritual and taste pleasures.

### 3. Travel the World with Bobo&Lili and Museum Tent Night

Travel the World with Bobo&Lili has become another iconic activity of SHMOG since it was released in 2021. Based on the works concerning Italy, the United States and Japan collected by SHMOG, and by virtue of abundant forms like lecturing, knowledge exploration and manual creation, SHMOG provided children with diversified courses all day long, which can help them gain more understanding of the world while staying in Shanghai and foster the mind and feelings that one should be as inclusive as the vast ocean which admits hundreds of rivers. During the winter and summer holidays in 2022, twelve "Travel the World with Bobo&Lili" events were held to enable nearly 200 children to travel around the world virtually together with mascots Bobo and Lili.

Museum Tent Night, a brand activity of SHMOG, was held again for children in summer holiday as scheduled. In this "Tent Night" activity, SHMOG not only provided more knowledge and culture courses and brand-new

DIY experience projects, but also integrated courses composed of new outdoor exhibitions like *100%* and *Seeds*. We took children to go outdoors and taught them knowledge about environment protection, recycling and nature by emerging them in the outdoor scenery, which brought them more deepgoing visit experience through lively activities. Over the summer holiday 2022, SHMOG held 6 tent night activities with near 200 children involved, which were highly acclaimed.

### 4. 24H Museum for the National Day Holidays

SHMOG continued to launch 24H Museum during the National Day holidays in 2022. Using four major projects, namely "Exclusive Art Tour for Early Birds", "Chinese-chic Workshop for Family", "Museum Night Tour" and "Museum Tent Night", SHMOG enriched the visit choices and connected different cultural service projects of each area of the museum to provide free and plentiful choices for visitors in different time periods, which greatly expanded the duration and content of cultural service of the museum and added more fun for visitors during National Day holidays.

## (II) PUBLIC EDUCATION ACTIVITIES

### 1. Old Clothes Collection



Old Clothes Collection

For the "Annealing" project under preparation, artist Yin Xiuzhen was invited to participate in the project. She made a plan to collect old clothes with stories from all citizens to

create works based on texture materials. In this way, all citizens have a chance to take part in the art creation process. For this purpose, SHMOG specially held the activity of "Give me your old clothes and tell me your story" to collect old clothes and related stories from the

citizens across Shanghai. As of today, more than 100 old clothes have been collected, and related stories will be published on SHMOG's official Wechat account in the future.

## 2. The online forum of International Museum Day on May 18

In order to welcome the International Museum Day, Biblioteca Miguel de Cervantes, with the support of Asia Home, organized an online round-table dialogue on the current and future situations of museums on May 18th. Zhang Lin, director of SHMOG, Zhang Yu, head of the Exhibition Department of Museum of Art Pudong, Montse Aguer, director of the Dalí Museums under Gala-Salvador Dalí Foundation, and José Lebrero, artistic director of Picasso Museum Malaga, participated in the event. The dialogue was hosted by Inma González Puy, director of the Biblioteca Miguel de Cervantes of Shanghai, and the guests discussed the topics such as collections of museums, the challenges and goals faced by museums today and so forth.

## 3. Tree House Settlement



Activity scene of Tree House Settlement

Multi-ethnic human beings have diverse lifestyles and their architectural forms are diverse too. However, with the rapid development of

socialization, architectures have gradually developed into convergent and boring forms. For example, tree house, as one of the earliest living forms in the world, has appeared less and less in our sight. How to use environment-friendly materials to make a small house for yourself, and what role will this small house play in public space? What role will we play in it? How will we expand the connection between each tree house?

On September 18th, by working with Capsule Mall, SHMOG specially designed *Tree House Settlement - Multimedia Theater Workshop*. Through physical games, tree house building, tree house settlement and other processes, the families were guided to obtain materials from nature, find the space where they met with nature again, respect the diversity of human beings and the environment, and explore the interdependence of the world.

## 4. Beauty of Plants: Aromatherapy Wax Sheet Workshop & Nature Notes Workshop



Aromatherapy wax sheet

During the period of October 22<sup>nd</sup> to 23<sup>rd</sup>, SHMOG designed two adult workshops by focusing on the theme of “plants”. The Aromatherapy Wax Sheet

Workshop taught participants to identify the fragrance of different plants and make plant aromatherapy wax sheets to keep the fragrance at one's side. The Nature Notes Workshop guided the participants to observe the autumn plants in the museum area to make one's exclusive nature notes by focusing on describing the shape and characteristics of “Callicarpa”. With the two workshops, it is hoped that the audience can observe the plants calmly with their five senses, find the surprising beauty around themselves and get close to nature.

## 5. 100% & Seeds Children's Workshop

As for the two important exhibitions *100%* and *Seeds* of the year, SHMOG specially developed workshop for children by combining content guide with manual DIY to direct children to understand the exhibitions, learn knowledge and gain a unique aesthetic creation



Activity scene of 100% and Seeds Children's Workshop

experience in a vivid and interesting manner. Since the workshop was launched in November, 44 activities were held, attracting more than 1,000 participants, especially

popular among families. This series of activities is expected to be further optimized to become another brand public education program of SHMOG.

## 6. “On Display Global” Workshop



Activity scene of “On Display Global” Workshop

In order to commemorate the “International Day of Persons with Disabilities”, SHMOG cooperated with The Theater of Aviator Body and Heidi

Latsky Dance (HLD) to launch the “On Display Global”. At the very beginning, “On Display Global” was a simple body sculpture field, which now has been developed to be an activity commemorating the International Day of Persons with Disabilities and to express the description of human vision as well as the social concern and appreciation of physical appearance. In daily life, people are usually overwhelmed by the stereotype of such elements as physically disabled (persons) and performance, and fashion. However, this performance made us transcend our first impression and explore more possibilities. In reviewing, staring or contacting unexpected bodies, we're inclined to participate in discussion and then overturn the definition of beauty. The 10 unacquainted participants registering for this activity via WeChat formed the “flowing sculpture” via close cooperation upon 3-hour rehearsal on the current day, and then presented the formal performance. Due to this “artistic installation”,

the diversity of human body was explored and displayed. In addition, SHMOG participated in the 24-hour global live broadcast of this project on December 3<sup>rd</sup>, aiming to share it with participants all over the world so as to open up their minds and arouse the most precious part of their feelings.

## 7. Bobo&Lili Lab



Activity scene of Bobo&Lili Lab Workshop

In this year, Bobo&Lili Lab cooperated with the Department of Physics, Fudan University. The volunteers of the Department presented children with two experiments, namely *Magic Surface Tension and Dance of Light and Shadow*. As one of the most popular contents

of SHMOG's public education for children, Bobo&Lili Lab will show more themes and contents to children in the future.

## 8. Non-profit tour guide

SHMOG regularly provides non-profit tour guide and lighting performance tour guide at a fixed place every weekend and during holidays to introduce the most interesting exhibition contents at its main venues to visitors. More than 120 special tour guides have been organized throughout 2022, with over 4,000 visitors involved. Besides, SHMOG prepared a special curator guide for visitors on the second day of the Lunar New Year. The curator introduced the wonderful stories about the museum and exhibit-related knowledge to visitors from his own perspective, which was well received by all visitors.



第四章

人事情况

在深受新冠疫情的影响下，上海玻璃博物馆 2022 年度依然注重开源节流，优化人员配置，根据博物馆章程在理事会的领导下设置学术委员会、薪酬委员会以及营运管理委员会，以委员会管理模式运行“大营运”工作模式，优化运转流程，注重员工多岗位技能发展，培养多能人才，使各员工更好地发挥个人所长及协同效应。

（一）上海玻璃博物馆理事会构成

上海玻璃博物馆理事会由张琳担任理事长，薛坚、张洁、Tilman Thürmer 以及王沁担任理事，定期召开理事会，进行博物馆工作汇报、年报审计、财务报告审计以及博物馆发展重大决策讨论。同时设有监事会，监督博物馆理事会各项工作。

（二）博物馆员工及配套服务员工情况

员工总数	46
专业构成	
专业构成类别	专业构成人数
服务生产人员（营运一线）	14
技术人员	13
财务人员	4
管理、行政人员	15
合计	46
教育程度	
教育程度类别	数量（人）
硕士及以上	7
本科	17
专科	10
高中及以下	12
合计	46

（三）具体人员构成  
（截止2022年12月31日）

序号	姓名	职务
1	张琳	理事长兼执行总裁
2	张洁	理事
3	俞旭	监事长
4	阳昕	学术研究经理
5	邵沁韵	新媒体运营经理
6	王美俊	市场经理
7	刘倩	公共教育课程讲师
8	赵心慈	公共教育课程讲师
9	徐绩哲	展览主管
10	阮帅	BD 经理
11	牛欢	文创设计师
12	朱琰晖	营运专员
13	李建玲	营运专员
14	宫纪文	财务总监
15	张鸣	财务经理
16	王吉妮	会计
17	顾永明	会计
18	季昶	执行总裁助理兼人事经理
19	王怡晨	人事专员
20	曾上建	营运经理
21	经正宁	物业经理
22	陆婷婷	场馆票务经理
23	陈佳星	营运专员
24	陆婷婷 (DIY)	营运专员
25	汤灏	餐饮经理
26	苏叶群	营运专员
27	陆文琪	西餐厨师

28	管凤英	保洁
29	杭振田	厨师
30	王显芳	保洁
31	王建铭	营运支持总监
32	瞿波	营运支持经理
33	黄永洪	维修电工
34	曹晓伟	维修工
35	王沁	玻心璃语品牌总监
36	滕元元	玻心璃语设计师
37	周万鑫	玻心璃语设计师
38	奚士杰	玻心璃语设计师
39	孟宇	玻心璃语产品经理
40	王奕	平面设计师
41	孙再建	玻心璃语技师
42	陈海星	玻心璃语技师
43	梁赞浩	玻心璃语技师
44	陈祥亮	玻心璃语技师
45	申成河	玻心璃语技师
46	陈彩云	玻心璃语技师

（四）、实习生与志愿者

2022 年，上海玻璃博物馆各项日常工作的顺利开展和日常维护营运也离不开社会各界的实习生、志愿者的协助，在此对于这些奉献者表示真诚的感谢。

实习生名单如下：

学校		姓名	实习部门
上海邦德职业技术学院	物流管理	陆婷婷	营运实习生
上海邦德职业技术学院	物流管理	陈朱怡	营运实习生
上海旅游高等专科学校	旅游管理	邹诗怡	营运实习生
上海师范大学	旅游管理	李刚	营运实习生
上海视觉艺术学院	文物保护与修复	曹一媛	内容团队实习生
中国矿业大学	工业设计	朱海川	内容团队实习生
上海工艺美术职业学院	工艺美术品设计	秦汉	内容团队实习生

此外，上海玻璃博物馆共迎来上海健康医学院、上海财经大学、上海师范大学、上海大学，共计志愿者服务时长：613 小时。

具体志愿者名单如下：（排名不分先后）

朱慧、刘贞、章博文、陆逸超、王敏、于静怡、黄佳玮、颜影昕、阮泽正、聂亦宸、方艺玲、杨佳宁、尹皓瀚、李心玥、罗艾玲、王英健、陆子悦、杨婉悦、盛欣玥、傅芸萍、朱思田、陈贝佳、金翊茗、高忻亦、王麒嫣、赵旖慧

兼职名单如下：（排名不分先后）

张艺严、许菁、徐丹丹、王梦语、王丁怡、李南南、陈瀚泽、许梅、高旺、曹贝语、李妍、侍鑫、郁天伟、郑毅帆、朱永磊、严心怡、宋佳雯、钱新艳、俞艺帆、王妍、王东、王心怡、朱芝蓉、彭逸凌、陈林鑫、施佳瑶、董轩楠、张焱焱、袁林煜、沈婕、顾佳芸、刘钱超、叶佳璇、许嘉怡、金雨晨、黄佳音、李嘉雯、沈宁、李秋池、陈思蓉、李乐乐、周国健、王晨阳、黄家辉、罗美琪、周新杭、司宇琦、倪俣、廖阳、何蕾、徐婧妍、刘帅帅、朱靖雯、许广望、胡清韵、陈静怡、袁嘉旻、晏佳、石海源、韩叶婷、甘雨宸、陆于菁、张影、李紫榕、陈晨、郭雨晴、陈怡馨、方波元

IV. PERSONNEL

Due to the impact of COVID-19 epidemic, SHMOG pays more attention to increasing income and reducing expenditure, and optimizing its staffing structure in 2022. For instance, the original traditional management mode of personnel management system has been formally substituted by the committee management mode to accommodate to the “maximum operation” mode. In accordance with the Articles of Association of SHMOG, the Executive Committee, the Academic Committee, the Remuneration Committee and the Operation Management Committee have been established under the leadership of the Board of Directors to optimize the operation procedure, focus on developing employees’ multi-post skills and cultivating versatile and multi-post talents to give full play to its employees’ strengths and achieve synergistic effects.



(I) COMPOSITION OF SHMOG’S BOARD OF DIRECTORS

The Board of Directors of SHMOG is chaired by Zhang Lin, with Xue Jian, Zhang Jie, Tilman Thürmer and Wang Qin as directors. The board of directors holds meetings regularly and make major decisions on work reports, annual audits, financial report audits and development of the museum. At the same time, it also has a board of supervisors to supervise the work of the board of directors.

(II) DETAILS OF SHMOG STAFF AND SUPPORTING SERVICE STAFF

Total number of employees	46
Professional composition	
Types of profession	Number of professionals
Service and production staff (basic operations)	14
Technicians	13
Financial staff	4
Management and administrative staff	15
Total	46
Educational background	
Degree of education	Number of people
Master and above	7
Bachelor	17
Junior college	10
Senior high school and below	12
Total	46

(III) STAFF STRUCTURE (AS OF DECEMBER 31, 2022)

S.N.	Name	Position
1	ZHang Lin	Chairman and Executive President
2	Zhang Jie	Director
3	Yu Xu	Chief Supervisor
4	Cathye Yang	Manager of Academic Research
5	Sherry Shao	Manager of new media operation
6	Sakura Wang	Marketing Manager
7	Nina Liu	Lecturer of Public Education Course
8	Cindy Zhao	Lecturer of Public Education Course
9	Maggie Xu	Exhibition Director
10	Ruan Shuai	BD Manager
11	Niu Huan	Cultural and creative designer
12	Zhu Yanhui	Operation commissioner
13	Li Jianling	Operation commissioner
14	Gong Jiwen	CFO
15	Zhang Ming	Financial Manager
16	Wang Jini	Accountant
17	Gu Yongming	Accountant
18	Kiran Ji	Executive President Assistant and HR Manager
19	Wang Yichen	HR commissioner
20	James Zeng	Operation Manager
21	Jing Zhengning	Property Manager
22	Lu Tingting	Ticket Service Manager
23	Chen Jiaxing	Operation commissioner
24	Lu Tingting (DIY)	Operation commissioner
25	Leo Tang	Manager of Food and Beverage
26	Su Yequn	Operation commissioner
27	Lu Wenqi	Western Chef

28	Guan Fengying	Cleaner
29	Hang Zhentian	Cook
30	Wang Xianfang	Cleaner
31	James Wang	Director of Operations Support
32	Qu Bo	Director of Operations Support
33	Huang Yonghong	Electrician
34	Cao Xiaowei	Maintainer
35	Wang Qin	Director of ‘Let’s talk glass’ Brand
36	Teng Yuanyuan	Designer of ‘Let’s talk glass’
37	Zhou Wanxin	Designer of ‘Let’s talk glass’
38	Xi Shijie	Designer of ‘Let’s talk glass’
39	Meng Yu	Product manager of ‘Let’s talk glass’
40	Wang Yi	Graphic Designer
41	Sun Zaijian	Technician of ‘Let’s talk glass’
42	Chen haixing	Technician of ‘Let’s talk glass’
43	Liang zanhao	Technician of ‘Let’s talk glass’
44	Chen Xiangliang	Technician of ‘Let’s talk glass’
45	Shen Chenghe	Technician of ‘Let’s talk glass’
46	Chen Caiyun	Technician of ‘Let’s talk glass’

In addition, the Shanghai Museum of Glass received a number of volunteers from all walks of life as well as the following institutions: Shanghai University of Medicine & Health Sciences, Shanghai University of Finance and Economics, Shanghai Normal University and Shanghai University. There were 613 voluntary hours in all.

For further information, refer to the following list of volunteers in random order:  
Zhu Hui, Liu Zhen, Zhang Bowen, Lu Yichao, Wang Min, Yu Jingyi, Huang Jiawei, Yan Yingxin, Ruan Zezheng, Nie Yichen, Fang Yiling, Yang Jianing, Yin Haohan, Li Xinyue, Luo Ailing, Wang Yingjian, Lu Ziyue, Yang Wanyue, Sheng Xinyue, Fu Yunping, Zhu Sitian, Chen Beijia, Jin Yiming, Gao Xinyi, Wang Qiyang, Zhao Yihui

For further information, refer to the following list of part-time in random order:  
Zhang Yiyan, Xu Jing, Xu Dandan, Wang Chenyu, Wang Dingyi, Li Nannan, Chen Hanze, Xu Mei, Gao Wang, Cao Beiyu, Li Yan, Shi Xin, Yu Tianwei, Zheng Yifan, Zhu Yonglei, Yan Xinyi, Song Jiawen, Qian Xinyan, Yu Yifan, Wang Yan , Wang Dong, Wang Xinyi, Zhu Zhirong, Peng Yiling, Chen Linxin, Shi Jiayao, Dong Xuannan, Zhang Yanyan, Yuan Linyu, Shen Jie, Gu Jiayun, Liu Qianchao, Ye Jiaxuan, Xu Jiayi, Jin Yuchen, Huang Jiayin, Li Jiawen, Shen Ning, Li Qiuchi, Chen Sirong, Li Lele, Zhou Guojian, Wang Chenyang, Huang Jiahui, Luo Meiqi, Zhou Xinhang, Si Yuqi, Ni Yu, Liao Yang, He Lei, Xu Jingyan, Liu Shuaishuai, Zhu Jingwen, Xu Guangwang, Hu Qingyun, Chen Jingyi, Yuan Jiamin, Yan Jia, Shi Haiyuan, Han Yeting, Gan Yuchen, Lu Yujing, Zhang Ying, Li Zirong, Chen Chen, Guo Yuqing, Chen Yixin, Fang Boyuan

(IV) INTERNS AND VOLUNTEERS

All the volunteers and interns made their own contribution to the daily work, maintenance and operations of the Shanghai Museum of Glass in 2022. We'd like to avail ourselves of this opportunity to express our sincere gratitude.

List of interns:

University/College	Major	Name	Department for Interns
Shanghai Bangde College	Logistics Management	Lu Tingting	Operation
Shanghai Bangde College	Logistics Management	Chen Zhuyi	Operation
Shanghai Institute of Tourism	Tourism Management	Zou Shiya	Operation
Shanghai Normal University	Tourism Management	Li Gang	Operation
Shanghai Institute of Visual Arts	Heritage Protection and Restoration	Alice Cao	Content Team
China University of Mining and Technology	Industry Design	Zhu Haichuan	Content Team
Shanghai Art & Design Academy	Arts and Crafts Design	Qin Han	Content Team

第五章 财务报告

(一) 2022收入汇报

2022 年 1 月 1 日至 2022 年 12 月 31 日，上海玻璃博物馆累计参观人数为 97,582 人，博物馆门票收入共 10,283,844.79 元。此外，博物馆服务收入为 129,898.49 元，其他收入为 9124.38 元。

上海玻璃博物馆作为一个非国有博物馆，2022 年继续得到了相关政府部门和社会各界的捐助和资助共 2,085,000 元。在此，特别列示 2022 年度资助名单。同时，对于政府部门和社会各界对博物馆的支持，表示诚挚的感谢。

其中：

上海市文化和旅游局	1,645,000
科学技术委员会	250,000
康宁中国捐赠	180,000
宝山人社局	10,000

(单位：元)

上海玻璃博物馆在自身收获良好的社会关注和效益的同时，也为博物馆所在园区的其他单位带来了较大的经济效应。2022 年，为博物馆配套的园区设施营收约 15,399,405.51 元，具体如下：

园区配套收入：	
其中：文创产品	6,532,328.99
餐饮	2,732,439
市场活动及物业租赁	6,134,637.52

(单位：元)

(二) 2022年度支出情况

2022 年博物馆支出总计 11,974,487.92 元，具体明细表如下：

人工成本	3,406,613.57
折旧费用	416,085.12
物业服务费用	1,301,116.44
展览展陈费用	4,227,100.19
展览设计费用	1,118,686.58
日常经营费用	1,481,989.56
税金	22,896.46

(单位：元)

V. FINANCIAL DATA

(I) 2022 REVENUE REPORT

There were a total of 97,582 visitors to the Shanghai Museum of Glass in 2022. The ticket proceeds thus obtained stood at RMB 10,283,844.79. In addition, SHMOG's service revenue was RMB 129,898.49, and other income was RMB 9,124.38.

As a non-state-owned museum, the Shanghai Museum of Glass continued to receive donations from government departments, enterprises and all walks of life, amounting to RMB 2,085,000 in 2022. The donators are expressly listed below. Meanwhile, we'd like to avail ourselves of this opportunity to express our sincere gratitude to government departments and all walks of life.

Including:

Shanghai Municipal Administration of Culture and Tourism	1,645,000
Science and Technology Committee	250,000
Corning China	180,000
Baoshan Human Resources and Social Security Bureau	10,000

(Unit: yuan)

In addition to good reputation and benefits, the Shanghai Museum of Glass made its own contribution to the economic benefits of other workplaces in the Park. The Park rang up sales of RMB 15,399,405.51 in 2022 in terms of supporting facilities (see the following sheet):

Revenue of supporting facilities (Park):	
Including: Cultural and creative products	6,532,328.99
Catering	2,732,439
Marketing activities and property rental	6,134,637.52

(Unit: yuan)

(II) 2022 EXPENDITURE

The total expenditure of the museum amounted to RMB 11,974,487.92 in 2022. For further information, refer to the following sheet:

Labor cost	3,406,613.57
Depreciation expenses	416,085.12
Realty service fees	1,301,116.44
Exhibition cost	4,227,100.19
Exhibition design fees	1,118,686.58
Daily operating expenses	1,481,989.56
Taxes	22,896.46

(Unit: yuan)



## 第六章

## 2023年展望

2023 年，上海玻璃博物馆力图将眼光投向“未来”，将触角伸至“元宇宙”的相关议题，使用最前沿的游戏引擎和人工智能支持的编程，创造一个引人入胜且具有教育意义的文化冒险之旅。在策展思路，突破线性主题，提供非线性互动，打破古今时空、打破学科边界，让展品之间形成新的对话，充分调动观众的积极性和自主性，为传统参观提供全新的交互体验，鼓励观众抒发不一样的阐释和观看角度。该项目预计在上海玻璃博物馆建馆十二周年纪念日之际与观众见面。

此外，计划中的展览项目也将陆续推进，尤其将大力推进“退火”项目和其他当代艺术项目。上海玻璃博物馆将着手《BRKN/ 破碎》场馆改造准备，将其更新为上海玻璃博物馆

“退火”项目展览，为上海玻璃博物馆整体文化艺术生态注入强有力的“当代艺术”基因。

在公共文化服务方面，我们将继续深耕线上商店的相关工作，完善服务，增加特色品类，为观众提供更好的商品选购服务。同时，我们也将推进适合成年观众的 DIY 艺术项目和深度体验项目，吸引更多的年轻观众来到上海玻璃博物馆。

2023 年是重新再出发的一年，希望我们都摆脱阴霾，一切重回正轨，为国内外观众提供更精彩的艺术项目，更优质的服务，继续分享玻璃的无限可能，引领博物馆生活方式！

## VI. PROSPECTS FOR 2023

In 2023, SHMOG will cast its eyes to the “future” and extend its business scope to “metaverse” related topics, and it will create a fascinating and educational cultural adventure journey using the cutting-edge game engine and AI-supported programming technology. In terms of curatorial ideas, SHMOG will go beyond linear themes, provide nonlinear interaction for the audience, break the limits of time and space, cross the disciplinary boundary and form new dialogues between exhibits, to fully mobilize the enthusiasm and autonomy of the audience, add brand-new interactive experience to traditional visits, and encourage the audience to give different interpretations about exhibits and view them from different angles. The project is expected to be unveiled for the audience on the 12th anniversary of SHMOG.

Besides, the planned exhibition projects, especially the “Annealing” project and other contemporary art projects, will be advanced successively. we will prepare

for the renovation of the *BRKN* venue and update it into an exhibition of SHMOG’s “Annealing” project, aiming to invest powerful “contemporary art” genes into its overall cultural and artistic ecology.

In terms of public cultural services, we will continue strengthen the work related to online stores, improve services, increase feature categories, and provide better commodity purchase services for the audience. Also, we will advance DIY art projects and in-depth experience projects suitable for adult audience to attract more young audience to visit SHMOG.

In 2023, we will restart our journey. We hope to escape from the shadow of the COVID-19 pandemic, return to normality in all aspects, and provide more wonderful art projects and better services for domestic and overseas audience. In the future, we will continuously focus on the mission of “sharing infinite possibilities of glass and creating the museum lifestyle”!

