

2023 年报 | ANNUAL REPORT

SHANGHAI MUSEUM OF GLASS

第一章

总结

2023 年开年伊始，上海玻璃博物馆收到了一封来自张梓萱小朋友的手写信件。这位小朋友和家长曾六次参观博物馆，每一次的到访都有新的收获和感受。张琳馆长热情回信，肯定了小朋友对于博物馆的热爱，也继续鼓励她拥有梦想，为梦想不断努力。这封来自热心观众的信件不仅是对上海玻璃博物馆过往获得成绩的肯定，也是对于博物馆如何面对未来的鞭策。

2023 年是上海玻璃博物馆建馆 12 周年。十二年，象征着一个轮回。上海玻璃博物馆走过的这十二年，是充满挑战、机遇但收获颇丰的十二年。自 2011 年开馆之时，即被 CNN 旗下网站评为中国三个不容错过的博物馆之一。至此，上海玻璃博物馆始终认为自己应当有责任，通过创新举措引领整个行业，走在博物馆事业发展的前沿，进行先锋性、实验性的讨论和实践。

在 12 周年之际，上海玻璃博物馆非常自豪地推出上海玻璃博物馆元宇宙项目“SHMOG NXT”。上海玻璃博物馆元宇宙项目“SHMOG NXT”借由运用尖端虚幻游戏引擎与 AI 技术进行链接与创造，超越物理领域的限制。“SHMOG NXT”为观者提供一个非线性的互动体验，以个性化而灵活多变的方式探索博物馆的展品和故事。虚拟空间的叙事则来自不同领域的展品和文本配对，包括艺术与设计、科学与创新、古代文物、工业遗产和社会，为参观者创造一种独特而全面的体验。“SHMOG NXT”项目期待所有的观者突破中心化线性叙事、创造属于自己的精神之旅，并激发业界学界关于多学科对话、博物馆策展叙事、数字博物馆等话题的先锋讨论，丰富该项目的文化意义和学术价值。

在做好创新内容的同时，上海玻璃博物馆始终坚持为观众提供优质的参观服务体验。其中，上海玻璃博物馆特别推出了活动服务项目，如“夏日博物馆夜游活动”和“成人玻璃 DIY 课程”，以满足不同观众群体的参观需求。“夏日博物馆夜游活动”为观众提供一个独特的夜间体验，让他们在闲暇之夜探索博物馆的奥秘。这一活动不仅增加了展览的趣味性，也为工作繁忙的市民提供了一个放松和学习的好去处。“成人玻璃 DIY 课程”则是扩大了艺术创作的受众群体。该系统课程通过进阶版的热吹、灯工、镶嵌以及热熔手作体验，旨在提供一个互动平台，让成年观众亲手体验玻璃制作的乐趣。通过这个课程，参与者不仅能学习到玻璃艺术的基础知识和技能，还能亲自制作独一无二的玻璃艺术品。这种亲身体验的学习方式受到了广泛的欢迎，极大地提升了观众对玻璃艺术的兴趣和了解。

2023 年，上海玻璃博物馆也积极参与了更广泛的业内交流和合作。3 月 19 日上午，国际博物馆协会主席 Emma Nardi 携外国专家考察团 16 人到访上海玻璃博物馆，并与上海玻璃博物馆馆长张琳和艺术总监 Tilman Thürmer 就博物馆的办馆理念与未来设想展开深入交流。此次行程由国际博协亚太联盟主席安来顺教授带队，上海玻璃博物馆是国际博物馆协会一行人员在上海短暂行程中的重要一站。考察团人员来自 13 个不同国家，通过半天时间的参观和交流，上海玻璃博物馆给他们每个人都留下了深刻的印象。国际博物馆协会主席 Emma Nardi 表示：“此次参观给了我很多特别的体验。这里兼具传统和创新，我们所有人都被玻璃博物馆的内容惊喜到了！”5 月 18 日，由上海市文化和旅游局主办的 518 国际博物馆日上海主会场活动于上海玻璃博物馆举办。今年国际博物馆日主题为：“博物馆赋能美好生活”，上海主会场活动旨在强调博物馆与百姓、与城市的良性互动关系，传播博物馆日益扩增的影响力，已渐进成为打响“上海文化”品牌、提升城市核心竞争力的有力支撑。上海玻璃博物馆一贯提倡的“博物馆生活方式”恰恰是今年主题日活动的完美阐释和实践。年末，上海玻璃博物馆再次当选为上海市博物馆协会副会长单位，表明了政府主管单位和业界对于博物馆历年来工作的认可，博物馆也将继续为协会发展和全市博物馆建设做出应有的贡献。

12 月 9 日，上海玻璃博物馆馆长张琳受邀参加本年度 TED x XJTLU 大会，并进行专题演讲。包括张琳先生在内的十位嘉宾，分别来自人文、物理、人工智能、建筑、艺术、信息技术以及设计等不同领域的相关嘉宾围绕主题“接纳”，在西交利物浦大学的 TED 现场分享了他们的思想和观点。此次特别演讲中，张琳馆长通过“分享”、“重生”以及“未来”三个故事，展现馆长及上海玻璃博物馆在一步步“接纳”新思想，求变创新中建立、发展博物馆的心路历程。

正如张琳馆长在演讲提及的，上海玻璃博物馆提出了“未来等于现在”的十二周年庆口号。不仅是告诉大家，我们之所以能在今天想象“未来”面貌的可能性，更因为通过一步步脚踏实地的努力、不断挑战自我的创新鞭策，才使得“未来”这一遥远模糊的概念触手可及、今日可期。没有今天的创新求变，“未来”始终只是空中楼阁。12 岁的上海玻璃博物馆继续秉持“分享玻璃无限可能”的理念，将“成为一座影响世界的博物馆”作为始终追求的愿景，在“创新”、“引领”、“探索”的道路上携手前进，永不止步。



元宇宙项目“SHMOG NXT”



“未来等于现在”十二周年庆活动



Tilman Thürmer 在十二周年庆之际介绍 SHMOG NXT



国际博协参观



518国际博物馆日

I.

SUMMARY

At the beginning of the year 2023, the Shanghai Museum of Glass received a handwritten letter from a young visitor named Zhang Zixuan. This young visitor, along with their parents, had visited the museum six times, each visit bringing new discoveries and experiences. Director Zhang Lin warmly responded, affirming the child's love for the museum and encouraging her to pursue dreams while continuously striving for them. This heartfelt letter from an enthusiastic audience not only acknowledges the museum's past achievements but also serves as motivation for how the museum should face the future.

2023 marks the 12th anniversary of the Shanghai Museum of Glass. Twelve years symbolize a cycle, and the museum's journey over these twelve years has been filled with challenges, opportunities, and significant achievements. Since its opening in 2011, the museum has been recognized by a CNN-affiliated website as one of the three must-visit museums in China. Throughout this period, the Shanghai Museum of Glass has considered itself responsible for leading the industry through innovative initiatives, staying at the forefront of museum development, and engaging in pioneering and experimental discussions and practices.

On the occasion of its 12th anniversary, the Shanghai Museum of Glass proudly introduces the SHMOG NXT Metaverse Project. SHMOG NXT utilizes cutting-edge gaming engines and AI technology to transcend the limitations of the physical realm. It offers viewers a nonlinear interactive experience, allowing them to explore the museum's exhibits and stories in a personalized and flexible manner. The narrative in the virtual space pairs exhibits and texts from various fields, including art and design, science and innovation, ancient artifacts, industrial heritage, and society, creating a unique and comprehensive experience for visitors. The SHMOG NXT project encourages viewers to break free from centralized

linear narratives, embark on their own spiritual journey, and stimulate pioneering discussions in the industry and academia on topics such as multidisciplinary dialogue, museum curation narratives, and digital museums, enriching the project's cultural significance and academic value.

In addition to creating innovative content, the Shanghai Museum of Glass consistently adheres to providing high-quality visiting service experiences for its audience. The museum has introduced special event services, such as the "Summer Night Museum Tour" and "Adult Glass DIY Courses," to meet the diverse needs of different audience groups. The "Summer Night Museum Tour" offers a unique nighttime experience, allowing visitors to explore the mysteries of the museum on leisurely evenings. This activity not only enhances the fun of the exhibits but also provides a relaxing and educational getaway for busy citizens. The "Adult Glass DIY Courses" broaden the audience for art creation. This systematic course, through advanced techniques like hot blowing, lampworking, inlaying, and hot melting, aims to provide an interactive platform for adult visitors to experience the joy of glassmaking hands-on. Participants not only learn the fundamentals of glass art but also create their own unique glass artworks. This hands-on learning approach has been widely welcomed, greatly increasing the audience's interest and understanding of glass art.

In 2023, the Shanghai Museum of Glass actively participated in broader industry exchanges and collaborations. On the morning of March 19, Emma Nardi, President of the International Council of Museums (ICOM), led a delegation of 16 foreign experts to visit the Shanghai Museum of Glass. They engaged in in-depth discussions with Zhang Lin, the director of the Shanghai Museum of Glass, and Tilman Thürmer, the artistic director, about the museum's operating philosophy and future visions. This visit, organized by Professor An Laishun, Chair of the ICOM Asia-Pacific Alliance, was a crucial stop for the ICOM delegation during their brief stay in Shanghai. The delegation members, representing 13 different countries, were deeply impressed during their half-day visit and exchange. Emma Nardi, President of ICOM, remarked, "This visit gave me a lot of special experiences. The museum combines tradition and innovation, surprising all of us with the content of the glass museum!"

On May 18, the main event of the International Museum Day in Shanghai, organized by the Shanghai Municipal Bureau of Culture and Tourism, took place at the Shanghai Museum of Glass. The theme of this

year's International Museum Day was "Museums Empowering a Better Life," emphasizing the positive interaction between museums and the public and the city. The event aimed to promote the increasing influence of International Museum Day and has gradually become a powerful support for establishing the "Shanghai Culture" brand and enhancing the city's core competitiveness. The "Museum Lifestyle" advocated by the Shanghai Museum of Glass perfectly interpreted and practiced the theme of this year's International Museum Day. At the end of the year, the Shanghai Museum of Glass was once again elected as the Vice President Unit of the Shanghai Museum Association, demonstrating the recognition from the government supervisory authority and the industry for the museum's work over the years. The museum will continue to contribute to the development of the association and the construction of museums throughout the city.

On December 9, Zhang Lin, the director of the Shanghai Museum of Glass, was invited to participate in this year's TED x XJTLU conference and gave a special speech. Ten guests, including Mr. Zhang Lin, came from different fields such as humanities, physics, artificial intelligence, architecture, art, information technology, and design. They shared their thoughts and perspectives on the theme of "Acceptance" at the TED event held at Xi'an Jiaotong-Liverpool University. In this special speech, Director Zhang Lin, through three stories about "sharing," "rebirth," and "the future," showcased the director and the Shanghai Museum of Glass's step-by-step journey in "accepting" new ideas, seeking change, and innovating to establish and develop the museum.

As mentioned in Director Zhang Lin's speech, the Shanghai Museum of Glass has proposed the slogan "The future is now" for its 12th-anniversary celebration. This not only tells everyone that the reason we can imagine the possibility of the "future" today is due to the efforts and continuous innovative challenges that make the vague concept of the "future" tangible and foreseeable. Without today's innovative changes, the "future" would remain a castle in the air. The 12-year-old Shanghai Museum of Glass continues to uphold the concept of "sharing the infinite possibilities of glass," considering "becoming a museum that influences the world" as an ever-pursued vision. It strides forward hand in hand on the path of "innovation," "leadership," and "exploration," never stopping.



A handwritten letter from a young visitor Zhang Zixuan



Adult Glass DIY Courses



TED x XJTLU



第二章

展览、藏品与学术内容

在过去的一年里，上海玻璃博物馆继续深入展览工作，不仅展示了丰富多样的玻璃艺术作品，也深入探讨了玻璃艺术在历史、文化和技术进步中的独特地位。我们精心策划了多个特别展览，包括基于口述史研究的《再见，长江西路 301 号》、疫情后首个国际当代玻璃艺术家的个人展览《潘多拉：松藤孝一个展》、以及历时五年最终呈现的跨界艺术项目“退火”——宋冬尹秀珍展览。这些展览不仅呈现了玻璃艺术的美丽和复杂性，也让观众体验到玻璃作为一种艺术媒介的独特魅力，进而体会超越物质材料之上的精神性。

在藏品管理方面，上海玻璃博物馆持续对现有藏品的保护与维护工作，确保每件艺术品都能在最佳状态下展出，让观众能够欣赏到其原初之美和魅力所在。

II.

EXHIBITION, COLLECTIONS & ACADEMIC CONTENT

（一）展览介绍

1. 《再见，长江西路 301 号》

4 月 28 日，口述史展览《再见，长江西路 301 号》在上海玻璃博物馆开幕。“长江西路 301 号”，是上海玻璃博物馆前身上海玻璃仪器一厂曾经的地址，如今已在地图上消失了。门牌号码转变的背后不仅是行政街道区划的更改，同样也暗藏着深刻的时代变迁以及一个玻璃工厂的风风雨雨。在此次展览中，我们回溯、追寻、探索了上海玻璃仪器一厂的历史，为大家展现似乎已蒙尘的旧工业历史景象。本次展览，以上海玻璃仪器一厂前工厂员工和老厂长作为访录对象，用视频、照片、文字等多媒体形式全方位开展口述实录，力图用更细节更生动的第一手口述史料填补现有文献史料的空白。

通过《再见，长江西路 301 号》，博物馆不仅仅是在展示历史，更是在活化历史。值得一提的是，展览还获得了专业展评媒体北大源流的关注和报道。更加令人激动的是，上海玻璃博物馆收到了一份珍贵的礼物，由一位老先生匿名捐赠的第一版玻璃仪器一厂产品目录，这份历史的见证不仅丰富了馆藏，更加深了展览的历史和文化价值。上海玻璃博物馆强调展览超越历史记录的社会意义。它不仅是对过去的回顾，更是在激发对未来的思考，让这段历史与当代社会建立起独特而深刻的联系。博物馆不仅是历史的守护者，也成为连接过去和现在、激发未来的桥梁。

虽然在临展厅的展览落下帷幕之后，为了珍藏这段宝贵的旧工厂记忆，并回应大家的热情支持与厚爱，2023 年年底，《再见，长江西路 301 号》展览继续在上海玻璃博物馆主场馆大堂展出。这意味着每一位踏入馆内的观众都有机会亲身体验这段历史的再现。



再见，长江西路301号



潘多拉：松藤孝一个展

2. 《潘多拉：松藤孝一个展》

12 月 10 日，上海玻璃博物馆欣然呈现日本艺术家松藤孝一首个国内个展——《潘多拉》。在此次展览中，日本艺术家松藤孝一为中国观众带来了近三年的新作，共 7 组作品。所有作品都未曾离开过日本本土，均是首次在海外亮相，其中包括了曾获得 2021 年富山国际玻璃大奖赛银奖作品《世界终结的开始》。

受新冠疫情影响的三年里，松藤孝一离群索居，远离人群与闹市，更多地与自然对话，体会这份“自然之力”，而这样的体验也给他带来了全新的价值观。作品《苍穹之旅》灵感来源于大绢斑蝶的万里迁徙，这种蝴蝶能长距离跨海从日本迁飞至我国沿海地区。它让艺术家感知到，风加之于身产生的声音、气味，以及始终萦绕在我们周围流淌着的空气都充满了勃勃生机。艺术家通过玻璃透视，假想蝴蝶的视角，重新窥探一个未知的世界。如果说《苍穹之旅》是以“目视”，那么《宇宙吟咏》则是以“耳闻”。艺术家录制了上海玻璃博物馆的生境之音，虫鸣声、风声和雨滴声……这些我们平时忽视的自然之音被收拢在行星状排列的玻璃容器之中。观众可以尽情地将宇宙自身的吟咏之声拥入怀中，用耳朵感受自然的韵律。

作品《世界终结的开始》是展览的核心作品。艺术家松藤孝一将铀玻璃的视觉美感与核战争带来的邪恶结合，展现不可名状的美丽和恐惧，以及对于无限循环结局和开始的世界观。玻璃，成为了艺术家寄托生死轮回不歇的最好材料。光阴流逝间，物质与精神生生不息，开始与结束循环不止。人类的欲望美丽耀眼、摄人心魂，它亦如生命体一般总是连绵往复。此次作品在上海展出时，艺术家特别挑选了上海本土的昆虫标本以及废弃建筑木料，共同构成了作品的一部分，展现了极强的在地性，借以唤起上海本土观众的共情。

开馆以来，上海玻璃博物馆始终坚持并致力于支持国际玻璃工作室运动，并鼓励以玻璃为主要媒材的艺术家，以更加大胆、创新及忠实自我的观念方式去创作，从而推动、引领国内外玻璃艺术交流，促进展览和作品更具时代风貌，更符合当下思考。上海玻璃博物馆期待《潘多拉——松藤孝一个展》不仅能为观众带来非凡的视觉享受，更期望通过艺术引导观众重新思考自然与人类之间的复杂联系，唤起对于生态环境乃至社会环境的认识和行动，推动人们重新审视与自然的互动。



潘多拉：松藤孝一个展



《尹秀珍：涟漪应力》作品：泪器

3. 2023 年“退火”项目展览： 《宋冬：退火不退火》、《尹秀珍：涟漪应力》及 《筷道：品光》

4月29日，上海玻璃博物馆实验性跨界艺术项目“退火”为广大观众呈现了宋冬、尹秀珍展览。作为享誉全球的重量级艺术家，宋冬和尹秀珍一起参与和见证了过去三十多年当代艺术在中国的整个历史进程。他们的作品，各有其美学框架，但都关注极速发展变化的政治和经济环境下，个人情感、记忆和命运与社会的相互关系。此次展览项目是宋冬、尹秀珍首次以玻璃为首要核心材料进行创作，对材料所包含的哲学及社会意义的进一步探索。同时，宋冬、尹秀珍、宋儿睿一家三口将再次携手，带来合作展览《筷道：品光》。

宋冬个展《退火不退火》围绕“退火”概念进行延伸，重新思考“退火”/“不退火”与“因”“果”之间的关系。室内展览空间中的四组作品《无知》《无量》与《无要》深入探讨、表达玻璃的精神性，作品“因”“果”相连，互为转换，有头无尾。户外霓虹灯装置《退火不退火》则将“文字”提炼为“图像”，通过不同速度的闪耀节奏产生不同语义和模糊表达，提供观者再创造的可能性。户外作品《无痕》使用中国传统建筑中的“影壁”概念，鼓励邀请观者加入其中，用毛笔蘸水在喷砂玻璃上自由绘写，使之成为吸收自然和各种公众创造力的平台。



《尹秀珍：涟漪应力》作品：涟漪应力一及涟漪应力二

尹秀珍个展《涟漪应力》关注宏大叙事下的个体经验和微妙感受，同时对材料提出新的语汇和表达方式。《涟漪应力》不仅是一个展览，实则是一个个生命记忆的载体。极大体量作品的《大喇叭》与《潜喉》色彩独特，该色彩是由尹秀珍独创的“修真粉”，置于内外墙肉感十足的作品将空间变成了有机的生命体。作品《泪器》中每件玻璃器相差一公分，观众可以根据自己的身高找到适合自己的一组，在此静默空间中思考、冥想甚至哭泣。作品《108口气在上海玻璃博物馆》邀请了108位参与者留下“一口气”与收集来他人衣服相结合安置在原本建筑的通风口中。展览同名作品《涟漪应力》展现了不同的力相互作用、角力，哪怕表面波澜不惊，水底之下都是激烈碰撞形成了全新的生命图景和精神交汇，并将不可遏制地在水面之上绽放。

宋冬、尹秀珍和女儿宋儿睿也再次合作《筷道》，提出《品光》主题后三人互相保密，各自创作，直到展出前才了解对方的创作。《筷道：品光》是此次项目的核心，艺术家希望通过这一特别的合作方式，用自身微弱的“光”照亮他者，他者的光亦能照亮自己。在该项目中，宋冬将发起招募观众拍摄以“光”为主题的影像，置于作品中共同展出。期望大家都能带着自己的“光”，参与的人越多，光芒越盛越不同。

针对此次展览，上海玻璃博物馆特别拍摄了展览纪录片，邀请宋冬、尹秀珍两位艺术家出镜介绍项目背后的故事和作品概念。上海玻璃博物馆馆长张琳先生从博物馆与

当代艺术碰撞的高度介绍了项目的意义，复旦大学哲学学院青年研究员、博士生导师，策展人鲁明军则从专业角度评价了此次展览的学术意义。自开幕以来，展览也受到了广泛媒体的热烈关注和热切报道。包括艺术新闻、一条艺术、Art Review、时尚芭莎艺术、Hi艺术、ELLEDECO家具廊、打边炉、世界时装之苑ELLE、Ocula、凤凰艺术及Noblesse、artnow、ING等多家媒体对此次展览进行了专题深入报道。

展览虽已告一段落，但上海玻璃博物馆的“退火”之路依然继续。观众们在博物馆园区内，仍可以看到来自此次项目的作品《无痕》《退火不退火》以及《大喇叭》，这都将成为上海玻璃博物馆的永久收藏。

(二) 藏品报告

1. 藏品情况

至 2023 年 12 月 31 日，上海玻璃博物馆自有藏品 4346 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 3693 件，文献档案共计 30 件，辅助展品共计 519 件。

自有藏品总数：4346 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)	3180
			装置（综合材料）	228
		其他	绘画摄影	54
			影像	229
			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 2023 年 12 月 31 日，上海玻璃博物馆共持有藏品 4547 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专业资质保险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。

1) 艺术家：唐潮

作品名：心之电影：一个恐怖故事
类型：数码绘画 (200 张)
尺寸：29.7 x 22.32cm
年代：2022



2) 艺术家：王业丰

作品名：孤独之屋 - 复活节巧克力
类型：双通道彩色有声录像，三维动画，虚拟现实雕塑，诗歌
年代：2020



此外，本年度针对“退火”项目并为未来“退火”常设展做前期学术准备，上海玻璃博物馆重新梳理“退火”项目成果与相关艺术家收藏记录，现列举如下：

1) 艺术家：张鼎

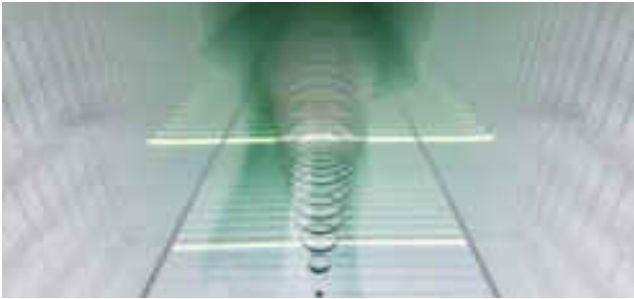


作品名：黑色物质 -1
尺寸：126 x 126 x 126 cm
材质：钢板，玻璃
年代：2014



作品名：黑色物质 -3
尺寸：126 x 230 x 133 cm
材质：钢板，玻璃，综合
年代：2014

2) 艺术家：廖斐



作品名：连续的平面 1
尺寸：100x100x100cm
材质：木材，玻璃，钢材，综合
年代：2016



作品名：连续的平面 2
尺寸：220x220x220cm
材质：木材，玻璃，钢材，综合
年代：2016



作品名：平坦
尺寸：250 平方
材质：木材，平板玻璃
年代：2016

3) 艺术家：杨心广



作品名：玻璃肠
尺寸：尺寸可变
材质：铸造玻璃
年代：2016



作品名：人体大肠
尺寸：120cmx120cmx30cm/1 件
材质：石膏模具
年代：2016

4) 艺术家：毕蓉蓉



作品名：连缀的曲线之一
尺寸：宽 4.1m、高 3.7m
材质：钢筋、油漆、铁棒、玻璃、鱼线、钢丝绳
年代：2017



作品名：连缀的曲线之二
尺寸：宽 1.3m、高 0.9m
材质：LED、玻璃、不锈钢、油漆、电线
年代：2017



作品名：反复纹样的彩色片
尺寸：尺寸可变
材质：玻璃、布、不锈钢、钢筋、鱼线、钢丝绳
年代：2017



作品名：连缀的曲线之三
尺寸：宽 2.7m、高 2.7m
材质：钢筋、油漆、铁棒、玻璃、鱼线、钢丝绳
年代：2017



作品名：浪
影像，单屏，3 分 24 秒
年代：2017



作品名：盘旋的飞燕
影像，双屏，3 分 35 秒
年代：2017

5) 艺术家：林天苗



作品名：暖流
尺寸：220x65x258cm
材质：铝合金框架、不锈钢机械结构、玻璃器皿、液体循环系统
年代：2018

6) 艺术家：刘建华



作品名：呼吸的风景
尺寸：188 x158 x10cm/ 件
材质：铸造玻璃及户外风景
年代：2018



作品名：黑色形体
尺寸：70x27x11cm/216.5x27x11cm/100x27x11cm; 135x27x11cm/100x27x11cm/185x27x11cm
材质：铸造玻璃、水泥
年代：2018



作品名：碑
尺寸：350x75x60cm; 110x75x56cm
材质：铸造玻璃
年代：2018

7) 艺术家：朴庆根



作品名：陆地行走
尺寸：3x1x1m/1 件; 展示尺寸可变
材质：玻璃、金属、机械结构
年代：2019



作品名：我是我的镜子
影像，三屏融合，4k video，12 分钟
年代：2019

8) 艺术家：孙逊



作品名：边属
尺寸：300x155cm
材质：玻璃、金属球、机械控制系统
年代：2019



作品名：骑都
尺寸：尺寸可变
材质：木板印刷、视频; 玻璃、气球、机械控制系统; 玻璃, 画
年代：2019

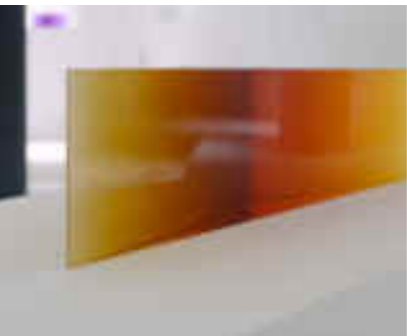
9) 艺术家：宋冬



作品名：无知 -7k 竖版
尺寸：882x168mm
材质：铸造玻璃
年代：2021-2023

作品名：无知 -256k 竖版
尺寸：55x37mm
材质：铸造玻璃
年代：2021-2023

作品名：无知 - 整开竖版
尺寸：1182x882mm
材质：铸造玻璃
年代：2021-2023



作品名：无知 -20k 竖版
尺寸：295x176mm
材质：铸造玻璃
年代：2021-2023

作品名：无知 -18k 横版
尺寸：147x394mm
材质：铸造玻璃
年代：2021-2023



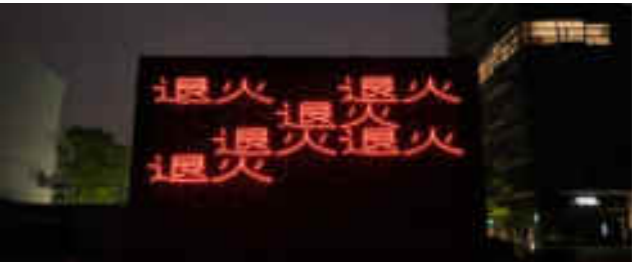
作品名：无量
尺寸：1290mm x 600mm
材质：铸造玻璃、五谷
年代：2021-2023



作品名：无要
尺寸：尺寸可变
材质：影像（11 组）、吹制玻璃及其碎片、旧家具、日常用品、仓库物料、仓库、投影机、显示屏、艺术品及其包装、灯、不退火方式
年代：2021-2023

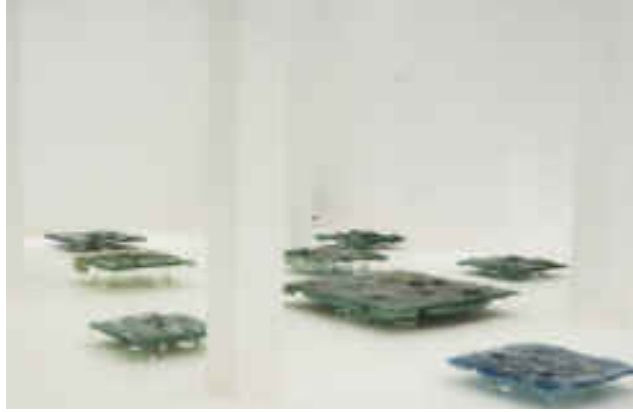


作品名：无痕
尺寸：影壁 3.6m x2m; 底座 4.8m x 3.6m
材质：喷砂玻璃、钢铁、水、毛笔、周边环境和热力剧场
年代：2021-2023



作品名：退火不退火
尺寸：13.45m x 5.7m
材质：霓虹灯、钢板、控制器
年代：2021-2023

10) 艺术家：尹秀珍



作品名：涟漪应力一 No.22

尺寸：158x163x20cm

材质：平板玻璃、水果

年代：2021-2023



作品名：涟漪应力二 No.24

尺寸：119x144x26cm

材质：铸造玻璃、日用品

年代：2021-2023



作品名：大喇叭

尺寸：直径 1.6 米

材质：铸造琉璃、金属

年代：2021-2023



作品名：泪器

尺寸：72cm-179cm

材质：灯工玻璃

年代：2021-2023



品名：108 口气在上海玻璃博物馆

尺寸：尺寸可变

材质：灯工玻璃、收集来的衣服、108 口气

年代：2021-2023



(三) 学术内容与学术交流

学术内容的研究和输出是博物馆核心价值的重要体现。无论是展览的筹备阶段，还是展览结束后的总结阶段，上海玻璃博物馆都坚持进行深入的学术内容讨论和输出。此外，学术交流在博物馆的发展中也扮演着至关重要的角色。通过与国内外的博物馆、学术机构、研究者以及艺术家的交流合作，上海玻璃博物馆能够更好地在国际舞台上发声。

1. 学术内容输出

1) 《我的花还没有名字》：瞎聊天系列

2023 年，针对《我的花还没有名字》艺术家群展特点，由策展人发起与艺术家的对谈工作，成果转化为公众号微信推文“瞎聊天”系列，更加生动、私密、立体化地描摹艺术家经历、创作思路和感受，让观众以轻松愉快方式了解艺术家和作品背后的故事。

2) 《再见，长江西路 301 号》

在《再见，长江西路 301 号》展览的筹备前期，共进行了多次口述史访谈，整理访谈文字资料近 7 万字，采录视频、音频资料近 10 小时。这些珍贵第一手资料都成为了博物馆重要的文献资料来源。

开展之后，推出“瞎聊天 2.0”对谈系列，以展览“口述史”策展方式为契机，特别邀请了 8 位在他们的工作中经常运用“访谈”、“口述”以及“采访”等相关方法的创意工作者和研究者。通过分享他们的研究经历和工作经验，我们希望就“聊天”这个主题展开一场精彩的对话。此次“瞎聊天”2.0 文字内容整理达 6 万字，时长近 4 小时。为了更好的阅读体验，此次专辑将分为 4 次推送，共包含 12 个小主题，每次推文围绕 3 个主题展开讨论。通过这些话题的探讨，策展人期望能够为广大读者和研究者提供有益的见解和启发，促进不同创意工作领域的交流与合作，深化对“与人聊天”这件事的理解和应用。

3) 艺术家梁绍基个人口述史项目

上海玻璃博物馆学术团队参与“退火”项目重要当代艺术家梁绍基先生，着手进行艺术家口述史工作。这一项目旨在通过深入访谈和记录梁绍基先生的艺术生涯和创作过程。学术团队预计这项工作不仅能够为学术研究提供重要资料，同时也将为公众更加深入地理解梁绍基先生的艺术风格和影响提供新的视角。一旦完成，这个项目将成为中国当代艺术史研究中的宝贵文献。此项工作仍在进展之中，将于 2024 年完成初步工作，通过恰当的方式向公众呈现。

4) 学术文章发表

在 2023 年，上海玻璃博物馆馆长张琳先生先后在《中国广告》及《上海艺术评论》专刊上进行了撰文发表。在这些文章中，张琳先生深入阐述了博物馆在儿童教育以及跨界合作的经验，亦为读者提供了宝贵的经验借鉴。

2. 国际交流

随着全球疫情限制的消除，上海玻璃博物馆在 2023 年更加积极地参与到全球博物馆、艺术的交流之中。4 月 8 日，日本富山玻璃博物馆馆长土田琉璃子女士来访参观，并就邀请馆长张琳先生参与 2024 年富山国际玻璃大奖赛事宜进行协商。6 月底，馆长张琳先生应邀前往日本富山地区，与富山玻璃博物馆、富山玻璃研究所等重要机构进行交流，并重新建立疫情后的国际玻璃艺术交流，为年末日本艺术家松藤孝一个展做好准备。除此之外，张琳先生亦担任了今年爱尔兰国际玻璃大奖赛的评委工作。



日本富山玻璃博物馆馆长土田琉璃子女士一行来访

II. EXHIBITION, COLLECTIONS & ACADEMIC CONTENT

Over the past year, the Shanghai Museum of Glass has continued its in-depth exhibition work, not only showcasing a diverse range of glass art pieces but also delving into the unique position of glass art in history, culture, and technological progress. We have carefully planned several special exhibitions, including "Farewell, West Changjiang Road No.301" based on oral history research, the first solo exhibition of an international contemporary glass artist after the pandemic, "Pandora: Koichi Matsufuji Solo Exhibition," and the interdisciplinary art project "Annealing" — the exhibition featuring Song Dong and Yin Xiuzhen. These exhibitions not only present the beauty and complexity of glass art but also allow the audience to experience the unique charm of glass as an artistic medium, transcending the spirituality beyond material substances.

In terms of collection management, the Shanghai Museum of Glass continues its efforts in the protection and maintenance of existing collections, ensuring that each artwork can be displayed in its optimal condition. This ensures that audiences can appreciate the original beauty and charm of each piece.

I. EXHIBITION INTRODUCTION



Farewell, West Changjiang Road No.301

1. "Farewell, West Changjiang Road No.301"

On April 28, the oral history exhibition "Farewell, West Changjiang Road No.301" opened at the Shanghai Museum of Glass. "West Changjiang Road No.301" was the former address of the Shanghai First glass Labware Factory, the predecessor of the Shanghai Museum of Glass, which has now disappeared from the map. The transformation of the door number not only reflects changes in administrative street planning but also conceals profound shifts in the era and the tumultuous history of a glass factory. In this exhibition, we traced, explored, and revisited the history of the Shanghai First glass Labware Factory, revealing seemingly obscured scenes of old industrial history. The exhibition featured former factory employees and the old factory director as interviewees, using multimedia forms such as videos, photos, and texts to comprehensively conduct oral recordings, aiming to fill the gaps in existing historical documents with more detailed and vivid firsthand oral history materials.

Through "Farewell, West Changjiang Road No.301," the museum is not just showcasing history but also revitalizing it. It is worth mentioning that the exhibition gained attention and coverage from the professional exhibition review media of Peiking University. What is even more exciting is that the Shanghai Museum of Glass received a precious gift—an anonymous donation of the first edition product catalog from the Firstglass Labware Factory. This historical artifact not only enriched the museum's collection but also deepened the historical and cultural value of the exhibition. The Shanghai Museum of Glass emphasizes that exhibitions transcend the societal significance of historical records. It is not only a retrospective of the past but also a stimulus for thinking about the future, establishing a unique and profound connection between this history and contemporary society. The museum serves not only as

a guardian of history but also as a bridge connecting the past, present, and inspiring the future.

Although the exhibition in the temporary exhibition hall concluded, to preserve this valuable memory of the old factory and in response to the enthusiastic support and love from the audience, the "Farewell, West Changjiang Road No.301" exhibition continued to be displayed in the main lobby of the Shanghai Museum of Glass at the end of 2023. This means that every visitor entering the museum has the opportunity to personally experience the reenactment of this historical period.



Pandora: Koichi Matsufuji Solo Exhibition

2. "Pandora: Koichi Matsufuji Solo Exhibition"

On December 10, the Shanghai Museum of Glass proudly presented the first solo exhibition in China by Japanese artist Koichi Matsufuji, titled "Pandora". In this exhibition, Koichi Matsufuji showcased his new works from the past three years, comprising a total of seven sets of pieces. All the works had never left Japan before and made their overseas debut for the first time, including the award-winning piece "The Beginning of the End of the World," which received the Silver Prize at the 2021 Toyama International Glass Exhibition.

Over the past three years, influenced by the COVID-19 pandemic, Koichi Matsufuji secluded himself, distancing from crowds and urban life, engaging more in dialogue with nature and experiencing the "force of nature." This experience brought him a new perspective on values. The inspiration for the work "Journey in the Sky" came from the long-distance migration of the great silk moth butterfly, which can fly thousands of miles across the sea from Japan to coastal areas of China. It allowed the

artist to perceive the sounds, smells, and the air full of vitality generated by the wind. Through the perspective of glass, the artist envisioned the world from the butterfly's point of view, re-exploring an unknown world. If "Journey in the Sky" is an exploration through sight, then "Song of the Universe" is an exploration through hearing. The artist recorded the sounds of the habitat at the Shanghai Museum of Glass—sounds of insects, wind, and raindrops. These often overlooked sounds of nature were gathered in glass containers arranged like planets. Visitors can immerse themselves in the cosmic chant, using their ears to feel the rhythm of nature.

The centerpiece of the exhibition is the work "The Beginning of the End of the World." Koichi Matsufuji combined the visual beauty of uranium glass with the malevolence brought about by nuclear warfare, showcasing the indescribable beauty and fear, as well as a worldview of infinite cyclical endings and beginnings. Glass becomes the artist's ideal material to convey the unending cycle of life and death. As time passes, matter and spirit perpetuate, the cycle of beginning and ending never stops. Human desires are dazzling and captivating, much like the ceaseless repetition of life. When this piece was exhibited in Shanghai, the artist specifically selected local insect specimens and discarded architectural wood materials to be part of the work, demonstrating a strong sense of locality to evoke empathy from the local audience.

Since its opening, the Shanghai Museum of Glass has consistently supported the international glass studio movement, encouraging artists using glass as their primary medium to create with bold, innovative, and authentic conceptual approaches. This effort aims to drive and lead the exchange of glass art both domestically and internationally, promoting exhibitions and works that reflect the contemporary era. The Shanghai Museum of Glass hopes that "Pandora: Koichi Matsufuji Solo Exhibition" not only provides an extraordinary visual experience for the audience but also guides them to reconsider the complex connection between nature and humanity. The exhibition aspires to awaken awareness and action regarding ecological and social environments, urging people to reexamine their interaction with nature through art.

3. "Annealing Project 2023 Exhibition: 'Song Dong—To Be or Not To Be,' 'Yin Xiuzhen—Ripple Stress,' and 'The Way of Chopsticks - Tasting Light'"

On April 29, the experimental cross-disciplinary art project "Annealing" at the Shanghai Glass Museum presented the exhibitions of Song Dong and Yin Xiuzhen to a broad audience. Both artists, globally acclaimed heavyweight figures, have actively participated in and witnessed the entire historical process of contemporary art in China over the past thirty years. While their works possess distinct aesthetic frameworks, they share a common focus on the interplay between personal emotions, memories, destinies, and their relationship with society amidst rapidly changing political and economic environments. This exhibition marks the first time that Song Dong and Yin Xiuzhen have used glass as their primary core material for creation, representing a further exploration into the philosophical and social significance of the medium. Additionally, the family collaboration of Song Dong, Yin Xiuzhen, and their daughter Song Er Rui culminated in the joint exhibition "The Way of Chopsticks - Tasting Light."

Song Dong's solo exhibition, "To Be or Not To Be," extends the concept of "annealing," reexamining the relationship between "annealing" and "non-annealing" in relation to cause and effect. Four sets of indoor works—"Ignorance," "Limitless," and "Desireless"—delve into and express the spirituality of glass, where the concepts of "cause" and "effect" are interconnected, mutually transforming with no clear beginning or end. The outdoor neon installation "To Be or Not To Be" refines "text" into "image," creating different semantic and ambiguous expressions through varying flashing rhythms, providing viewers with the possibility of reinterpretation. The outdoor work "Traceless" employs the concept of "shadow walls" from traditional Chinese architecture, encouraging viewers to join in by freely writing and drawing with a brush dipped in water on sandblasted glass, making it a platform for absorbing both natural and various public creative energies.

Yin Xiuzhen's solo exhibition, "Ripple Stress," focuses on individual experiences and subtle sensations within the grand narrative, proposing new vocabulary and expressions for the material. "Ripple Stress" serves not only as an exhibition but also as a carrier of memories from individual lives. The large-scale works "Big Horn" and "Submerged Throat" feature unique colors created by Yin Xiuzhen's original "XiuZhen Pink." Placed on both interior and exterior walls, these tactile works transform the space into an organic living entity. In the



Ignorance series

work "Tear Instrument," each glass vessel differs by one centimeter, allowing viewers to find a set suitable for their height, creating a space for reflection, meditation, and even tears in this silent environment. The work "108 Breaths" at the Shanghai Museum of Glass invited 108 participants to leave behind a "breath" combined with collected clothing, placing them in the original building's ventilation ducts. The eponymous work of the exhibition, "Ripple Stress," illustrates the interactions, struggles, and collisions of different forces. Although the surface appears calm, beneath the water, intense collisions form a completely new life scene and spiritual convergence, inevitably blossoming above the water's surface.

Song Dong, Yin Xiuzhen, and their daughter Song Er Rui collaborated once again on "The Way of Chopsticks." After proposing the theme "Tasting Light," the three kept their creations confidential from each other until just before the exhibition. "The Way of Chopsticks - Tasting Light" is the core of this project, and the artists hope to use this unique collaboration to illuminate others with their own faint "light," which, in turn, can illuminate themselves. In this project, Song Dong initiated the recruitment of audience members to photograph images with "light" as the main theme, which will be displayed together with the artworks. The more participants, the more diverse and radiant the light.

In response to this exhibition, the Shanghai Museum of Glass produced a documentary introducing the stories behind the project and the conceptual ideas of the works, featuring appearances by artists Song Dong and Yin Xiuzhen. Mr. Zhang Lin, the director of the Shanghai Museum of Glass, provided an overview

of the project's significance from the perspective of the collision between the museum and contemporary art. Dr. Lu Mingjun, a young researcher and doctoral supervisor from Fudan University's School of Philosophy, and curator, offered a professional evaluation of the exhibition's academic significance. Since its opening, the exhibition has garnered widespread attention and enthusiastic coverage from various media outlets, including The Art Newspaper, Yitiao Art, Art Review, Bazaar Art, Hi Art, ELLE DECO, ARTDBL, ELLE, Ocula, Phoenix Art, Noblesse, artnow, ING, and others.

Although the exhibition has concluded, the "Annealing" journey at the Shanghai Museum of Glass continues. Visitors can still see works from this project, including "Traceless," "To Be or Not To Be," and "Big Horn," in the museum's park area, all of which will become permanent additions to the Shanghai Museum of Glass's collection.



ELLE's report on Yin Xiuzhen's solo exhibition

II. COLLECTION REPORT

1. Collection Overview

As of December 31, 2023, the Shanghai Museum of Glass possesses a total of 4,346 items in its collection. Among the museum's proprietary collection, there are 104 items classified as ancient artifacts, 3,693 items categorized as contemporary works (including contemporary glass products, artworks, and design pieces), 30 items classified as documentary archives, and 519 items categorized as auxiliary exhibition pieces.

TOTAL NUMBER OF OWN COLLECTIONS: 4346 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)	3180
			Installations (Composite Materials)	228
		Others	Paintings	54
			Images	229
			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

There are also 201 items available for lease, including 199 ancient glass artifacts, 1 contemporary artwork, and 1 high-tech glass product.

As of December 31, 2023, the Shanghai Museum of Glass holds a total of 4,547 collections.

Additionally, to ensure the maximum security of the collections, the Shanghai Museum of Glass has obtained art insurance from a professional and qualified insurance company for all permanent and temporary exhibition items within the museum.

2. Acquisition and Loan Exhibits

With the continuous development of museum operations, the number of collections owned by the museum has been steadily growing. The Shanghai Museum of Glass, based on its distinctive features, consistently revolves around the theme of glass. Every year, it systematically acquires glass artworks and contemporary art pieces, enriching and supplementing the sequence of contemporary collections.

1) Artist: TANG Chao

Artwork: Mind Movie: A Horror Story
Type: Digital drawing (200 pieces)
Dimensions: 29.72*22.32cm
Year: 2022



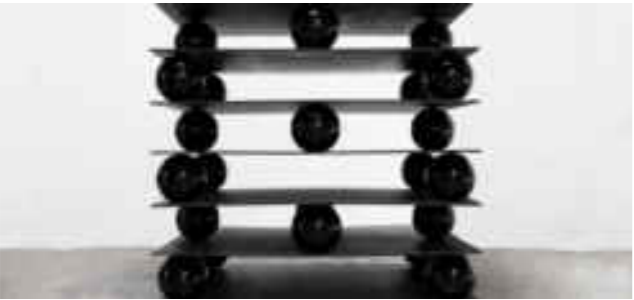
2) Artist: Frank WANG Yefeng

Artwork: The House of the Solitary - Easter Chocolate
Type: Dual-channel video, color, sound
Year: 2020



In addition, for the "Annealing" project this year and as preliminary academic preparation for the future permanent "Annealing" exhibition, the Shanghai Museum of Glass has reorganized the achievements of the "Annealing" project and related artist collection records. The details are as follows:

1) Artist: ZHANG Ding



Artwork: Black Substance-1
Dimensions: 126 x 126 x 126 cm
Materials: Steel plate, glass
Year: 2014



Artwork: Black Substance-3
Dimensions: 126 x 230 x 133 cm
Materials: Steel plate, glass, mixed media
Year: 2014

2) Artist: LIAO Fei



Artwork: Continuous Surface (1m²) 1
Dimensions: 100x100x100cm
Materials: Wood, glass, steel, mixed media
Year: 2016



Artwork: Continuous Surface (1m²) 2
Dimensions: 220x220x220cm
Materials: Wood, glass, steel, mixed media
Year: 2016



Artwork: Plain
Dimensions: 250 square meters
Materials: Wood, flat glass
Year: 2016

3) Artist: YANG Xinguang



Artwork: Glass Intestine
Dimensions: Variable
Materials: Cast glass
Year: 2016



Artwork: Human Intestine
Dimensions: 120cmx120cmx30cm/1 piece
Materials: Plaster mold
Year: 2016

4) Artist: BI Rongrong



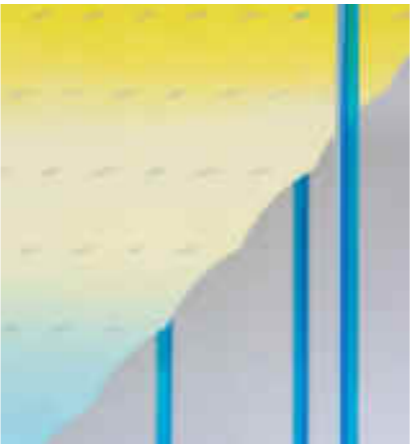
Artwork: Combined Curve 1
Dimensions: Width 4.1m, Height 3.7m
Materials: Reinforcement, paint, iron rod, glass, fishing line, steel wire rope
Year: 2017



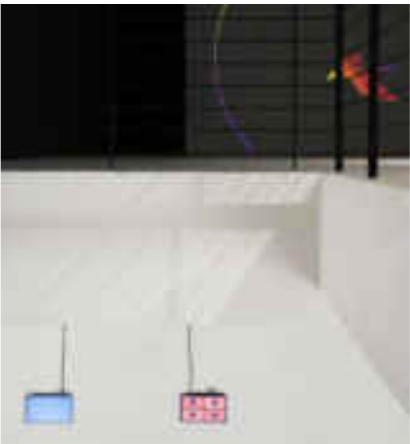
Artwork: Combined Curve 2
Dimensions: Width 1.3m, Height 0.9m
Materials: LED, glass, stainless steel, paint, wire
Year: 2017



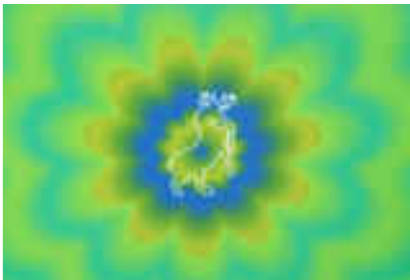
Artwork: Combined Curve 3
Dimensions: Width 2.7m, Height 2.7m
Materials: Reinforcement, paint, iron rod, glass, fishing line, steel wire rope
Year: 2017



Artwork: Colored Pieces - Repeated Patterns
Dimensions: Variable
Materials: Glass, fabric, stainless steel, reinforcement, fishing line, steel wire rope
Year: 2017



Artwork: Hovering Swallow
Video, double screen, 3 minutes 35 seconds
Year: 2017



Artwork: Wave
Video, single screen, 3 minutes 24 seconds
Year: 2017

5) Artist: LIN Tianmiao



Artwork: Warm Currents
Dimensions: 220 × 65 × 258cm
Materials: Aluminum frame, stainless steel, glass, liquid circulation system
Year: 2018

6) Artist: LIU Jianhua



Artwork: Breathing Scenery
Dimensions: 188*158*10cm/piece
Materials: Cast glass and outdoor scenery
Year: 2018



Artwork: Black Body
Dimensions: 70x27x11cm/216.5x27x11cm/100x27x11cm/135x27x11cm/100x27x11cm/185x27x11cm
Materials: Cast glass, cement
Year: 2018



Artwork: Stele
Dimensions: 350x75x60cm; 110x75x56cm
Materials: Cast glass
Year: 2018

7) Artist: Kelvin Kyung Kun Park



Artwork: Terrestrial Locomotion
Dimensions: 3x1x1m/1 piece; variable display size
Materials: Glass, metal, mechanical structure
Year: 2019



Artwork: Double Mirror
Video, three-screen fusion, 4k video, 12 minutes
Year: 2019

8) Artist: SUN Xun



Artwork: A Single Carriage Goes to the Frontier; As Envoy I Cross Northwest Mountains High.
Dimensions: 300x155cm
Materials: Glass, metal balls, mechanical control system
Year: 2019



Artwork: Meet a Cavalier at the Camp Gate; In Northern Fort the General Will Be Found.
Dimensions: Variable
Materials: Woodblock printing, video; glass, balloons, mechanical control system; glass, painting
Year: 2019

9) Artist: SONG Dong



Artwork: Ignorance - 7k Vertical Version
Dimensions: 882x168mm
Materials: Cast glass
Year: 2021-2023

Artwork: Ignorance - 256k Vertical Version
Dimensions: 55x37mm
Materials: Cast glass
Year: 2021-2023

Artwork: Ignorance - Entire Vertical Version
Dimensions: 1182x882mm
Materials: Cast glass
Year: 2021-2023



Artwork: Ignorance - 20k Vertical Version
Dimensions: 295x176mm
Materials: Cast glass
Year: 2021-2023



Artwork: Ignorance - 18k Horizontal Version
Dimensions: 147x394mm
Materials: Cast glass
Year: 2021-2023

9) Artist: SONG Dong



Artwork: Limitless
Dimensions: 1290mm x 600mm
Materials: Cast glass, grains
Year: 2021-2023



Artwork: Desireless
Dimensions: Variable
Materials: Image (11 sets), blown glass and its fragments, old furniture, daily necessities, warehouse materials, warehouse, projector, display screen, artwork and its packaging, lamp, non-annealing method
Year: 2021-2023



Artwork: Traceless
Dimensions: 3.6m x 2m for the shadow wall; base 4.8m x 3.6m
Materials: Sandblasted glass, steel, water, brush, surrounding environment, and thermal theater
Year: 2021-2023



Artwork: To Be or Not To Be (Tui Huo Bu Tui Huo)
Dimensions: 13.45m x 5.7m
Materials: Neon lights, steel plate, controller
Year: 2021-2023

10) Artist: YIN Xiuzhen



Artwork: Ripples Stress Series One No.22
Dimensions: Height 158 Width 163 Thickness 20cm
Materials: Flat glass, fruit
Year: 2021-2023



Artwork: Ripples Stress Series Two No.24
Dimensions: Height 119 Width 144 Thickness 26cm
Materials: Cast glass (Lui Li), daily products
Year: 2021-2023



Artwork: Big Horn
Dimensions: Diameter 1.6 meters
Materials: Cast glass(Lui Li), metal
Year: 2021-2023



Artwork: "108 Breaths" at the Shanghai Museum of Glass
Dimensions: Variable
Materials: Lampworked glass, collected clothes, 108 breaths
Year: 2021-2023



Artwork: Tear Instrument
Dimensions: 72cm-179cm
Materials: Lampworked glass
Year: 2021-2023

III. ACADEMIC CONTENT & ACADEMIC EXCHANGE

The research and output of academic content are important manifestations of the core values of the museum. Whether in the preparation stage of exhibitions or in the concluding phase after exhibitions, the Shanghai Museum of Glass insists on in-depth discussions and outputs of academic content. In addition, academic exchange plays a crucial role in the development of the museum. Through collaboration and exchange with museums, academic institutions, researchers, and artists both domestically and internationally, the Shanghai Museum of Glass can better articulate its voice on the international stage.

1. Academic Content Output

1) "My Flower Doesn't Have A Name Yet": Casual Chat Series

In 2023, in response to the characteristics of the group exhibition "My Flower Doesn't Have A Name Yet," curator-initiated dialogues with artists were conducted. The outcomes were transformed into a series of WeChat articles titled "Casual Chat," published on the public account, providing a more vivid, intimate, and three-dimensional portrayal of the artists' experiences, creative approaches, and feelings. This allows the audience to casually and joyfully comprehend the stories behind the artists and their works.

2) "Farewell, West Changjiang Road No.301"

In the preparatory phase of the "Farewell, West Changjiang Road No.301" exhibition, multiple oral history interviews were conducted, and approximately 70,000 words of interview transcripts were compiled. Additionally, nearly 10 hours of video and audio materials were recorded. These precious first-hand materials have become crucial documentary sources for the museum.

After the launch, the "Casual Chat 2.0" interview series was introduced. Taking inspiration from the exhibition's curation approach of "oral history," eight creative professionals and researchers, who frequently utilize methods like "interviews," "oral history," and "surveys" in their work, were specially invited. By sharing their research experiences and work practices, we aimed to initiate a fascinating conversation on the theme of "chatting." The "Casual Chat 2.0" text content amounted to 60,000 words, with a duration of nearly 4 hours. To enhance the reading experience, this

album will be delivered in four installments, comprising 12 subtopics. Each release will discuss three main themes. Through these discussions, the curator hopes to provide valuable insights and inspiration to a wide readership and researchers, promote collaboration across different creative fields, and deepen the understanding and application of "chatting with people."

3) Artist Liang Shaoji Oral History Project

The academic team of the Shanghai Museum of Glass is actively engaged in the oral history project of the prominent contemporary artist, Mr. Liang Shaoji, as part of the "Annealing" project. This initiative involves in-depth interviews and documentation of Mr. Liang Shaoji's artistic career and creative process. The academic team anticipates that this project will not only contribute essential material for scholarly research but will also offer a fresh perspective for the public to gain a deeper understanding of Mr. Liang Shaoji's artistic style and influence. Once completed, this project is poised to become a valuable document in the study of contemporary Chinese art history. The work is currently in progress and is expected to complete its initial phase by 2024, with plans for appropriate public presentation.

4) Publication of Academic Articles

In 2023, Mr. Zhang Lin, the director of the Shanghai Museum of Glass, published articles in both "Chinese Advertising" and the special edition of "Shanghai Art Review." In these writings, Mr. Zhang delves into the museum's experiences in children's education and interdisciplinary collaboration, providing readers with valuable insights and experiences to draw upon.

2. International Exchange

With the easing of global pandemic restrictions, the Shanghai Museum of Glass actively engaged in global museum and art exchanges in 2023. On April 8th, Ms. Ruriko Tsuchida, the director of the Toyama Glass Art Museum in Japan, visited for exploration and discussed inviting Mr. Zhang Lin, the director of the Shanghai Museum of Glass, to participate in the 2024 Toyama International Glass Prize. At the end of June, Mr. Zhang Lin was invited to visit the Toyama region in Japan, engaging in discussions with important institutions such as the Toyama Glass Art Museum and Toyama Glass Research Institute. This initiative aimed to reestablish international exchanges in glass art post-pandemic and prepare for an upcoming solo exhibition by Japanese artist Koichi Matsufuji at the end of the year. In addition, Mr. Zhang Lin also served as a judge for this year's International Glass Awards in Ireland.



Mr. Zhang Lin was invited to visit the Toyama Glass Art Museum

第三章

文化活动和公教活动

上海玻璃博物馆的文化活动和公教活动一直是其业务的独特亮点，深受广大观众的喜爱和赞誉。在 2023 年，上海玻璃博物馆博物馆特别注重这一领域的发展，积极推动了一系列与展览主题紧密相连的特色公共教育活动，这些活动不仅增加了观众对展览内容的理解和兴趣，还促进了艺术与公众之间更深层的互动。

此外，上海玻璃博物馆还特别关注亲子家庭观众群体，成功举办了多项公益性质的亲子公教课程以及夏令营课程。这些课程设计新颖有趣，旨在通过亲子互动的方式，让孩子们在玩乐中学习和体验玻璃艺术的魅力，同时也为家长们提供了与孩子共同成长和学习的机会。

通过这些丰富多彩的公共文化活动，上海玻璃博物馆在 2023 年成功地构建了一个连接艺术、教育和社区的平台，促进了艺术文化的普及和传播。这些活动的成功举办不仅增强了博物馆的公共服务功能，也体现了博物馆对于提高公众艺术素养和推动文化多样性的持续承诺。

III.

CULTURAL AND EDUCATIONAL ACTIVITIES

（一）公共文化活动

1. “玻”种未来儿童夏令营

今年，“玻”种未来夏令营以首次推出、全新升级的 3 天 2 夜模式，为孩子们提供一个更加深入和多元的文化体验。上海玻璃博物馆以过往的王牌文化项目“夜宿博物馆”为核心，以博物馆深入导览、元宇宙 NXT 项目、互动工作坊、DIY 灯工艺术课程等优秀课程为内容，将艺术、科技和环保理念有机融入其中，是建馆以来最丰富的暑期活动。

暑期间，共举办了两次夏令营活动，近 30 位孩子参与其中。此次夏令营活动不仅是一次丰富的文化体验，更是孩子们自我发展和社交技能提升的机会。我们希望通过这次活动，在孩子们的心中播下科技、艺术和环保的种子，期待着这些种子在未来某一刻的成长和绽放。



“玻”种未来夏令营



“玻”种未来夏令营

2. 24 小时不打烊

在 2023 年的国庆假期，上海玻璃博物馆再次推出备受欢迎的“二十四小时不打烊”特别活动。这一创新举措旨在通过一系列精彩纷呈的活动，如早鸟票优惠、VIP 尊享服务、夜间博物馆游览以及博物馆帐篷夜体验，为广大观众提供多样化的参观选择。

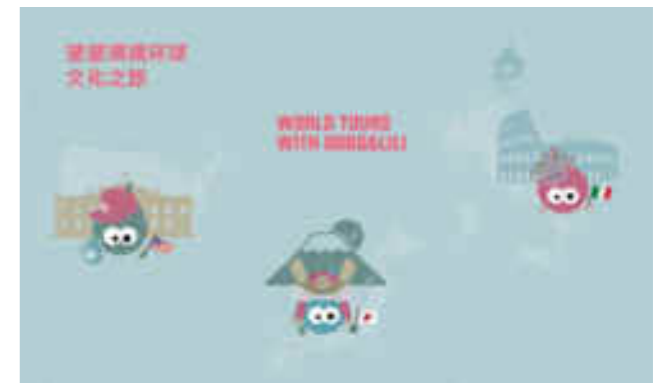
今年的活动将进一步串联博物馆园区内的各类文化服务项目，从而极大地拓展了博物馆文化服务的时间范围和内容深度。无论是家庭、朋友还是个人游客，每位到访者都能在这里找到适合自己的文化盛宴，为国庆假期参观体验增添更多色彩和乐趣。



24小时不打烊

3. 玻玻璃璃环球游

自 2021 年首次亮相以来，“玻玻璃璃环球游”已迅速成为上海玻璃博物馆的一大特色活动。本活动致力于利用博物馆珍藏的国际玻璃艺术作品，如意大利、美国、日本等国的精品，作为教育和启发的媒介。上海玻璃博物馆精心安排的一系列活动包括专题课程、知识探索和互动式动手创作，旨在构建一个全天候、内容丰富的教育体验。在 2023 年，上海玻璃博物馆组织了 12 次“环球旅行”，共计有近百位小朋友参与其中。



玻玻璃璃环球游

（二）公教活动

学术内容的研究和输出是博物馆核心价值的重要体现。无论是展览的筹备阶段，还是展览结束后的总结阶段，上海玻璃博物馆都坚持进行深入的学术内容讨论和输出。此外，学术交流在博物馆的发展中也扮演着至关重要的角色。通过与国内外的博物馆、学术机构、研究者以及艺术家的交流合作，上海玻璃博物馆能够更好地在国际舞台上发声。

1. 公益公教：seeds 秋色探索 &100% 零浪费旧物艺术

2022 年，上海玻璃博物馆特别推出了针对展览《seeds》和《100%》的儿童公益公教课程。在今年下半年，上海玻璃博物馆将工作坊活动升级，引入了两个新的主题：《100% 零浪费旧物艺术》和《秋色探索》。这些工作坊旨在通过结合展览导览和手工 DIY，用更加生动和有趣的方式吸引孩子们参与和学习。《100% 零浪费旧物艺术》工作坊着重于教育孩子们如何通过艺术创作实践环保理念，倡导可持续生活方式。孩子们将学习如何将废弃物品转化为美丽的艺术品，不仅能够激发他们的创造力，还能增强他们对环境保护的意识。而《秋色探索》工作坊则专注于季节性主题，引导孩子们探索与秋天相关的自然和文化元素。通过互动式的活动和创意手工，孩子们将有机会深入理解秋天的多彩景象和相关的文化含义。活动举办以来，受到了家长和孩子们的热烈欢迎，共举办工作坊活动 50 场，超过千位小朋友参与其中。



seeds秋色探索&100%零浪费旧物艺术

2. 玻玻璃璃实验室

今年，上海玻璃博物馆的“玻玻璃璃实验室”活动迎来了一次特别的合作升级，既加强了与复旦大学物理系的持续合作，也欢迎了复旦大学化学系的再次回归。这一双重合作为“玻玻璃璃实验室”系列注入了新的活力，使之成为博物馆儿童公教项目中最受欢迎和最具创新性的内容之一。

通过与这两个学术机构大学生志愿者的合作，上海玻璃博物馆在 2023 年为孩子们推出了共 10 次特别活动，近 300 位孩子参与其中。孩子们通过动手实验有机会深入探索玻璃的物理性质和化学变化，同时激发他们的科学兴趣和探索追问精神。



玻玻璃璃实验室

3. 展览相关公教活动

1) 《我的花还没有名字》展览系列活动

围绕《我的花还没有名字》群展，上海玻璃博物馆推出了围绕艺术家创作展开的各类工作坊活动，包括“你好，旧时光——艺术装置工作坊”、“再生玩具工作坊”、“制造魔镜——艺术创作工作坊”、“种下你自己的花——艺术创作工作坊”以及“涂鸦孤独——心理学工作坊”五次特别工作坊活动，带领观众由表及里地深入理解艺术家创作思路，并创造属于自己的独特体验。

2) 《再见，长江西路 301 号》展览系列活动

围绕《再见，长江西路 301 号》展览，上海玻璃博物馆精心策划了多个工作坊活动，如通过回响剧场、城市漫步（citywalk）、日常诗歌创作和包容性设计，全方位探讨了包括工作价值观、旧工业遗产、日常情绪以及老龄化问题等与展览相关的各个方面。这些活动不仅丰富了观众的体验，也丰富了展览内容的面向。此外，在展期内，我们特别举办了“重返长江西路 301 号”的活动，邀请曾在玻璃工厂工作的叔叔阿姨爷爷奶奶们重回这个充满回忆的地方。这不仅是一次简单的回访，而是对他们生活和工作经历的致敬，并通过展览促使开启了博物馆与社会深层次链接的重要一步。

3) 2023 “退火”项目系列工作坊

在此次“退火”项目筹备中，上海玻璃博物馆共发起三类艺术共创项目，包括为宋冬作品《筷道：品光》征集视频、为尹秀珍作品《108 口气在上海玻璃博物馆》征集吹气者以及旧衣收集。通过生动的观众参与方式，拉近观众与当代艺术的距离。“艺术即生活，生活即艺术”。每一位大众都是艺术的创造者。在展览期间，上海玻璃博物馆策划了三期特别工作坊活动，包含两次肢体类工作坊以及一期心理学工作坊。在展览最后一天，我们荣幸邀请到了舞者刘亚因，带来了《璃·心——身体工作坊》，鼓励观众以身体进入作品，创造空间，进而创作属于自己的当代艺术作品，用最后两个小时与展览告别。



涂鸦孤独——心理学工作坊



回响剧场：谁的工作没烦恼



亲密关系——心理学工作坊

4) NXT 工作坊走出去



"NXT 工作坊走出去"活动现场

10 月 11 日，西交利物浦大学博物馆特邀举办了元宇宙 NXT 分享会和玻璃艺术手工坊活动。本次活动让西浦师生充分了解了目前博物馆的元宇宙理念，体验虚拟博物馆，并通过有趣的玻璃手工感受到了玻璃的艺术魅力。此次活动不仅展示了博物馆在技术和艺术融合方面的创新尝试，还增强了博物馆与高等教育机构的互动，促进了学术与文化的交流。通过与西交利物浦大学的合作，博物馆成功地将其文化和艺术资源走出去，向更广泛的受众群体展示了其教育和创新能力。

5) 公益导览



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 130 余次，参与观众近 5000 人。同时，针对相对晦涩的“退火”项目展览，为了确保观众能够更深入地了解展览，展览策划团队贴心地提供了多层次的导览服务。展览开放期间，日常开设了免费的常规导览，以满足广大观众的需求。经验丰富的导览员会引领观众穿越展览空间，解读每一件作品背后的故事和艺术家的创作意图。



III. CULTURAL & EDUCATIONAL ACTIVITIES

The cultural and educational activities of the Shanghai Museum of Glass have consistently been unique highlights of its operations, earning widespread love and praise from audiences. In 2023, the museum particularly emphasized the development of this field, actively promoting a series of distinctive public education activities closely tied to exhibition themes. These activities not only enhanced the audience's understanding and interest in the exhibition content but also fostered deeper interaction between art and the public.

Additionally, the Shanghai Museum of Glass paid special attention to the audience of families with children, successfully organizing several philanthropic parent-child education courses and summer camp programs. These creatively designed courses aimed to let children learn and experience the charm of glass art through interactive parent-child activities, providing parents with opportunities to grow and learn together with their children.

Through these diverse public cultural activities, the Shanghai Museum of Glass successfully constructed a platform connecting art, education, and the community in 2023. This facilitated the popularization and dissemination of art and culture, enhancing the museum's role in public service and showcasing its ongoing commitment to improving public art literacy and promoting cultural diversity.

I. PUBLIC CULTURAL ACTIVITY

1. "Glass Seeds Future" Kids Summer Camp

This year, the "Glass Seeds Future" summer camp introduced a brand-new and upgraded 3-day, 2-night format, providing children with a more in-depth and diverse cultural experience. The Shanghai Museum of Glass, building on its past flagship cultural project "Night at the Museum," incorporated museum tours, the Metaverse NXT project, interactive workshops, and a DIY glass craft art class into the core content. This camp seamlessly integrated art, technology, and environmental conservation concepts, making it the most enriching summer activity since the museum's establishment.

Throughout the summer, two sessions of the summer camp were organized, with nearly 30 children participating. This summer camp not only offered a rich cultural experience but also served as an opportunity for children's self-development and improvement of social skills. Through this activity, we aim to plant seeds of technology, art, and environmental awareness in the hearts of the children, anticipating their growth and blossoming in some future moment.

2. 24-Hour Museum

During the National Day holiday in 2023, the Shanghai Museum of Glass once again launched the highly popular "24-Hour Museum" special event. This innovative initiative aims to provide a diverse range of visiting options for a broad audience through a series of exciting activities, including early-bird ticket discounts, VIP exclusive services, nighttime museum tours, and a museum tent night experience.

This year's event will further connect various cultural service projects within the museum park, greatly expanding the time range and content depth of museum cultural services. Whether visiting as a family, with friends, or as an individual traveler, each visitor can find a cultural feast that suits their preferences, adding more colors and fun to the National Day holiday visiting experience.

3. World Tours with Bobo & Lili

Since its debut in 2021, the "World Tours with Bobo & Lili" has rapidly become a major highlight at the Shanghai Museum of Glass. This event is dedicated to utilizing the museum's collection of international glass art pieces, featuring exquisite works from countries such as Italy, the United States, Japan, and more, serving as a medium for education and inspiration. The Shanghai Museum of Glass has meticulously arranged a series of activities, including themed courses, knowledge exploration, and interactive hands-on creations, aiming to create an all-encompassing, content-rich educational experience. In 2023, the Shanghai Museum of Glass organized 12 "world tours," with nearly a hundred children participating in the activities.



"Glass Seeds Future" Kids Summer Camp



24-Hour Museum



World Tours with Bobo & Lili

II. PUBLIC EDUCATIONAL ACTIVITIES

1. Public Welfare Education:

1) "Seeds Autumn Exploration & 100% Zero Waste Upcycling Art"

In 2022, the Shanghai Museum of Glass introduced special children's public welfare education courses related to the exhibitions "Seeds" and "100%." In the second half of this year, the museum upgraded its workshop activities by introducing two new themes: "100% Zero Waste Upcycling Art" and "Autumn Exploration." These workshops aim to engage children in a more vivid and enjoyable way through a combination of exhibition tours and hands-on DIY activities. The "100% Zero Waste Upcycling Art" workshop focuses on educating children on how to practice environmental conservation through artistic creation, advocating for a sustainable lifestyle. Children will learn how to transform discarded items into beautiful works of art, not only stimulating their creativity but also enhancing their awareness of environmental protection. On the other hand, the "Autumn Exploration" workshop focuses on seasonal themes, guiding children to explore the natural and cultural elements related to autumn. Through interactive activities and creative crafts, children will have the opportunity to deepen their understanding of the colorful scenes and cultural meanings associated with autumn.

Since the initiation of these activities, they have received enthusiastic responses from parents and children. A total of 50 workshop sessions have been conducted, involving over a thousand young participants.



Seeds Autumn Exploration & 100% Zero Waste Upcycling Art

2) BOBOLILI Lab

This year, the "BOBOLILI Lab" activity at the Shanghai Museum of Glass experienced a special collaborative upgrade. It not only strengthened the ongoing collaboration with the Physics Department of Fudan University but also welcomed the return of the Chemistry Department of Fudan University. This dual collaboration injected new vitality into the "BOBOLILI Lab" series, making it one of the most popular and innovative components of the museum's children's public education programs.

Through the collaboration with student volunteers from these two academic institutions, the Shanghai Museum of Glass introduced 10 special activities for children in 2023, with the participation of nearly 300 children. Through hands-on experiments, children had the opportunity to explore the physical properties and chemical changes of glass, while also igniting their scientific interest and spirit of exploration and inquiry.



BOBOLILI Lab

2. Exhibition-Related Public Education Activities

1) Exhibition Series Activities for "My Flower Doesn't Have A Name Yet"

Centered around the "My Flower Doesn't Have A Name Yet" group exhibition, the Shanghai Museum of Glass has launched various workshops related to the artists' creations. These workshops include "Hello, Old Memory - Art Installation Workshop," "Toy Making Workshop with Recycled Materials," "Making Magic Mirrors - Art Creation Workshop," "Plant Your Own Flower - Art Creation Workshop," and "Doodling Solitude - Psychology Workshop." These five special workshops guide the audience to delve into the artists' creative ideas, providing a deep understanding from the surface inward, and allowing them to create their unique experiences.

2) Exhibition Series Activities for "Farewell, West Changjiang Road No.301"

Around the "Farewell, West Changjiang Road No.301" exhibition, the Shanghai Museum of Glass has carefully planned multiple workshop activities. These workshops, including Echo Theater, City Walk, Daily Poetry Creation, and Inclusive Design, comprehensively explore various aspects related to the exhibition, such as work values, old industrial heritage, daily emotions, and aging issues. These activities not only enrich the audience's experience but also enhance the exhibition's content. Additionally, during the exhibition period, we organized a special event titled "Return to West Changjiang Road No.301," inviting uncles, aunts, grandfathers, and grandmothers who had previously worked in the glass factory to revisit this nostalgic place. This was not merely a simple reunion but a tribute to their life and work experiences. Through the exhibition, it facilitated an important step in connecting the museum with society at a deeper level.

3) 2023 "Annealing" Project Series Workshops

In the preparation of the "Annealing" project, the Shanghai Museum of Glass initiated three types of collaborative art projects. These included collecting videos for Song Dong's work "The Way of

Chopsticks - Tasting Light," gathering individuals to blow air for Yin Xiuzhen's work "108 Breaths" at the Shanghai Museum of Glass," and organizing a collection of old clothes. Through engaging audience participation, the museum aimed to narrow the distance between the audience and contemporary art, embodying the idea that "art is life, and life is art." Every individual is a creator of art. During the exhibition, the Shanghai Museum of Glass planned three special workshop sessions, comprising two physical workshops and one psychology workshop. On the final day of the exhibition, we were honored to invite dancer Liu Yanan to present "Glass Heart - Physical Workshop," encouraging the audience to engage with the artwork through their bodies, creating space, and ultimately crafting their own contemporary art pieces as a farewell to the exhibition in the last two hours.



Doodling Solitude - Psychology Workshop



Glass Heart - Physical Workshop



Wusong Area Citywalk and Sound Workshop

4) NXT Workshop Goes Beyond

On October 11th, Xi'an Jiaotong-Liverpool University Museum hosted a Metaverse NXT sharing session and glass art workshop. This event provided XJTLU students and faculty with a comprehensive understanding of the museum's current Metaverse concept, allowing them to experience a virtual museum and engage in the captivating artistry of glass through an enjoyable glass art workshop. The activity not only showcased the museum's innovative endeavors in integrating technology and art but also strengthened the interaction between the museum and higher education institutions, fostering academic and cultural exchange. Through collaboration with Xi'an Jiaotong-Liverpool University, the museum successfully extended its cultural and artistic resources to a broader audience, demonstrating its educational and innovative capabilities.



NXT Workshop Goes Beyond

5) Public Guided Tours

The Shanghai Museum of Glass offers scheduled and timed public guided tours, including lampworking demonstrations, every weekend and during holidays to introduce visitors to the most captivating exhibition highlights in the main museum venue. Throughout the year, over 130 themed guided tours were conducted, engaging nearly 5000 participants. Specifically tailored for the relatively intricate “Annealing” project exhibition, the exhibition planning team thoughtfully provided multi-layered guided tour services to ensure a deeper understanding for the audience. During the exhibition’s opening hours, regular free guided tours were offered to meet the diverse needs of the audience. Experienced guides led visitors through the exhibition space, interpreting the stories behind each artwork and the artistic intentions of the creators.



Public Guided Tours



第四章

品牌合作与媒体

在品牌合作方面，上海玻璃博物馆在 2023 年展现了其卓越的战略眼光和创新能力。合作项目不仅具有创造性和前瞻性，而且为文化机构在提升品牌价值和观众参与度方面树立了新的标杆。



2023#GLASS璃光·藏家晚宴#，GLASS中文版

IV.

BRAND COLLABORATIONS AND MEDIA

4月12日，《GLASS》中文版携手上海玻璃博物馆，于上海共同举办 2023#GLASS 璃光·藏家晚宴#。众多知名演员、歌手，与各界先行者们还有时尚从业者等众多好友共襄盛举，令晚宴更添熠熠星光，留下难忘的一夜，共享玻璃艺术璀璨之美。

4月22日，上海玻璃博物馆与护肤品牌 HR 赫莲娜正式官宣跨界合作，以代表着循环永生的“莫比乌斯环”为灵感启发，共同呈现一件由 HR 赫莲娜产品玻璃空瓶循环创作而成的至美艺术品。该合作项目荣获 WonderGreen 的 Wonderland2023 绿动未来可持续大赏以及红秀 GRAZIA 第二届美丽可持续大奖。本次合作，上海玻璃博物馆助力美丽新势能，推动可持续发展的愿景变为行动，让更多人群对环保理念有更进一步的认知，为更多行业高质量发展注入源源不断的绿色新动能。

9月28日，上海玻璃博物馆携手长石艺术基金会共同参与的 2023 江永女书国际音乐旅游周中的“农民装置大地艺术展”项目。特邀当代艺术家廖斐担任艺术顾问，与谭盾工作室紧密合作，运用了之前向上海市民征集的闲置的旧玻璃器物，在江永县勾蓝瑶村内的土地上创作了一件由旧玻璃器物组合而成的大型户外艺术装置——《声音风铃道》，以玻璃材质呈现风的声音，将观众引入一种富有想象力的声音体验中。通过这个项目，我们进一步拓展了艺术创新和思考的领域，以大地艺术付诸“艺术乡建”的实际行动，创造了一个充满听觉和视觉感受的户外艺术装置，为大家呈现一场感官之旅。希望能够让更多人聚焦到江永的文化和历史，从而推动江永的文化旅游业发展，为当地的自然环境和生态保护带来更多的关注和支持。

在自媒体平台上的发展，对于提升博物馆的公众影响力和文化传播力来说至关重要。在博物馆自媒体方面，上海玻璃博物馆持续发力，自行运营博物馆网站、微信公众号、微博、小红书、抖音以及海外平台 Instagram，Facebook。上海玻璃博物馆制作了一系列多样化的内容，包括但不限于博物馆藏品介绍、历史故事、文化背景解读等，旨在提供教育性与趣味性并重的观看体验。通过问答、直播、打卡等多种形式增加了与观众的互动，这不仅提高了观众的参与度，也让自媒体的内容更加生动和有吸引力。其中，抖音官方账号的运营表现尤为突出，共更新了 157 条视频，总播放量超过 531 万次，互动量达到 9 万次以上。特别值得一提的是抖音艺术合作方面的成果。在 518 国际博物馆日结合宋冬尹

秀珍展览期间，KOL 制作的 32 个视频取得了近 1.5 亿次的播放量，而博物馆官方账号关于该展览的 19 条视频也贡献了 110 万次播放量。另外，在 11.12 艺术友好企划中，7 位 KOL 的视频不仅进入了 Top30，还分别在同城榜上取得了 Top1 和 Top2 的好成绩，观看人次分别达到 375 万和 530 万，开屏总曝光达到 77.6 万次。

在馆外媒体报道方面，上海玻璃博物馆在 2023 年共获得了 154 次媒体报道，媒体浏览量高达 215 万次。其中包括央视外语频道、东方卫视、上海电视台新闻频道和外语频道、三沙卫视等电视传媒的多次报道。湖南卫视栏目《新闻当事人》、上海电视台纪录片节目《申生不息》和《下一站》等对博物馆进行了全面的专题介绍。此外，中国新闻网、新华社、第一财经广播、新民晚报、人民网等重要综合类媒体，以及凤凰艺术、艺术当代、澎湃、艺术新闻等重要艺术媒体都对博物馆的动态和展览进行了深度报道，进一步提升了博物馆的品牌影响力和公众关注度。



HR赫莲娜产品玻璃空瓶循环创作



《声音风铃道》

IV. BRAND COLLABORATIONS & MEDIA

In terms of brand collaborations, the Shanghai Museum of Glass showcased its outstanding strategic vision and innovative capabilities in 2023. The collaborative projects were not only creative and forward-thinking but also set new benchmarks for cultural institutions in enhancing brand value and audience engagement.



2023 #GLASS Raise the Glass · Collector's Dinner#,
GLASS MAGAZINE CHINESE Edition

On April 12, the Chinese edition of “GLASS” magazine joined hands with the Shanghai Museum of Glass to co-host the 2023 #GLASS Raise the Glass · Collector's Dinner# in Shanghai. Numerous well-known actors, singers, pioneers from various fields, and fashion industry professionals gathered to make the evening even more dazzling, leaving behind an unforgettable night and sharing the brilliance of glass art.

On April 22, the Shanghai Museum of Glass officially announced a cross-industry collaboration with skincare brand HR Helena. Inspired by the Möbius strip, representing eternal recycling, the collaboration presented a beautiful artwork created from recycled glass bottles of HR Helena products. This collaborative project received the Wonderland 2023 Sustainable Future Award from WonderGreen and the 2nd Beautiful Sustainable Award from GRAZIA Red Show. Through this collaboration, the Shanghai Museum of Glass contributed to the new momentum for beauty, promoted the vision of sustainable development into action, increased awareness of environmental protection concepts for a broader audience, and injected a continuous stream of green energy into various high-quality developments in the industry.

On September 28, the Shanghai Museum of Glass, in collaboration with Chance Art Foundation, participated in the “Peasant Installation Land Art Exhibition” project during the 2023 Jiangyong Women Script International Music Tourism Week. Renowned contemporary artist Liao Fei served as the artistic consultant, closely collaborating with Tan Dun Studio. Utilizing old glass objects collected from Shanghai citizens, they created a large outdoor art installation called “Sound Wind Bell Path” on the land of Goulan Yao Village in Jiangyong County. The artwork, composed of repurposed glass objects, presented the sound of the wind using glass material, immersing the audience in an imaginative sound experience. Through this project, the boundaries of artistic innovation and contemplation were further expanded, employing land art as a practical action in “artistic rural construction.” The result was an outdoor art installation full of sensory experiences, offering the audience a journey of sensation. The intention is to focus more attention on the culture and history of Jiangyong, promoting the development of cultural tourism and garnering increased attention and support for local natural environment and ecological conservation.

The development on self-media platforms is crucial for enhancing the museum's public influence and cultural dissemination. The Shanghai Museum of Glass has been actively managing its museum website, WeChat official account, Weibo, Little Red Book, TikTok, and international platforms like Instagram and Facebook. The museum has produced a diverse range of content, including but not limited to introductions of museum collections, historical stories, and cultural background interpretations, aiming to provide an educational and entertaining viewing experience. Various forms of interaction, such as Q&A sessions, live broadcasts, and check-ins, have been incorporated to increase engagement with the audience. This not only enhances audience participation but also makes the content on self-media more lively and attractive. Particularly noteworthy is the outstanding performance of the TikTok official account, with a total of 157 updated videos, exceeding 5.31 million views and over 90,000 interactions. The results of TikTok art collaborations are also impressive, with 32 videos produced by KOLs during the 518 International Museum Day and the exhibition of Song Dong and Yin Xiuzhen achieving nearly 150 million views. In addition, during the 11.12 Art Friendly Plan, videos by seven KOLs not only entered the Top 30 but also secured Top 1 and Top 2 on the local ranking. The total views reached 3.75 million and 5.3 million, respectively, with a total exposure of 776,000 times.

Regarding external media coverage, the Shanghai Museum of Glass received a total of 154 media reports in 2023, with a media viewing volume of up to 2.15 million. This includes multiple reports from television media such as CGTN, Dragon TV, Shanghai TV News Channel, and Foreign Language Channel, Sansha Satellite TV as well as comprehensive coverage from various important media outlets such as China News, Xinhua News, China Business Network, Xinmin Evening News, and People's Daily. Hunan TV program “Peple in News,” Shanghai TV documentary programs “Shen Sheng Bu Xi” and “Next Stop,” and others have provided comprehensive special coverage of the museum. Additionally, influential art media such as Phoenix Art, Art China, The Paper, and The Art Newspaper provided in-depth coverage of the museum's activities and exhibitions, further enhancing the museum's brand influence and public attention.

第五章

人 事 情 况

2023 年，上海玻璃博物馆进一步加强提升业务能力，对外积极探寻市场渠道开拓，对内注重开源节流，优化人员配置，继续以双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	33
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）	11
技术人员	3
财务人员	4
管理、行政人员	15
合计	33
教育程度	
教育程度类别	数量（人）
硕士及以上	6
本科	12
专科	8
高中及以下	7
合计	33

（三）具体人员构成

截止 2023 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	黄思敏	学术研究专员
6	邵沁韵	新媒体运营经理
7	王美俊	市场经理
8	阮帅	BD 经理
9	牛欢	文创设计师
10	李建玲	营运专员
11	宫纪文	财务总监
12	张鸣	财务经理
13	王吉妮	会计
14	顾永明	会计
15	季昶	执行总裁助理兼人事经理
16	吕政达	物业经理
17	王怡晨	人事专员
18	刘倩	讲师
19	曾上建	营运经理
20	陆婷婷	场馆票务经理
21	陈佳星	营运专员
22	刘阳阳	营运专员
23	米日阿依·买买提	营运专员
24	汤灏	餐饮经理
25	苏叶群	营运专员
26	陆文琪	西餐厨师
27	管凤英	保洁
28	杭振田	厨师
29	王显芳	保洁
30	王建铭	营运支持总监
31	瞿波	营运支持经理
32	黄永洪	电工
33	曹晓伟	维修工程师

（四）实习生与志愿者

2023 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	专业	姓名	实习部门
上海外国语大学贤达经济人文学院	编导	高婕	内容团队实习生
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
上海大学	广播电视编导	祝程龙	内容团队实习生
上海立达学院	广告设计与展示	王可	营运实习生
上海中侨职业技术大学	现代物流管理	张湉湉	营运实习生
上海旅游高等专科学校	旅游管理	陈宇星	营运实习生
上海建桥学院	新闻学	李雨宸	营运实习生
西安财经大学行知学院	广告学	郑书铭	营运实习生
上海建桥学院	旅游管理	马祎杰	营运实习生
宜春学院	旅游管理	杨毓鑫	营运实习生

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：547 小时。

具体志愿者名单如下（排名不分先后）：

朱慧、刘贞、张玥、尹紫茵、陆晓涵、卢静怡、陈宝仪、佘梦娇、黄屹琳、陈彦臻、陈可可、仲宸苒、陈李昊曦、徐振宇、盛曹一、宁宜、龙云峰、王宇帆、周传强、陈依雯、黄乐凝、顾彧祎、单皓雯、李亿城、陈贝佳、艾尼赛尔江、黄雨馨、庄嫣、闫一洁

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、刘钱超、李南南、陈瀚泽、许梅、高旺、曹贝语、陈颖、张旭、王惜洁、钟家伟、李妍、侍鑫、宋佳雯、郑毅帆、朱永磊、陈晨、陈怡馨、黄亦千、袁嘉旻、郭鑫鑫、韩叶婷、孙青、郭雨晴、蔡伊琳、汤仁良、杜恒佳、李刚、杨一帆、李婉柔、徐磊、施佳凤、刘菁、徐云婷、陈禹齐、李宝儿、瞿靖哲、戴楚涵、钱欣媛、郁婉婷、何茜、徐蔡卓佳、单钱单、谢静怡、沈芷莹、杜淇霏

V. HUMAN RESOURCES UPDATE

In the year 2023, the Shanghai Museum of Glass has continued to strengthen and enhance its operational capabilities. Externally, the museum actively explores market channels for expansion, while internally it focuses on optimizing resource allocation. There has been an emphasis on sourcing and saving, optimizing personnel configuration, and continuing to operate under the “Dual Committee” management model within the “Big Operation” work mode. The museum has been refining operational processes, placing importance on the development of multi-skilled employees, and cultivating versatile talents. This approach aims to enable each staff member to better utilize their individual strengths and contribute to synergistic effects within the team.

(I) COMPOSITION OF THE BOARD OF DIRECTORS AT SHMOG

The Board of Directors at the Shanghai Museum of Glass is chaired by Mr. Zhang Lin, with Mr. Xue Jian, Ms. Zhang Jie, Mr. Tilman Thürmer, and Mr. Wang Qin serving as directors. The board convenes regularly to discuss museum operations, review annual reports, conduct financial audits, and engage in discussions regarding significant decisions related to the museum’s development. Additionally, a Board of Supervisors is established to oversee the various functions of the museum’s Board of Director.

(II) SPECIFIC PERSONNEL COMPOSITION

As of December 31, 2023

Total Staff	33
PROFESSIONAL COMPOSITION	
Types of profession	Number of professionals
Service and Production Straff (Frontline Operations)	11
Technicians	3
Financial staff	4
Management and administrative staff	15
Total	33
EDUCATIONAL BACKGROUND	
Degree of education	Number of people
Master and above	6
Bachelor	12
Junior college	8
Senior high school and below	7
Total	33

(III) SPECIFIC PERSONNEL COMPOSITION

S.N.	NAME	POSITION
1	ZHANG Lin	Chairman and CEO
2	ZHANG Jie	Director
3	YU Xu	Supervisory Board Chairman
4	Cathye YANG	Academic Research Manager
5	Raini HUANG	Academic Research Assistant
6	Sherry SHAO	New Media Operations Manager
7	Sakura WANG	Marketing Manager
8	RUAN Shuai	BD Manager
9	NIU Huan	Creative Designer
10	LI Jianling	Operations Officer
11	GONG Jiwen	Chief Financial Officer
12	ZHANG Ming	Finance Manager
13	WANG Jini	Accountant
14	GU Yongming	Accountant
15	Kiran JI	Executive Assistant and HR Manager
16	Mark LYU	Property Manager
17	WANG Yichen	HR Officer
18	LIU Qian	Lecturer
19	James ZENG	Operations Manager
20	LU Tingting	Ticketing Manager
21	CHEN Jiaxing	Operations Officer
22	LIU Yangyang	Operations Officer
23	Miriayi Maimaiti	Operations Officer
24	Leo TANG	Restaurant Manager
25	SU Yequn	Operations Officer

26	LU Wenqi	Western Cuisine Chef
27	GUAN Fengying	Cleaning Staff
28	HANG Zhentian	Chef
29	WANG Xianfang	Cleaning Staff
30	James WANG	Operations Support Director
31	QU Bo	Operations Support Manager
32	HUANG Yonghong	Electrician
33	CAO Xiaowei	Maintenance Engineer

(IV) INTERNS & VOLUNTEERS

In 2023, the smooth operation and daily maintenance of various tasks at the Shanghai Museum of Glass would not have been possible without the assistance of interns and volunteers from all sections of the society. We extend our sincere thanks to these contributors.

List of Interns:

SCHOOL	MAJOR	NAME	DEPARTMENT FOR INTERNS
Xianda College of Economics & Humanities Shanghai International Studies University	Scriptwriting	GAO Jie	Content Team Intern
Shanghai Institute of Visual Arts	Cultural Relics Protection and Restoration	CAO Yixuan	Content Team Intern
Shanghai University	Radio and Television Directing	ZHU Chenglong	Content Team Intern
Shanghai Lida College	Advertising Design and Display	WANG Ke	Operations Intern
Shanghai Zhongqiao Vocational and Technical University	Modern Logistics Management	ZHANG Tiantian	Operations Intern
Shanghai Tourism College	Tourism Management	CHEN Yuxing	Operations Intern
Shanghai Jianqiao University	Journalism	LI Yuchen	Operations Intern
Xi'an Finance and Economics University Xingzhi College	Advertising	ZHENG Shuming	Operations Intern
Shanghai Jianqiao University	Tourism Management	MA Yijie	Operations Intern
Yichun University	Tourism Management	YANG Yuxin	Operations Intern

Additionally, the Shanghai Museum of Glass welcomed volunteers from Shanghai University of Medicine and Health Sciences, Shanghai University of Finance and Economics, Shanghai Normal University, and Shanghai University, with a total volunteer service duration of 547 hours.

The specific list of volunteers is as follows (in no particular order):
ZHU Hui, LIU Zhen, ZHANG Yue, YIN Zihan, LU Xiaohan, LU Jingyi, CHEN Baoyi, SHE Mengjiao, HUANG Yilin, CHEN Yanzhen, CHEN Keke, ZHONG Chenran, CHEN Lihaoyu, XU Zhenyu, SHENG Caoyi, NING Yi, LONG Yunfeng, WANG Yufan, ZHOU Chuanqiang, CHEN Yiwen, HUANG Lening, GU Yuyi, SHAN Haowen, LI Yicheng, CHEN Beijia, Aini Saierjiang, HUANG Yuxin, ZHUANG Yan, YAN Yijie

Part-time volunteers (in no particular order):
ZHANG Yiyen, XU Jing, XU Dandan, WANG Xinyu, WANG Dingyi, LIU Qianchao, LI Nannan, CHEN Hanze, XU Mei, GAO Wang, CAO Beiyu, CHEN Ying, ZHANG Xu, WANG Xijie, ZHONG Jiawei, LI Yan, SHI Xin, SONG Jiawen, ZHENG Yifan, ZHU Yonglei, CHEN Chen, CHEN Yixin, HUANG Yiqian, YUAN Jiamin, GUO Xinxin, HAN Yeting, SUN Qing, GUO Yuqing, CAI Yilin, TANG Renliang, DU Hengjia, LI Gang, YANG Yifan, LI Wanrou, XU Lei, SHI Jiafeng, LIU Jing, XU Yunting, CHEN Yuqi, LI Baoer, QU Jingzhe, DAI Chuhan, QIAN Xinyuan, YU Wanting, HE Qian, XU Caizhuojia, SHAN Qiandan, XIE Jingyi, SHEN Zhiying, DU Qifei

第六章

财 务 状 况

(一) 2023收入汇报

2023 年 1 月 1 日至 2023 年 12 月 31 日，上海玻璃博物馆累计参观人数为 177,472 人，博物馆门票收入共 17,930,625.97 元，博物馆服务收入为 781,584.90 元。

上海玻璃博物馆作为一个非国有博物馆，2023 年继续得到了相关政府部门和社会各界的捐助和资助共 1,004,560.38 元，其中 597,670.99 元为政府补贴，406,889.39 元为企业捐助。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。

综上所述，上海玻璃博物馆 2023 年度总收入为 19,716,771.25 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。2023 年，为博物馆配套的园区设施营收约 26,754,433.00 元，具体如下：

园区配套收入：	
其中: 文创产品	9,416,650.00
餐饮	3,644,351.00
市场活动及物业租赁	13,693,432.00

(单位：元)

(二) 2023年度支出情况

2023 年博物馆支出总计 19,689,041.20 元，具体明细表如下：

人工成本	3,862,593.45
折旧费用	163,891.65
物业服务费用	6,568,830.00
展览展陈费用	2,823,290.17
展览设计费用	2,828,427.80
日常经营费用	3,442,008.13

(单位：元)

VI.

FINANCIAL STATUS

(I) 2023 INCOME REPORT

From January 1, 2023, to December 31, 2023, the cumulative number of visitors to the Shanghai Museum of Glass was 177,472. The museum's ticket revenue amounted to 17,930,625.97 RMB, service revenue was 781,584.90 RMB.

As a non-governmental museum, the Shanghai Museum of Glass continued to receive donations and support from relevant government departments and various sectors of society in 2023, amounting to a total of 1,004,560.38 RMB. This includes 597,670.99 RMB in government subsidies and 406,889.39 RMB in corporate donations. Herein, we specifically list the sponsors for the year 2023. We would like to express our sincere gratitude for the support from government departments and the broader community towards the museum.

In summary, the total income of the Shanghai Museum of Glass for the year 2023 was 19,716,771.25 RMB.

While the Shanghai Museum of Glass has garnered significant social attention and benefits, it has also brought considerable economic effects to other units within its park. In 2023, the revenue generated by the park facilities associated with the museum amounted to approximately 26,754,433.00 RMB. The details are as follows:

Park facilities ancillary revenue:	
Cultural and Creative Products	9,416,650.00
Catering	3,644,351.00
Market Events and Property Leasing	13,693,432.00

(Unit: RMB)

(II) 2023 EXPENDITURE

The total expenditure for the museum in 2023 amounted to 19,689,041.20 RMB. The detailed breakdown is as follows:

Labor cost	3,862,593.45
Depreciation Expenses	163,891.65
Property Service Fees	6,568,830.00
Exhibition Display Costs	2,823,290.17
Exhibition Design Costs	2,828,427.80
Day-to-Day Operational Expenses	3,442,008.13

(Unit: RMB)



第七章

2024 年展望

在 2024 年，上海玻璃博物馆将迎来了一个令人振奋的变革转折点。

本年度上半年，我们将重点投入于主场馆 1、2、3、4 号展厅的升级迭代工作之中。这一工作的核心思想根植于上海玻璃博物馆的价值观——持续追求创新和不断进步。上海玻璃博物馆以勇气、决心和创造力，勇敢地打破过去的“旧我”，不断实现自我蜕变，以更好地满足来自国内外各年龄层观众的期望和需求。此次升级迭代工作不仅仅是对空间的一次修整焕新，更是对展览呈现和策展理念的一次革命性创新。上海玻璃博物馆目标是突破传统的线性展览叙事，为观众打造一个更加生动、互动的参观体验。在这次改造中，特别强调增加观众的选择自由，通过灵活多变的展览布局和丰富的互动元素，使观众能够根据自己的兴趣和步调自由探索各个展品。这种创新的策展方式旨在鼓励观众更加积极地参与，并与展品建立更加个性化的联系。

与此同时，展品之间的互动对话也是策展叙事的一个重要焦点。上海玻璃博物馆将继续深化元宇宙 NXT 项目，全新升级现有版本 NXT 项目，并融入 VR 头戴设备体验，以更生动、更具科技感的方式展现玻璃在历史、艺术、文化及科技方面的多样性和深度，使每件展品都能以其独有的方式诉说自己的故事。通过精心设计的展览布局和交叉式对话，上海玻璃博物馆希望能够更深入地揭示每件藏品背后的信息要素，以及它们之间的相互关联。在整个改造过程中，上海玻璃博物馆所有展柜、展具均采用循环使用、环境友好的设计思路，尽最大程度减少全新制作和无序浪费，践行上海玻璃博物馆始终关注环境保护的理念。升级迭代后的上海玻璃博物馆将成为全年龄向友好的博物馆，为不同年

龄、不同兴趣的观众提供多样参观体验，充分展现玻璃的无限可能，引领博物馆生活方式。

2024 年，上海玻璃博物馆将继续引领博物馆领域的进步，以应对未来的挑战。我们也将投入到“退火”常设展的筹备工作中，在未来推出中国首个与玻璃相关的当代艺术常设展览。同时，上海玻璃博物馆将持续关注生物多样性和减碳环保议题，通过生物多样性项目《Seeds》、探讨玻璃可回收利用《100%》展览以及教育活动，积极传播关于环保的重要信息，激励社会各界共同参与，为保护我们共同的地球未来而努力，承担新时代博物馆的责任。

今天，上海玻璃博物馆站在了名为“现在”的十字路口，背靠“过去”，面向“未来”。上海玻璃博物馆坚信，并愿意有所担当，以切实行动，在传承历史的同时，成为一个真正面向未来的博物馆。

VII.

PROSPECTS FOR 2024

In 2024, the Shanghai Museum of Glass is poised for an exhilarating turning point.

During the first half of this year, we will focus on the upgrade and iteration of H1, H2, H3 and H4 hall of the main museum. The core idea of this work is rooted in the values of the Shanghai Museum of Glass – a continuous pursuit of innovation and progress. With courage, determination, and creativity, the museum bravely breaks away from its past, continuously transforming itself to better meet the expectations and needs of audiences of all ages from both domestic and international backgrounds. This upgrade and iteration is not just a renovation of space but a revolutionary innovation in exhibition presentation and curatorial philosophy. The goal is to break away from traditional linear exhibition narratives and create a more vivid and interactive visiting experience. Emphasis is placed on increasing visitor freedom by offering flexible exhibition layouts and rich interactive elements, allowing visitors to explore each exhibit freely based on their interests and pace. This innovative curatorial approach aims to encourage active audience engagement and foster more personalized connections with the exhibits.

Simultaneously, interactive dialogue between exhibits remains a crucial focus of curatorial storytelling. The Shanghai Museum of Glass will continue to deepen the Metaverse NXT project, upgrading the existing NXT project and incorporating VR headset experiences to showcase the diversity and depth of glass in history, art, culture, and technology in a more dynamic and tech-savvy manner. Every exhibit will tell its unique story in a carefully designed exhibition layout and interactive dialogue, revealing the informational elements behind each collection and their interconnections. Throughout the entire transformation process, the Shanghai Museum of Glass adheres to an

environmentally friendly design approach for all display cases and exhibits, promoting maximum reuse and minimizing new production and waste, in line with the museum’s commitment to environmental protection. After the upgrade and iteration, the Shanghai Museum of Glass will become an all-age-friendly museum, providing diverse visiting experiences for audiences of different ages and interests, fully showcasing the infinite possibilities of glass and leading a museum lifestyle.

In 2024, the Shanghai Museum of Glass will continue to lead advancements in the museum field to meet future challenges. We will also contribute to the preparation of the “Annealing” permanent exhibition, launching China’s first permanent contemporary art exhibition related to glass. Meanwhile, the Shanghai Museum of Glass will continue to focus on biodiversity and carbon reduction environmental issues. Through the “Seeds” biodiversity project, the exhibition exploring glass recyclability titled “100%”, and educational activities, we actively disseminate crucial information about environmental conservation, inspiring collective participation from various sectors of society and striving to protect our shared future on Earth, fulfilling the responsibilities of a museum in the new era.

Today, the Shanghai Museum of Glass stands at the crossroads named “Now,” with its back to the “Past” and facing the “Future.” The Shanghai Museum of Glass firmly believes and is willing to take on responsibilities, taking practical actions to inherit history while becoming a museum truly oriented toward the future.

