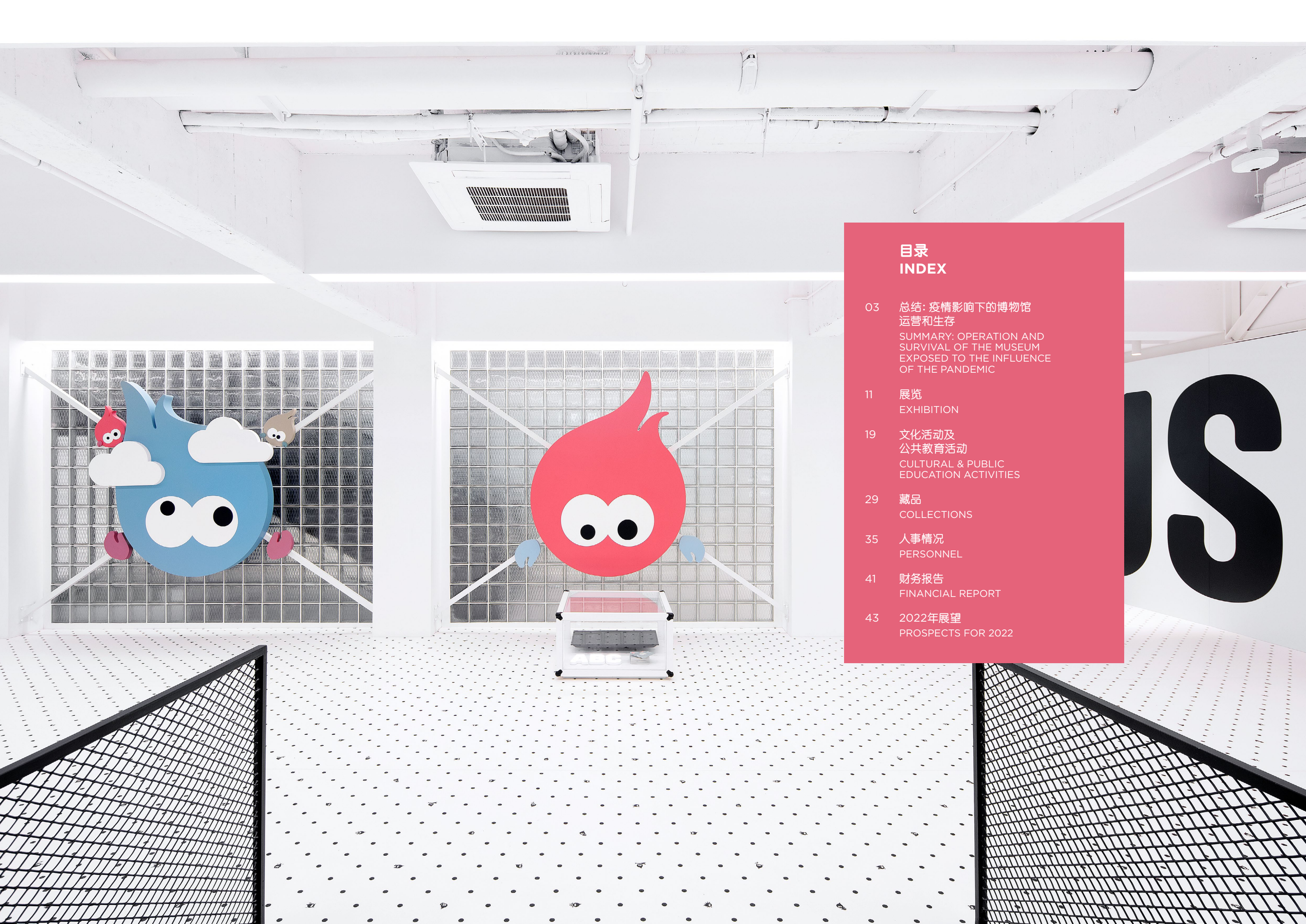


2021 年报 | ANNUAL REPORT

SHANGHAI MUSEUM OF GLASS



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第一章

总结：疫情影响下的博物馆运营和生存

2021 年，新冠疫情的阴影并未完全消退。德尔塔病毒影响继续席卷全球，新型变种奥密克戎使得国际病例激增，各国继续遭遇了不同程度的停摆。全国范围来看，各省市都有不同程度的集中本土病例出现。在上海地区，1 月、8 月、11 月、12 月均有上海本土病例的出现，部分地区被列为中高风险地区，上海玻璃博物馆共收到 22 次来自上级主管单位的防疫预警。疫情的反复对于上海玻璃博物馆的运营和生存也造成了很大的影响。在疫情的客观影响下，作为非国有博物馆的上海玻璃博物馆，如何在做好防疫措施的同时，通过自身的造血工作维持良好的运营状况，为观众奉上精彩的文化内容，并不是一件简单的事情。面对实际情况和困难，上海玻璃博物馆发挥主动能动性，获得了可喜可贺的成绩，全年参观人数较 2020 年增长了 19%，门票收入增长了 80%，真正做到了博物馆在疫情状况下的可持续生存。

2021 年，上海玻璃博物馆工作的“重头戏”是儿童玻璃博物馆的全面改造升级。全新 2.0 版本的儿童玻璃博物馆“以儿童为参观驱动核心”的理念整合于场馆内容设计和参观体验中，旨在成为第一座以玻璃为主题、以儿童为目标群体的当代设计博物馆，展现了上海玻璃博物馆作为世界级公共文化服务机构的愿景，并为亲子家庭提供参与艺文生活、共同欣赏艺术文化的优质平台。儿童玻璃博物馆 2.0



儿童玻璃博物馆 2.0
剪彩开幕现场

版本也在今年获得了红点奖和德国设计大奖两项设计界殊荣，获得了一定的国际认可。

深受观众欢迎的热力剧场也在今年推出了全新剧目“漫游者”。相较于之前剧目“梦”更富有浪漫性和情绪性，剧目“漫游者”将目光聚焦在宇宙，以浩瀚无垠的深空为背景，力求打造一个极富视觉冲击力的沉浸式太空环境，颇具有哲学思维性。在全黑的演出空间中，“漫游者”以戏剧化的表现方式，将玻璃这一看似日常实则拥有无限潜力的材料作为载体，构建一个超乎想象的热玻璃表演舞台，探索玻璃艺术的无限可能。该剧目既映照人世间的宽阔与无常，又是后疫情时代每个人对生命和存在的深刻内省。

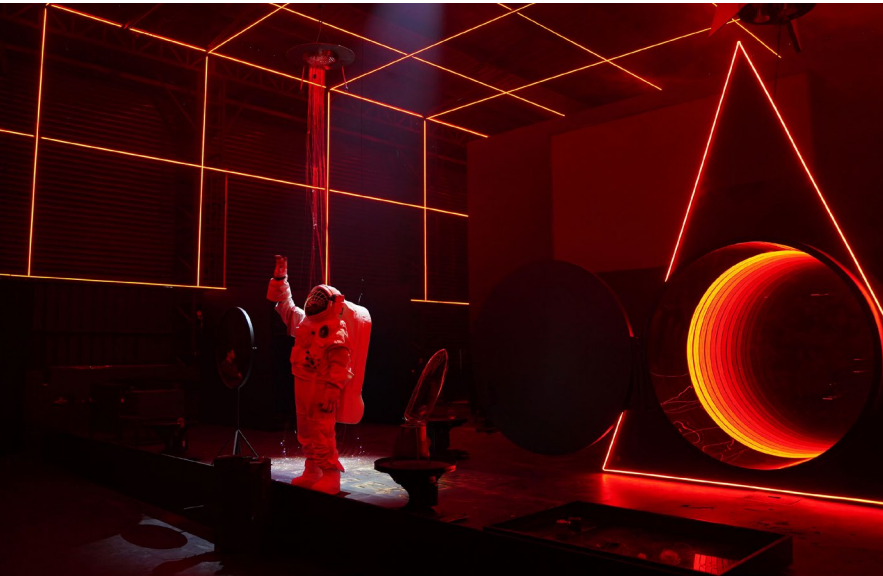
上海玻璃博物馆也尝试通过新的展览合作和活动策划形式为观众提供更新鲜的文化体验。在展览方面，我们首次将目光聚焦于民族民间绘画作品。2 月 7 日《生命之光——平坡苗族绘画展》于上海玻璃博物馆临展厅正式拉开帷幕。在该展览中，观众不仅欣赏到来自平坡村的 20 余幅绘画作品，同时也领略到来自苗族的刺绣、服饰等精美手工艺制品、平坡村相关的影像作品。此外，在展览设计中，利用

霓虹灯装置特别致敬了苗族文化中重要的“蝴蝶妈妈”图腾，展现了传统民间绘画与当代艺术设计的跨界结合。在公教活动方面，上海玻璃博物馆除了继续深耕各类品牌儿童公教项目，持续推出多场活动，还在暑假期间针对疫情下的旅游困境，为孩子们特别设计了“玻璃璃环球之旅”活动，以意大利与日本的特色文化和玻璃艺术为线索，为孩子们打开眼界，开启世界链接。上海玻璃博物馆还创造性地将 AR 游戏引入了十一特别活动“24 小时不打烊”之中，通过依托小程序的 AR 游戏设计，利用虚拟形象带领观众趣味逛馆，闯关答题，拥抱“博物馆 + 数字化”的浪潮。

上海玻璃博物馆不仅准备了优秀的文化内容，同样也持续关注观众服务，通过多种营运工作的改善，提升观众参观体验。2021 年上海玻璃博物馆小程序正式上线，该小程序系统在用户画像的基础上，制定个性化票务服务和参观建议。观众可以在小程序上解决信息了解、参观购票、活动课程预约等一系列参观需求。同时该小程序也为后续博物馆观众调研和分析提供基础数据，促进上海玻璃博物馆在公共服务方面的数字化转型。针对儿童玻璃博物馆 2.0 版本的正式揭幕，上海玻璃博物馆针对儿童观众的 DIY 体验需求，特别升级了 DIY 材料包装，材料包颜色更加艳丽、体积更小便于携带。同时，以博物馆藏品为延伸推出了定制

冰箱贴和杯垫 DIY，优化热熔玻璃课程体验，推出冰淇淋主题，适合 5-16 岁青少年儿童观众的不同需求，为来馆的小观众们提供丰富而完备的课程体验。

正因为一系列扎实的工作，上海玻璃博物馆在 2021 年持续受到社会各界的关注。上海玻璃博物馆总结多年运营经验，积极参与政府文化建设，建言献策，分别参加全国政协副主席刘奇葆同志和上海市委宣传部周慧琳同志组织的专题调研会，并在两次调研会上做主旨发言。上海玻璃博物馆馆长张琳为上海社科院出版的《2022 年上海公共文化服务发展报告》撰文，介绍上海玻璃博物馆公共文化服务发展之路的实践与启示。包括浦东外国语附中、协和双语国际部、哈罗公学、爱菊小学等各类中小学纷纷选择上海玻璃博物馆作为校外研学和参观目的地。此外，世界知名品牌和企业包括苹果、别克、宾利、林肯、摩托罗拉、宝钢工会等也在上海玻璃博物馆举行了缤纷多彩的商业活动，BRKN/ 破碎大展展厅也作为山一国际女性电影节的特别拍摄场地支持。上海玻璃博物馆与博物馆业界同胞、文化机构和



热力剧场新剧目《漫游者》



上海玻璃博物馆十周年馆庆

领馆机构也发生了更多积极的联系。上海玻璃博物馆持续担任博物馆协会副会长单位，法国驻上海总领事馆、瑞士驻上海总领事馆、比利时驻上海总领事馆、希腊驻上海总领事馆、卢森堡驻上海总领事馆、瑞典驻上海总领事馆、中欧商学院、上海大学国际博协中心、上海博物馆、浙江自然博物馆、西安电影博物馆、苏州博物馆等纷纷前来参观学习，并与上海玻璃博物馆建立了联系。此外，虽然疫情暂缓了国际间的交流，但上海玻璃博物馆作为国际玻璃艺术界一员，始终与国际玻璃艺术界保持密切的沟通。2021 年伊始，日本富山国际玻璃大奖赛第二次邀请上海玻璃博物馆馆长张琳担任评委，并将上海玻璃博物馆作为此国际赛事的重要合作单位。

在本年度的媒体工作中，除了在原有的自媒体平台始终保持高水准、高质量的发布之外，同时在微信视频号、抖音号两大视频号进行耕耘布局，酝酿未来视频号的露出和发力。上海玻璃博物馆也受到了来自国内外各大媒体的关注，包括东方卫视、东方卫视、CGTN、上海外语频道、上海教育电视台、纪实人文频道等电视媒体，人民网、新华网、腾

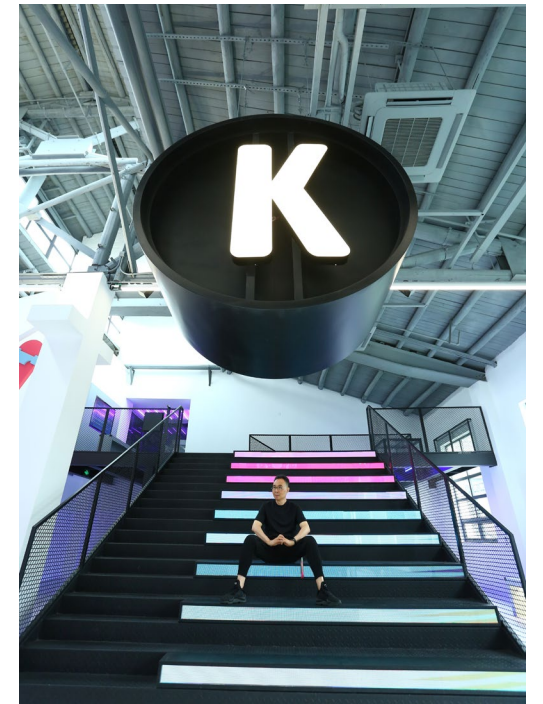
讯、百度、搜狐、东方网、网易等多家主流门户网站、《解放日报》《新民晚报》《文汇报》《China Daily》《中国广告杂志》《乐游上海》《看看新闻 Knews》《上观新闻》《安邸 AD》、iKids 等传统媒体和新媒体对上海玻璃博物馆相关展馆建设、运营理念和特色活动进行了深入浅出的专题报道。

2021 年 5 月 18 日是上海玻璃博物馆建馆十周年。“Ready For The Next”，这句十周年口号不仅表达了上海玻璃博物馆对未来的美好期盼，同时也想借此感谢在过去十年每一位来过上海玻璃博物馆的观众，每一位为上海玻璃博物馆发展做出贡献的奋斗者。十年的踏实前行，蜕变逐新是上海玻璃博物馆获得社会各界喜爱与支持的先决条件。上海玻璃博物馆将永远积蓄力量，不断蜕变，连接过去与未来，以“营造博物馆生活方式”为终极目标，呈现万花筒般精彩纷呈的璀璨世界。

SUMMARY: OPERATION AND SURVIVAL OF THE MUSEUM EXPOSED TO THE INFLUENCE OF THE PANDEMIC

In 2021, the adverse influence resulting from the COVID-19 pandemic still exists. Now the Delta variant is continuously sweeping the world, and the number of confirmed cases infected with the new Omicron variant is rocketing on a global scale. As a result, quite a few countries have come to a standstill to different degrees. In China, locally transmitted COVID-19 cases have been reported in several provinces and cities. Throughout 2021, Shanghai saw locally transmitted COVID-19 cases in January, August, November and December, with some districts being marked as middle-risk or high-risk areas. Against such a context, the Shanghai Museum of Glass (“SHMOG”) received the early warning of pandemic prevention from the superior authority 22 times. And the recurrence of the pandemic inevitably exerted greater influence on the operation and survival of SHMOG. Exposed to the objective influence of the pandemic, SHMOG, a non-state-owned museum, encountered difficulties in maintaining favorable operation status and delivering wonderful cultural contents to audiences with its own efforts, in addition to putting the pandemic prevention measures in place. In front of the realities and difficulties, SHMOG managed to fully leverage its subjective initiative and succeeded in making remarkable achievements. Throughout the year, the number of visitors increased by 19% compared with that in 2020, and the ticketing income increased by 80%, placing SHMOG on the track of sustainable development despite the pandemic.

The comprehensive renovation and upgrading of the Kids Museum of Glass ranked to be the first priority of SHMOG in 2021. The brand-new Kids Museum of Glass 2.0, by incorporating the concept of “making children the core visit drivers” into venue content design and visit experience, aims to become the first glass-themed and children-oriented contemporary design museum, demonstrating the vision of SHMOG to become a world-class public cultural service institution, and providing children and their parents a high-quality platform to jointly participate in art and cultural life and appreciate art culture. The Kids Museum of Glass



President ZhangLin
in the brand-new Kids Museum of Glass 2.0

2.0 also garnered the Red Dot Award and the German Design Award this year, which represented that it has been internationally recognized.

SHMOG also attempted to deliver to audiences a more fresh cultural experience by new modes of exhibition and activity cooperation. In terms of exhibition, it was the first time that we diverted our attention to ethnic and folk painting works. On February 7th, *The Light of Life – Pingpo Miao Painting Exhibition* formally kicked off in SHMOG. In addition to more than 20 painting works from Pingpo Village, audiences also appreciated embroideries, garments and other exquisite handicrafts with Miao characteristics as well as image works related to Pingpo Village at this Exhibition. In the exhibition design, the neon installation was utilized to pay special tribute to the totem of “Butterfly Mother” – an important part of the Miao culture, and demonstrated the cross-boundary combination of traditional folk paintings with contemporary art design. In terms of public education activities, SHMOG, in addition to continued efforts on public education projects of various brands for children, also launched a lot of other activities. During the summer holiday, for instance, SHMOG also designed the activity – “Travel the World with Bobo&Lili” for children in response to the tourism dilemma resulting from the pandemic. Taking the distinctive culture and glass art of Italy and Japan as clues, it is designed to expand the horizon of children and initiate their link with the

world. Furthermore, SHMOG innovatively introduced AR game to the “24H Museum”, a special event for the National Day holidays, and through the AR game design based on mini-program and virtual image, led audiences to visit the museum in laughter, to clear stages by answering questions, and to embrace the trend of “museum + digitalization”.

In addition to excellent cultural contents, SHMOG always takes into consideration the services available for audiences, and has given audiences a better visit experience via operation improvement in many aspects. 2021 saw the formal launch of the mini-program of SHMOG, which enables audiences to learn information, purchase tickets, book activity curriculum, and have other visit demands satisfied. Based on making user portraits, the mini-program makes personalized ticketing services and visit suggestions. Meanwhile, the mini-program also provides basic data for the museum’s follow-up audience investigation and analysis to promote the museum’s digital transformation in terms of public services. Upon opening of the Kids Museum of Glass 2.0, SHMOG, targeted at the DIY experience of children, particularly upgraded the DIY material package by making it brighter and smaller. In the meantime, it launched the DIY activity of fridge magnets and cup mats as an extension of its collections, optimized the experience of hot-melt glass curriculum, and developed the ice cream theme to cater to different demands of children aged from 5 to 16 and to furnish abundant and complete curriculum experience for children visiting SHMOG.

Thanks to our painstaking efforts, SHMOG received the attention of people from all walks of life in 2021. SHMOG summarized its years of operating experience, proactively participated in the government cultural development, and offered advice and suggestions. For

instance, it took part in the thematic seminars organized by Liu Qibao, Vice Chairman of the CPPCC and Zhou Huilin from the Publicity Department of the Shanghai Municipal Party Committee respectively, and addressed keynote speeches thereon. Zhang Lin, Director of SHMOG, wrote an article that briefs the practice of SHMOG for developing public cultural services and enlightenment from such practice, which was included into the *2022 Shanghai Report on Development of Public Cultural Services* published by the Shanghai Academy of Social Sciences. SHMOG was elected as the destination of off-campus study and visit by Shanghai Pudong Foreign Language School, Shanghai United International School, Harrow School, Aiju Primary School and other middle and primary schools. Besides, it was favored as a venue for commercial activities by world-famous brands and enterprises, such as Apple, Buick, Bentley, Lincoln, Motorola and the Labor Union of Baosteel. BRKN / Broken Exhibition Hall was taken as the special shooting venue of The ONE International Women’s Film Festival. This year, SHMOG carried out more active contact with peers in the museum field, cultural institutions and consulates. Staying to be the Vice President Organization of Chinese Museums Association, it attracted the Consulate General of the Republic of France in Shanghai, the Consulate General of Swiss Confederation in Shanghai, the Consulate General

The new performance “Wanderer”
of Radiance Theater



Opening ceremony photo of
Kids Museum of Glass 2.0

of the Kingdom of Belgium in Shanghai, the Consulate General of the Hellenic Republic in Shanghai, the Consulate General of the Grand Duchy of Luxembourg in Shanghai, the Consulate General of Sweden in Shanghai, CEIBS, the International Museum Research and Exchange Center of The International Council of Museums at Shanghai University, the Shanghai Museum, the Zhejiang Museum of Natural History, the Xi’an Film Studio Museum, and the Suzhou Museum to visit and study, and to keep contact with it. Although the pandemic hinders international communication, as a member of the international glass art community, SHMOG always maintains close communication with the international glass art community. In the beginning of 2021, Zhang Lin, Director of SHMOG, was invited to be a judge of the Toyama International Glass Exhibition for the second time, and SHMOG an important partner.

As to the media work this year, SHMOG post videos on WeChat Channels and Douyin for the launch and development of future video accounts, in addition to maintaining high-level and high-quality content release on original We-Media platforms. SHMOG received attention from media both at home and abroad. For instance, television media including Dragon TV, CGTN, International Channel Shanghai, SETV and DOCUTV, multiple mainstream portal websites like people.cn, xinhuanet.com, Tencent, Baidu, Sohu.com, eastday.com and NetEase, and traditional media and new media represented by *Jiefang Daily*, *Xinmin Evening News*, *Wen Hui Daily*, *China Daily*, *CHINAAdvertising*, *Happy Travel*

of Shanghai, *Knews*, *Shanghai Observer*, *AD* and *iKids* all made easy-to-understand special reports oriented at hall construction, operation concept and distinctive activities of SHMOG.

May 18th, 2021 marked the 10th anniversary of SHMOG. The slogan of the 10th anniversary - “Ready for The Next” not only indicates the expectation of SHMOG for a better future, but also bears its gratitude to audiences and people who have contributed to the development of SHMOG over the past decade. It is the solid progress, transformation and pursuit of innovation over the past decade that enables SHMOG to gain the preference and support of people from all walks of life. SHMOG will unceasingly accumulate strength for continuous improvement, play the role of connecting the past with the future, pursue the ultimate goal of “cultivating the museum lifestyle”, and endeavor to present a kaleidoscope-like wonderful world.

第二章

展览

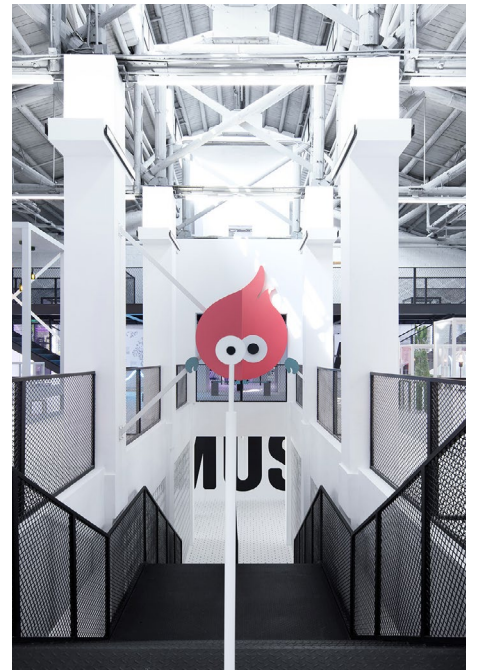
2021 年，儿童玻璃博物馆的改造升级是常设展览工作的重中之重。上海玻璃博物馆对儿童馆的整个空间和展览都进行了重新规划，在原本基础上进行了大幅度的升级，儿童玻璃博物馆 2.0 应运而生。上海玻璃博物馆也在展览策划主题方面进行了新的尝试，共策划了五个不同主题的展览，一方面关注了非玻璃材质的民族民间绘画作品，将大山深处的平坡妈妈绘画带到城市观众身边。另一方面，上海玻璃博物馆积极应对新冠疫情对国际性艺术家临展策划的影响，转而选取馆藏作品作为临展策划主题，为观众带来了《有人喜欢冷冰冰》《你的影子的影子的你》《色彩实验室：蓝》以及《色彩实验室：绿》四个展览，将存放在库房中的藏品以全新面貌与观众见面，充分利用好馆藏藏品资源。

（一）、常设展览改造： 儿童玻璃博物馆2.0

成立于 2015 年的儿童玻璃博物馆在当时突破了大众对于儿童空间的想象。至今，这里已迎来了近百万国内外的观众。六年后，这座儿童玻璃博物馆脱胎换骨，以焕然一新的面貌与广大亲子家庭见面，希望能成为孩子心目中最酷的儿童博物馆。

博物馆将儿童的观展体验放在首位，旨在成为第一座以玻璃为主题、为儿童设计的当代艺术博物馆。展陈空间具有独特的设计美学与叙事哲学，基于“白盒子”的概念，博物馆将原来 2320 平米玻璃仪器生产车间改造为了风格前卫的艺术空间，包括配备前沿的互动多媒体装置，如“镜子方块”，“万花筒”及“颜色”等作品，为观众提供真实的互动体验。空间保留了裸露的原始木质结构和砖墙，具有真实性和历史感，在“新与旧”之间创造了一场耐人寻味的对话。在前卫与优雅之间，这个空间本身就是一份大胆的宣言。

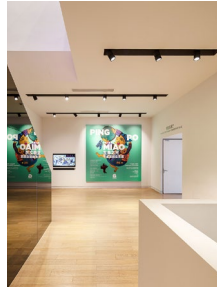
让孩童独立自主地探索是参观体验的核心。为了鼓励年轻参观者主动学习，展览的设计围绕着一个寻宝游戏展开，让儿童在博物馆中独立探索。展览由 26 个作品组成，每一个作品都对应着一个英文字母，观众们的任务就是找到这些作品上的字母，并在游戏任务手册中做上记号。这些作品的设计以多种方式与观众产生互动，从关于玻璃的知识点到各种玻璃制作工艺的详实呈现，孩子们将主导整个参展体验，进一步探索他们感兴趣的课题，并积极学习关于玻璃、环境、科学、科技、艺术、设计与人类文明的知识。



全新的儿童玻璃博物馆2.0内景

2320 平米的空间增加了休息区以供观众在观展中使用。多媒体区将播放与玻璃相关的各种主题视频，涉及建筑、艺术、设计、音乐等领域。宽敞的多功能“K 空间”为精力充沛的儿童提供了尽情嬉戏的场地，篮球、足球、蹦蹦球……丰富的运动器材让孩子们在参观之余进行愉快的运动体验，充分“放电”。同时，这里也是活动“博物馆奇妙夜”的举办场地，孩子们可以搭帐篷在博物馆里度过独特的一夜。在 DIY 空间中提供制作玻璃专用的大型窑炉以及最新的操作台。灯工、玻璃吹制、热熔与玻璃马赛克拼贴，几乎所有玻璃创作工艺都能在 DIY 项目里体验。灵活的空间可供临时展览、活动使用，并可以容纳数个学校团体。

儿童玻璃博物馆 2.0 将“以儿童为参观驱动核心”的理念整合于场馆内容设计和参观体验中，旨在成为第一座以玻璃为主题、以儿童为目标群体的当代设计博物馆。内容饱满贴合儿童认知学习能力的展览、巧妙的互动探索游戏、丰富的 DIY 创意课程以及一系列儿童活动，为儿童 - 亲子家庭带去了不一样的博物馆参观体验。

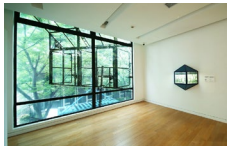


《生命之光——平坡苗族绘画展》现场

（二）、《生命之光——平坡苗族绘画展》

此次展览中的绘画作品全部由平坡村苗族妈妈创作，这些苗族妈妈们世代居住在贵州省黔南州龙里县平坡村的大山里，这里也是苗族支系“小花苗”的主要聚居地。在农忙之余，妈妈们“画山画水画自己，画天画地画生活”，把苗族悠久的蜡染、刺绣等传统艺术从布上转移到了纸上，再从纸上画到了全村寨的墙面上，由此发展出平坡村独有的苗寨绘画风格和内容，被称作“平坡苗族绘画”。

在此次展览中也展现了来自苗族的刺绣、服饰等精美手工艺制品、平坡村相关的影像作品，通过丰富的人、物、景，立体地展现了平坡苗族绘画的发生场域和文化背景。此外，在展览设计中特别致敬了苗族文化中重要的“蝴蝶妈妈”图腾，在展厅中一只硕大缤纷的蝴蝶霓虹灯装置吸引着所有观者的目光。这一艺术装置体现了主办方上海玻璃博物馆的“玻璃”特色，以及传统民间绘画与当代艺术设计的跨界结合。上海玻璃博物馆诚意呈现了这深埋大山之中的热情之作，希望为所有观者“打开观察世界的另一扇窗”，开展民族文化与城市文化的对话，探索苗族绘画在新时代背景下的传承和发展。



《有人喜欢冷冰冰》展览现场及海报

（三）、《有人喜欢冷冰冰》

展览标题《有人喜欢冷冰冰》出于林·拉德纳同名短篇小说，“可是我喜欢的，是在她们正像你的时候。”对于一个专题博物馆而言，无论玻璃怎样与科技、设计、当代艺术跨界，千般关联又变化，玻璃材质自身即是展览起点和归宿，一切思考皆始于此，归于此。

第一部分“转译”意在展现材料在象征上的多样可能。从水墨山水到现代主义，从微透明的特殊窑铸到镜面反射营造出的乌托邦，看同一种材料如何通过艺术家的译介呈现出不同的风景。第二部分“媒介”讨论在艺术语境中，玻璃作为一种媒介，怎样传递、存储、扭曲人们对世界的观察和认知。最后一部分展览介入玻璃艺术之外的领域，展出当代艺术、工业历史中乃至展览幕后的玻璃。同时展厅内贴上了博物馆改造前玻璃工厂时期的历史照片——在舞台之下的玻璃拥有的面貌与可能，远比展厅方寸之间更为广大。



《你的影子的影子的你》展览海报



《色彩实验室：蓝》展览海报

（四）、《你的影子的影子的你》

展览《你的影子的影子的你》呈现了来自六位艺术家的六件大型装置作品，充分利用馆藏作品《曼陀罗 1/2》《边属》《我是我的镜子》及装置《陆地行走》《多重霓虹》以及艺术家郑闻卿新作品构建一个内容合理且视觉丰富的展览，统领所有作品，并着力塑造一种迷幻又略带神秘的展览气质，在无限悠长且不可尽言的氛围中触发观者的感受。

展览标题选择以中国传统诗句游戏中的“回文”的形式，正反皆可读，恰好也暗示了展览中大量的旋转与往返。相较于同期开幕的《有人喜欢冷冰冰》展览选择了较为“实”的叙事方式，《你的影子的影子的你》展览将选择较为“抽象”的情感和气质，借以通过大型装置的反射和折射出的影子来反观、反证、反思自身，希望借此重新定位关于“我”的身份认知。

（五）、《色彩实验室》系列展览

色彩研究因其处于艺术与科学的交界线而备受瞩目。研究色彩可以采用不同的路径，比如光波、能量波动或是计算折射角和焦点。色彩也可以被理解为情感的提示符，一个寓意，一种文化符号，或是某些艺术家的交流工具。人类创造的玻璃，同样也是科学与艺术共同造就的综合性材料。玻璃诞生的原料、颜色、造型和工艺无一不与科学技术相关，又因创作者和使用者的审美而继续生长变化。色彩与玻璃，在科学与艺术的界面中和谐共处，共同碰撞。

上海玻璃博物馆在今年推出了《色彩实验室》系列展览，旨在深度挖掘馆藏品的信息，通过实验室风格的文本阐释方式和展陈设计，以色彩链接玻璃制作技术和工艺，凸显展品的科学性和技术性。《色彩实验室：蓝》以及《色彩实验室：绿》分别聚焦于“蓝色系”和“绿色系”展品，深度挖掘展品背后的科普知识，展现玻璃与人类历史、生活和科技发展的息息相关。在这两个展览中，上海玻璃博物馆也着力打破对于展览中一定要使用“高价值”展品的固有概念。相反，在该展览中的部分展品是极其日常的日用品，但观众缺乏对该日用品的相关认知。通过《色彩实验室》系列展览的内容梳理和信息发掘，为观众打开“认识新世界的大门”，做好科普类展览的相关工作。

此外，上海玻璃博物馆在今年也继续“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 2022 年与观众见面。

EXHIBITION

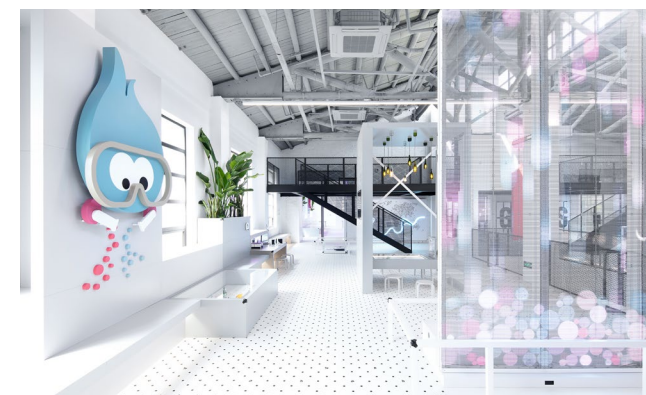
In 2021, the transformation and upgrading of the Kids Museum of Glass ranked to be the top priority of permanent exhibitions. SHMOG re-planned the entire space and exhibitions of the Kids Museum of Glass, and conducted substantial upgrades on the original basis, giving birth to the emergence of the Kids Museum of Glass 2.0. As to the theme of exhibition planning, SHMOG also made new attempts and launched exhibitions in five different themes. On the one hand, it gave attention to the ethnic and folk painting works made of materials other than glass, and brought paintings created by mothers from Pingpo Village to urban audiences. On the other hand, SHMOG, in response to the influence on the planning of temporary exhibitions of international artists resulting from the pandemic, determined to take collections as themes of temporary exhibitions, and launched four exhibitions themed by *Some Like Them Cold*, *The Shadow of Your Shadow*, *Color Lab: Blue* and *Color Lab: Green* for audiences. Thanks to this opportunity, collections idled in the warehouse were presented in front of audiences with a brand-new appearance, and were fully leveraged.

(I) Renovation of Permanent Exhibition: The Kids Museum of Glass 2.0

Built in 2015, the Kids Museum of Glass outperformed the public's imagination of the space for children then. Up to now, the number of domestic and overseas audiences visiting there approaches to one million. Six years later, it has made a thoroughgoing change, and now embraces an extensive base of children and their parents with a brand-new appearance, and hopes to become the most interesting museum for children. The Kids Museum of Glass puts the visit experience of children on the top agenda, and aims to become the first glass-themed and children-oriented contemporary art museum. The exhibition space takes on unique design aesthetics and narrative philosophy. Based on the concept of “white cube”, the Kids Museum of Glass has transformed the original glass instrument production workshop of 2,320 square meters to the avant-garde art space by outfitting cutting-edge interactive multi-media devices, and applied works like “Mirror Square”, “Kaleidoscope” and “Color” to provide a real interactive experience for audiences. Bare primitive timber structure and brick walls are reserved to reinforce the authenticity and historical sense, and to create the intriguing dialogue between “the new and the old”. The space strikes a balance between avant-garde and elegance, and constitutes a bold declaration.

Allowing children to conduct independent exploration is the core of a visit to the Kids Museum of Glass. To encourage young visitors to make active learning, the exhibition design is oriented at a game of treasure hunt, which allows children to perform independent exploration within the Kids Museum of Glass. The exhibition comprises 26 pieces of works, each of which corresponds to one English letter. And the tasks to be completed by audiences are to find letters of those works, and mark them on the task manually. Those works are designed for interaction with audiences in diversified ways. From knowledge of glass to various production processes of glass, children dominate the entire visitor experience, further explore themes they have an interest in, and proactively learn knowledge about glass, environment, science, technology, art, design, and human civilization.

In the space of 2,320 square meters, a rest area available to audiences is added. In the multimedia area,



Exhibition scene photo of
Kids Museum of Glass 2.0

various glass-themed videos related to such fields as architecture, art, design and music are played. The capacious multifunction “K Space” provides playgrounds for energetic children, who, after finishing the visit, may play basketball, football, bouncing ball and other sports equipment there to consume their excessive energy. It is also the place for hosting “Museum Camp Night”, where children may spend a unique night in the tent. In the DIY space, the large furnace exclusive for glass manufacturing and the latest operation desks are furnished. It's available to experience almost all the glass creation processes in our DIY project, such as lampworking, glass blowing, fusing and glass mosaic. The flexible space may be used to convene temporary exhibitions and activities, and may accommodate groups from several schools.

The Kids Museum of Glass 2.0 incorporates the concept of “making children the core visit drivers” into venue content design and visit experience, and aims to become the first glass-themed and children-oriented contemporary design museum. It manages to furnish children and their parents with distinctively different museum visit experiences by virtue of children-oriented activities, from exhibitions catering to the cognitive and learning competence of children to ingenious interactive and exploratory games and abundant DIY courses.



Exhibition scene photo of
Some Like Them Cold

(II) *The Light of Life – Pingpo Miao Painting Exhibition*

All paintings displayed at this Exhibition are created by Miao mothers, who always live in Pingpo Village, Longli County, Qiannan Prefecture, Guizhou Province from generation to generation. This is also the habitation of Miao offspring “Little HuaMiao”. Except for the busy farming season, mothers prefer to draw paintings themed by “mountains and rivers, sky and ground, themselves and daily life”, and transfer such long-standing traditional Miao art as batik and embroidery from cloth to paper and then to walls across Pingpo Village, thus developing the Miao painting style and content unique to Pingpo Village, which is dubbed as “Pingpo Miao Painting”.

This Exhibition also included embroidery, clothing and other exquisite handicrafts with Miao characteristics as well as image works related to Pingpo Village, which, through abundant figures, objects and scenery, demonstrated the occurrence place and cultural background of Pingpo Miao Painting. In addition, the exhibition design paid special tribute to the important totem of “Butterfly Mother” in the Miao culture. Specifically, the neon installation like a huge butterfly in the exhibition hall commanded the attention of all visitors. This artistic installation demonstrated the glass feature of SHMOG as well as the cross-boundary integration of traditional folk painting with contemporary art design. SHMOG is sincere in presenting those wonderful works once deeply buried in mountains to “open another window for all visitors to observe the world”, initiate the dialogue between ethnic culture and urban culture, and explore how to inherit and develop Miao Painting in the new era.

(III) *Some Like Them Cold*

The title of the exhibition *Some Like Them Cold* comes from Ring Lardner’s short story of the same name. “But the time I like them is when they’re like you.” For a themed museum, no matter how glass, its protagonist, crosses the border with technology, design and contemporary art in a closely connected but ever-changing manner, its materiality is the starting point and destination of the exhibition, where the curation pathway begins and ends.

The first part Translation is intended to show the variety of symbolic possibilities of the material. From Chinese landscapes to modernism, from special kiln casts of micro-transparency to utopias created by mirrored reflections, this part reflects how the same material presents different landscapes through the artist’s translation. The second section, Medium, discusses how glass, as a medium, transmits, stores and distorts people’s observations and perceptions of the world in an artistic context. The final section of the exhibition ventures beyond the realm of glass art, showing glass from contemporary art, industrial history and even behind the scenes of past exhibitions. Besides, the windows in the exhibition hall are also laminated with photographs of the glass factory period before the museum was renovated to indicate that the possibilities of glass are far broader than those presented in the exhibition hall.



Exhibition poster of
Color Lab: Green

(IV) *The Shadow of Your Shadow*

The Exhibition - *The Shadow of Your Shadow* displayed six large-scale installation works of six artists. In addition to fully leveraging collections of SHMOG like *Mandragora*, *Bianshu* and *Double Mirror*, and installations represented by *Terrestrial Locomotion* and *Dichroic Glass*, the new works of the artist Zheng Wenqing were added to present the Exhibition featuring reasonable content and abundant vision. They lead all other works, and aim at developing the psychedelic and mysterious exhibition characteristics and striking a chord with visitors in the infinitely long and occult atmosphere.

The title of the Exhibition adopts the form of “palindrome (the same string on both cis-read and read back)” in the Chinese traditional poem game, which implies the large quantity of rotation and back-and-forth existing in the Exhibition. On the contrary, the Exhibition - *Some Like Them Cold* launched at the same time elected more “realistic” narrative mode, while the Exhibition - *The Shadow of Your Shadow* favored more “abstract” emotion and disposition, which applied the shadow generated from the reflection and refraction of large-scale installations for review, counterevidence and self-reflection, and to define the identity recognition of “I” again.

(V) Color Lab Exhibition Series

Color research has attracted a lot of attention as it implies how art and science intersect. Color can be studied from different perspectives, such as lightwave, energy fluctuation or calculation of refraction angle and focus. Moreover, color can also be interpreted as an emotional prompt, an implication, a cultural symbol, or a communication tool of some artists. It is known that man-made glass is a comprehensive material jointly spawned by science and art. The raw materials, colors, shapes and processes of making glass are all closely related to science and technology, and they continuously grow and change due to the shifting aesthetic tastes of glassmakers and users. Color and glass always coexist harmoniously and collide with each other on the boundary between science and art.

This year, the Shanghai Museum of Glass has launched the “Color Lab” exhibition series, aiming to tap deeply into its collections, adopt laboratory-style text interpretation and exhibition design, and link colors to glass-making technology and craftsmanship, to highlight the scientific and technical nature of the exhibits. The *Color Lab: Blue* and *Color Lab: Green* exhibitions focus on “Blue” and “Green” exhibits respectively, probe deeply into the popular science knowledge behind exhibitions, and display the close relationship between glass and human history, life and technological development. In the two exhibitions, SHMOG also broke the inherent concept that only “high-value” exhibits may be displayed. On the contrary, some exhibits are particularly common articles of everyday use. However, the visitors are lack of the relevant recognition of them. Due to the content arrangement and information exploration of the “Color Lab” exhibition series, SHMOG managed to open “a new door for the visitors to refresh their cognition of the world”, and to better launch exhibitions for science popularization.

In addition, SHMOG has continued the implementation and early preparation of the “Annealing” project. And Song Dong and Yin Xiuzhen are artists invited to attend the 2021 “Annealing” project. Currently, preparations for the project are well on track. Due to the impact of the pandemic and the artists’ high requirement for and pursuit of works, the exhibition will be launched upon satisfaction with all the exhibition conditions, and is expected to be postponed to 2022 to meet with our audiences.

第三章

文化活动及公共教育活动

上海玻璃博物馆通过各类形式丰富多彩的文化活动及公共教育活动，传播博物馆文化，持续营造博物馆生活方式。本年度各类活动以儿童 - 亲子家庭为主要人群，通过完善的内容设计和有趣体验，让观众数次回到博物馆，共同体验玻璃的无限可能。

在 2021 年，上海玻璃博物馆共为观众带来了超过 300 场的各类文化活动及公共教育活动。

（一）、文化活动

1. 儿童玻璃博物馆欢乐毕业派对



儿童玻璃博物馆1.0
闭幕活动

元旦假期，上海玻璃博物馆特别举办了儿童馆的“欢乐毕业派对”，首次向全体公众免费开放。2021 年 1 月 1 日至 1 月 3 日，儿童玻璃博物馆共接待了近两千个小朋友。小朋友在这里造访博物馆吉祥物玻玻琉璃的故乡，与他们一起探索玻璃的奇妙世界，在玩耍中学习知识。同时，儿童馆的经典玻璃体验项目——玻璃马赛克和彩绘 DIY 也免费开放预约，17 场 DIY 给超过 200 个小朋友带来与玻璃亲密接触的欢乐。此外，博物馆还设置了两个气氛角色，扮演疯帽子和小丑，与小朋友游戏互动。展厅之外，我们线上征集了孩子们和儿童玻璃博物馆的合照，让五年来的记忆在博物馆档案中永久保存。在欢声笑语中，儿童馆落下了 1.0 的帷幕，与观众们正式说再见。

2. 玻玻琉璃环球之旅



玻玻琉璃环球之旅
意大利篇

当下疫情期间，上海玻璃博物馆特别设计了玻玻琉璃环球之旅系列课程，与博物馆吉祥物玻玻和琉璃一起共同云上环游世界。以博物馆所收藏的意大利与日本作品出发，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。在意大利篇中，上海玻璃博物馆设计了意大利文化一览，狂欢节面具绘制以及彩色岛小房子马赛克拼贴，在场馆中为孩子们讲解了从古代罗马到现代意大利玻璃艺术的发展。在日本篇中则以“设计思维”为线索，带领孩子们制作鲤鱼旗、绘制玻璃风铃，以设计新馆藏品为主为孩子们讲述设计师是如何进行思考和创作的。暑假期间共开展 8 场玻玻琉璃环球之旅，117 位小朋友与玻玻琉璃共同云游世界。

3. 十一活动“24 小时不打烊”

“24 小时不打烊”是上海玻璃博物馆在今年国庆长假中创造性推出的品牌活动 IP，通过面向四

种不同群体的活动设计，丰富观众参观体验，博物馆 24 小时内都有活动发生。此次“24 小时不打烊”活动分为四个门类，包含早鸟专属的艺术之旅、小小玻璃技师养成记、和最爱的夜宿博物馆以及沉浸式夜游博物馆。

其中，沉浸式夜游博物馆活动中加入了最新开发的 AR 小游戏，带领观众玩转 20000 平米的博物馆园区。观众化身为成宇宙“探险家”，通过上海玻璃博物馆小程序，打开 AR 沉浸式游戏，开启“星际穿越之旅”。观众们可在展厅中利用手机的扫一扫功能，触发关卡。虚拟形象 Amy 会给观众带来一对一的导览和提问，通过仔细探索展厅内展出内容，回答 Amy 提出的问题，就可以闯过关卡。闯过 20 多个小游戏，收集到“金木水火土”五大场馆的能量，就可以获取精美的订制奖品“能量宝盒”。这款 AR 小游戏是上海首家，甚至可以说是全国第一家，基于微信小程序开发的，带领观众边逛博物馆边学的小游戏。

4. 砂型铸造研修营



砂型铸造研修营
中田一志和孩子们

今年暑假期间，上海玻璃博物馆与日本艺术家中田一志共同合作，推出了砂型铸造研修营。这是全上海唯一向公众开放的砂型铸造工坊，孩子们可以近距离接触玻璃。在安全保障条件下，最近距离地感受滚烫溶液的无限热情。从视觉、嗅觉、听觉，全方位感受玻璃的 1300 度的激情四射，体会把心爱之物变成玻璃作品的独一无二的快乐。在此次研修营中，授课艺术家不仅分享了玻璃艺术相关知识，同时也教会小朋友如何从零开始进行艺术创作和思维训练，体验艺术创作的基本步骤，见证专属于自己作品诞生的成就感。

5. 博物馆帐篷奇妙夜

上海玻璃博物馆品牌活动“博物馆帐篷奇妙夜”再次如期回归。此次“博物馆帐篷奇妙夜”在全新改造完成的儿童玻璃博物馆中进行。不仅在硬件条件上进行了升级，提供温度适宜的夜宿场地、淋浴设施以及营造自助早餐，同时在夜宿内容上也有所改变。此次系列帐篷夜活动中，我们加入了野外生存知识新内容，带领小朋友初步了解急救常识，遇到应急情况该如何处理，解锁更



多实用技能，从而更好地享受旅行和友爱互助。“博物馆帐篷奇妙夜”活动已成为了上海玻璃博物馆最受欢迎的儿童文化活动之一，两个月间共开展 9 场帐篷夜活动，近 200 位孩子参与了这一特色活动，备受好评。

6. 万圣节特别活动

10 月 30 日 -10 月 31 日是西方传统的万圣节周末。上海玻璃博物馆化身为“玻璃古堡”，为观众们准备了两日的万圣节特别活动。特别活动包含万圣节专题导览，将博物馆艺术作品与流传的神秘传说相结合，提升导览的趣味性。同时继续引入 AR 互动游戏，在万圣节节庆的特别设计下引导观众探索解谜。全园区场馆特别播放万圣节音乐，游走 NPC 为观众随机发糖，营造了一次独特的万圣节体验。

（二）、公教活动

1.“馆长的客厅”儿童特别活动

“馆长的客厅”是一档深度解读上海玻璃博物馆的自制栏目。以馆长视角为主线，邀请博物馆及相关行业大咖来馆内做客，在轻松谈话间，欣赏博物馆内外风景，了解博物馆发展故事，探讨时下热门文化议题。

6 月 19 日，上海玻璃博物馆策划了小小意见领袖论坛“馆长的客厅”特别活动，组织了一场馆长与孩子们的对话。馆长带着孩子们在全新的儿童玻璃博物馆中一起互动、探索和玩耍，由孩子们用画笔自由画出心目中的儿童博物馆，并提出了许多天真可爱又有趣的问题并由馆长进行了认真的回答。此次“馆长的客厅”特别活动立志将儿童玻璃博物馆变为一座尊重孩子意见和天性的文化场域，真正成为孩子们心目中喜爱的博物馆。

2. 展览相关活动

1). 心理学工作坊： 《我是谁？》

在展览《“熄火”五周年特别展——重置》中，韩国艺术家朴庆根艺术性地表现了“自

我”和“空间”的流转变化的。影像作品《我是我的镜子》中在无限镜面中穿行的双胞胎，诗意地展现了人格自我觉醒。谁是谁的镜子？我是我的真实。

此次心理学工作坊《我是谁？》将从艺术家对于自我认知的表达出发，邀请心理学工作者王巍霓从“局外人”的专业角度解读作品。Winnie 老师从投射、投射认同、自我概念、自我觉察、人格的阴影面等概念来分享她的理解，共同讨论作品背后的观点。此外，基于作品分析，此次工作坊还通过导师带领的练习，借助“情绪冰山”、“情绪的 500 张词”等工具，来帮助参与者看到此时此刻的自己，完成自我觉察。

2). “照见生命的那束光”妇女节主题沙龙

在展览《生命之光——平坡苗族绘画展》期间，上海玻璃博物馆携手上海出芒文化传媒，在 3 月 7 日妇女节前夕举办了专家导览和“照见生命的那束光”主题沙龙，包括【行走 × 遇见】项目联合创始人黄静洁和雷迦，上海玻璃博物馆馆长张琳，上海油画雕塑院副院长江梅，艺术家胡军军和艺术史学家及策展人 Luca Zordan（卢义阳）等专家学者，从女性意识出发，探讨了平坡女画师的生存和生命意义、民族文化在当代生活中的价值，保护和传承以及作为博物馆和公益如何链接，如何支持发展民间艺术。

3). 音乐工作坊：《听见蓝色：色彩的和声学》

在色彩实验室中，研究人员重点关注研究对象色彩问题。展览《色彩实验室：蓝》聚焦蓝色系馆藏。通过不同“角色”的蓝色玻璃将共同讲述文化、历史与科学中一段段的传奇故事和核心知识，借以揭示物质背后的精神文化变迁。色彩实验室的研究人员们也注意到了这一神奇的感知现象，特别邀请了一位特别“局外人”青年音乐家、联觉艺术家鲁斯梭 Lucien，通过讲座分享和音乐共创环节，带领我们听见蓝色，感受不一样的视觉、听觉体验。在此次工作坊中，不仅能听到干货慢慢的知识分享，还有两大特别惊喜。“局外人”鲁斯梭携带古钢琴来到工作坊，通过现场演奏，更加身临其境地感受音乐的蓝色魅力。此外，我们邀请了每一位观众携带一件家中觉得声



“照见生命的那束光”
妇女节主题沙龙

音最好听的玻璃器皿，由“局外人”出题，共同创作一段属于自己的蓝色音乐。

4). 成人 DIY 工作坊：《复活和新生的力量：创作一个属于你的玻璃榭寄生花环》

在展览《色彩实验室：绿》中，有一个来自美国的设计师组合用废弃的玻璃酒瓶进行了设计创作，给予废弃物以新生。围绕绿色、环保、回收、利用的概念，特别邀请了青年艺术家何雪瑜带领观众用废弃玻璃酒瓶进行创作。活动正值圣诞节期间，艺术家通过特别设计，带领观众制作了属于自己的玻璃榭寄生花环。榭寄生作为植物物语本身就有复活和新生的含义在其中，玻璃也是一种可 100% 回收的材料，创作属于自己的特殊花环为圣诞节添上别样的意义和气氛。

3.“身体雕塑”舞蹈表演工作坊

为了纪念“国际残疾人日”，上海玻璃博物馆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 9 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”，并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。

4. 玻玻璃璃实验室系列

藉由儿童玻璃博物馆 2.0 版本的全新亮相，睽违近两年的玻玻璃璃实验室系列正式回归。在今年的玻玻璃璃实验室系列中，新增了“色彩实验室”，通过各项实验探索与色彩有关的秘密和知识，举办了《色彩魔术师》《杯中彩虹》两期活



“身体雕塑”舞蹈表演
工作坊

动。此外，实验室长期合作活动复旦大学化学系也再次与大家见面，共举办了《小泡泡大能量》《遇见彩虹雪》两期内容。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。

5. 冬日系列儿童公教

12 月起，上海玻璃博物馆推出一系列以 DIY 为主要线索的儿童公教活动。每一周，上海玻璃博物馆从科学、创造力、工艺等不同主题出发，让小朋友动手创作，对玻璃有一次更深层次的认识，成为一位玻璃超级玩家。DIY 系列课程每周末四场活动定时推出，海玻璃风铃制作、镶嵌玻璃首饰、彩色玻璃拼贴画创作、圣诞特别微景观等课程丰富多样。孩子们既可以了解到与玻璃相关的科学知识，还能亲手制作属于自己的 DIY 作品，提高了小朋友们自主探索和艺术审美能力，激发他们丰富的想象力。

6. 礼仪工作坊 2.0

2021 年寒假期间，上海玻璃博物馆在“礼仪工作坊 1.0”基础上进行了特别升级，为孩子们特别开设了两场“礼仪工作坊 2.0”活动。在囊括了 1.0 版本的原有知识架构上，新增了多个互动游戏环节，让孩子们亲自上阵体验博物馆日常工作，将保护和修复展品的知识学以致用，从“理论派”成为“实践家”。在活动中，孩子们可以了解日常展览工作中的工具，尝试清洁展台上的展品，用各种材料进行展品打包，初步体会展览部工作人员的日常工作。最后，孩子们可以通过拼图的方式，用玻璃艺术创作进行再创作，获得独一无二的专属作品。

7. 专题导览

自今年起，上海玻璃博物馆在每周末定点定时推出了不同专题背景的定时导览，目前共策划有导览专题包括博物馆通览、中国古代玻璃、西方玻璃设计、中西方玻璃艺术、当代艺术与玻璃、灯工工艺介绍以及儿童版特别导览。多样化的导览专题试图满足观众的多种知识需求。该导览一直持续至今，不间断地为观众提供人性化的公共文化服务。本年度专题导览共进行超过 250 次，参与观众超 5000 人。

III

CULTURAL & PUBLIC EDUCATION ACTIVITIES

SHMOG has launched wonderful cultural and public education activities in different forms to spread museum culture and constantly build the museum lifestyle. Activities of this year give priority to kids and families, and by perfect content design and interesting experience, attract audiences to repeatedly visit SHMOG and jointly explore the infinite possibilities of glass.

In 2021, SHMOG delivered to audiences more than 300 cultural and public education activities.

(I) Cultural Activities

1. KMOG Graduation Party



KMOG Graduation Party

During the New Year's holiday of 2021, SHMOG particularly organized the KMOG (Kids Museum of Glass) Graduation Party open to the public free of charge for the first time. From January 1st to 3rd of 2021, nearly 2,000 children visited KMOG, where they visited the hometown of Bobo&Lili – mascots of SHMOG, explored the wonderful world of glass together with them, and gained knowledge while playing. Furthermore, it's available to make an appointment for classical glass experience projects of KMOG, namely, glass mosaic and glass painting DIY, free of charge. And 17 DIY activities made over 200 children enjoy the happiness of closely contacting with glass. Besides, SHMOG also provided two people to play the roles of mad hatter and clown to enliven the atmosphere and interact with children. Aside from activities in the exhibition hall, we also collected group photos of children with KMOG online, and permanently stored stories over the past five years in the archives of SHMOG. Amid happy laughter and cheerful voices, KMOG dropped the curtain of 1.0 and formally said goodbye to audiences.

2. Travel the World with Bobo&Lili



Kids participated in Travel the World with Bobo&Lili

In the context that the pandemic has not yet been curbed, SHMOG particularly designed a series of courses titled "Travel the World with Bobo&Lili", which enabled visitors to travel around the world virtually together with mascots Bobo and Lili. Based on the works concerning Italy and Japan collected by SHMOG, and by virtue of abundant forms like lecturing, knowledge exploration and DIY workshops, SHMOG launched diversified courses all day, which made children 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. In the Italy chapter, SHMOG designed such activities as an overview of Italian culture, drawing of Carnival masks and mosaic tiles of small houses on the color island, and explained the development of glass art from ancient Rome to modern Italy for children. In the Japan chapter, SHMOG, oriented at the design thought, led children to manufacture koinobori and draw glass wind chimes, and narrated the thinking and creation process of designers for children based on collections of the new KMOG. During the summer holidays, 8 "Travel the World with Bobo&Lili" events were held to enable 117 children to travel around the world virtually together with mascots Bobo and Lili.

3. 24H Museum for the National Day Holidays

"24H Museum" ranked to be a brand activity IP creatively launched by SHMOG for the National Day holidays this year, which enriched the visiting experience of audiences by virtue of activity design targeted four different groups, and ensured the arrangement of activities all day long. The One-day Outdoor Party was divided into four classifications, namely, "Exclusive Art Tour for Early Birds", "Little Glass Technicians", "Spend the Night with Your Beloved One in the Museum" and "Immersive Museum Night Tour".

Therein: "Immersive Museum Night Tour" introduced the AR game recently developed and led audiences to freely visit the Museum of 20,000 square meters. In this activity, audiences "explore" the universe, and may initiate their "Star Tour" by opening the AR immersive game in the mini-program of SHMOG. It's available for them to trigger stages by scanning the QR code in the exhibition hall with their mobile phones. The virtual image Amy is responsible for providing audiences with the one-to-one guide and asking them questions, and audiences can clear stages by answering questions raised by Amy through careful observation of the exhibits in the exhibition hall. Whoever passes more than 20 games and collects energies from the five venues – "metal, wood, water, fire and earth" will have access to the exquisite and customized prize – "Energy Treasure Box". SHMOG took the lead in launching this AR game based on a mini program

in Shanghai and even nationwide to make audiences gain as much knowledge as possible while visiting the Museum.

4. Experimental Workshop of Sand Casting



Kazushi Nakada and the workshop participants

During the summer holiday this year, SHMOG cooperated with the Japanese artist Kazushi Nakada to launch the Experimental Workshop of Sand Casting. It serves as the only experimental workshop of sand casting open to the public in Shanghai, where children may have a close encounter with glass, experience the infinite enthusiasm of the hot solution at the closest distance with safety ensured, feel the passion of glass at the temperature of 1,300° by vision, smell and audition, and enjoy the unique happiness of shaping their favored objects into glass works. Aside from sharing knowledge related to glass art in this Experimental Workshop, the artist also taught children how to conduct artistic creation and training of thought as a new starter, and enabled them to experience the basic steps of artistic creation and to yield a sense of accomplishment of manufacturing works by themselves.

5. Museum Tent Night

“Museum Tent Night”, a brand activity of SHMOG, was held again in the brand-new KMOG as scheduled. On the one hand, the hardware conditions were improved, such as camping site and shower facilities of suitable temperature as well as access to buffet breakfast. On the other hand, changes also took place in the overnight accommodation content. For instance, essential knowledge for field survival was added. We lectured first-aid knowledge for children, taught them how to respond to emergencies, and made them master more practical skills. That’s how they can better enjoy trips and help each other lovingly. Now “Museum Tent Night” has become one of the most popular children-targeted cultural activities of SHMOG. Over the two months, 9 tent night activities were organized with near 200 children involved, which were highly acclaimed.

6. Happy Halloween

The traditional Halloween of Western countries fell on October 30 to 31, during which SHMOG was incarnated as “Glass Castle” and prepared the 2-day special Halloween activities for audiences, which contained a special tour guide for Halloween that combined artistic works of SHMOG with mystery legends to make the tour more interesting. In the meantime, the AR interactive game was also introduced to lead audiences to solve puzzles designed for Halloween. Besides, the Halloween music was played in all venues of SHMOG, and the mobile NPC delivered candies to audiences randomly, presenting a unique Halloween experience.

II. Public Education Activities

1. Director’s Salon

“Director’s Salon” is a homemade column dedicated to deeply interpreting SHMOG. Taking the perspective of the Director as the common thread, it invited big names of museums and other fields to be guests, who, amid easy conversion, appreciated the scenery within and beyond the Museum, shared the development trajectory of the Museum and explored currently popular cultural issues.

On June 19th, SHMOG planned the Kids Opinion Leader Forum, a special activity of “Director’s Salon”, and organized children to talk to the Director. In the brand new KMOG, the Director led children to make interaction, exploration and have fun, asked children to paint their desired museums freely, and earnestly answered quite a few naïve, lovely and interesting questions raised by them. This special activity is designed to make KMOG a cultural field respecting opinions and natural instincts of children, and a museum favored by children.

2. Exhibition-related Activities

1). Psychological Workshop: Who Am I?

In the Works from the *Clouds*, *Celebrating 5 years of “Annealing” Project*, the Korean artist Kelvin Kyung Kun Park demonstrated the circulation and change between “ego” and “space” in an



Activity scene of Psychological Workshop

artistic manner. In the image work – *Double Mirror*, a pair of twins walk through the infinite mirror surface, which reveals the personality self-awakening romantically. Who is whose mirror? I’m the reality of myself.

This psychological workshop: Who Am I? started from the self-cognition expression of the artist, and invited the

psychologist Wang Winnie to interpret the works from a professional perspective as an “Outsider”. Winnie shared her comprehension from such concepts as projection, projective identification, self-concept, self-observation and shadow area of personality, and jointly discussed opinions behind the works. Based on works analysis, in addition, the workshop also helped participants to see themselves clearly and complete self-observation via tutor-led practice and by virtue of such tools as “emotional iceberg” and “500 words of emotion”.

2). Themed Salon of the Women’s Day – “Lights Penetrating into Life”

During *The Light of Life – Pingpo Miao Painting Exhibition*, SHMOG joined hands with Shanghai Chumang Cultural Media to convene the expert tour guide and the themed salon – Lights Penetrating into Life on the eve before the Women’s Day (on March 7th). Experts and scholars, including Huang Jingjie and Lei Jia, co-founders of [Walking x Meeting] project, Zhang Lin, Director of SHMOG, Jiang Mei, Deputy Director of Shanghai Oil Painting Sculpture Institute, artist Hu Junjun, and Luca Zordan, an art historian and curator, were pooled to explore the existence and life value of Pingpo female painters as well as the value of ethnic culture in the contemporary life from the perspective of women’s consciousness, and to discuss approaches to protection and inheritance, cooperation between museums and public service organizations, and support for the development of folk art.

3). Music Workshop: Hearing Blue: Harmione of Color

In the color lab, researchers gave priority to color issues of the research objects. The Exhibition – *Color*

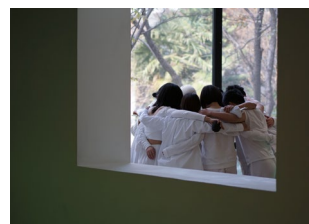
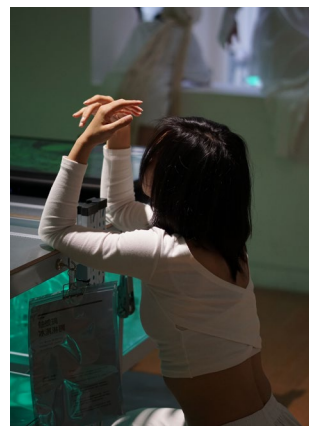
Lab: Blue – focused on collected works of blue. Blue glass of different roles was utilized to jointly narrate legendary stories and core knowledge in culture, history and science, and to unveil the spiritual and cultural development behind objects. As researchers of the color lab had noted this amazing perception phenomenon, the young musician and synesthesia artist Lucien was specially invited to lead us to hear blue and embrace different visual and auditory experiences as an “Outsider” by virtue of lecture sharing and music co-creation. In this workshop, there were two surprises, in addition to the sharing of useful knowledge, the “Outsider” Lucien took his clavichord to the workshop, and enabled audiences to truly feel the blue charm of music via live performance. On the other hand, each audience was asked to take a glass ware from home that is able to produce the most melodious sound, and to create a piece of their own blue music according to questions set by the “Outsider”.

4). DIY Workshop for Adults: Power of Resurrection and Rebirth: Making Your Own Glassy Mistletoe Wreath

In the Exhibition – *Color Lab: Green*, an American artist grouped discarded glass bottles for design and creation, and gave discarded articles a new life. Oriented at such concepts as green, environmental protection, recycling and utilization, the young artist He Xueyu was particularly invited to lead audiences to conduct creation via discarded glass bottles. As the activity encountered Christmas, the artist led audiences to create glass mistletoe garlands with their own characteristics by special design. As the plant language of mistletoe contains the meaning of resurgence and regeneration, and glass is a kind of 100% recyclable material, and the creation of an exclusive glass mistletoe garland may add a different meaning and atmosphere for Christmas.

3. “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



Performers at the On Display Global activity

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 9 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.

4. Bobo&Lili Lab

With the opening of the Kids Museum of Glass 2.0, Bobo&Lili Lab formally returned upon suspension for near two years. In the Bobo&Lili Lab series this year, “Color Lab” was added to explore color-related secrets and knowledge via various experiments, and Color Magician and Rainbow in the Cup were convened. Besides, students from the Department of Chemistry, Fudan University, a long-term partner of this activity, met with our audiences again, and Funny Bubbles and Rainbow Snow were held. The Bobo&Lili Lab series is one of SHMOG’s popular public education activities for children, and will bring more diversified themes and contents for children in the future.

5. Winter Series Public Education Activities

for Children

Since December, SHMOG has launched children-targeted public education activities in the form of DIY. Every week, it encourages children to make creations manually based on different themes like science, creativity and process to deepen their understanding of glass and enable them to be super masters of glass. On every weekend, four DIY series courses are initiated in a timely manner, including but not limited to manufacturing of sea glass aeolian bells, mosaic glass jewelry, pasteup creation of colored glass and special microlandschaft of Christmas. It’s available for children to know more glass-related scientific knowledge and manufacture their DIY works manually, which improves their capacity of independent exploration and artistic aesthetics and stimulates their abundant imagination.

6. Etiquette Workshop 2.0

During the 2021 winter holiday, SHMOG particularly upgraded the “Etiquette Workshop 1.0” and opened two activities of “Etiquette Workshop 2.0” for children. In addition to the original knowledge structure of the 1.0 version, “Etiquette Workshop 2.0” added multiple links of interactive games, allowing children to experience daily work of the museum, and enabled them to apply knowledge concerning exhibits protection and restoration for actual uses, growing from “theorists” to “practitioners”. In attending the activities, children gained more understanding of tools used for routine exhibition, attempted to clean exhibits on the exhibition stand, applied various materials for exhibits packaging, and experienced the daily work of the working personnel of the Exhibition Department. Eventually, children could carry out re-creation via glass art creation in the way of mosaic, and then obtain unique works exclusive for them.

7. Special Tour Guides

Since the beginning of this year, SHMOG has regularly launched special tour guides of different themes and backgrounds every weekend. Up to now, there are such tour guide themes as an overall view of the Museum, glass in ancient China, Western glass design, glass art in China

and the West, contemporary art and glass, profile on light work process and special tour guide of children version. The diversified guided tours are aimed to meet the audience’s diverse knowledge needs. The guided tours are still available today and are constantly providing the audience with humanized public cultural services. And more than 250 special tour guides have been held throughout 2021, with over 5,000 audiences involved.

（一）、藏品情况

至 2021 年 12 月 31 日，上海玻璃博物馆自有藏品 3946 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 1833 件，文献档案共计 30 件，辅助展品共计 1979 件。

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 2021 年 12 月 31 日，上海玻璃博物馆共持有藏品 4147 件。详细藏品清单请见下文：

自有藏品总数：3946 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)	1686
			装置（综合材料）	66
		其他	绘画	34
			影像	45
			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	74
			实物	1795
			标本	31
			视频	64
			互动多媒体	6

	展品件数
租借展品总数	201
古玻璃	199
当代艺术品	1
高科技玻璃制品	1

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。

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。2021 年新入藏藏品例举如下：

1.艺术家：David Schnuckel

作品名：多孔绽放

尺寸：高 36cm，直径 7cm/ 高 20cm，直径 5cm

材质：吹制玻璃、纸张

创作年代：2017 年

作品由两件看似如同高脚杯的部分组成，杯中有写在皱巴巴纸上的文字。这些文字是一种基于时间的表现，通过字母形式重复地做标记，并作为一种艺术家的内心独白，继而被放置在保护性的玻璃物体内。

2.艺术家：许哲瑜

作品名：编号 314

时长：7’16”

类型：录像

创作年代：2020 年



许哲瑜作品《编号314》

在《编号 314》中，失去生命的兔子化身为一个被任意摆弄的模特，在操偶师的手中不断变换着动态，其站立的姿态和四肢的动作更多让人联想起动画片里拟人化的兔子形象而非真实的动物。特写镜头里的眼睛与毛发仍旧极其生动，让人怀疑生命是否真的是一种自发性的存在。操偶师的手部传递的生命力与动物的死亡状态形成了对比冲击。诡异的画面令人掉入生命与意识关系的漩涡，继而衍生出一系列的问题：是什么在操纵兔子？我们眼前的这一系列动态是完全有赖操偶师的意识，还是部分取决于兔子残留的生命体特征带来的可能性和局限？若生命是意识的唯一载体，当失去了生命以后，组成意识的感受、记忆、情绪、判断、自身觉知等是否随之消散？除了生命，死亡还带走了什么？

3.艺术家：尹秀珍

作品名：融器—尺子 2

尺寸：40.5cm * 90cm * 2cm

创作年代：2017 年

材质：瓷，尺子

仿佛是仪式的最后一环，艺术家有意挑战了自古以来被评价为完美材质的“瓷”本身，将铁尺放入胚土之中，产生被传统工艺视为绝对瑕疵的巨大裂痕。正如《礼器》系列自残垣中繁生出力量一样，《融器》中裂痕的存在自身就是内在力量迸发的最佳展现。在尹秀珍的作品中，个人与时代、集体力量间的揪扯始终存在，其深隐的张力自终而始，又自始而终。同样模糊的是，作品中那些冷硬中迸发的生机，究竟是一件事物的开始，还是一种状态的终结。

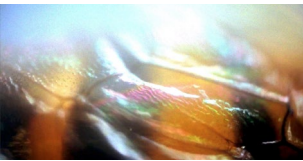
4.艺术家：唐潮

作品名：智慧如夜的迷彩 / 智慧如夜的迷彩 - 拉玛 / 智慧如夜的迷彩 - 工蜂 / 智慧如夜的迷彩 - 间歇

时长：1’40” / 2’05” / 2’46” / 1’ 2”

类型：单屏影像，彩色，有声，4K

创作年代：2021 年



唐潮作品《智慧如夜的迷彩》

《智慧如夜的迷彩》系列作品以主流的在线地图和消费点评网站作为载体，艺术家在其中设置了多处虚拟地点，它们延伸出亦真亦幻的空间纵深。观众可按图索骥，依据唐潮给出的关键词“造访”各个场所，并在相应主页中浏览各类绘画及影像作品；又或者开启导航，在不同场域间切换穿梭，从而发现生活中泛着微光的琐碎之物：从花卉、工蜂，飞跃阿尔卑斯山的雄鹰等自然界造物，到车流、霓虹灯、宗教场所等人类世界的发明构造，该系列中的作品将共谱出一幅光怪陆离的夜行画卷。唐潮信步穿行于云端世界，把前言写成了散文——特别特别散，不知是好是坏。总之，正如生活琐事扑面而来，个体也在其中沉沦而变得不安，这也侧面提示了现在的环境正不断向更深度地浸泡于自然、电子图像与权力系统中的离散状态转变。

安藤忠雄作品
《安藤忠雄花瓶》



1.

借展机构：广东顺德和美术馆
借展展览：《超越·安藤忠雄的艺术人生》
展览时间：2021年3月30日至2021年9月30日
借展作品：《安藤忠雄花瓶》
设计师：安藤忠雄 / 设计品牌：Venini

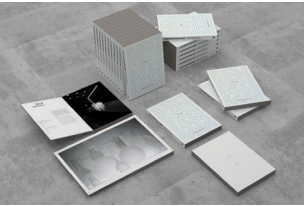
2.

借展机构：上海金桥碧云美术馆
借展展览：《百年百艺·薪火相传——中国传统工艺展》
展览时间：2021年6月12日至2021年7月25日
借展作品：《碑》
艺术家：刘建华

3.

借展机构：深圳光影艺术节
借展展览：《2021深圳光影艺术节福田展区“光阴如影”》
展览时间：2021年12月18日至2022年2月28日
借展作品：
《宇宙之舟》，艺术家李振宁
《阿利库迪》，设计师形式幻想工作室
《玻璃病毒》，设计师卢克·杰拉姆
《消融》，艺术家西比勒·佩雷蒂
《空白U盘瓶》，设计师坂田佐武郎
《罗莎林》，艺术家安珀·考恩

中国玻璃博物馆藏品画册



(三)、藏品研究相关出版物：
《上海玻璃博物馆藏品画册》

在建馆十周年之际，上海玻璃博物馆推出了《上海玻璃博物馆藏品画册》，作为十年收藏、展示与研究之路的回顾与呈现。该画册为中英双语，共计344页，4万字。考虑到观众的阅读体验和追求展品解读的深入程度，在本画册中涉及了120件馆藏，借以描摹上海玻璃博物馆的收藏脉络和体系。这120件馆藏涵盖“科技”、“艺术”与“设计”三个方面，涉及创作者100余位，年代跨度近六十年。该画册包括《上海玻璃博物馆藏品概览》以及120件作品基础信息和作品阐述。

COLLECTIONS

(I) Profile on Collections

As of December 31st, 2021, the Shanghai Museum of Glass had owned 3,946 pieces of collections. Among its collection line-up, there were 104 ancient cultural relics, 1,833 modern and contemporary works (including modern and contemporary glass products, art works and design works), 30 archives and 1,979 auxiliary exhibits.

In addition, 2021 leased exhibits were housed here, including 199 ancient glass collections, 1 contemporary art piece and 1 high-tech glass product. As of December 31st, 2021, the SHMOG had held a total of 4,147 collection pieces. Below is a list of 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.

	Number of Exhibits
Total Leased Exhibits	201
Ancient Glass	199
Contemporary Artworks	1
High-tech Glass Products	1

Total Number of Own Collections: 3946 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)	1686
			Installations (Composite Materials)	66
		Others	Paintings	34
			Images	45
			Multimedia	2
Type 3	Archive Documents	Papers	Books	7
			Archives	23
Type 4	Auxiliary Exhibits	Comprehensive	Models	9
			Tools	74
			Real Objects	1795
			Specimens	31
			Videos	64
			Interactive Multimedia	6

Coupled with the ongoing museum business, the number of its own collections is steadily on the upswing. Based on its own characteristics, the Shanghai Museum of Glass 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 contemporary museum collections. Some examples of new collections in 2021 are as follows:

1. Artist: David Schnuckel

Work: *Porous Blossom*
Size: 36cm (Height), 7cm (Diameter)/20cm (Height), 5cm (Diameter)
Material: blown glass and paper
Year: 2017

The work comprises two pieces like standing cups containing words on a crumpled paper. Those words are expressions based on time, and are marked repeatedly by letters. They also represent the soliloquy of the artist and are further placed in the protective glass objects.

2. Artist: Xu Zheyu

Work: *No. 314*
Duration: 7'16"
Type: Video
Year: 2020

In *No. 314*, a dead rabbit is reduced to be a model manipulated by others. In the hand of the puppeteer, the rabbit changes its postures constantly. The standing posture and actions of its arms and legs remind us of the personified rabbit image in animated cartoons, rather than a living animal. In the close-up shots, its eyes and furs seem vivid, which makes us doubt whether life is a kind of spontaneous existence. The vitality demonstrated by the hands of the puppeteer forms a sharp contrast with the death state of the rabbit. In watching the weird picture, we cannot help getting involved in the eddy of life and awareness relationship, and further encounter a series of questions, such as what is manipulating the rabbit. Whether the actions presented in front of us completely depend on the awareness of the puppeteer, or partially rest with the possibilities

and limitations generated from the residual life characteristics of the rabbit? If life is the only carrier of consciousness, after a creature loses his/her/its life, whether feeling, memory, emotion, judgment and self-awareness that constitute consciousness will disappear thereafter? Aside from life, what is taken away by death?

3. Artist: Yin Xiuzhen

Work: *Blending Instrument – Ruler No.2*
Size: 40.5cm * 90cm * 2cm
Year: 2017
Material: ceramics and ruler

Like the last link of a ceremony, the artist deliberately challenged porcelain, which is dubbed as the perfect material since antiquity. An iron ruler was placed in the embryo soil to generate huge cracks – absolute defects in the traditional handicrafts. In the *Ceremony Instrument* series, strength is generated from little erected ruins. Similarly, cracks existing on the *Blending Instrument* are the best manifestation of inner power. In the works of Yin Xiuzhen, the entanglement among individuals, era and collectives always exists, so does the deeply hidden tension. However, whether the vitality generated from the hard works represents the start of a matter or the ending of a status remains ambiguous.

4. Artist: Tang Chao

Work: *Shimmer/ Shimmer- Rama/ Shimmer- Worker Bee/ Shimmer- Intermitten*
Duration: 1'40" / 2'05" / 2'46" / 1'12"
Type: single channel video, color, sound, 4K
Year: 2021

In the series works of *Shimmer*, mainstream online maps and consumption and review websites are taken as carriers, where the artist sets multiple virtual locations, and stretches out the real or imagined space depth on this basis. It's available for audiences to locate and “visit” every place according to the key words offered by Tang Chao, and view various painting and image works on corresponding homepages; alternatively, they may achieve switch in different



Tang Chao, Shimmer, video screenshot

fields via navigation and find trivial things that gleam in our daily life. From natural creatures like flowers, worker bees and lannerets over the Alps, to invention structures in the human world represented by traffic flow, neon lights and religious venues, works of this series jointly present the grotesque painting of night walk. Wandering in the virtual world, Tang Chao writes the preface into a prose, which is extremely incompact in structure and hard to be judged. Seemingly being overwhelmed by trivial matters, individuals gradually become uneasy in such a context, which indirectly reveals the transformation of the existing environment to the discrete state of deep immersion in nature, electronic images and power systems.

(II) Works Lending

In 2021, SHMOG enabled its collections to “go out” in the way of lending for exhibition. The cross-border cooperation with institutions in various fields breaks through the inherent exhibition space of SHMOG’s collections, results in the sharing of cross-border resources, and enhances the transmission of collections’ information. The details about collections lent out in 2021 and relevant exhibitions are briefed below:

1.

Institution: Guangdong Shunde HE Art Museum
Exhibition: *Beyond - Tadao Ando and Art*
Duration: From March 30, 2021 to September 30, 2021
Work: *Ando Vase*
Designer: Tadao Ando / Design Brand: Venini
2.

Institution: Being Art Museum
Exhibition: *Pass The Flame – Exhibition of Chinese Traditional Crafts*
Duration: From June 12, 2021 to July 25, 2021
Work: *Stele*
Artist: Liu Jianhua

3.

Institution: Glow Shenzhen
Exhibition: *Glow Shenzhen 2021 – Time as Shadow in Futian*
Duration: From December 18, 2021 to February 28, 2022
Works: *Universe Boat*, Artist: Li Zhenning
Alicudi, Designer: Studio Formafantasma
Glass Microbiology, Designer: Luke Jerram
Thaw, Artist: Sibylle Peretti
Blank, Designer: Saburo Sakata
Rosaline, Artist: Amber Cowan

(III) Collection-related Publication: *SHMOG Collection Catalogue*

The 10th anniversary of SHMOG ran into its publication of *SHMOG Collection Catalogue*, which looks back and presents its collection, display and study over the past decade. The Catalogue is made in Chinese and English, and of 344 pages with a total number of words up to 40,000. Upon consideration of the reading experience of audiences and their pursuit for interpretation of exhibits, the Catalogue refers to 120 collections, and describes the collection trajectory and system of SHMOG. The 120 collections cover Technology, Art and Design, and get more than 100 authors involved with chronological space close to 60 years. The Catalogue includes the SHMOG Collection Overview as well as the basic information and elaboration of the 120 collections.

第五章 人事情况

在深受新冠疫情的影响下，上海玻璃博物馆2021年度更注重开源节流，优化人员配置，人事管理体系由原来的传统管理模式正式调整为新的委员会管理模式以适应“大营运”模式的执行，根据博物馆章程在理事会的领导下设置执行委员会、学术委员会、薪酬委员会以及营运管理委员会，优化运转流程，注重员工多岗位技能发展，培养多能多岗人才，使各员工更好地发挥个人所长及协同效应。同时注重对外开拓市场，对内修炼内功，通过更丰富多彩的内容输出及服务质量的稳步提高，更好地服务游客服务大众，提升上海玻璃博物馆的知名度及品牌影响力。

（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 Thurmer 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	42
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）	10
技术人员	13
财务人员	4
管理、行政人员	15
合计	42
教育程度	
教育程度类别	数量（人）
硕士及以上	7
本科	14
专科	9
高中及以下	12
合计	42

（三）、具体人员构成 (截止2021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	王宥萱	市场与活动主管
7	阮帅	BD 经理
8	徐绩哲	展览主管
9	陈欣然	部门助理
10	宫纪文	财务总监
11	张鸣	财务经理
12	王吉妮	会计
13	顾永明	会计
14	季昞	执行总裁助理兼人事经理
15	徐鹤俊	营运副经理
16	陆婷婷	场馆票务经理
17	何雯	资深营运专员
18	陈佳星	资深营运专员
19	丁炯裕	营运专员
20	付云天	营运专员
21	窦臻	玻璃体验中心设计师
22	汤灏	餐饮经理
23	苏叶群	营运专员
24	陆文琪	西餐厨师
25	管凤英	保洁
26	杭振田	厨师
27	王显芳	保洁
28	王建铭	营运支持总监

29	瞿波	IT 经理
30	黄永洪	维修电工
31	曹晓伟	维修工
32	王沁	玻心璃语品牌总监
33	滕元元	玻心璃语设计师
34	周万鑫	玻心璃语设计师
35	奚士杰	玻心璃语设计师
36	孟宇	玻心璃语产品经理
37	王奕	平面设计师
38	孙再建	玻心璃语技师
39	陈海星	玻心璃语技师
40	梁赞浩	玻心璃语技师
41	陈彩云	玻心璃语技师
42	陈祥亮	玻心璃语技师
	刘夏清	2021/7/18 离职
	马思佳	2021/7/18 离职
	赵赫	2021/7/18 离职
	沈方晴	2021/7/30 离职
	申成河	2021/7/31 离职
	孙丽晶	2021/8/15 离职
	郭若筠	2021/8/17 离职
	蒋瑾阳	2021/8/17 离职
	王志颖	2021/9/8 离职
	郁亮	2021/9/21 离职
	沈伟杰	2021/11/21 离职
	杨青霞	2021/12/1 离职
	黄堃朕	2021/12/5 离职

（四）、实习生与志愿者

2021 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
伯克利音乐学院	宋儿睿	博物馆内容团队实习生
上海商学院	王怡晨	人事行政实习生
上海邦德职业技术学院	陆婷婷	营运实习生
上海邦德职业技术学院	陈朱怡	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，共计服务时长：725.5 小时。

具体志愿者名单如下：（排名不分先后）

农与乐、刘贞、黄佳玮、郭紫恒、王妍、倪天董、张轩、曾子芊、赵琪悦、王心怡、金雨晨、朱芝蓉、李嘉雯、赵尹培、徐林钰、杨瑜、颜影昕、聂亦宸、姚鑫远、钟瑞羽、黄臻、芮嘉颖、王文婷、崔志鹏、汤爽、范晶露、钱欣然、凤逸婷、李庆芳、王佳敏、韩齐岳、顾奕辰、陆逸超

兼职名单如下：（排名不分先后）

张艺严、王梦语、许菁、郁天伟、徐丹丹、王丁怡、朱琰晖、姚叶淳、曹一帆、严心怡、胡文婕、周新航、胡上成、施佳瑶、许嘉怡、罗美琪、郑雨馨、董轩楠、楼添阳、沈婕、洪康、宫晨奕、徐海洋、马晓雯、高谊涵、沈宁、赵圣儿、张焱焱、褚强、顾佳芸、赵婧雯、施诺、付聪靓、钱新艳、樊小燕、黄佳音、侯普联、宋佳雯、王东、高婉婷、陈林鑫、彭逸凌

V PERSONNEL

Due to the impact of the COVID-19 epidemic, SHMOG pays more attention to increasing income and reducing expenditure, and optimizing its staffing structure in 2021. For instance, the original traditional management mode of the personnel management system has been formally substituted by the committee management mode to accommodate the “maximum operation” mode. In accordance with the Articles of Museum Board 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. At the same time, SHMOG pays attention to expanding markets and cultivating its internal strength. By providing more colorful contents and steady improvement of service quality, SHMOG serves all the visitors in a better way and improves its fame and brand influence.

(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 Thurmer 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	42
Professional composition	
Types of profession	Number of professionals
Service and production staff (basic operations)	10
Technicians	13
Financial staff	4
Management and administrative staff	15
Total	42

(III) Staff structure (as of December 31, 2021)

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	Anna Wang	Marketing Event Executive
7	Ruan Shuai	BD Manager
8	Xu Jizhe	Exhibition Supervisor

9	Chen Xinran	Department Assistant
10	Gong Jiwen	CFO
11	Zhang Ming	Financial Manager
12	Wang Jini	Accountant
13	Gu Yongming	Accountant
14	Kiran Ji	Executive President Assistant and HR Manager
15	Xu Hejun	Operation Assistant Manager
16	Lu Tingting	Ticket Service Manager
17	He Wen	Senior Operation Commissioner
18	Chen Jiaxing	Senior Operation Commissioner
19	Ding jiongyu	Operation Commissioner
20	Fu Yuntian	Operation Commissioner
21	Dou Zhen	Designer of Glass Creative Centre
22	Tang Hao	Manager of Food and Beverage
23	Su Yequn	Operation Commissioner
24	Lu Wenqi	Chef
25	Guan Fengying	Cleaner
26	Hang Zhentian	Cook
27	Wang Xianfang	Cleaner
28	Wang Jianming	Director of Operations Support
29	Qu Bo	IT Manager
30	Huang Yonghong	Electrician
31	Cao Xiaowei	Maintainer
32	Wang Qin	Director of ‘Let’s talk glass’ Brand
33	Teng Yuanyuan	Designer of ‘Let’s talk glass’
34	Zhou Wanxin	Designer of ‘Let’s talk glass’
35	Xi Shijie	Designer of ‘Let’s talk glass’
36	Meng Yu	Product manager of ‘Let’s talk glass’
37	Wang Yi	Graphic Designer
38	Sun Zaijian	Technician of ‘Let’s talk glass’
39	Chen haixing	Technician of ‘Let’s talk glass’

40	Liang zanhao	Technician of ‘Let’s talk glass’
41	Chen Caiyun	Technician of ‘Let’s talk glass’
42	Chen Xiangliang	Technician of ‘Let’s talk glass’
	Liu Xiaqing	2021/7/18 quit
	Ma Sijia	2021/7/18 quit
	Zhao he	2021/7/18 quit
	Shen Fangqing	2021/7/30 quit
	Shen Chenghe	2021/7/31 quit
	Sun Lijing	2021/8/15 quit
	Guo Ruoyun	2021/8/17 quit
	Jiang Cuiyang	2021/8/17 quit
	Wang Zhiying	2021/9/8 quit
	Yu Liang	2021/9/21 quit
	Shen Weijie	2021/11/21 quit
	Jenny Yang	2021/12/1 quit
	Curt Huang	2021/12/5 quit

(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 2021 We’d like to avail ourselves of this opportunity to express our sincere gratitude.

List of interns:

University	Name	Department for Interns
Berklee College of Music	Song Errui	Content Team
Shanghai Business School	Wang Yichen	HR & Administration
Shanghai Bangde College	Lu Tingting	Operation
Shanghai Bangde College	Chen Zhuyi	Operation

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 725.5 voluntary hours in all. For further information, refer to the following list of volunteers in random order: Nong Yule, Liu Zhen, Huang Jiawei, Guo Ziheng, Wang Yan, Ni Tiantong, Zhang Xuan, Zeng Ziqian, Zhao Qiyue, Wang Xinyi, Jin Yuchen, Zhu Zhirong, Li Jiawen, Zhao Yinpei, Xu Linyu, Yang Yu, Yan Yingxin, Nie Yichen, Yao Xinyuan, Zhong Ruiyu, Huang Zhen , Rui Jiaying, Wang Wenting, Cui Zhipeng, Tang Shuang, Fan Jinglu, Qian Xinran, Feng Yiting, Li Qingfang, Wang Jiamin, Han Qiyue, Gu Yichen, Lu Yichao

For further information, refer to the following list of part-time in random order: Zhang Yiyan, Wang Chenyu, Xu Jing, Yu Tianwei, Xu Dandan, Wang Dingyi, Zhu Yanhui, Yao Yechun, Cao Yifan, Yan Xinyi, Hu Wenjie, Zhou Xinhang, Hu Shangcheng, Shi Jiayao, Xu Jiayi, Luo Meiqi, Zheng Yuxin, Dong Xuannan, Lou Tianyang, Shen Jie, Hong Kang, Gong Chenyi, Xu Haiyang, Ma Xiaowen, Gao Yihan, Shen Ning, Zhao Shenger, Zhang Yanyan, Chu Qiang, Gu Jiayun, Zhao Jingwen, Shi Nuo, Fu Congliang, Qian Xinyan, Fan Xiaoyan, Huang Jiayin, Hou Pulian, Song Jia Wen, Wang Dong, Gao Wanting, Chen Linxin, Peng Yiling

财务报告

（一）、2021年度收入汇报

2021年1月1日至2021年12月31日，上海玻璃博物馆累计参观人数为140,108人，博物馆门票收入共13,817,579.84元。此外，博物馆服务收入为313,445.85元，其他收入为392,789.19元。总收入为15,257,943.38元。

其中：

宝山人力资源	10,000
上海残疾人就业服务中心	14,128.5
上海科委	260,000
宝山科协	30,000
上海文旅局	300,000
园区数字化专项项目	120,000

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。2021年，为博物馆配套的园区设施营收约16,277,484.03元，具体如下：

园区配套收入：	
其中：文创产品	10,560,640.08
餐饮	3,442,171.45
市场活动及物业租赁	2,274,672.5

上海玻璃博物馆作为一个非国有博物馆，2021年继续得到了相关政府部门和社会各界的捐助和资助共734,128.5元。在此，特别列示2021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。

（二）、2021年度支出情况

2021年博物馆支出总计15,233,310.29元，具体明细表如下：

人工成本	3,661,894.67
折旧费用	1,008,629.41
物业服务费用	1,589,701.24
展览展陈费用	3,457,679.19
展览设计费用	2,105,923.7
日常经营费用	3,408,850.46
税金	631.62

(单位：元)

FINANCIAL REPORT

(I) 2021 revenue report

There were a total of 140,108 visitors to Shanghai Museum of Glass in 2021. The ticket proceeds thus obtained stood at RMB 13,817,579.84. In addition, museum service revenue was RMB 313,445.85 and other revenue from operation of Shanghai Museum of Glass was RMB 392,789.19. Total revenue was RMB 15,257,943.38.

Including:

Baoshan District Human Resources	10,000
Shanghai Employment Service Center for the Disabled	14,128.5
Shanghai Science and Technology Committee	260,000
Baoshan Science and Technology Association	30,000
Shanghai Municipal Administration of Culture and Tourism	300,000
Digital Project of Museum Park	120,000

In addition to good reputation and benefits, Shanghai Museum of Glass made its own contribution to the economic benefits of other workplaces in the Park. and the Park rang up sales of RMB 16,277,484.03 in 2021 in terms of supporting facilities (see the following sheet):

Revenue of supporting facilities (Park):	
Including: Cultural and creative products	10,560,640.08
Catering	3,442,171.45
Marketing activities and property rental	2,274,672.5

As a non-state-owned museum, Shanghai Museum of Glass continued to receive donations from government departments and all walks of life, amounting to RMB 734,128.5 in 2021. 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.

(II) 2021 expenditure

The total expenditure of the Museum amounted to RMB 15,233,310.29 in 2021. For further information, refer to the following sheet:

Labor costs	3,661,894.67
Depreciation expenses	1,008,629.41
Property service expenses	1,589,701.24
Exhibition expenses	3,457,679.19
Exhibition design expenses	2,105,923.7
Daily operating expenses	3,408,850.46
Taxes	631.62

(Unit: yuan)

第七章

2022年展望

“分享玻璃的无限可能，营造博物馆生活方式”是上海玻璃博物馆的建馆使命。围绕这一使命，上海玻璃博物馆在 2021 年推出了一系列的新项目、新展览和新活动，派生出了“新触角”，充分发挥文化平台的沟通交流作用，努力让玻璃与各个文化领域发生更多积极的对话和双向联系，打造多元、平等、包容的文化场域，链接更多的文化艺术门类，将“博物馆生活方式”浸润至博物馆日常工作的方方面面。

2022 年将是上海玻璃博物馆建馆十一周年。作为一个非国有博物馆，能够持续健康地生长不是一件简单且轻而易举的工作。上海玻璃博物馆将持续围绕“分享玻璃的无限可能，营造博物馆生活方式”这一使命，在博物馆工作的方方面面中持续深入，为观众提供高品质的文化产品和精神享受。

作为国际化、社区化的一家博物馆，上海玻璃博物馆将持续关注与人类命运息息相关的“环保”命题。明年，我们将针对全球变暖和碳排放问题，利用广场改造契机，开展名为“100%”的

项目，通过集装箱改造，以公益、亲民、乐趣的方式传递环境保护的知识，教育公众，促进公众携手应对这一全球问题。同时，我们也将与城市荒野工作室合作，通过园区广场绿植的特别营造，引入上海本土植物，开展本土自然教育，让公众了解身边触手可及却又经常忽视的自然生态。上海玻璃博物馆也将开展一系列的工业遗产研究和口述史项目，厘清博物馆前身上海玻璃仪器一厂的相关文献资料，进行相关人物访谈，为博物馆馆史积累打下基础。

在公众服务方面，上海玻璃博物馆将继续拥抱线上手段，打造数字化平台的线上商店。来馆观众可直接于手机客户端下单购买，或是在家中选择自己喜欢的博物馆文创产品，打破博物馆的物理边界，让博物馆文化走近身边，触手可及。

让我们共同期待 2022 年的更有生机、充满希望的上海玻璃博物馆！

VII

PROSPECTS FOR 2022

SHMOG remains committed to the mission of “sharing infinite possibilities of glass and creating the museum lifestyle”. In pursuit of this mission, in 2021, SHMOG has launched new projects, exhibitions and activities, generated a lot of “new antennas”, and fully leveraged the communication and exchange role of cultural platforms to make glass experience more active dialogue and two-way contact with various cultural fields, develop a diverse, equal and inclusive cultural zone, establish links with more cultural and artistic classes, and incorporate the “museum lifestyle” with every aspect of museum work.

2022 will encounter the 11th anniversary of SHMOG. It's definitely not easy for SHMOG, a non-state-owned museum, to maintain continuous and sound development. In the future, SHMOG will continuously focus on the mission of “sharing infinite possibilities of glass and creating the museum lifestyle”, integrate it with every aspect of museum work, and strive to provide audiences with high-quality cultural products and spiritual enjoyment.

As an international community-based museum, SHMOG will unceasingly give attention to environmental protection, a theme closely related to human destiny. Next year, we will take well-targeted measures against issues like global warming and carbon emission. By virtue of the opportunity of

square transformation, we will initiate the project named “100%”, impart knowledge concerning environmental protection to the public in a non-profit, amicable and interesting way by transforming containers, and encourage the public to respond to this global issue jointly. In the meantime, we will cooperate with Forest City Studio to put green plants on the square. Indigenous plants will be introduced to carry out the local natural education, and to make the public observe the natural ecology around them. Furthermore, SHMOG will carry out a series of industrial heritage studies and oral history projects, clarify relevant document literature concerning its predecessor - Shanghai Glassware Factory, and conduct an interview with related figures, thus laying a solid foundation for the history accumulation of SHMOG.

As to the public services, SHMOG will embrace online means as it did before, and launch an online store based on the digital platform. As such, audiences intending to visit SHMOG may directly purchase tickets at mobile phone client, or select their favored cultural and creative products at home, breaking the physical boundary of museums, and making museum culture within its reach.

May we see SHMOG become more viable and hopeful in the coming 2022!

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