

上海玻璃博物馆 2025年年度报告

Shanghai Museum of Glass
Annual Report 2025

1

总结

Overview

2025年，在宏观经济环境仍然承压、文化消费趋于理性、文化行业竞争日益激烈的背景下，上海玻璃博物馆博物馆面临更为现实的运营挑战。围绕年度整体任务，上海玻璃博物馆将工作重心明确聚焦于日常营运能力的夯实与可持续经营机制的建立，把“稳运营、保质量、拓收入”作为阶段性核心目标。在此基础上，博物馆以“亲子友好型博物馆”建设为抓手，通过优化服务流程、细化产品结构、强化市场触达及提升现场体验等多种路径，系统推进观众结构稳定与收入结构改善，在压力环境中保持机构运行的韧性与基本盘。

In 2025, amid ongoing macroeconomic pressure and increasing competition in the cultural sector, the Shanghai Museum of Glass faced heightened operational challenges. In response, the Museum focused on strengthening core operations and building a more sustainable management model, with “operational stability, quality assurance, and revenue growth” as its key priorities. Advancing its development as a family-friendly museum, the institution refined its service processes, program structure, and on-site experience, while expanding market outreach. These efforts helped stabilize visitor numbers and improve revenue structure, supporting overall institutional resilience.

博物馆始终将观众视为最重要的资源与服务对象。基于这一认知，上海玻璃博物馆团队在各类活动的筹备过程中，将观众体验置于决策优先位置，从动线设计、等候时间控制、讲解节奏安排到教育活动衔接等细节层面进行持续优化，力求在高峰时段仍能保持参观质量与互动深度。通过提前部署与专业培训，博物馆确保各类公众服务在暑期及重点时段能够安全、有序、高效开展，在提升观众满意度的同时，为全年运营稳定性与服务质量的持续提升奠定了坚实基础。

Advancing its development as a family-friendly museum, the institution refined its service processes, program structure, and on-site experience, while expanding market outreach. These efforts helped stabilize visitor numbers and improve revenue structure, supporting overall institutional resilience. Placing visitors at the center of its work, the Museum continued to optimize key aspects of the visitor experience, including circulation design, waiting time management, interpretive pacing, and the integration of educational activities. Through careful planning and staff training, the Museum ensured safe, orderly, and efficient operations during peak periods, particularly in the summer season, contributing

to higher visitor satisfaction and more consistent service quality.

结合园区空间结构不断拓展与功能分区日趋多元的实际情况，2025年4月，上海玻璃博物馆对整体导览体系进行了系统性优化，推出全新园区地图与导视系统。更新工作基于观众动线调研与服务反馈数据，对入口识别、展区分布、公共设施指引及业态配套信息进行了重新梳理与视觉整合。新版地图在信息层级、色彩编码与路径标识方面更加清晰直观，导视标牌则在关键节点强化方向提示与距离说明，有效缓解了园区面积较大、功能板块分散所带来的寻路困扰。通过提升空间识别效率与参观流线合理性，博物馆显著改善了观众的游览体验，减少了咨询压力与无效往返，回应了长期存在的“找不到”“看不全”等实际痛点问题，也为高峰期人流组织与整体运营管理提供了更为稳健的支持。

In April 2025, responding to the growing scale and complexity of its campus, the Museum introduced a redesigned map and wayfinding system. Based on visitor flow analysis and user feedback, the update improved spatial clarity, navigation efficiency, and access to facilities and exhibitions. This significantly enhanced the overall visitor experience while reducing operational pressure during busy periods.

此外，上海玻璃博物馆积极拓展销售平台，推动门票销售和体验项目的多元化发展。在现有线上线下渠道基础上，博物馆进一步完善了官方渠道和第三方合作平台，增加了直播销售、限时促销及互动推广等形式，以增强观众的参与感与购买体验。在票务管理方面，博物馆尝试通过票务直播、线上订票和组合优惠套餐等创新手段，提升高峰期入馆效率和观众体验，同时拓宽收入来源。同时，博物馆在春节、寒假、五一小长假、六一儿童节、十一国庆节等重点节假日以及周末，针对亲子家庭推出了一系列特惠门票组合。暑假期间，上海玻璃博物馆还特别开放了夜场开放，延长每周六的开放时间，通过差异化时段运营丰富城市夜间文化供给。

The Museum also expanded its ticketing and sales strategies, strengthening both direct and third-party channels. New approaches—including livestream sales, online booking, and bundled ticket offers—were introduced to improve access and diversify revenue streams. Family-oriented ticket packages were launched during major holidays and weekends, and extended evening hours were introduced on summer Saturdays to enrich the city’s nighttime cultural offerings.



特别活动社交媒体发布内容
Social Media posts for special activities



全新导视系统与博物馆参观指南
New way-finding and Museum Guide

通过灵活的票务策略和优惠活动，博物馆有效提升了高峰期的参观率，增强了观众的到馆体验，同时为全年运营收入提供了稳定支持。这一举措既体现了博物馆对公众服务的关注，也符合“儿童友好型博物馆”建设的整体目标。

These flexible strategies contributed to increased visitation during peak periods and provided stable support for annual revenue, while reinforcing the Museum's commitment to accessibility and family engagement.

在城市文化生态层面，博物馆持续主动融入上海整体文化发展格局，积极参与多项具有城市影响力与国际能见度的重要平台与艺术活动，包括上海城市艺术空间季、中国国际进口博览会、西岸艺术与设计博览会及ARTO21上海廿一当代艺术博览会等。通过在不同场域中的展示、交流与对话，博物馆在更广泛的公共空间与专业语境中呈现自身的材料研究成果与策展理念，拓展了机构与城市文化议题之间的互动边界。博物馆也高度重视与所在社区的持续互动与共建关系。依托宝山区淞南镇的区域文化基础，博物馆积极参与社区文化活动策划与支持，围绕节庆活动、公共教育及公益项目开展合作，推动文化资源向基层延伸。通过社区志愿者服务计划、居民开放日及联合活动等形式，博物馆进一步强化与本地居民之间的连接，提升社区参与度与归属感，使机构不仅成为城市文化网络中的专业节点，也成为区域生活场景中的公共文化空间。这种“向上链接城市平台、向下扎根社区基础”的双向拓展，使博物馆在城市文化生态中形成更加立体的发展结构，在保持专业深度的同时，增强了公共服务的广度与社会责任的实际落点。

At the urban level, the Museum remained actively engaged in Shanghai's cultural ecosystem, participating in major events such as the Shanghai Urban Space Art Season, the China International Import Expo, West Bund Art & Design, and ARTO21. These platforms enabled the Museum to present its curatorial approach and material-based research within broader public and professional contexts. Locally, the Museum continued to strengthen its relationship with the surrounding community in Songnan, Baoshan District. Through public programs, community partnerships, and volunteer initiatives, it expanded access to cultural resources and fostered deeper public engagement, positioning itself as both a professional cultural institution and an active community space.

同时，博物馆接待了来自国内外的知名艺术家、策展人、业界同行以及政府领导，其中包括上海市市长龚正、国家文物局政策法规司长金瑞国、上海市文旅局博物馆处处长李晶、宝山区区长邓小冬，宝山区副区长王翥，宝山区经委主任张仲麟、宝山区文旅局局长范丽君等，都为博物馆提供了宝贵的学术交流机会和政策支持，提升了博物馆在行业内的影响力与合作网络。

The Museum also welcomed a range of distinguished visitors, including leading artists, curators, and government representatives, whose visits supported professional exchange and strengthened institutional networks.

12月27日，上海轨道交通18号线长江西路站正式开通运行，博物馆的交通可达性得到实质性改善。作为连接上海多区域的重要轨道线路，18号线的开通有效缩短了市中心与宝山片区之间的通行时间，提升了观众到馆的便利度与出行稳定性。从城市文化空间布局的角度看，交通节点的形成有助于博物馆融入更广泛的城市文化动线与周末休闲动线之中，提升其在城市居民日常生活场景中的可见度与可达性。这一变化或为未来跨区域合作、联合活动以及城市文化资源联动提供了更加现实的基础条件。

The opening of Changjiang Nan Road Station on Shanghai Metro Line 18 in December further improved access to the Museum, enhancing its connectivity within the city and supporting future audience growth and cross-regional collaboration.

整体而言，2025年博物馆在挑战与压力中保持了稳健运行，并在专业化与社会化服务方面取得积极进展。

Overall, the Shanghai Museum of Glass maintained stable operations in 2025 and made steady progress in both institutional development and public service.



配合新地铁线路开通社交媒体宣传活动
Social Media campaign for new metro line completion



夏季活动社交媒体发布内容
Social Media posts for summer activities

2

展览、
藏品、
学术工作

Exhibitions
Collections
Academic Research

2025年，上海玻璃博物馆围绕材料研究与当代实践的专业定位，稳步推进展览策划、藏品建设与学术工作。三者在内容生产与知识积累层面形成相互支撑的结构，共同构成博物馆专业体系的核心基础。

In 2025, the Shanghai Museum of Glass continued to advance its professional focus on material research and contemporary practice, steadily developing exhibitions, collections, and academic programs. These three pillars mutually reinforce one another, forming the core of the Museum's professional framework.

2.1

展览

Exhibitions

1
年度“退火”项目
Annual “Annealing” Program
1.1
王业丰：无根之花
Frank WANG Yefeng: Groundless Flower

5月18日起，展览《王业丰：无根之花》开幕。展览由影像、玻璃和不锈钢雕塑以及绘画构成，探索了个体在不稳定的时空中对自身的发现与审视、并通过影像叙事和一系列想象物的物质呈现，重新书写关于存在、时间和空间的神话。

The solo exhibition *Frank WANG Yefeng: Groundless Flower* opened on May 18, featuring video, glass and stainless steel sculptures, and painting. The exhibition explores individual self-discovery and reflection within unstable temporal and spatial conditions, weaving narrative through video and the material realization of imagined entities to reconstruct myths of existence, time, and space.

动画中的沙漠地景与想象物“无根之花”也构成了占据展览主体的雕塑和装置作品的创作契机。依托上海玻璃博物馆的技术支持，艺术家在擅长的3D打印技术基础上，结合玻璃灯工和玻璃粉烧工艺，专门为本次展览创作了全新的玻璃雕塑。其中《芳罗飞天》系列与《芳罗然》系列使用了玻璃灯工与3D打印技术，为诞生于想象世界的数字生命体赋予物质实体。《沙漠碎片》系列首次在“退火”项目中引入源自法国的玻璃粉烧工艺，该技术使用模具将极细的玻璃粉末塑形，经一次或多次高温烧制使其熔融、成形、上色，退火后创造出充满惊喜的肌理与质感。两种不同的玻璃工艺以“无根之花”中的重要元素——沙子和高温——为造型的原料，也构成了本展览在材料和工艺上的隐藏线索。

Desert landscapes and the imagined entity “Groundless Flower” from the animation provided inspiration for the exhibition’s sculptural and installation works. With technical support from the Museum, WANG combined his expertise in 3D printing with glass lampworking and glass powder firing to create entirely new works for this exhibition. Notably, the *Florapsaras* and *Faulora* series employ both glass lampworking and 3D printing to give physical form to digital

lifeforms born from an imagined world. The *Fragment of Sand* series introduces, for the first time in the “Annealing” program, a French glass powder firing technique. This method uses fine glass powders molded and fired at high temperatures, producing unexpected textures and finishes after annealing. Both techniques, which take sand and high temperatures as key material references, function as subtle material and technical leitmotifs throughout the exhibition.

展览《王业丰：无根之花》通过王业丰的个展视角呈现材料与形式之间的微妙关系。作品主题围绕“无根”的概念展开，探讨个体经验、文化流动与当代艺术创作之间的互动。王业丰通过玻璃这一特殊媒材，结合动画影像、声音及绘画，充分展现了材料的流动性、脆弱性与可塑性之间的张力，其作品在光影和空间中呈现出如梦似幻的视觉效果，为观众提供了多维度的感官体验。

Through this solo exhibition, WANG investigates the delicate interplay between material and form. Centered on the concept of “rootlessness,” the works examine the interaction between individual experience, cultural flows, and contemporary artistic creation. Utilizing glass alongside animation, sound, and painting, the artist emphasizes the tension between material fluidity, fragility, and malleability, producing dreamlike visual experiences that engage multiple senses.

值得一提的是，展览《无根之花》的部分作品率先亮相于2025年3月的香港巴塞尔 Encounter 公共艺术单元，这一国际艺术平台为展览提供了更广阔的展示空间与观众群体。通过在香港巴塞尔的展示，王业丰的创作理念和玻璃材料实验成果得以在国际语境下呈现，不仅提升了博物馆及艺术家的国际影响力，也为国内外学术界和公众提供了跨地域的交流与对话机会。

Several works from *Groundless Flower* were first presented at the Encounter public art sector of Art Basel Hong Kong in March 2025. This international platform expanded the exhibition’s reach, showcasing WANG’s creative approach and material experimentation to a global audience, enhancing both the Museum’s and the artist’s international visibility while fostering cross-regional dialogue among scholars and the public.



展览现场
Exhibition Views



展览现场
Exhibition Views

1.2
家是边界：蒙塔达斯的玻璃项目
Homecrossing: Muntadas Glass Projects

当“家”的边界在全球迁移、地缘政治紧张与文化结构变动中不断被重新书写，艺术如何回应这种被撕裂又重组的现实？上海玻璃博物馆于11月6日推出本年度“退火”项目的重要成果展《家是边境——蒙塔达斯的玻璃项目》，以艺术家安东尼·蒙塔达斯的创作视角，探讨“家”在当代语境中的流动性与复杂性。

How does art respond when the concept of “home” is constantly redefined amid global migration, geopolitical tension, and shifting cultural structures? On November 6, the Museum presented *Homecrossing: Muntadas Glass Projects*, an exhibition exploring the fluidity and complexity of “home” in contemporary contexts through the lens of Spanish conceptual artist Antoni Muntadas.

蒙塔达斯是欧洲最早运用多媒体进行观念艺术实践的重要艺术家之一，自20世纪70年代以来持续关注全球化背景下的社会结构、权力机制与传播系统，其创作横跨影像、文本、空间与出版等多种媒介。其作品以跨学科方法探讨信息、感知与政治之间的关系。2024年5月，蒙塔达斯受邀参与上海玻璃博物馆“退火”艺术家驻留项目。驻留期间，他通过城市调研与持续对话，围绕“持续的位移”这一创作策略展开研究，将“家”作为核心议题进行延展思考。本次展览呈现其驻留期间启发完成的三组新作，并与其早期经典作品形成对话。

Muntadas, a pioneer in multimedia conceptual art since the 1970s, has consistently addressed global social structures, power systems, and communication networks across diverse media including video, text, spatial installation, and publishing. Invited to the Museum’s “Annealing” artist residency in May 2024, he conducted urban research and engaged in ongoing dialogue, developing the concept of “continuous displacement” and positioning “home” as the central theme of his work. The exhibition presents three new works developed during the residency, placed in conversation with his earlier seminal projects.

展览以1990年的代表性装置作品《家，家在何处》为核心展开。该作品通过玻璃房屋结构呈现公私领域之间的张力，探讨在信息社会与消费文化背景下，“家”作为心理空间与物理空间如何被建构与挑战。玻

璃这一媒介在作品中具有关键意义——其透明性既象征开放与可见，同时也构成分隔与边界，成为个体与社会之间的隐喻。此次展览的新作包括以玻璃霓虹呈现的装置作品《生命即编辑》、围绕资源与权力议题展开的玻璃小屋系列，以及以玻璃板呈现的双语文本作品，延续艺术家对语言、转译与跨文化语境的思考。策展人苏伟通过“微交流”转译”“作为角逐场的共有空间”“原型建筑”等结构性章节，梳理其关于“家”的多层路径，呈现从20世纪70年代至今持续展开的观念线索。

At the heart of the exhibition is the 1990 installation *Home, Where is Home?*, which uses glass house structures to examine the tension between public and private spheres, questioning how “home” is constructed and challenged within information and consumer cultures. Glass, with its inherent transparency, serves both as a symbol of openness and as a metaphorical boundary between the individual and society. New works include the glass and neon installation *Life as Editing*, a series of glass houses exploring resource and power dynamics, and bilingual glass panel texts, continuing Muntadas’ investigations into language, translation, and cross-cultural contexts. Curator Su Wei structured the exhibition around themes such as “micro-communication,” “translation,” “shared spaces of negotiation,” and “prototypical architecture,” tracing the artist’s engagement with “home” from the 1970s to the present.

通过新作与历史作品的并置，本次展览在时间与媒介之间建立流动结构，使观众得以在装置、影像与文本交织的空间中，理解艺术家长期思考的积累过程，并进一步反思：在当代社会语境下，“家”是否仍可作为精神与公共对话的场域？而玻璃这一材料，又如何在透明与边界之间，承载关于生命、时间与流动的思索？

By juxtaposing new and historical works, the exhibition creates a temporal and material dialogue, allowing visitors to experience the accumulation of Muntadas’ long-term conceptual inquiries. It prompts reflection on whether “home” can remain a space for spiritual and public dialogue in contemporary society, and how glass, situated between transparency and boundary, embodies meditations on life, time, and movement.



展览现场
Exhibition Views



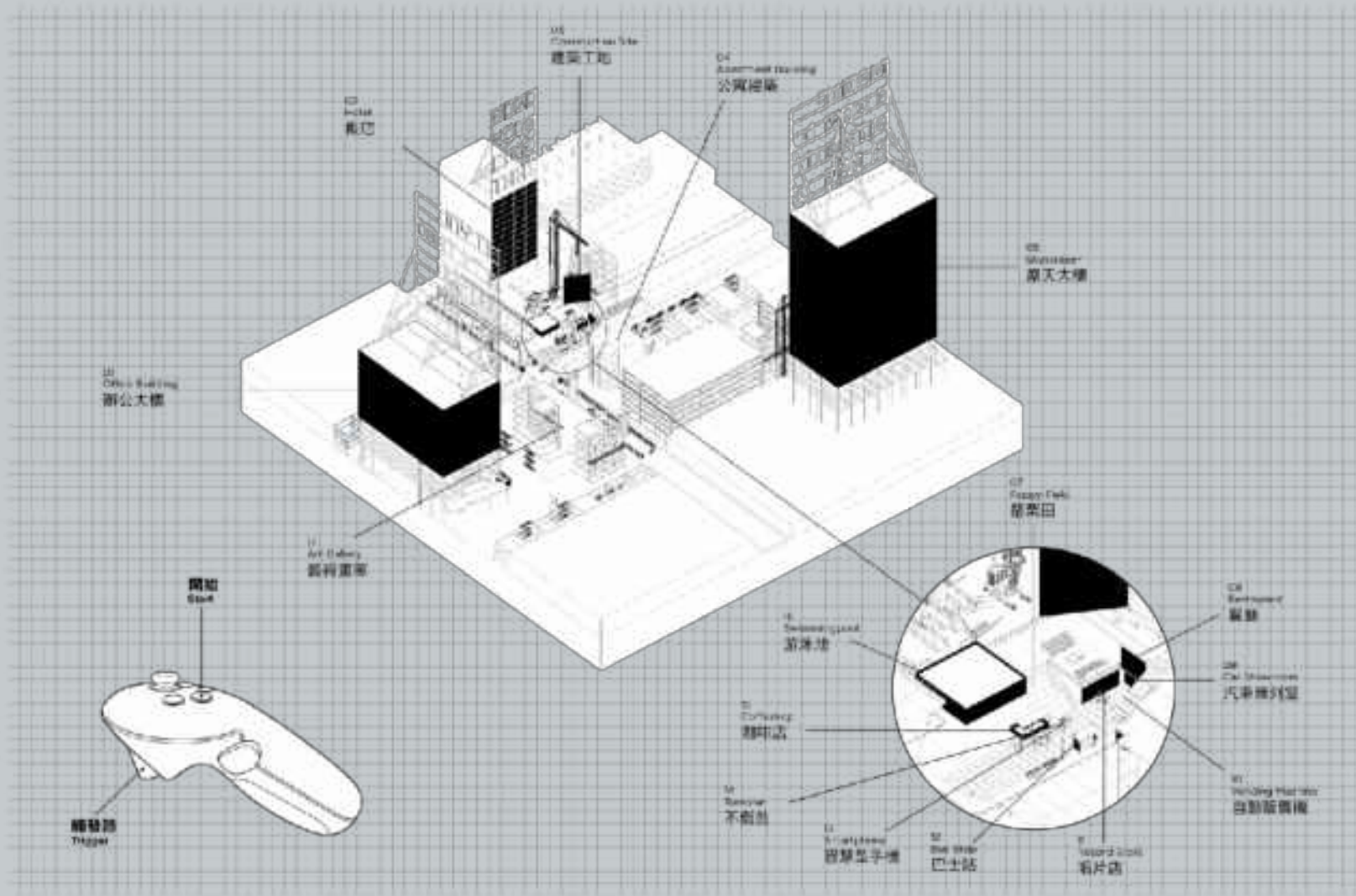
2
VR展项《撤璃》更新
VR Exhibition: Un-glass

上海玻璃博物馆的元宇宙 NXT 项目于2025年2月完成阶段性升级，将虚拟空间的覆盖范围由原有的线上物理空间延展至整个园区，实现了数字场景与实体空间之间更为完整的连接。此次更新不仅优化了互动路径与探索机制，也进一步强化了观众在虚拟环境中的参与深度，使数字平台从单一展示窗口转变为持续开放的体验系统。通过园区级别的空间整合，NXT项目为观众提供了更加多元的参观方式，拓展了博物馆在数字化语境下的表达边界。

In February 2025, the Shanghai Museum of Glass completed a major upgrade of its metaverse NXT project, extending the virtual environment from the original online representation of physical spaces to encompass the entire campus. This update not only optimized interaction paths and exploration mechanisms but also deepened visitor engagement in the virtual environment, transforming the digital platform from a single display window into a continuously open experiential system. By integrating the campus at a spatial level, the NXT project offers visitors more diverse ways to explore the Museum and expands its expressive potential in the digital context.

6月底推出的VR展项“撤璃”，是本年度数字探索的重要成果之一。该项目以完全去除玻璃元素为概念出发点，在沉浸式数字环境中构建抽象城市景观，使观众在“缺席”中重新感知材料的存在。通过对透明性、反射性与易碎性的反向呈现，展项引导观众思考玻璃作为物质媒介在日常生活中的角色，以及材料如何影响我们对空间与现实的认知。“撤璃”结合互动设计机制，鼓励观众在虚拟空间中进行自主探索与体验式学习，在技术层面整合VR沉浸系统与实时互动反馈。作为博物馆数字化战略的重要组成部分，NXT项目与“撤璃”展项共同构成了实体空间与虚拟空间相互延展的实践框架。

Launched at the end of June, the VR exhibition Un-glass represents a key achievement in the Museum's digital exploration this year. The project conceptually removes glass elements entirely, constructing an abstract urban landscape within an immersive digital environment, allowing visitors to perceive the presence of materials through absence. By presenting transparency, reflectivity, and fragility in reverse, the exhibition prompts reflection on the role of glass as a material in everyday life and on how materials shape our perception of space and reality. *Un-glass* incorporates interactive design mechanisms that encourage autonomous exploration and experiential learning within the virtual space. Technically, it integrates a VR immersion system with real-time interactive feedback. As a central component of the Museum's digital strategy, the NXT project and the *Un-glass* exhibition together create a framework in which physical and virtual spaces extend and complement each other.



虚拟现实体验的影像画面
In-Game footage of VR experience



玻璃屋特别展览（主展厅）
Special Exhibition at House of Glass (Main Hall)

3
陈轴：梦镜图
Chen Zhou: The Dreaming Mirror

2025年9月，上海玻璃博物馆呈现了艺术家陈轴个展《梦镜图》。该项目源于艺术家于2025年初受邀请前往贵州云山屯开展驻留创作。在驻留期间，艺术家深入山体洞穴空间，通过对黑暗与静默环境的体验，展开关于“存在”与“意识”的持续思考。驻留经历成为本次展览创作的重要起点，并构成作品方法论的基础。

In September 2025, the Shanghai Museum of Glass presented the solo exhibition *The Dreaming Mirror* by artist Chen Zhou. The project originated from Chen's residency in Yunshan Tun, Guizhou, at the beginning of 2025. During the residency, the artist explored mountain cave spaces, engaging deeply with darkness and silence, and developed ongoing reflections on "existence" and "consciousness." This residency experience served as a crucial starting point for the exhibition and formed the methodological foundation of the works.

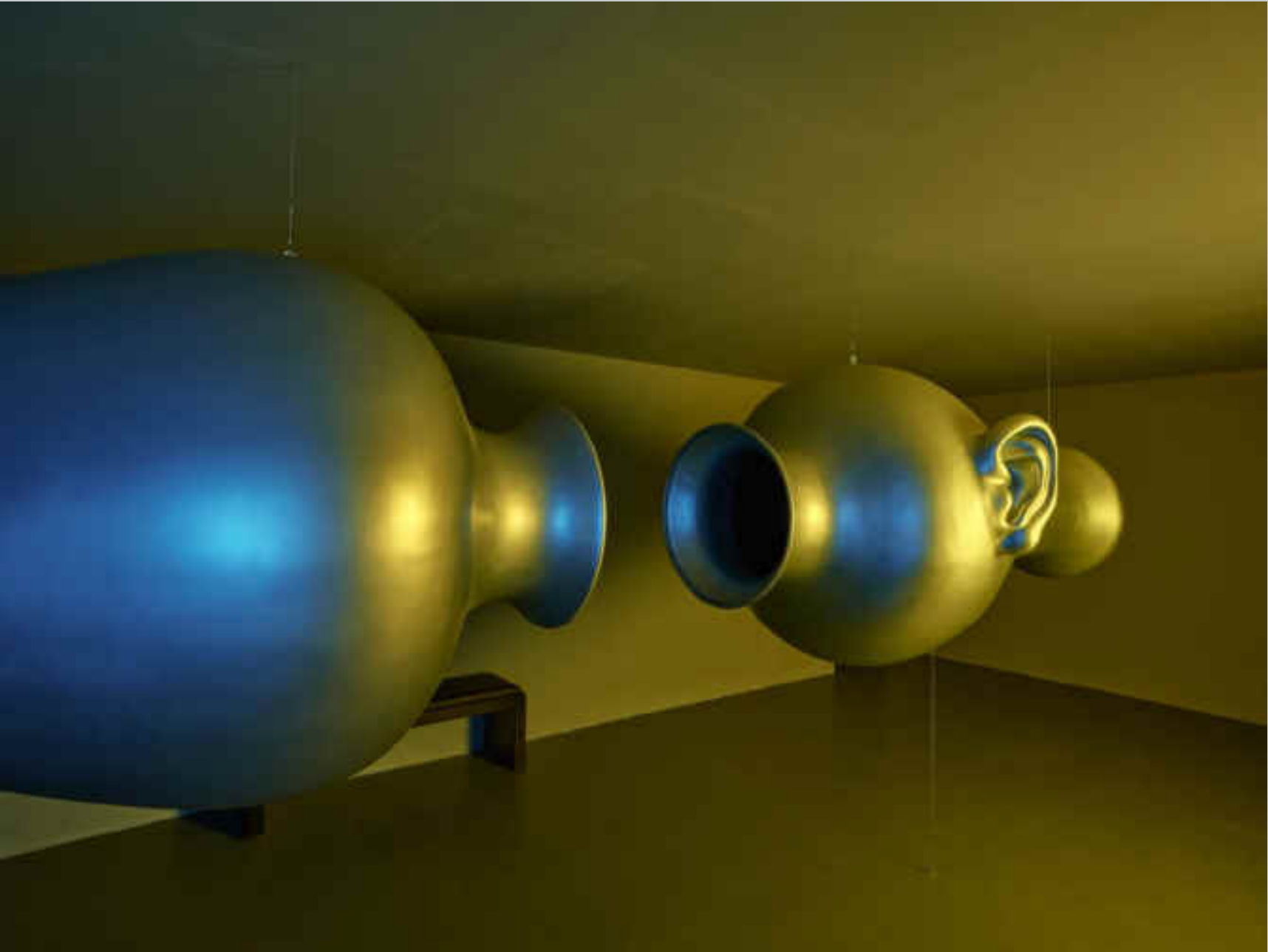
《梦镜图》以装置、绘画与声音为主要媒介，构建沉浸式空间结构，强调观众的具身参与。首组作品《镜中之息》延续艺术家“观音瓶”意象，将瓶体转化为空间装置的核心元素。悬挂于展厅中的大型瓶体通过声音装置呈现呼吸般的气息效果，使作品在视觉与听觉层面形成互动，强化空间作为“身体性场域”的概念。辅助性的色彩玻璃材料在空间中形成视觉引导，构建渐进式的进入路径。展览中段呈现霓虹灯装置作品《你在梦中照见自己正在做梦》。作品通过文字与光源的结合，在暗环境中形成阶段性的视觉焦点，强化观众对意识与现实边界的思考。同名绘画作品《梦镜图》构成展览的核心图像表达。作品以镜像结构探讨主体意识与自我认知问题，通过视觉隐喻将“梦”与“镜”作为双重象征，延展对真实与虚幻关系的讨论。

The Dreaming Mirror employs installation, painting, and sound to create an immersive spatial structure that emphasizes embodied visitor engagement. The first series, *The Breathing Mirrors*, continues Chen's recurring "Guanyin Bottle" motif, transforming the bottle into the core element of spatial installation. Large suspended bottles in the space incorporate sound devices to simulate a breathing effect, creating visual and auditory interaction and reinforcing the concept of the space as a "somatic field." Supplementary colored glass

materials guide visitors' visual experience and construct a progressive path through the exhibition. Midway through the exhibition, a neon installation titled *You Are Dreaming That You Are Dreaming* forms a staged visual focus within the darkened environment, combining text and light to deepen reflection on the boundary between consciousness and reality. The eponymous paintings, *The Dreaming Mirror*, constitute the exhibition's central visual expression. Using mirrored structures, the works explore questions of self-awareness and subjectivity, employing "dream" and "mirror" as dual visual metaphors to extend dialogue on the relationship between reality and illusion.

三组作品在空间中形成递进关系，共同构成一个围绕感知、意识与存在展开的综合性展览结构。本次展览邀请空间设计与声音制作方面引入跨领域合作，进一步体现博物馆在艺术创作支持与专业协作机制方面的实践能力。通过驻留计划的联动，该项目延续了博物馆支持艺术家实验性创作的工作方向，也强化了机构在当代艺术生产链条中的参与角色。

The three series are arranged sequentially in the space, creating a cohesive exhibition that engages perception, consciousness, and existence. The project involved cross-disciplinary collaboration in spatial design and sound production, demonstrating the Museum's capacity to support experimental artistic creation and professional teamwork. Through its connection with the residency program, *The Dreaming Mirror* continues the Museum's commitment to fostering artists' experimental practice and strengthens its active role within the contemporary art production chain.



展览现场
Exhibition Views



2.2

藏品报告

Collection Report

1
藏品情况
Collection Overview

至2025年12月31日，上海玻璃博物馆自有藏品4971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4047件，文献档案共计29件，辅助展品共计791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2025年12月 31日，上海玻璃博物馆共持有藏品5172件。

As of December 31, 2025, the Shanghai Museum of Glass holds a total of 4,971 items in its collection. Among these, 104 are ancient artifacts, 4,047 are modern and contemporary works (including contemporary glass objects, artworks, and design pieces), 29 are archival materials, and 791 are supporting exhibition items.In addition, the Museum had 201 loaned items, including 199 ancient glass artifacts, one contemporary artwork, and one high-tech glass object. As of December 31, 2025, the Shanghai Museum of Glass holds a total of 5,172 items in its collection, including both owned and loaned objects.

类别 Category	名称 Name	材质 Material	亚类 Subcategory	件数
第一类 Category 1	古代文物 Ancient Artefacts	玻璃 Glass	中国古代玻璃 Chinese Ancient Glass	71
			西方古代玻璃 Western Ancient Glass	33
第二类 Category 2	现当代作品 Contemporary Works	玻璃 Glass	作品（含玻璃艺术/设计/工艺工业品） Artworks (including glass art/design/industrial products)	3453
			装置（综合材料） Installations (mixed media)	290
		其他 Other	绘画摄影 Painting and Photography	67
			影像 Video	235
			多媒体 Multimedia	2
第三类 Category 3	文献档案 Documents and Archives	纸张 Paper	书籍 Books	7
			档案 Archives	22
第四类 Category 4	辅助展品 Auxiliary Exhibits	综合 Mixed Media	模型 Models	37
			工具 Tools	80
			实物 Objects	437
			标本 Specimens	32
			视频照片 Videos and Photos	129
			互动多媒体 Interactive Multimedia	76
自有藏品：4971件 Permanent Collection: 4,971 items				

2
入藏
Acquisitions

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。

With the continued development of the Museum’s programs, the Shanghai Museum of Glass has steadily increased its collection. Guided by its focus on glass, the Museum acquires glass artworks and contemporary art pieces each year, enriching and expanding its contemporary holdings.



1
作品名：我（们）系列
艺术家：Liu Peixin Mike White
类型：铸造玻璃
数量：14件
创作年代：2024

Title: I / Us series
Artist: Liu Peixin, Mike White
Medium: Cast glass
Quantity: 14 pieces
Year: 2024

2
作品名：棕鸟入林
艺术家：唐潮
类型：影像，13分18秒
创作年代：2024年

Title: Starlings Entering the Forest
Artist: Tang Chao
Medium: Video, 13 minutes 18 seconds
Year: 2024

3
作品名：变奏行-01
艺术家：宋冬
类型：装置，废品、废旧家具、废弃物、下脚料、煤
创作年代：2025年

Title: Variation Walk-01
Artist: Song Dong
Medium: Installation (scrap materials, old furniture, waste, offcuts, coal)
Year: 2025

3
学术交流与研究
Academic Exchange and Research

在学术交流方面，上海玻璃博物馆持续积极开展业内合作与学术活动。馆长张琳先生受上海市文旅局邀请，于国际博物馆日发表了关于人工智能与博物馆相关议题的专题发言。同时受邀前往复旦大学文博系进行讲座分享，并参与上海社科学院的博物馆相关课题研究。策展人阳昕则受邀参加了由知名策展人冯博一发起的艺术驻留论坛，由MANA 新媒体艺术站组织的当代策展研究论坛、浙江省自然博物馆组织的自然教育论坛及广东何香凝美术馆邀请的艺术驻留论坛等活动，进一步推动了博物馆与国内外学术界的深度交流。

In 2025, the Shanghai Museum of Glass actively engaged in academic exchange and professional collaborations. Director Zhang Lin was invited by the Shanghai Municipal Administration of Culture and Tourism to deliver a keynote speech on artificial intelligence and museums on International Museum Day. He also gave a lecture at the Department of Museology, Fudan University, and participated in museum-related research projects at the Shanghai Academy of Social Sciences. Curator Yang Xin participated in multiple forums, including the Art Residency Forum initiated by prominent curator Feng Boyi, the Contemporary Curatorial Studies Forum organized by MANA New Media Art Station, the Natural Education Forum organized by the Zhejiang Museum of Natural History, and the Art Residency Forum at the He Xiangning Art Museum in Guangdong, further strengthening the Museum’s academic dialogue with domestic and international peers.

此外，上海玻璃博物馆持续强化机构在国际与国内文化领域的专业发声。馆长张琳受邀担任 Libenský Award（李宾斯基大奖）评委。该奖项以捷克玻璃艺术家斯坦尼斯拉夫·李宾斯基命名，长期关注全球范围内玻璃艺术创作的新发展与青年艺术力量。参与评审工作不仅体现了博物馆在玻璃艺术专业领域的国际认可度，也为机构进一步了解当代玻璃创作趋势、拓展国际网络与学术视野提供了重要平台。

The Museum continued to reinforce its professional presence in both domestic and international cultural spheres. Director Zhang Lin was invited to serve as a juror for the Libenský Award, named after the Czech glass artist Stanislav Libenský.

The award focuses on new developments in global glass art and emerging young artists. Participation in the jury not only reflects the Museum’s international recognition in the field of glass art but also provides a platform for understanding contemporary glass practices and expanding its academic and professional networks.

在当代艺术交流方面，博物馆持续推动多层次的驻留项目。一方面，积极邀请年轻艺术家参与短期驻留，6月期间，新锐艺术家组合Black Void在博物馆进行了为期两周的驻留，深入了解和学习玻璃材料，为其未来创作奠定了基础。另一方面，由上海玻璃博物馆资助的长石玻璃艺术基金会驻留项目继续稳步开展，云山屯驻留计划得以持续推进，完成驻留的艺术家包括陈轴、胡亦宽、陈若璠、哈利、张乐华、钱宁越及李亦繁、白义义、刘玉洁，他们在驻留期间进行了系统的材料实验与创作实践，为博物馆的学术研究与展览内容提供了丰富成果。

In the field of contemporary art, the Museum continued to support multi-level residency programs. Short-term residencies welcomed emerging artists such as the duo Black Void, who spent two weeks at the Museum in June, studying and experimenting with glass materials to inform their future practice. Long-term residencies funded by the Museum, including the Chance Glass Art Foundation and the Yunshantun Residency Program, progressed steadily. Participating artists—Chen Zhou, Hu Yikuan, Chen Ruofan, Harry, Zhang Lehua, Qian Ningyue, Li Yifan, Bai Yiyi, and Liu Yujie—undertook systematic material experiments and creative practices, contributing substantial outcomes to the Museum’s research and exhibition content.

上海玻璃博物馆也进一步推进“退火”项目的研究型建设，系统完成了与艺术家梁绍基的口述史项目整理与发布工作。该项目通过访谈记录、创作回顾与资料梳理，系统呈现其艺术实践路径与材料思考方法，构建了较为完整的个案研究文本。该成果的完成与发布，标志着“退火”项目在驻留创作之外，逐步形成包含研究整理、文本出版与公共传播在内的综合体系，为后续艺术家合作与材料研究提供了可持续的学术支持结构。

The Museum also advanced the research-based development of its “Annealing” program. A comprehensive oral history project on artist Liang Shaoji was completed and published, documenting his artistic trajectory and material practices

through interviews, creative retrospectives, and archival research. The completion and dissemination of this work mark a step toward establishing the “Annealing” program as a comprehensive system encompassing artist residencies, research, publication, and public outreach, providing sustainable academic support for future artist collaborations and material studies.



艺术家驻留项目
Artist residency program

3

文化活动和 公教活动

Cultural and
Public Education Activities

2025年度，上海玻璃博物馆围绕“儿童友好型博物馆”发展目标，系统推进公共文化活动与教育项目的结构优化与内容升级，持续强化博物馆作为社会学习平台与社区公共空间的综合功能。全年各类文化与公共教育活动在观众层面获得积极反馈，参与人数与重复参与率均保持稳定增长，活动整体呈现出较高的人气与社会关注度。

In 2025, the Shanghai Museum of Glass continued to develop as a “child-friendly museum,” systematically optimizing the structure and upgrading the content of its public cultural and educational programs. The Museum strengthened its role as a social learning platform and community space. Across the year, various cultural and public education activities received positive feedback from visitors, with stable growth in both participation numbers and repeat engagement, reflecting high popularity and public interest.

3.1

文化活动

Cultural Activities

1
门票+1元，吹出你的第一颗玻璃泡泡
Ticket + 1 RMB: Blow Your First Glass Bubble

在公众活动方面，上半年最具特色的项目是于4月推出的“门票+1元，体验吹泡泡”活动。该活动鼓励观众在购票的基础上，以象征性价格参与热玻璃吹制流程中最有趣的环节，让观众在亲身体验中直观感受玻璃的可塑性与艺术创作的魅力。活动不仅设计了简明安全的操作流程，便于各年龄段观众参与，同时配备专业讲解与指导，使公众能够在互动中理解材料特性和制作技巧。该活动自推出以来，受到了观众的广泛关注和积极响应，参与度显著提升。

Among public programs, a highlight in the first half of the year was the “Ticket + 1 RMB: Blow Your First Glass Bubble” activity launched in April. This program invited visitors to participate in the most exciting part of the hot glass blowing process at a symbolic cost, allowing them to directly experience the plasticity of glass and the charm of artistic creation. The activity featured a simplified and safe workflow suitable for all ages, with professional guidance and explanations, enabling participants to understand material properties and basic techniques through hands-on interaction. Since its launch, the program has received widespread attention and enthusiastic participation.



小观众参与玻璃吹制体验
Young visitor participating in Glass-blowing experience



2
《无根之花》展览开幕特别活动
Opening Event for Frank WANG Yefeng: Groundless Flower

5月18日王业丰个展《无根之花》开幕当天，影像作品《无根之花——序章》的配乐作曲——现居纽约的芬兰音乐家 Frank Carlberg受邀来到现场，为观众呈现一场当代爵士钢琴独奏音乐会。作为长期活跃于纽约当代爵士乐领域的重要创作者，Frank Carlberg在音乐结构与即兴语言方面具有鲜明个人风格，其作品兼具实验性与叙事感，与影像作品的精神气质形成深度呼应。本次演出以影像配乐为核心线索，在现场空间中重构声音与图像之间的关系，使观众在展览语境中获得跨媒介的综合体验。通过引入国际音乐家的现场演出，博物馆在开幕当日即构建起多维度的感知场域，提升了活动的专业层级与公共吸引力，也体现了上海玻璃博物馆在跨领域合作与艺术表达整合方面的持续探索。

On May 18, the opening day of Frank WANG Yefeng's solo exhibition *Groundless Flower*, Finnish musician Frank Carlberg, based in New York and the composer of the exhibition's video work *Groundless Flower – Prologue*, was invited to perform a contemporary solo jazz piano concert for visitors. As an established figure in New York's contemporary jazz scene, Carlberg's work is marked by experimental structures and narrative improvisation, creating a strong resonance with the spirit of the exhibition's video pieces. The live performance reconfigured the relationship between sound and image in the exhibition space, offering visitors a cross-media, immersive experience. By introducing an international musician on opening day, the Museum not only enhanced the professional quality and public appeal of the event but also demonstrated its ongoing exploration of interdisciplinary collaboration and integrated artistic expression.



展览开幕活动现场
Exhibition Opening Event



3
一日馆长特别活动
Special “One-Day Director” Event

9月21日，上海玻璃博物馆推出“惊喜联动”项目，特邀原臣担任“一日馆长”，深度参与沉浸式玻璃剧场《梦》的演出与现场导览环节。通过引入具有公众影响力的跨界人物，活动在原有专业展示基础上，进一步增强了传播效应与参与热度。在《梦》的现场演绎中，原臣以“一日馆长”的身份，与热玻璃技师共同进入高温熔炉与火焰交织的舞台空间，向观众讲述玻璃从熔融、吹制到成型的过程，并结合自身视角解读玻璃“在火焰中重生”的象征意义。此次“一日馆长”联动不仅提升了活动的关注度与到场率，也在社交媒体层面形成广泛传播，希望能够进一步拓展了的公众沟通路径，吸引更多年轻观众走进博物馆。

On September 21, the Shanghai Museum of Glass launched the “Surprise Collaboration” program, inviting artist Yuan Chen to serve as a “One-Day Director,” participating deeply in the immersive glass theater performance The Dream and the guided tour segments. By involving a public figure with cross-disciplinary influence, the event enhanced both communication impact and audience engagement beyond the standard exhibition framework.



热力剧场玻璃吹制活动
Glass-blowing event at the theater



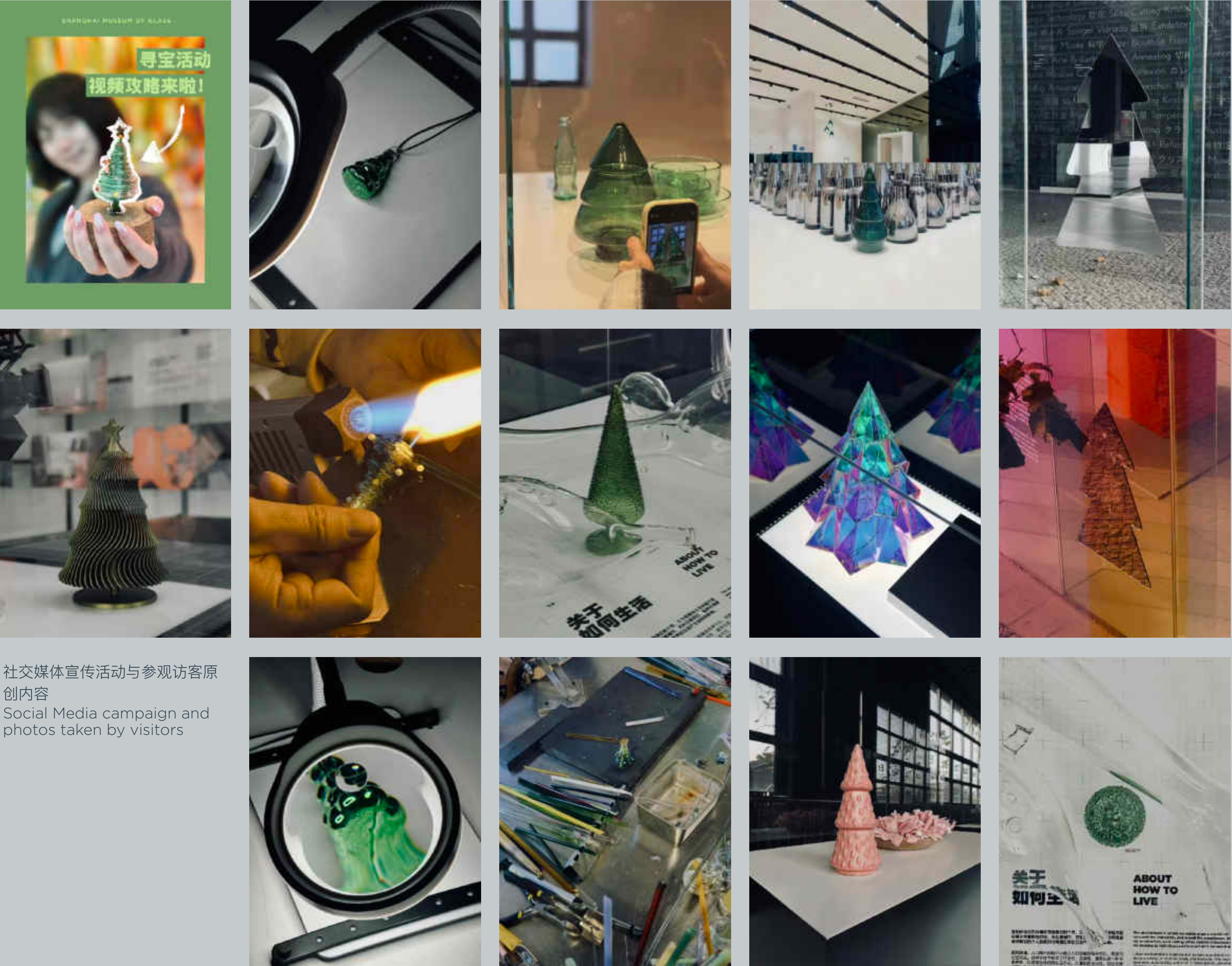
4
圣诞树寻宝活动
Christmas Tree Treasure Hunt

作为年末节庆阶段的重要公众互动项目，上海玻璃博物馆推出“玻璃树寻宝季”活动，将展览空间、节日氛围与社交传播机制有机结合，打造兼具参与性与趣味性的园区体验内容。本次活动自即11月底持续至2026年1月4日，凡购买包含博物馆主馆的门票，即可参与寻宝任务。活动以“出逃的9棵玻璃树”为线索，邀请观众在参观过程中主动探索展厅与园区空间，通过拍摄9张照片或视频进行记录。寻宝路径覆盖不同展区与公共空间节点，使观众在游戏机制引导下完成一次更为完整的参观动线，提升空间到达率与停留时间。

As a major year-end public engagement project, the Museum launched the “Christmas Tree Treasure Hunt” activity, integrating exhibition spaces, festive atmospheres, and social media interaction to create an engaging and playful visitor experience. The event ran from late November 2025 through January 4, 2026, and was open to all visitors holding tickets to the main Museum. The activity followed the narrative of “nine runaway glass trees,” inviting visitors to explore exhibition halls and public spaces while capturing nine photos or videos to document their journey. The treasure hunt route covered multiple exhibition areas and public nodes, guiding visitors through a more complete circulation path and increasing both visitation depth and dwell time.

在传播机制上，活动结合当下主流社交平台生态，鼓励参与者在小红书、抖音或微信等平台发布内容。活动期间，相关话题内容不断累积，显著提升了博物馆在年轻观众群体中的曝光度与讨论度，成为年末活动亮点。

In terms of promotion, the activity leveraged mainstream social media platforms, encouraging participants to post content on Xiaohongshu, Douyin, or WeChat. The “Christmas Tree Treasure Hunt” successfully combined festive marketing, spatial activation, and social engagement, boosting participation, exploration motivation, and multi-location utilization of Museum resources, becoming a highlight of year-end public programming.



社交媒体宣传活动与参观访客原创内容
Social Media campaign and photos taken by visitors

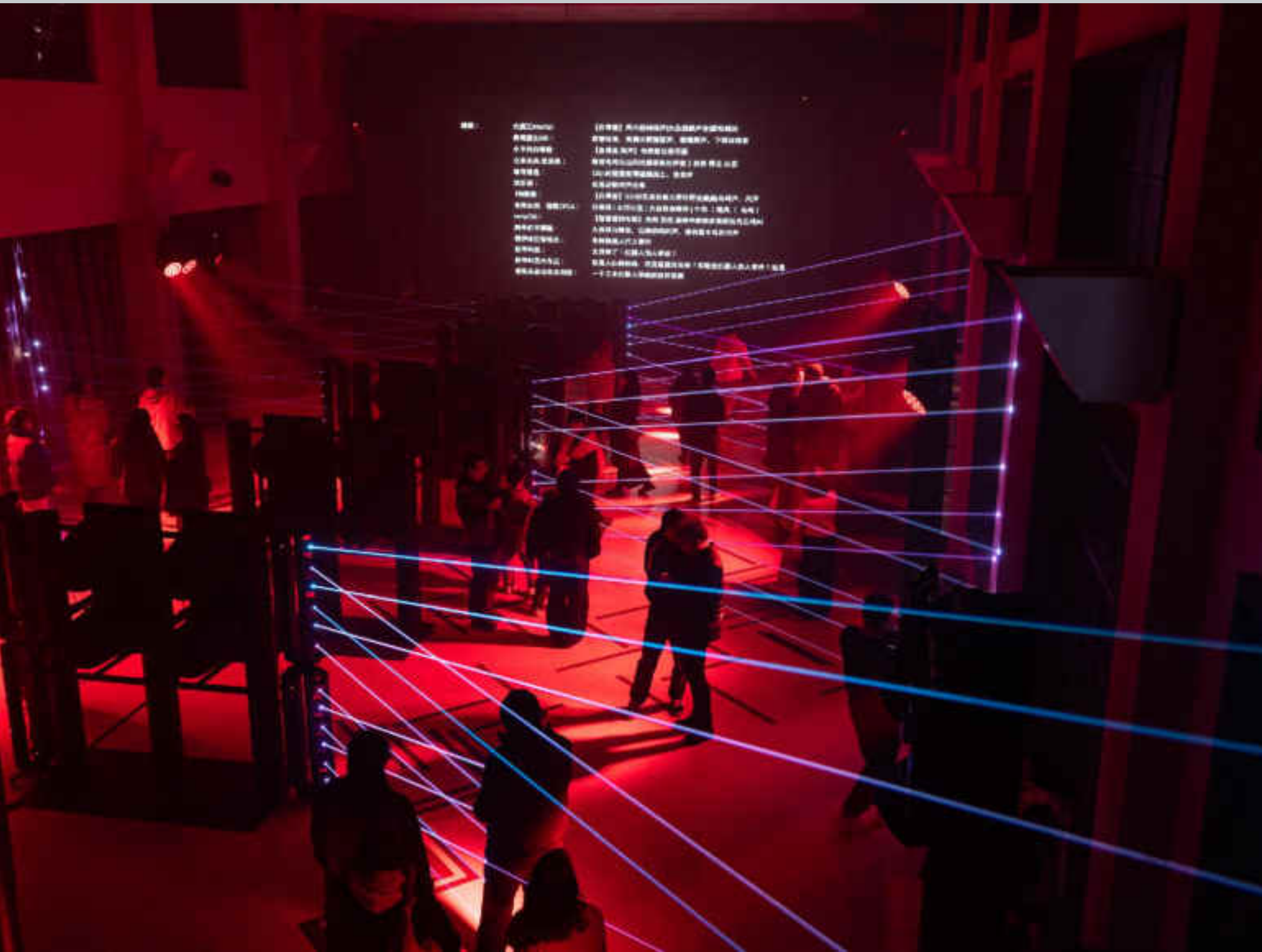
5
跨年夜特别活动
New Year's Eve Special Event

2025年末，上海玻璃博物馆首次推出跨年夜特别活动，标志着园区公共活动形态的一次重要拓展。本次活动由上海玻璃博物馆与控制俱乐部联合策划，以“破碎与重生”为主题，将整个园区转化为跨越艺术、音乐与仪式体验的复合型能量场。

At the end of 2025, the Shanghai Museum of Glass held its first-ever New Year's Eve special event, marking a significant expansion of public programming on campus. Co-organized with Control Club, the event carried the theme “Breaking and Rebirth,” transforming the entire campus into a multi-dimensional energy field spanning art, music, and ritual experiences.

音乐现场特别邀请六位音乐人王懿、杨磊、吕思斯、Shao、汪文伟、梁翘柏，共同构建跨年夜的声音结构，使音乐成为贯穿整晚的重要叙事线索。多元曲风与即兴表达与艺术装置空间形成互动，强化了跨年仪式的沉浸氛围。跨年活动内容涵盖夜游观展、热玻璃表演、互动体验与零点倒计时等多个板块。观众在夜色中穿行于展区与园区公共空间，欣赏玻璃作品在灯光映照下呈现的独特质感，并现场见证火焰与技艺交织的热玻璃制作过程。特别设置的“摔杯祈愿”环节，以材料的破碎象征压力的释放与情绪的重启，使玻璃这一媒介在情感层面获得新的表达维度。当零点来临，伴随全场倒计时与光影装置的同步启动，上海玻璃博物馆和所有观众在音乐与欢呼声中迎来2026年的第一刻。

Six musicians—Wang Yi, Yang Lei, Lv Sisi, Shao, Wang Wenwei, and Liang Qiaobai—performed to create the evening's immersive soundscape, blending diverse genres and improvisation with the art installations. The program included evening gallery visits, hot glass demonstrations, interactive experiences, and a midnight countdown. Visitors explored the exhibition under night lighting, appreciating glass textures and witnessing live glassmaking. A “Cup-Smashing Wish” segment let participants symbolically release stress and renew emotions through breaking glass. At midnight, the countdown, lighting effects, and audience participation combined in a collective celebration, welcoming 2026 with music, cheers, and spectacle.



宴会厅新年活动
New year event at Banquet Hall

3.2

公教活动

Public Education Programs

上海玻璃博物馆持续将教育与公众活动作为提升社会服务能力的重要抓手，秉持“儿童友好型博物馆”的理念，通过多样化的课程与互动体验，同时结合专业学术类活动，将玻璃与公众日常生活紧密结合，增强观众的参与感与学习体验。

Shanghai Museum of Glass continues to treat education and public programs as key tools to enhance social service capacity. Guided by the concept of a “child-friendly museum,” the institution integrates diverse courses and interactive experiences with specialized academic activities, connecting glass with everyday life and enhancing audience engagement and learning.

1
玻玻璃璃环球游·西班牙
Bobo Lili World Tour· Spanish Tour

2025年，博物馆持续深化“玻玻璃璃环球游”研学品牌建设，围绕西班牙文化主题，形成寒假与暑假两阶段递进式课程体系。在1-2月寒假期间，博物馆与上海塞万提斯学院合作推出以艺术家毕加索为线索的研学项目，通过艺术史导入、玻璃材料认知与手工实践相结合的方式，引导家庭观众在跨文化语境中理解艺术创新与表达多样性。课程共开展6场，全部满额，累计180位小朋友参与，获得良好社会反馈。

In 2025, the museum deepened its “Bobo Lili World Tour” study tour program with a focus on Spanish culture, forming a two-phase curriculum for winter and summer breaks. During the winter break (January–February), the museum collaborated with the Cervantes Institute in Shanghai to offer a Picasso-themed study program. Combining art history, glass material exploration, and hands-on practice, the program guided families in understanding artistic innovation and expression in a cross-cultural context. Six sessions were held, all fully booked, with 180 children participating and receiving positive feedback.

在此基础上，7-8月暑期项目实现内容与体验结构的全面升级，以超现实主义艺术家达利为核心人物线索，围绕“梦境”“想象”“变形”等主题展开创意实践。暑期课程在常规研学基础上新增夜宿博物馆环节，打造沉浸式夜间学习体验，使儿童在闭馆后的空间中进行任务探索与团队创作，强化参与感与空间认知能力。同时，项目引入西班牙足球教练参与体验设计，将体育训练元素融入团队协作活动之中，通过跨领域内容整合，拓展研学课程的综合性与互动性。艺术、人文与运动在同一项目结构中形成融合表达，增强了课程的体验深度与国际文化氛围。暑假两个月的项目整体运行顺利，累计吸引485位儿童参与，参与规模显著提升，显示出博物馆研学品牌的持续影响力与市场认可度，也进一步巩固了其在家庭教育与跨文化公共服务领域的专业定位。

The summer program (July–August) expanded both content and experiential structure, centering on Surrealist artist Dalí and themes such as dreams, imagination, and transformation. The curriculum introduced an overnight stay at the museum, allowing children to explore tasks and engage in team creation in closed spaces, enhancing participation and spatial awareness. Spanish football coaches were also involved, integrating sports training into team collaboration activities. By combining art, humanities, and physical activity within the same structure, the program enriched experiential depth and fostered an international cultural atmosphere. Over the two months, 485 children participated, reflecting both the brand influence of the study program and its recognition in family education and cross-cultural public service.



研学活动现场
Photos of Tour at Kids Museum of Glass

2
女性主义工作坊
Feminist Workshops

针对 《凯特·贝克：曲径幽知》展览，博物馆于3月8日-9日国际妇女节期间开展了一系列女性主义主题工作坊，包括生育工作坊和肢体工作坊，吸引了特定人群的关注与参与。这些工作坊以艺术实践为媒介，探讨女性身体经验、创作表达及社会议题，推动了展览内容的深度解读与公众讨论。通过互动与实践，参与者能够在体验过程中反思性别、身体与文化的关系，进一步拓展了展览的社会影响力和教育价值。

For the exhibition *Kate Baker: Difficult Knowledge*, the museum held a series of feminist-themed workshops on March 8-9 during International Women’s Day, including reproductive and movement workshops. These programs used artistic practice to explore female bodily experience, creative expression, and social issues, promoting deeper engagement with the exhibition and public discussion. Participants were able to reflect on the intersections of gender, body, and culture, enhancing the exhibition’s social impact and educational value.



工作坊活动现场照片
Photos of the Workshop

3
“从高迪建筑到玻璃艺术”工作坊
From Gaudí’s Architecture to Glass Art Workshop

在寒假与上海塞万提斯学院成功合作“玻玻璃璃环球游·西班牙游”系列课程并获得良好反响的基础上，双方持续深化合作内容，推出全新主题活动《从高迪建筑到玻璃艺术》。该活动围绕西班牙建筑与材料艺术展开，进一步拓展跨文化研学路径，强化艺术认知与动手实践的结合。3月29日，活动在塞万提斯学院举办，前半部分由塞万提斯图书馆外教老师以中西双语形式介绍西班牙传奇建筑师高迪及其代表性的建筑理念与艺术风格，引导参与者理解其自然主义灵感与结构创新。后半部分由上海玻璃博物馆教师带领，开展玻璃拼贴首饰DIY制作，通过材料组合与创意设计实践，让参与者在动手过程中体验玻璃艺术的表现力与可能性。

Building on the success of the “Bobo Lili World Tour” program in winter break, the museum and the Cervantes Institute continued their collaboration with a new program, From Gaudí’s Architecture to Glass Art workshop. Held on March 29, the first half featured bilingual presentations by Cervantes Institute library instructors introducing Gaudí’s architectural philosophy and naturalist-inspired design, guiding participants in understanding his structural innovations and artistic style. The second half was led by Shanghai Museum of Glass educators, offering hands-on glass mosaic jewelry DIY sessions. Participants combined materials and creative design to experience the expressive possibilities of glass art. This program connected historical architectural context with contemporary glass practice, creating a complete learning experience integrating theory and practice.



工作坊活动现场照片
Photos of the Workshop

4
局外人工作坊：西部幻想
Outsider Workshop: Western Fantasy

“局外人”是上海玻璃博物馆围绕艺术展览开展的专题公共教育项目，持续邀请不同专业的创意工作者与跨学科实践者重新解读展览内容，通过多元方法论介入艺术讨论，拓展观众对观念艺术与材料实践的理解维度。2025年度，“局外人”系列围绕“退火”项目展览《王业丰：无根之花》展开，特别邀请跨领域创作团队 Black Void（蔡艺璇、肖钰晗）作为导览嘉宾，以外部视角解读展览结构与概念线索。Black Void 近期关注太阳能在基础设施与生命代谢过程中的转化机制，曾实地走访青海德令哈光热电站与深圳大亚湾核电站，其研究路径与展览中关于光、热与材料转化的议题形成跨界对话。驻留期间，团队将围绕科技艺术与玻璃媒介之间的关系展开进一步探索，延续“局外人”以跨学科方法激活展览理解的目标。

The “Outsider” program is a specialized public education initiative in which creative and interdisciplinary practitioners reinterpret exhibitions to expand audience understanding of conceptual art and material practice. In 2025, the program focused on the Annealing exhibition *Frank WANG Yefeng: Groundless Flower*, inviting the interdisciplinary creative team Black Void (Cai Yixuan, Xiao Yuhan) as guiding guests. Black Void explores solar energy transformation within infrastructure and biological metabolism, conducting field research at sites such as the Delingha Solar Power Station in Qinghai and the Daya Bay Nuclear Power Plant in Shenzhen. During their residency, the team investigated the relationship between technology, art, and glass media, continuing the “Outsider” program’s mission to activate exhibition engagement through cross-disciplinary perspectives.



对谈活动现场照片
Photos of the Artist Talk



4

人事情况

Personnel Overview

上海玻璃博物馆2025年度积极面对各方挑战，加强提升业务能力，优化人员配置，并继续通过“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。

In 2025, the Shanghai Museum of Glass actively responded to various challenges by strengthening its operational capabilities, optimizing staff allocation, and continuing to implement the “integrated operations” model. The Museum streamlined workflows, emphasized multi-role skill development, and fostered versatile talent, enabling staff to better leverage individual strengths while enhancing team collaboration.

1
上海玻璃博物馆理事会构成
Board Structure

上海玻璃博物馆由张琳担任理事长，阳昕、王建铭、吉莉娜、吴敏担任理事。同时设有监事会，监督博物馆理事会各项工作。

The Board of the Shanghai Museum of Glass is chaired by Zhang Lin, with Yang Xin, Wang Jianming, Ji Lina, and Wu Min serving as board members. A Board of Supervisors is also in place to oversee the work of the Board.

2
博物馆员工及配套服务员工情况
Staff Overview

	数量（人） Number of People
服务生产人员（营运一线） Service and Production Staff (Operations Frontline)	8
Technical Staff 技术人员	1
Finance Staff 财务人员	2
Management and Administrative Staff 管理、行政人员	8
员工总数 Total number of employees	19

教育程度类别 Education Level	
硕士及以上 Master's Degree or Higher	4
本科 Bachelor's Degree	6
专科 Associate Degree	6
高中及以下 High School or Below	3

3
具体人员构成（截止2025年12月31日）
Specific Personnel (as of December 31, 2025)

姓名 Name	职务 Position
张琳 Zhang Lin	理事长（馆长） Chair of the Board (Director)
迪尔曼 图蒙 Tilman Thürmer	副馆长 Deputy Director
王建铭 Wang Jianming	副馆长 Deputy Director
阳昕 Yang Xin	副馆长 Deputy Director
俞旭 Yu Xu	党支部负责人 Party Branch Leader
刘阳阳 Liu Yangyang	藏品专员 Collection Specialist
杜悦 Du Yue	营销顾问 Marketing Consultant
刘玥 Liu Yue	市场经理 Marketing Manager
乔骐 Qiao Qi	新媒体运营助理 Museum Finance Supervisor
徐贇 Xu Yun	营运经理 Operations Manager

姓名 Name	职务 Position
刘倩 Liu Qian	讲师 Educator
陆婷婷 Lu Tingting	场馆票务经理 Ticketing Manager
张湉湉 Zhang Tiantian	营运专员 Operations Specialist
吴昱慧 Wu Yuhui	临时运营助理 Temporary Operations Assistant
王吉妮 Wang Jini	财务主管 Finance Supervisor
顾永明 Gu Yongming	会计 Accountant
汤灏 Tang Hao	餐饮经理 F&B Manager
苏叶群 Su Yequn	资深餐厅客服 Senior Restaurant Service Staff
陆文琪 Lu Wenqi	西餐厨师 Western Cuisine Chef
管凤英 Guan Fengying	保洁 Cleaning Staff

4
实习生与志愿者
Interns and Volunteers

2025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、兼职的协助，在此对于这些奉献者表示真诚的感谢。

In 2025, the Museum's daily operations and maintenance were supported by interns and part-time contributors from various backgrounds. The Museum extends its sincere appreciation for their contributions.

兼职名单如下：（排名不分先后）
孔晓慧、李莹莹、傅红珍、徐丹丹、李南南、池静、陈怀哲、王丽洁、施陆欢、朱涛、李君、陈殊、王可、魏博超、顾红艳、陈晨、张圆、季薇薇、张雯雯、高旺、杨恭瑶、薛仲远、章金香、夏菁菁、付敏敏、杨振英、钱蔚婕、刘逸雯、王惜洁、邓雨婷、钱雨宁、郑祺、蔡凤、李程蕊、曹冰冰、刘弘玮、刘棋钰、张向晨、刘蕊祎、陈玲、王凌菲、姚俐、张艾杰、刘钱超、王祉俊、何冠贇、林佳杰、杨浩昊

Part-time Staff (in no particular order):
Kong Xiaohui, Li Yingying, Fu Hongzhen, Xu Dandan, Li Nannan, Chi Jing, Chen Huaizhe, Wang Lijie, Shi Luhuan, Zhu Tao, Li Jun, Chen Shu, Wang Ke, Wei Bochao, Gu Hongyan, Chen Chen, Zhang Yuan, Ji Weiwei, Zhang Wenwen, Gao Wang, Yang Tianyao, Xue Zhongyuan, Zhang Jinxiang, Xia Jingjing, Fu Minmin, Yang Zhenying, Qian Weijie, Liu Yiwen, Wang Xijie, Deng Yuting, Qian Yuning, Zheng Qi, Cai Feng, Li Chengrui, Cao Bingbing, Liu Hongwei, Liu Qiyu, Zhang Xiangchen, Liu Ruiyi, Chen Ling, Wang Lingfei, Yao Li, Zhang Aijie, Liu Qianchao, Wang Zhijun, He Guanyun, Lin Jiajie, Yang Haohao.

实习生名单如下 Interns			
学校 Institution	专业 Major	姓名 Name	实习部门 Department
上海师范大学天华学院 Tianhua College, Shanghai Normal University	日语 Japanese	仲思萱 Zhong Sixuan	营运实习生 Operations Intern
山东艺术学院 Shandong University of Arts	戏剧影视美术设计 Stage & Film Art Design	施罗自远 Shi Luoizhiyuan	营运实习生 Operations Intern
上海大学 Shanghai University	文物与博物馆学 Cultural Heritage and Museology	谭颖怡 Tan Yingyi	营运实习生 Operations Intern
复旦大学 Fudan University	历史学 History	葛格 Ge Ge	营运实习生 Operations Intern
复旦大学 Fudan University	文物与博物馆学 Cultural Heritage and Museology	邵之祎 Shao Zhiyi	营运实习生 Operations Intern
复旦大学 Fudan University	文物与博物馆学 Cultural Heritage and Museology	彭馨怡 Peng Xinyi	营运实习生 Operations Intern
中央美术学院 Central Academy of Fine Arts	艺术与设计管理学院 Art & Design Management	汪煌 Wang Huang	营运实习生 Operations Intern
上海东海职业技术学院 Shanghai Donghai Vocational Technical College	新能源汽车 New Energy Vehicles	田纳奇 Tian Ruiqi	营运实习生 Operations Intern
上海工商技术职业学院 Shanghai Vocational College of Industry & Commerce	物联网应用 Internet of Things Applications	李彤彤 Li Tongtong	营运实习生 Operations Intern
上海工商职业技术学院 Shanghai Vocational College of Industry & Commerce	计算机网络技术 Computer Network Technology	吴嘉乐 Wu Jiale	营运实习生 Operations Intern
Shanghai Civil Aviation College 上海民航职业技术学院	民航机场气象观测 Airport Meteorological Observation	王楠 Wang Nan	营运实习生 Operations Intern
上海工商职业技术学院 Shanghai Vocational College of Industry & Commerce	新能源汽车技术 New Energy Vehicle Technology	李怡 Li Yi	营运实习生 Operations Intern
上海济光职业技术学院 Shanghai Jiguang Polytechnic College	酒店管理与数字化运营 Hotel Management & Digital Operations	彭君豪 Peng Junhao	营运实习生 Operations Intern

5

财务状况

Financial Overview

1
2025收入汇报
Revenue (2025)

2025年1月1日至2025年12月31日，上海玻璃博物馆累计参观人数为148,683 人，博物馆门票收入共11,651,942.11 元，博物馆服务收入为1,331,346.99 元。

From January 1 to December 31, 2025, the Shanghai Museum of Glass recorded a total of 148,683 visitors. Ticket revenue amounted to RMB 11,651,942.11, and service-related income totaled RMB 1,331,346.99.

上海玻璃博物馆作为一个非国有博物馆，2025年继续得到了相关政府部门和社会各界的捐助和资助共779,500.00 元，其他收入为14,383.64 元。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。明列如下：

As a non-state-owned museum, the institution continued to receive support from government bodies and various sectors of society, with total donations and subsidies reaching RMB 779,500.00. Other income amounted to RMB 14,383.64. The Museum expresses its sincere appreciation for this support. Details are as follows:

上海市文化旅游局 Shanghai Municipal Administration of Culture and Tourism	525,500.00
上海文化发展基金会 Shanghai Culture Development Foundation	254,000.00
单位：元 Unit: RMB	

综上所述，上海玻璃博物馆2024年度总收入为 **13,777,172.74元**。

Total revenue for 2025: RMB 13,777,172.74

2
2025年度支出情况
Expenditure (2025)

2025年博物馆支出总计 **13,806,645.29元**，具体明细表如下：

Total expenditure for 2025 amounted to RMB 13,806,645.29, details as followed:

人工成本 Personnel Costs	3.317.504,44
物业服务费用 Property Management Fees	7.860.260,47
展览展陈费用 Exhibition and Display costs	105.616,00
日常经营费用 Daily Operating Expenses	2.522.278,15
税金 Taxes	986,23
单位：元 Unit: RMB	

6

2026年展望

Outlook for 2026



展望2026年，上海玻璃博物馆仍将面临外部环境不确定性与文化消费结构调整带来的运营压力。在资源约束与市场竞争并存的背景下，机构将继续坚持以内容质量为核心前提，确保展览、教育与公共活动的专业水准与稳定输出，在稳健运行中推进长期发展。

Looking ahead to 2026, the Museum will continue to face operational pressures from external uncertainties and shifts in cultural consumption. Under these conditions, it will maintain a focus on content quality, ensuring exhibitions, educational programs, and public activities are delivered consistently and professionally, while pursuing steady long-term development.

围绕“儿童友好型博物馆”这一战略定位，2026年将进一步深化面向家庭与儿童群体的内容体系建设，强化分龄化教育产品与参与式体验项目，提升观众黏性与复访率。在此基础上，博物馆将更加主动突破既有圈层，通过跨界合作、主题事件策划与阶段性传播活动，扩大公众覆盖面，增强品牌在城市公共文化领域中的可见度。依托轨道交通条件的改善与地铁直达优势，博物馆将进一步强化交通可达性带来的传播价值，将区位优势转化为市场优势。通过线上线下联动推广机制，增强社交媒体传播与用户参与度，为门票销售及体验项目及园区业态协同创造更稳定的客流基础。

Building on its strategy as a “child-friendly museum,” the institution will further develop family- and child-oriented programs, strengthen age-appropriate educational offerings, and expand participatory experiences to boost audience engagement and repeat visits. At the same time, the museum will actively reach new audiences through cross-disciplinary collaborations, thematic events, and targeted promotional campaigns, increasing its visibility in the city’s cultural landscape. Improvements in public transport and direct subway access will also be leveraged to attract more visitors.

在营收结构方面，上海玻璃博物馆将继续优化产品组合与票务策略，提升体验类项目与衍生产品的转化效率，在保证公共文化属性的前提下，增强经营可持续性。通过内容创新与市场拓展并行推进，逐步构建更加平衡的收入结构，为机构长期发展与专业深化提供稳定支撑。

On the operational side, the Museum will continue optimizing its product mix and ticketing strategy, enhancing the impact of experiential programs and merchandise, while maintaining its public service mission. By combining content innovation with market expansion, it aims to build a more balanced revenue structure to support sustainable development.

总体而言，2026年将是在稳健运营基础上的进一步突破之年。上海玻璃博物馆将在保持专业深度与公共价值的前提下，持续拓展受众边界，强化城市链接能力，推动内容生产、品牌传播与经营能力协同发展，为未来阶段的升级奠定更坚实的基础。

Overall, 2026 will be a year of steady growth and strategic breakthroughs. The Museum will expand its audience, strengthen citywide connections, and integrate content, brand, and operational initiatives, laying a solid foundation for future development.



SHANGHAI MUSEUM OF GLASS
上海玻璃博物馆