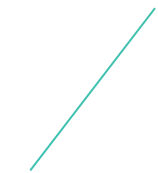


上海玻璃博物馆藏品画册

SHANGHAI MUSEUM OF GLASS
SELECTED COLLECTION CATALOG



2011



2021

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GLASS

SELECTED
COLLECTION
CATALOG

上海玻璃博物馆藏品画册

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An Overview of Collections of Shanghai Museum of Glass

Collections are the foundations of museums, the core of museum management, as well as a determining factor of the characteristics of museums. Hence, their significance to a museum is out of question. A special section of the Regulations on Museums promulgated by the State Council of China on January 14, 2015 emphasizes the importance of collections to the daily management of museums and puts forward the requirements and guidelines for preserving collections.

Besides, the connotation and definition of “collections” are gradually changing with the social progress and the thriving of museums. The connotation and nature of museum collections defined by the International Council of Museums (ICOM) have shifted from emphasizing their use as a scientific research source and their function of the empirical evidence of the progress and state of human development to our tangible and intangible cultural heritage as a result of the significant responsibility of protecting cultural heritage advocated in recent years. The changes in the connotation of “collections” also enriched the diversity of museums. The expansion of the scope and the connotation of museum collections also reflect the development status of the diversified types of museums, making it possible to diversify the themes of museum displays and exhibitions.

How to establish a collection system in tandem with the museum’s mission and vision has been high on the agenda of SHMOG in the past decade. With the mission of “sharing the infinite possibility of glass, leading the way of museum life”, the museum has gradually formed its own characterized collection system and preference. As a part of the endeavour to compile a new Collection Catalogue for SHMOG’s 10th Anniversary, this article tries to rake through the existing collections from the two dimensions of its collection catalogue and quantity and the establishment of the collection system. At the same time, it tries to make clear the standard and reason for why choosing the selected collections in the catalogue, in hopes of facilitating collection and other related work in the future.

1. Collection Categories and Quantity

With “glass” as its core, SHMOG has five collection categories, namely ancient glass relics, modern glass products, artworks, design works, and related archival documents.

Ancient glass relics comprise collections from ancient China and ancient West up to 1911. Ancient Western glass relics are mainly from ancient Rome, 14th-16th century Venice, ancient Bohemia, 19th-20th century Britain, ancient Germany and etc. The presentation of ancient China glass relics follows the historical line, starting from the embryonic period of the Western Zhou Dynasty to the heyday of the Qing Dynasty. The permanent display in the main hall adopts the method of contrasting ancient Chinese and Western material cultures and uses the Silk Road as a link to show the fusion and mutual influence of Chinese and Western glass cultures. Modern glass products taking the glass material cultural relics after 1911 as the demarcation mark cover Chinese and Western glass products after this time node and include objects bearing the development of the Shanghai glass industry and reflecting the role of glass in scientific and technological development their application in scientific research.

Artworks accounting for the largest proportion of the museum collections cover works centered around the “Glass Studio Movement” by glass artists from China and other countries, works created in the cross-border cooperation project of “Annealing”, and related works of contemporary artists. Design works include glass design works inspired by the early 20th Century Art Nouveau Movement and modern contemporary glass design works, which epitomize the designers’ application and re-thinking of glass materials.

Relevant archive documents which are mainly historical documents recording the century-old development of the Shanghai glass industry include the history of Shanghai No.6 Glass Factory, slides of related glass craft, and stocks of those old glass factory stocks. Archival document collections have not yet been displayed on a large scale in the museum’s permanent exhibitions, and we look forward to displaying them to our audiences when curating glass industry exhibitions in the future.

In 2019, the museum revamped the exhibition arrangement of its collections. It realized that its previous concept of collections is biased because it merely calculated the individual and featured glassworks which are undoubtedly the characteristics of museum collections at an early stage into its statistics of collections. There are a large number of auxiliary exhibits such as physical objects, models, tools, and videos in the museum. If judged by the criteria of traditional cultural relics, their value is comparatively low because they don’t have so-called historical, scientific, or artistic value. However, they play an important role in interpreting the museum’s permanent exhibits and constitute an important part of the museum’s display narrative. Therefore, the museum reckoned the auxiliary exhibits of the museum into the catalogue of collections and updated the number of related collections. As of December 31, 2020, the museum owned 3,763 collection pieces, including 104 ancient cultural relics, 1,827 modern and contemporary works (including modern and contemporary glass products, artworks, and design works), 30 archival documents, and 1,802 auxiliary exhibits. Besides, there were 201 exhibits on loan, including 199 ancient glass collections, 1 contemporary artwork, and 1 high-tech glass product. As of December 31, 2020, there were 3,964 collections in the museum.

2. Establishment of The Collection System

After setting the goal of establishing an “internationally-oriented and community-based” interactive museum, SHMOG start-up team began to prepare materials related to the permanent exhibition and to collect items closely related to the thematic units of “What is glass”, “The history of glass development”, “Glass technology and crafts”, and “Glass art”, including ancient Chinese and Western glass relics, glass artworks from China and other countries, and modern and contemporary glassware. The initial collection system of the museum was gradually established in its preparatory stage.

SHMOG, after its official debut on May 18, 2011, has continued to collect valuable artworks. It has analyzed and discussed thoroughly the positioning of its collections during its ten years of growth. To better show its characteristics to the audiences, it has kneaded a thematic collection system with the three main lines of “science”, “art” and “design”, instead of choosing an all-inclusive chronicled method. The “science” line, starting from the Shanghai glass industry represented by Shanghai No. 1 Glass Instrument Factory, on the site of which the museum was built, has collected a batch of solid evidence and related material remains of the early development of the Shanghai glass industry. Besides, there are some high-tech glass products created after the new millennium, showing glass is instrumental in scientific research and development. The “art” line is the top priority collection direction of the museum, which includes artworks and contemporary artworks inspired by the “Glass Studio Movement”. The “design” line is the third distinctive collection category of the museum. In the past exhibitions, it has collected many glass design works created by outstanding designers from many countries. Besides, taking into account the characteristics of the museum’s collection and the feasibility of its implementation, the collection of ancient Chinese and Western relics mainly focuses on permanently displayed collections exhibited in the early stage of the museum’s establishment, rather than expanding massively the collection. In the collection and exhibition of ancient glass relics, the museum mainly cooperates with ancient glass relics collectors in China in the manner of a long-term loan. Ancient Chinese and Western glass relics are not the major collection direction of the museum.

From the perspective of the timing of establishing its collection system, the museum has firstly established its art glass collection system focusing on the “Glass Studio Movement”. During the preparatory period and the initial operation period of the museum, it has struck up extensive and in-depth ties with art schools in China such as Shanghai Academy of Fine Arts, the School of Crafts at China Academy of Art, and Shanghai Institute of Visual Arts. These schools, the pioneers of creating the glass art programme in China, were mainly influenced by universities and artists of the United Kingdom and the United States. Early glass art collections of SHMOG were mainly works of glass artists from the academic circle, reflecting the development of the early art glass professional academies in China and the classic works of the Western “Glass Studio Movement”. At this stage, Western “textbook” classic works were collected by the museum, including the artworks from Stanislav

Libenský and his wife Jaroslava Brychtová, Lino Tagliapietra, Dale Chihuly, Steven Weinberg, and Toots Zynsky. Over the years its glass art collections have gradually increased and cover more works created by artists. Besides, with the gradual development of the glass art and artists’ attempts and explorations of cross-media materials, current glass art collections of SHMOG are no longer limited to individual glassworks or glass sculptures; instead, it highlights the ingenious combination of installations, videos, and glass. It focuses on collecting skilful works as well as strives to overcome the limitations of materials and “strong craftsmanship”, hoping to appropriately express artists’ opinions and speculations through glass craftsmanship, such as Zheng Wenqing’s *Mandragora* and Du Meng’s *Everywhere, Nowhere* and Kazushi Nakada’s art project of *My Archaeology*.

Since 2013, SHMOG has been strongly involved in the collection and exhibition of glass design works by virtue of holding the “Keep it Glassy” exhibition. The two consecutive international creative glass design exhibitions have accumulated a large amount of design works for the museum. After the exhibition, a considerable number of designers’ works were directly collected by the museum and transformed into a solid foundation for design work collections, some of which come from well-known design brands, designers, and studios such as Tadao Ando, Nendo Design Studio, Studio FormaFantasma, Italian design brand Venini, and Czechic design brand Lasvit. At the anniversary of the museum in 2016, the Design Wing hall was opened, offering a better space to display a large amount of design works to the audiences.

Besides, with the start of the “Annealing” contemporary cross-border art project in 2015, SHMOG began to consider seriously the collection of contemporary artworks. On the one hand, the annual “Annealing” project inviting contemporary artists to participate in glass art creation extensively has brought into being a series of unique and irreplaceable contemporary artworks, which have been an excellent complement to the quantity and quality of contemporary artworks of the museum. On the other hand, it allows collecting of one or two pieces of non-glass works of every artist participating in the “Annealing” project

to enrich the styles of these artists and provide basic collections for the future “Annealing” permanent exhibition or the establishment of Contemporary Art Hall.

It is worth mentioning that while improving the art collection system of SHMOG, the work of the archive centre closely related to the system has gradually begun. Focusing on the important collected artworks, the academic research department of the museum has sorted out archives centred on “artists”. It starts to collect, organize, and sort out background information of artists and artworks, media comments, especially texts and video materials that show the process of exhibitions and projects, and even new types of archives such as email and WeChat conversations. The museum aims to enrich collection information through the development of the archive centre and lay a solid foundation for research and curating work in the future.

3.

Description of the Collections in This Catalogue

As described previously, SHMOG has more than 3,700 collection pieces. Taking into account the audiences’ reading experience and their pursuit of the depth of interpretation of the exhibits, we have selected 120 pieces in this catalogue to delineate the collecting context and the system of the museum. These collection pieces spanning 60 years and created by over 100 artists cover the three aspects of “technology”, “art”, and “design”. It is hereby necessary to briefly state the selection criteria.

First, SHMOG does not call them “key highlights” or the “must-see” collections.

With the development of the new museology, museums begin to attach importance to the interaction with the audiences. The exhibits in the catalogue guide the audiences to know and appreciate the permanent exhibition and the collection system of the museum. The museum hopes that audiences can dig up their own “must-see” works, rather than being spoon-fed in their visiting.

Second, most of the collections shown in this catalogue are exhibits in the permanent exhibition of the museum’s main hall and a fraction of significant works that have not yet been publicly exhibited.

We hope to introduce the to the audiences through the compilation of this catalogue.

Third, today’s museum collections cannot ever be judged simply by the values of “science”, “art”, and “history”.

Museum collections should center on the mission of the museum and always serve the narrative of the museum’s display. Some of the collections in the catalogue may not have the value of traditional cultural relics, but we hope to reorganize and re-interpret the exhibits from the perspective of the museum’s collecting concept and collecting system to inspire the audiences to discover the profound meaning behind the exhibits.

4.

Reflections and Implications

The ongoing development of the museum cause has prompted museum professionals to keep reflecting on their daily work. In the process of compiling the catalogue, the author also puts forward corresponding reflections on the museum’s future collection work and museum work, aiming to provide new observation methods and research possibilities for future researchers.

First, further research on collection classification.

Classification is the first step in any research work. We are attempting to divide our current collections into the categories of “art” and “design”. The discussion on the distinction and differences between the two is so complicated that the present distinction between them is still mainly based on whether it is functional and conceptual. In fact, with the continuous development of art and design practice, the boundary between them has overlapped and blurred, and even their creators have multiple cross-border identities drifting between “art” and “design”. The present classification of works in the catalogue and the museum display is still mainly based on the characteristics of the works, supplemented by the self-identity of their creators. It should be pointed out that the classification of any piece of collections may be adjusted in further research, which precisely reflects the dynamics and importance of the research on collection pieces.

Second, the possibility of new types of collections.

As mentioned above, SHMOG has begun to focus on collecting and organizing archival documents of “art” works. Based on the “contemporaneity” related to artworks, a large number of project archives are presented electronically, such as email, electronic manuscripts, and dialogues on instant messaging devices. Although the project archives have not yet entered the collection system, they are still worthy of collecting and researching, and they may enter the collection system in the future as a new type of collection. From the 1990s to the present, the impacts from new applications of digital information technology and the dissemination of massive amounts of information are so profound that they even have reshuffled our ideas and lifestyles as well as challenged the collection policies of traditional museums.

Third, the multi-dimensional interpretation of collection pieces.

A rich and multi-dimensional collection system is the foundation of the museum’s interpretation. The descriptive text of explanation of collections in this catalogue and exhibits in the exhibition are based on the research and summary of our museum professionals. As mentioned above, the research of the museum is rather dynamic. Besides, as a traditional pope of knowledge, museums also have a certain special status that tends to form the impression of the “pope” of knowledge. With the booming development of new museology, in addition to the rigorous and detailed research of museums, researchers should introduce and attach importance to the interpretation angle and text content of a third-party audience by appropriate means. Dedicated to serving public life, SHMOG is a forum-like museum that encourages confrontations, experimentations, and debates, as well as a 21st Century museum that conducts activities according to its guideline of putting public experience first. The interpretation under the guidance of this tenet is on the same track. In 2019, the museum began a series of activities designed in various types called “Interpretation Workshops”, which are dedicated to exploring the interactions between the museum and the audiences. By introducing the perspective of the third-party audience, enriching dimensions of the interpretation, the museum explores the way of interpreting the collection and display with the audiences, hoping to provide a unique visiting experience.

Collections are the prerequisite for the establishment of a museum and the basis for its professional operation. Series of works related to exhibition, education, interpretation, and even public service in the museum space must be based on scientific and detailed study and management of the collections. Similarly, collections are the factor that endows each museum with its unique characteristics, and how to establish a collection system with its own characteristics in the plan is thus one of the important tasks for museums. We hope, through compiling the 10th-anniversary collection catalogue of SHMOG, to clarify the current collections and summarize the collecting direction and characteristics to provide a brand-new possibility for professional research and audiences’ appreciation.

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Shanghai Museum of Glass

Design

诺维奇主教

BISHOP OF NORWICH

作品《诺维奇主教》系列酒具的灵感源自名为“诺维奇主教”的餐桌传统，并直接以此命名。十八世纪的诺维奇主教因为在餐桌上忘记传递波特酒（一种英国的传统餐桌礼仪）而闻名。这款酒具装置借英国人的杯中挚爱使过去的谦恭礼仪得以回归。

《诺维奇主教》 包含了对传统的尊重，并经过特别设计，鼓励使用者在斟酒之后，把酒瓶传递给下一个人——波特酒杯和酒瓶不能直接放置在桌子上，只能嵌入各自的黄铜底座上，这样波特酒得以被继续传递、分享和啜饮。一个加长的木制托盘把各部分并为一体，打造为一个完整的酒具装置。

Influenced by and named directly after the port-passing etiquette of the “Bishop of Norwich”, an eighteenth-century gentleman notorious for forgetting to pass the port at the table. This set brings about the return of humble rituals from the past through a drink that has become quintessentially British.

With respect to the tradition, the *Bishop of Norwich* has been specifically designed to encourage the user to pass the decanter after pouring their glass. The port glasses and decanter cannot be put down on the table unless placed within their individual brass bases, hence the port is continuously passed, shared and quaffed. An elongated wooden tray brings all the parts together, making the complete creation a grand central piece.



设计师:

凯珀·汉密尔顿 (b.1987, 英国伦敦)

工作室:

Kacper Hamilton Studio

尺寸:

78 x 16 x 43cm

材料:

玻璃, 黄铜

创作年代:

2013年

入藏年代:

2013年

Designer:

Kacper Hamilton (b.1987, London, the U.K.)

Studio:

Kacper Hamilton Studio

Dimension:

78 x 16 x 43cm

Material:

Glass, brass

Created:

2013

Accessioned:

2013

宣礼塔

MINARETS

作品《宣礼塔》如同出现在《天方夜谭》中的神奇建筑。设计师的灵感来自伦敦一家玻璃吹制工厂的玻璃残片。他们发现在吹制过程中自然产生瑕疵的每一片玻璃都具有一种别样的美感，这些独特之处无法从通常的计划性制作和流水线式的重复生产中得到。这些收集来的玻璃片形态使两位设计师联想到矗立在伊斯坦布尔俯视整座城市的宣礼塔。基于此，两位设计师联手创作了八件一系列独特酒瓶。酒器的尖顶来源于玻璃残片，可以作为瓶盖，也可以用作酒杯。它们形状各异，呈现出强烈的建筑景观式视觉效果。

Minarets is like a magical building in *Arabian Nights*. The designers were inspired by scrap glass pieces found at a glassblower's workshop in London. They found a strange beauty within each scrap piece as they contained natural flaws from the process of blowing glass, which cannot normally be made or replicated. The forms of the found pieces have a strong visual reference of an architectural landscape, which reminded the designers of Istanbul with its tall Minarets towering above the rest of the city. The design duo has created an edition of eight unique decanters, which use the scrap glass pieces as the main feature. They act as stoppers and can also be used as drinking glasses. They are of variety in shape, representing a strong visual effect of the architectural landscape.

设计师:

凯珀·汉密尔顿 (b.1987, 英国伦敦)

埃兹吉·特克斯索伊 (b.1985, 土耳其伊斯坦布尔)

尺寸:

高度20cm至35cm之间不等

材料:

玻璃

创作年代:

2009年

入藏年代:

2015年

Designer:

Kacper Hamilton (b.1987, London, the U.K.)

Ezgi Turksoy (b.1985, Istanbul, Turkey)

Dimension:

Varying from 20cm to 35cm in height

Material:

Glass

Created:

2009

Accessioned:

2015





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