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“The Sphere derives its shape not only from the requirements ... While the Shanghai Astronomy Museum officially opens to the public later this month, some guests have already toured the vast space ...

Ennead Architects' Shanghai Astronomy Museum opens this month as the largest in the

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world

The recently completed 420,000-sf Shanghai Astronomy Museum is set to open on July 18. The new astronomical branch of the Shanghai Science and Technology Museum is the largest museum in the wo ...

The world's largest astronomy museum completes in Shanghai

Ennead Architects, the acclaimed international architecture firm based in New York City and Shanghai, celebrates the grand opening of ...

Ennead Architects Designs World's Largest Astronomy

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Museum In Shanghai

Unicorns, eternal life, and gender parity have a thing in common, they are mythical creatures. One of them has grown a pulse through a display that picks up where Peggy Guggenheim's all-women sho ...

A PLACE AT THE PiNK TABLE

Sotheby's was supposed to start auctioning off a hugely significant Brontë collection (consisting of the works of the sisters Charlotte, Anne and Emily), but they bowed to public pressure and ...

*The Brontë Archive Needs to
be Secured for Public Use*

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and Made Accessible

After five years in construction, the Shanghai Astronomy Museum will finally open its doors to the public on Monday, July 18, reports Shine. Covering 38,000 square meters, and able to host 6,000 ...

*New Shanghai Astronomy
Museum Looks Out of This
World*

This magnificent armillary sphere stands in the centre of the museum's top gallery. It was designed to show a model of the universe according the ancient astronomer, Claudius Ptolemy, with the ...

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The Wizard Earl's Armillary Sphere

The internal stairway and frame of a new, temporary sculpture are taking shape outside the History Museum. A scaffold of thick, fresh-sawn local cedar from Westport is ...

Adirondack History Museum welcomes sculptor Randi Renate

A participatory sculpture project at Adirondack Experience, the museum in Blue Mountain Lake, is meant, when finished, to give viewers the sense of ascending to a mountain summit.

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*Sculpture summit meant to
mimic mountains*

A digital museum of Tamil Women Under Construction is an expansion of my interest in the relationship between humans and objects, and in the museum form. When the opportunity came to create a piece ...

*This Digital Gallery Is
Shining A Spotlight on Tamil
Women in Singapore*

The Arab Cultural House "The Diwan" in Germany, under the auspices of the Embassy of the State of Qatar in Berlin, organised a second session of a series of dialogue sessions entitled "Public Art in ...

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Arab Cultural House in Berlin holds dialogue on public art in Qatar, Germany

The museum opened Friday with the addition of a new exhibit called, "Current Science Studio." "I think the pandemic has made the public more ... a 3-dimensional sphere that can show facts and ...

Fort Worth Museum of Science and History reopens with new exhibit

Charmaine Lucas approached us about selling her collection of Native American Art," Cullen said. "These pieces are all by well-known artists and have

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certificates of authenticity. We try to provide ...

*Artworks exhibit showcases
Native American artists*

The coronavirus pandemic has brought the mask back into the public sphere, and in *Pandemic* by ... French Cultural Centre and the Saad Zaghloul Museum, focused on the human body, tackling gender ...

*Art exhibition: Masks of
anarchy*

The center of attention this Asteroid Day – a day set aside to raise awareness of the risks of asteroid impacts – was a cream-

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colored sphere ... which is
the Field Museum's newly
classified ...

*Asteroid Day is a
celebratory one for the
Field Museum, whose
scientists just classified a
rare meteorite*

the museum and each of the
three principal
architectural components
that define the design – the
oculus, inverted dome and
sphere – act as functioning
astronomical instruments,
tracking the ...

Museums and the Public
Sphere investigates the role
of museums around the world

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as sites of democratic public space. Explores the role of museums around the world as sites of public discourse and democracy Examines the changing idea of the museum in relation to other public sites and spaces, including community cultural centers, public halls and the internet Offers a sophisticated portrait of the public, and how it is realized, invoked, and understood in the museum context Offers relevant case studies and discussions of how museums can engage with their publics' in more complex, productive ways

Museums and the Public

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Libraries, archives and museums have traditionally been a part of the public sphere's infrastructure. They have been so by providing public access to culture and knowledge, by being agents for enlightenment and by being public meeting places in their communities. Digitization and globalization poses new challenges in relation to upholding a sustainable public sphere. Can libraries, archives and museums contribute in meeting these challenges?

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Not satisfied with the assertion that museums have taken great strides in becoming representative, relevant and open in their preoccupations, A Museum in Public contends that the supposedly public nature of their institutional role continues to be a rhetorical one. This book critically examines museums as institutions of the public sphere, questioning what assumptions are made about the publicness of their operations. Using as a case study the Royal Ontario Museum (ROM), Canada's largest museum, the book interrogates the public

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nature and political dynamics of the ROM as it completed a multi-million dollar architectural project and adopted a new vision of the museum. Providing an engaged cultural analysis of how publicness is reflected in the attitudes and behaviours of management, staff and visitors, Ashley claims that museums often function as a boundary zone between the needs and concerns of the public and ideas of publicness that serve corporate and managerial interests and practices. Asking the reader to seriously consider whether the ideals of contact zone and engagement

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are practically possible within an administrative setting, the book offers insights into how museums might achieve political publicness through transparent, open and democratic communicative action. A Museum in Public raises questions at the intersection of disciplines and, as a result, will appeal to academics, researchers and postgraduates in a number of fields, including: museum studies, heritage studies, cultural studies, cultural policy, public policy, political science, sociology, geography, architecture, art history,

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public history, tourism studies, and cultural management.

This important critical study of the history of public art museums in Austria-Hungary explores their place in the wider history of European museums and collecting, their role as public institutions, and their involvement in the complex cultural politics of the Habsburg Empire. Focusing on institutions in Vienna, Cracow, Prague, Zagreb, and Budapest, *The Museum Age in Austria-Hungary* traces the evolution

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of museum culture over the long nineteenth century, from the 1784 installation of imperial art collections in the Belvedere Palace (as a gallery open to the public) to the dissolution of Austria-Hungary after the First World War. Drawing on source materials from across the empire, the authors reveal how the rise of museums and display was connected to growing tensions between the efforts of Viennese authorities to promote a cosmopolitan and multinational social, political, and cultural identity, on the one hand, and, on the other, the rights of national groups

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and cultures to self-expression. They demonstrate the ways in which museum collecting policies, practices of display, and architecture engaged with these political agendas and how museums reflected and enabled shifting forms of civic identity, emerging forms of professional practice, the production of knowledge, and the changing composition of the public sphere. Original in its approach and sweeping in scope, this fascinating study of the museum age of Austria-Hungary will be welcomed by students and scholars interested in the cultural and art history of

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In today's diverse societies, museums are the primary institutions within the public sphere in which individuals can both engage critical thought and celebrate community. This volume uses the lens of rhetoric to explore the role these societal repositories play in establishing and altering cultural heritage and national identity. Based on fieldwork conducted in over sixty museums in twenty-two countries across six continents, *Museum Rhetoric* explores how heritage museum exhibits persuade visitors to unite their own sense of

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identity with that of the broader civic society and how the latter changes in response. Elizabeth Weiser explores what compels communities, organizations, and nations to create museum spaces, and how museums operate as sites of both civic engagement and rhetorical persuasion. Moving beyond rhetorical explorations of museums as “memory sites,” she shows how they intentionally straddle the divides between style and content, intellect and affect, unity and diversity, and why their portrayal of the past matters to civic life—and particularly studies of

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nationalism—in the present and future. Deeply researched and artfully argued, *Museum Rhetoric* sheds light on the public impact of cultural and aesthetic heritage and opens avenues of inquiry for scholars of museum studies and public history.

This is a book about adult education in the sphere of public museums and art galleries. It aims to enrich and expand dialogue and understanding amongst adult and community educators, curators, artists, directors, and cultural activists who work within and beyond the walls of

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these institutions. The various chapters take up the complex and interconnected pedagogics of subjectivity, identity, meaning making and interpretation, knowledge, authority, prescription, innovation, and creativity. The contributors are a combination of scholars, professors, graduate students, heritage and cultural adult educators, artists, curators and researchers from Canada, United States, Iceland, England, Scotland, Denmark, Portugal, Italy and Malta. Collectively, they challenge us to think about the dialectics of passivity and engagement, didactics and

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learning, gender neutrality and radicality, and neutrality and risk-taking amongst a collage of artworks and artefacts, poetry and installations, collections and exhibits, illusion and reality, curatorial practice and learning, argument and narrative, and struggle and possibility that define and shape modern day art and culture institutions. The chapters, set amongst the discursive politics of neoliberalism and patriarchy, racism and religious intolerance, institutional neutrality and tradition, capitalism and neo-colonialism, ecological

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devastation and social injustice, take up the spirit and ideals of the radical and feminist traditions of adult education and their emphases on cultural participation and knowledge democracy, agency and empowerment, justice and equity, intellectual growth and transformation, critical social and self reflection, activism and risk-taking, and a fundamental belief in the power of art, dialogue, reflection, ideological and social critique and imaginative learning.

"We live in a museum age,"
writes Steven Conn in *Do*

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Museums Still Need Objects?
And indeed, at the turn of the twenty-first century, more people are visiting museums than ever before. There are now over 17,500 accredited museums in the United States, averaging approximately 865 million visits a year, more than two million visits a day. New museums have proliferated across the cultural landscape even as older ones have undergone transformational additions: from the Museum of Modern Art and the Morgan in New York to the High in Atlanta and the Getty in Los Angeles. If the golden age of museum-building came a

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century ago, when the Metropolitan Museum of Art, the American Museum of Natural History, the Philadelphia Museum of Art, the Field Museum of Natural History, and others were created, then it is fair to say that in the last generation we have witnessed a second golden age. By closely observing the cultural, intellectual, and political roles that museums play in contemporary society, while also delving deeply into their institutional histories, historian Steven Conn demonstrates that museums are no longer seen simply as houses for collections of

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objects. Conn ranges across a wide variety of museum types—from art and anthropology to science and commercial museums—asking questions about the relationship between museums and knowledge, about the connection between culture and politics, about the role of museums in representing non-Western societies, and about public institutions and the changing nature of their constituencies.

Elegantly written and deeply researched, *Do Museums Still Need Objects?* is essential reading for historians, museum professionals, and those who love to visit museums.

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