



Dear Friends,

One of my favorite *New Yorker* cartoons features two women sitting on a bench in an art museum, a large abstract painting visible in front of them. “I like this painting,” one says to the other, “because it has a bench.” With one image and a few well-chosen words the cartoonist reminds us of the importance of deliberate placemaking in museums. We have the power, through decisions large and small, to make visitors feel comfortable, supported, safe, and empowered – or not. We can shape what they look at and why. So, what will we do with this responsibility?

The authors who generously contribute their perspectives and experiences to this issue all grapple with the power and possibilities of placemaking in different ways. Whether they are working outside their institutions’ walls within nature or the community, creating a sense of place for objects removed from their original contexts, adding to our understanding of collaborative placemaking in the digital realm, or exploring museums as places in and of themselves, the contributors to this issue give us much to think about and take back to our own practices.

Rounding out the conversation, in our Q&A, author and former Walt Disney Imagineer Margaret Chandra Kerrison discusses narrative placemaking and the potential of immersive experiences. And, in our critique, Laura Barss Mooney takes us to the International Quilt Museum in Lincoln, Nebraska, to consider the way textiles help shape meaningful spaces throughout the world.

Before leaving you to it, I need to thank our dedicated editorial advisors, managing editor Ian Kerrigan, NAME leadership, designer Charita Patamikakorn, Exhibits Newline editor Jenny-Sayre Ramberg, and our authors, contributors, reviewers, and readers. The journal would not be possible without you. And now, I hope you can sit back in *your* favorite place while you enjoy this issue of *Exhibition*.



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Editor