



Greetings!

This issue is about feeling. As research has shown, learning—including the kind of informal learning that happens in museum exhibitions—is not only cognitive, it's emotional, and what is emotionally experienced will create a more lasting impression. In other words, it's not just about the facts.

Given the connections between heart and mind, how do we make room for emotion in exhibitions? Our authors explore this question from a variety of perspectives. They take us to many places: to projects in Chicago, North Carolina, and New Mexico that embrace subversion and create space for outrage; to the Bronx Zoo, where an exhibition team uses habitat design to foster emotional connections with animals; to the Big Cypress Seminole Indian Reservation in Florida, and the start of an inquiry into the emotional and cognitive associations of scent in ethnographic museums; to the floor of a Boston science museum, where research explores the role of emotion as a mediator of engagement; and more.

Our authors also pose questions. Does emotion lead to new insights, or does it cloud our thinking? How do we negotiate reactions to emotional content? And can too much emotional content run the risk of being manipulative?

As this issue was in its final stages, the November 2016 presidential election was in progress. Now, as we go to press in its aftermath, emotions feel as if they are running especially high. Hopefully, *Designing Emotion* and the issue that will follow it—fall 2017's *Exhibiting the Issues of Our Times*—will be useful companions to those who create, work in, or think about museum exhibitions.

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Editor

