



Dear Friends,

As the global COVID-19 pandemic shuttered museums, it forced many of us to consider (or reconsider) how we might create exhibitions that transcend physical limitations. In this issue of *Exhibition*, we feature projects that show us the way.

The issue unfolds in two general groups of articles. The first takes us into the outdoors, beginning with the Q&A, where artist Walter Hood shares his thoughts on going where people are. It's followed by "Going Rogue for Good," a call to arms that, much like Hood's, invites us to "activate the museum experience in the everyday world." Then we're off to San Francisco, where the Exploratorium's community partnerships have yielded outdoor, interactive, exhibit interventions in "the most unlikely of places," as they put it: places where they are "needed the most." Need is also a driving force for *1001 Inventions*, a large-scale exhibition that took on new form in Syrian refugee camps. Then, in Minneapolis, we're taken to a series of chain-link-fence exhibits created to help a community heal in the light of twin crises – the pandemic and George Floyd's murder at the hands of police officers. Finally, we wend our way into an alleyway and the past in a historic Victoria, British Columbia Chinatown. Our Nuts & Bolts feature fleshes out the group with easily digestible information about the environmental challenges of building outside.

The second group is comprised of a trio of articles that take us into the digital realm: to a virtual three-dimensional exhibition on *ofrendas* (altars) at the Detroit Institute of Arts; to Akron, Ohio, where an exploration into augmented reality brings art into people's homes; and to the Monterey Bay Aquarium, where streaming a popular video game helped connect a closed institution to a new generation of learners. The critique closes out the issue with *The Bob Ross Experience*, an exhibition that not only straddles inside and out but provides a sense of joy a time when we can all use it.

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