

Editorial

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What best way to end a year, than with a new issue of the CITAR Journal? As always, this issue represents the efforts of many people: authors, reviewers, and editors. Since 2014, the CITAR Journal has operated with a zero budget; and since then we have published four issues – the same number as in the previous four years! We have also opened up to special issues, and submitted our journal for evaluation to Scopus and ISI Thompson Reuters. By all measures, the CITAR Journal has grown during this year. However, the journal is still an infant; it has to be nurtured and supported. We have to keep improving its processes, its dissemination and visibility, and its general quality. All this while keeping in mind that the CITAR Journal is a scientific publication, no shortcuts allowed that may jeopardize what this is all about: Science.

This end-of-year issue of the CITAR Journal is a very interesting one. It starts with an article by Emilio Vavarella about the error, its history, and use in art. Then, more by change than by design, a core of articles that address the museum and exhibition experience from different angles.

Marta Wieczorek discusses tendencies in museum exhibition and presents a *case study of a permanent museum exhibition with an added performance element*.

Sarah Younan discusses how 3D digital models of museum artefacts can be the basis for creative forms

of increased museum engagement by fostering re-interpretations and transformations of existing works of art.

Silvia Di Marco addresses the representation of the inner body in art and science, and analyses the work of two contemporary artists with different approaches to the meaning of the representation of the inner body.

Claudio Germak et al. present a robotic technology for enhancing a museum visit and allowing virtual access to usually inaccessible parts of the museum. They discuss the design, implementation, and implications of this technology on the museum experience.

Reese Muntean et al. describe the design and use of an interactive tangible device for exploring the cultural heritage of Musqueam people. They provide an interesting account of the design process and the driving forces behind it, as well as the results of a study with visitors of the exhibition.

Finally, Kingsley Emeriewen and Razaq Kalilu present and account of the emerging trends in blacksmithing in Benin City, Nigeria.

This issue of the CITAR Journal also includes three reviews of art exhibitions and a colloquium dedicated to Narrative, Media and Cognition.