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Editorial: Art Education-Virtual Material **Volume 49; Issue 1**

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Readers of this issue of the *Canadian Review of Art Education (CRAE)* will find five research articles and a large Salon section dedicated to the works of Canadian artists. The first two articles take up art education research in the museum context. Jacob Le Gallais examines the complexity of his childhood memory of museum taxidermy by exploring the nuanced ways art making might confront the seemingly mundane naturalistic display of animals. This work challenges us to critically examine broader discourses surrounding colonialism and the fetishization of nature through an analysis of museological practices, the display of animal bodies, and critical acts of making. Le Gallais' panels *Crane Collage 1 [left panel]* and *Crane Collage 2 [right panel]* compose this edition's cover image, and readers are invited to read his discussion of this work in the Artist's Statement.

Emma June Huebner examined the use of social media, particularly Instagram and IGTV, as instrumental components in how museum educators engaged virtual visitors during the Covid 19 Pandemic. Huebner looked at how museums used technology, including Instagram and IGTV, to connect viewers to the gallery shows through the materiality of art making demonstrations and lessons posted by the museums. She examined the implications of the loss of material space and the use of technology in broader discourses of gendered work in museological practices.

The last three articles explore facets of art teaching practices for their impact on student learning in and through the arts. Barbara Hirst provides a generative discussion of the relational and subjective experience of time through Heidegger's philosophy of time perception. She connects these understandings to how students with ADHD experience time to offer insights into art instruction informed by students' temporal perceptions and the phenomenology of art experience. Tiina Kukkonen and Benjamin Bolden draw on Teresa Amabile's *Componential Theory of Creativity* for its potential in nurturing existing teaching practices to further support creative development in the art classroom. Marie-Pierre Labrie explores the generative force of a dialogue between design-based research and research-creation in art education. She argues the intricacy of the creative process occurring in art-making may contribute to the methodological endeavours of design-based research. Starting with a theoretical standpoint, the author seeks the two methodologies' epistemological and procedural meeting points.

The Salon section features the artists and works of the CSEA/SCEA 2021 virtual exhibit *Navigating and Creating*, curated by Dr. Julie Etheridge. These Canadian artists' work reflects individuated processes of navigating and creating during the Covid 19 Pandemic. These artists include Bob St.-Cyr, Christine Arbour, Kimberley Lewis, Colleen Hewitt, Bill Zuk, Joanna Black, Pauline Sameshima, Zoe Compton, Pam Patterson, Duane Nickerson, Melissa-Ann Pereira Ledo, Tashya Orasi, Emma June Huebner, Daniel Payne, Sandra Johnstone, Amber Eden, Meaghan Bissett, Selina Latour, Natalie Pavlik, Kathy Browning, Kathy Mantas, Vicky

Talwar, Nancy Long, Patti Pente, Charity Brown, Karine Poirier, Scott R. McMaster, and Amanda May.

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