

Inquiry Question: Can intersectionality function as a new paradigm to help us apprehend multiplicities in our understanding of identity and our sense of belonging?

Description: We are living in an era of rising nationalism, xenophobia, and glaring racial disparity, exacerbated by isolation due to the pandemic. In this context what does it mean to consider and embrace global perspectives? As educators we have an opportunity to create spaces of possibility for our students and one another.

Ideas to Explore:

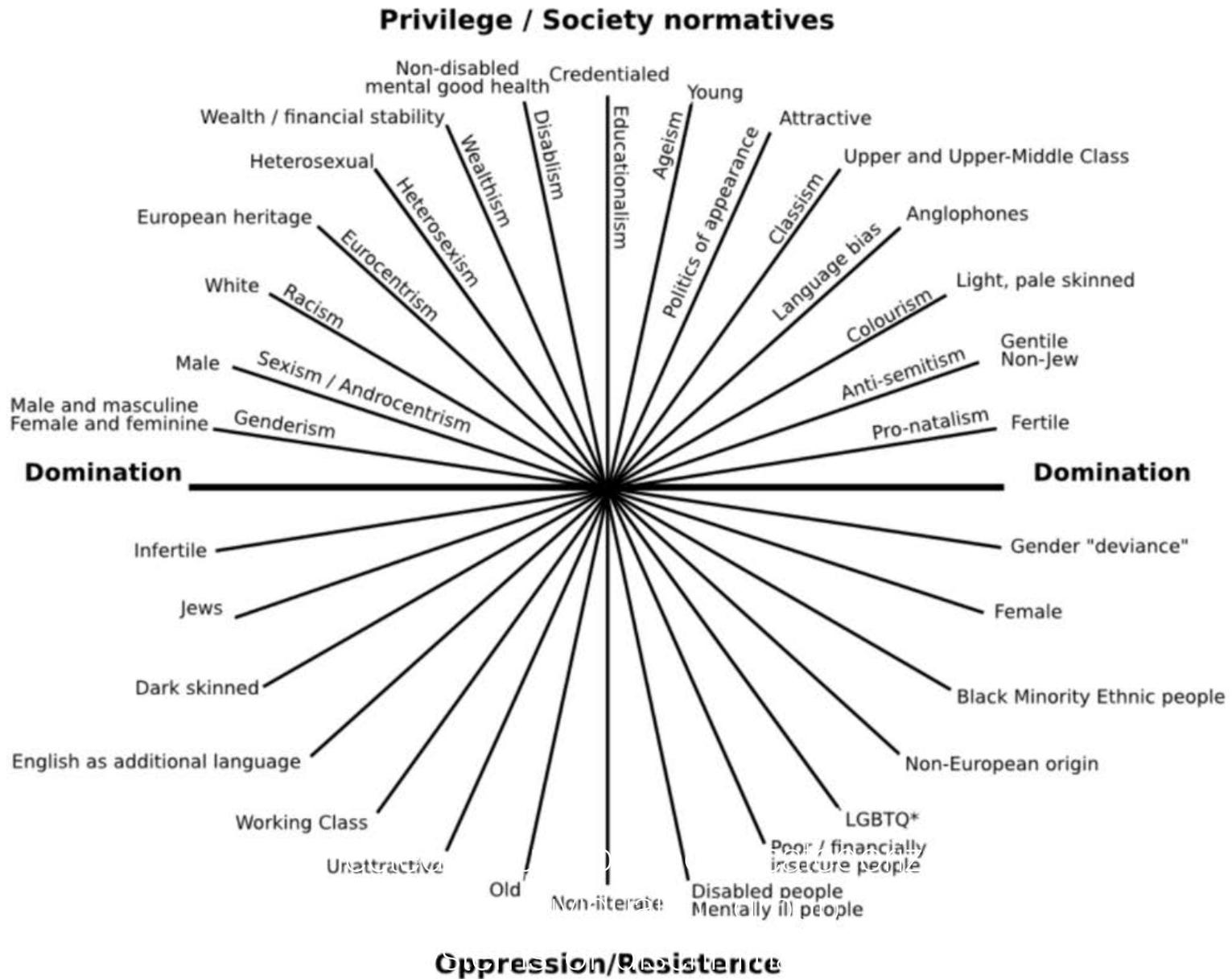
Apprehending multiplicities that are contradictory and in opposition yet valid.

Intersectionality

Rhizomatic Frameworks

Futurisms

Intersectionality: the interconnected nature of social categorizations such as race, class, and gender as they apply to a given individual or group, regarded as creating overlapping and interdependent systems of discrimination or disadvantage [and privilege]



What is a Rhizome?

From Botany/ plant science or plant biology: Rhizomes are stems running underground horizontally. They strike new roots out of their nodes, down into the soil and shoot new stems up to the surface out of nodes

What is Rhizomatic theory or philosophy?

Deleuze and Guattari use the terms "rhizome" and "rhizomatic" to describe theory and research that allows for multiple, non-hierarchical entry and exit points in data representation and interpretation.

Often used in network theory

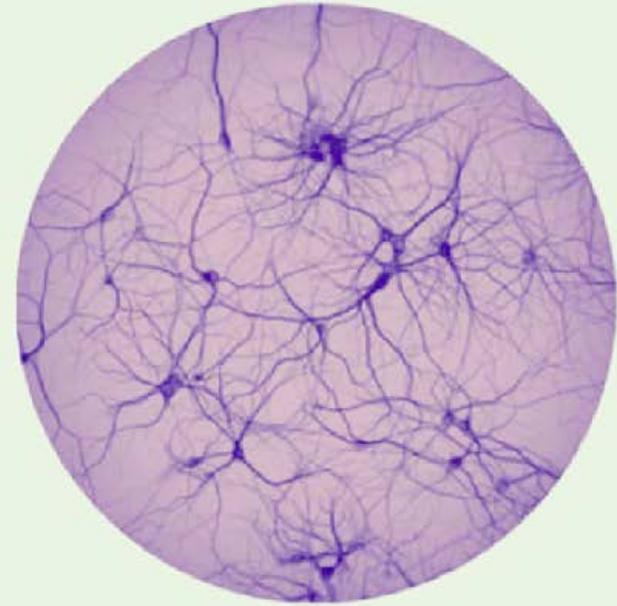
Non botanical rhizome like examples

The internet

Jazz

A map

A virus



THE RHIZOME

THE 6 PRINCIPLES

"We invoke one dualism only in order to challenge another. We employ a dualism of models only in order to arrive at a process that challenges all models." Page 22

Gilles Deleuze and Félix Guattari in 'A Thousand Plateaus' (1987)



Connection

"A rhizome ceaselessly establishes connections between semiotic chains ... " Page 6



Heterogeneity

"There is no ideal speaker-listener, there is [no] homogeneous linguistic community." Page 6



Multiplicity

"There is no unity to serve as a pivot in the object or to divide in the subject." Page 7



A-signifying Rupture

"A rhizome may be broken [] but it will start up again on one of its old lines, or on new lines." Page 8



Cartography

"... [a] map that is always [] modifiable and has multiple entryways and exits and its own lines of flight". Page 22



Decalomania

"The tracing has [] translated the map into an image; it has already transformed the rhizome into roots and radicles." Page 13

To engage with a rhizomatic framework is....

To give up beginnings and endings

To give up tops and bottoms.

Not this or that
but always and...and... and...

Emphasis *not* on what is or what was
but on what can become of it

The intensity of difference is at the center.

Intersectionality



There is no such thing as a single-issue struggle because we do not live single-issue lives.

Audre Lorde





Do Ho Suh, Home within a home within a home within a home within a home



Do Ho Suh, Home within a home within a home within a home within a home

Futurisms Create Possibility

Afrofuturism is the reimagining of a future filled with arts, science and technology seen through a black lens.

What makes Afrofuturism significantly different from standard science fiction is that it's steeped in ancient African traditions and black identity.

Can a community whose past has been deliberately rubbed out, and whose energies have subsequently been consumed by the search for legible traces of its history, imagine possible futures?

Furthermore, isn't the unreal estate of the future already owned by the technocrats, futurologists, streamliners, and set designers — white to a man — who have engineered our collective fantasies?

Mark Dery

Futurisms create possibility

”I had to find another place where they hadn’t perceived black people to be and that was on a spaceship.”

George Clinton, Parliament/Funkadelic

“Today is Yesterday’s Tomorrow.”

King Britt, *Black Futures*

“Earthbound. It’s trying to get up that gets us down.”

Heid Erdrich, Ojibwe Tribe
from the poem *Earthbound*



Nicholas Galanin itlingit/unangaxi
Things Are Looking Native, Native's Looking Whiter, 2012
Digital print, 20 1/2 x 14 3/4 "



Njideka Akunyili Crosby, *In the Lavender Room*, 2019,
Acrylic, transfers, colour pencil, pastel and collage on paper, 96 x 115 in



Njideka Akunyili Crosby , *Nwantinti*, 2012
Acrylic, pastel, charcoal, colored pencil, and Xerox transfers on paper 68 × 96 in.



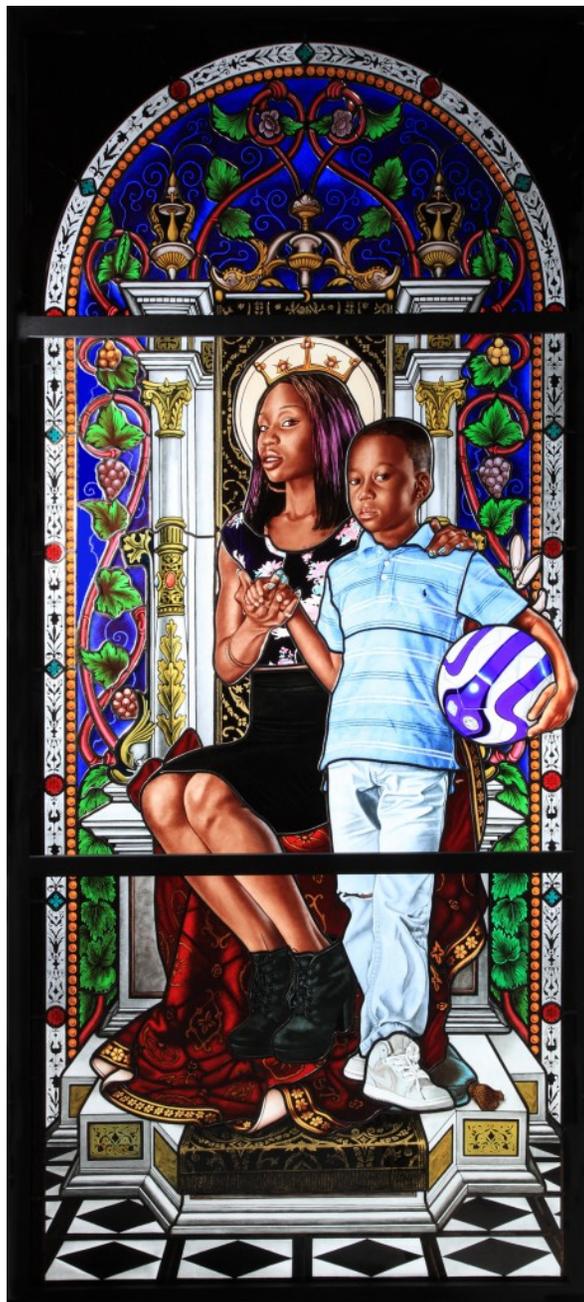
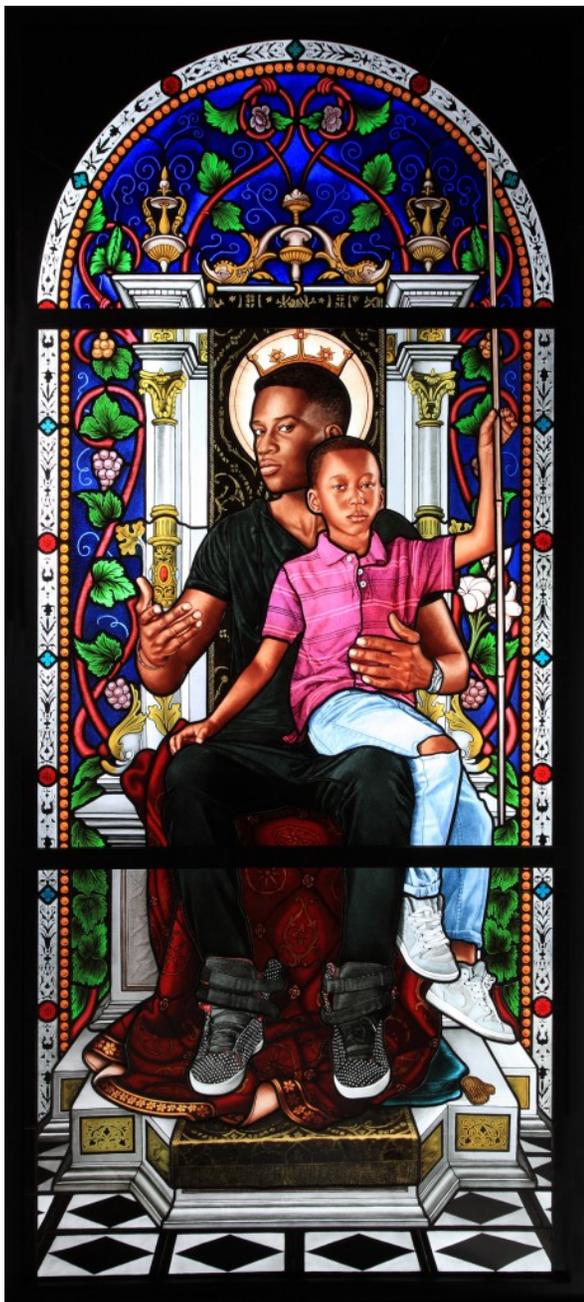
Kihende Wiley, *The Lamentation Over the Dead Christ*, 2008.
Oil on Canvas, 131 x 112 inches.



LEFT: Kehinde Wiley (American, 1977–), *Lamentation over the Dead Christ*, 2008. Oil on canvas, 131 × 112 in.
RIGHT: Andrea Mantegna (Italian, ca. 1431–1506), *Lamentation over the Dead Christ*, ca. 1480. Tempera on canvas, 27 × 32 in. Pinacoteca di Brera, Milan.

Foreshortening:

1. portray or show (an object or view) as closer than it is or as having less depth or distance, as an effect of perspective or the angle of vision.
2. prematurely or dramatically shorten or reduce (something) in time or scale.



Kehinde Wiley, *Lamentation, The Virgin and Child Enthroned*, 2016, stained glass 97.9 x 46.18"
Lamentation, Santa Maria Mater Dei, 2016, stained class 97.9 x 46.18"
Lamentation, St. Mary, 2016 stained glass, 97.9 x 41.57



Kehinde Wiley, *Lamentation, Mary, Comforter of the Afflicted I*, 2016 stained glass 97.91 x 72.76"
Lamentation, Mary Comforter of the Afflicted II, 2016, stained glass, 97.91 x 72.76"

What are the intersections of your identity?

What is your home within a home within a home?