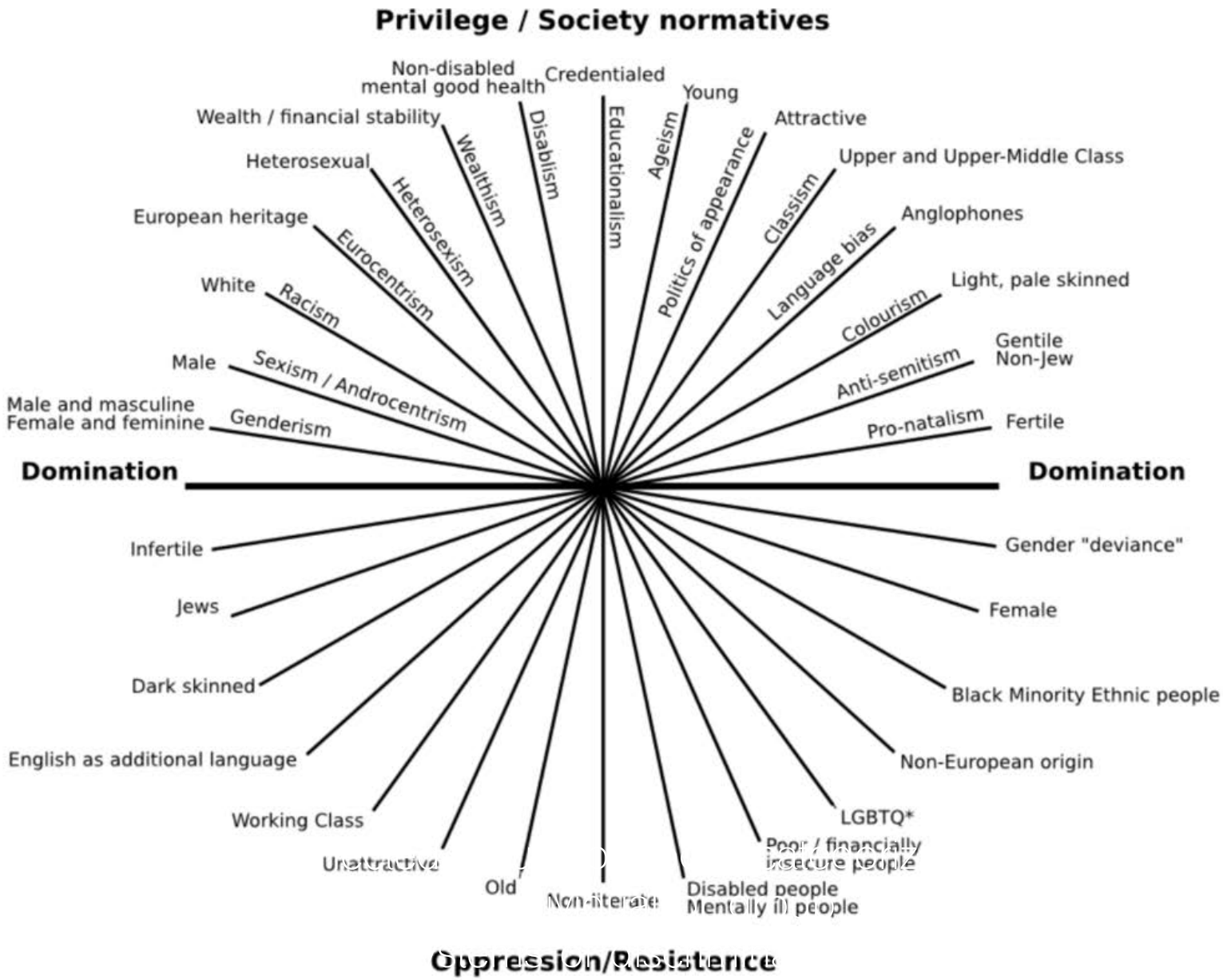
Inquiry Question: Can intersectionality function as a new paradigm to help us apprehend multiplicities in our understanding of identity and our sense of belonging?

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 Rhyzome?

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 Rhyzomatic 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

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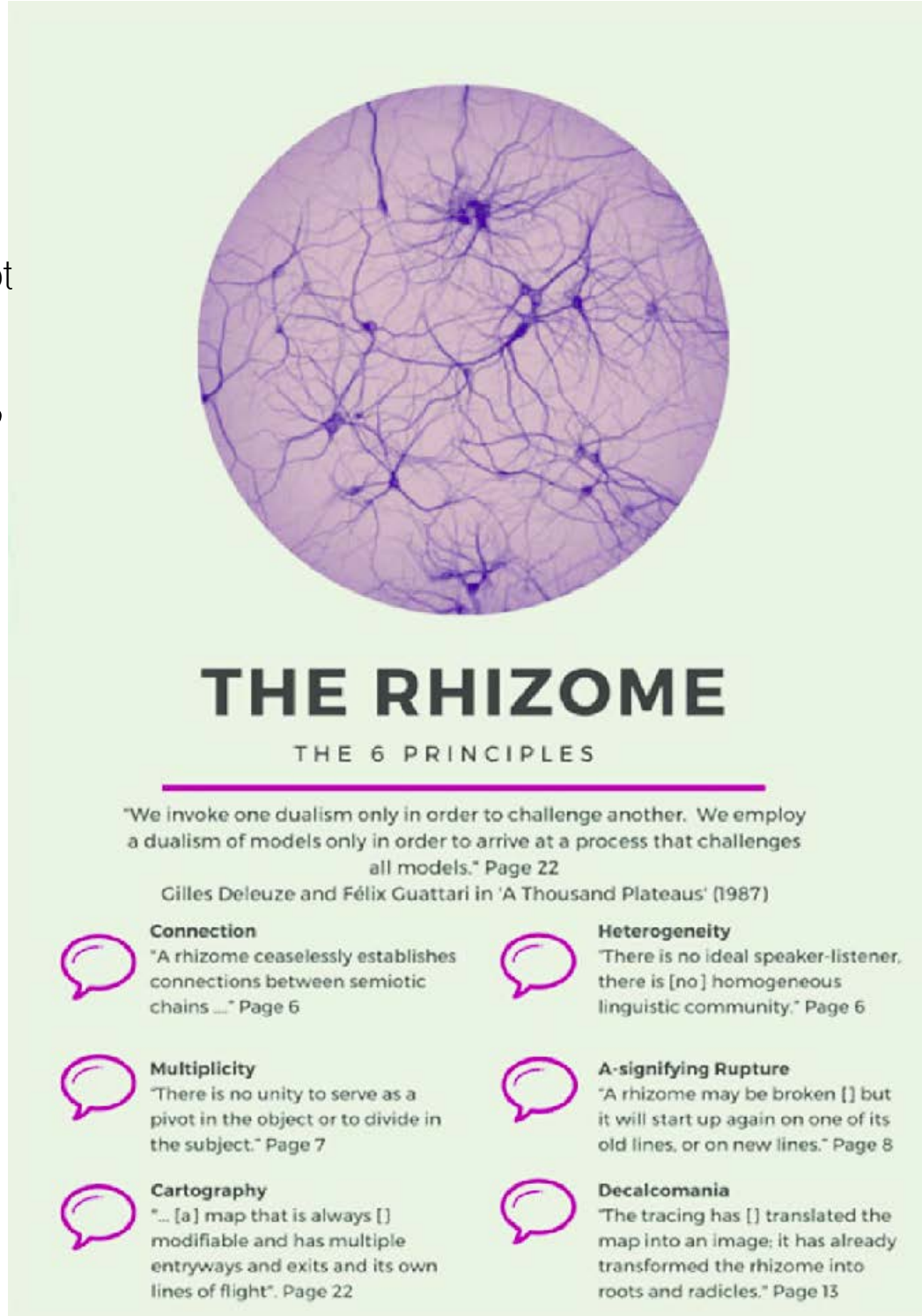


To engage with a rhizomatic framework is....

To give up beginnings and endings

To give up tops and bottoms.

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

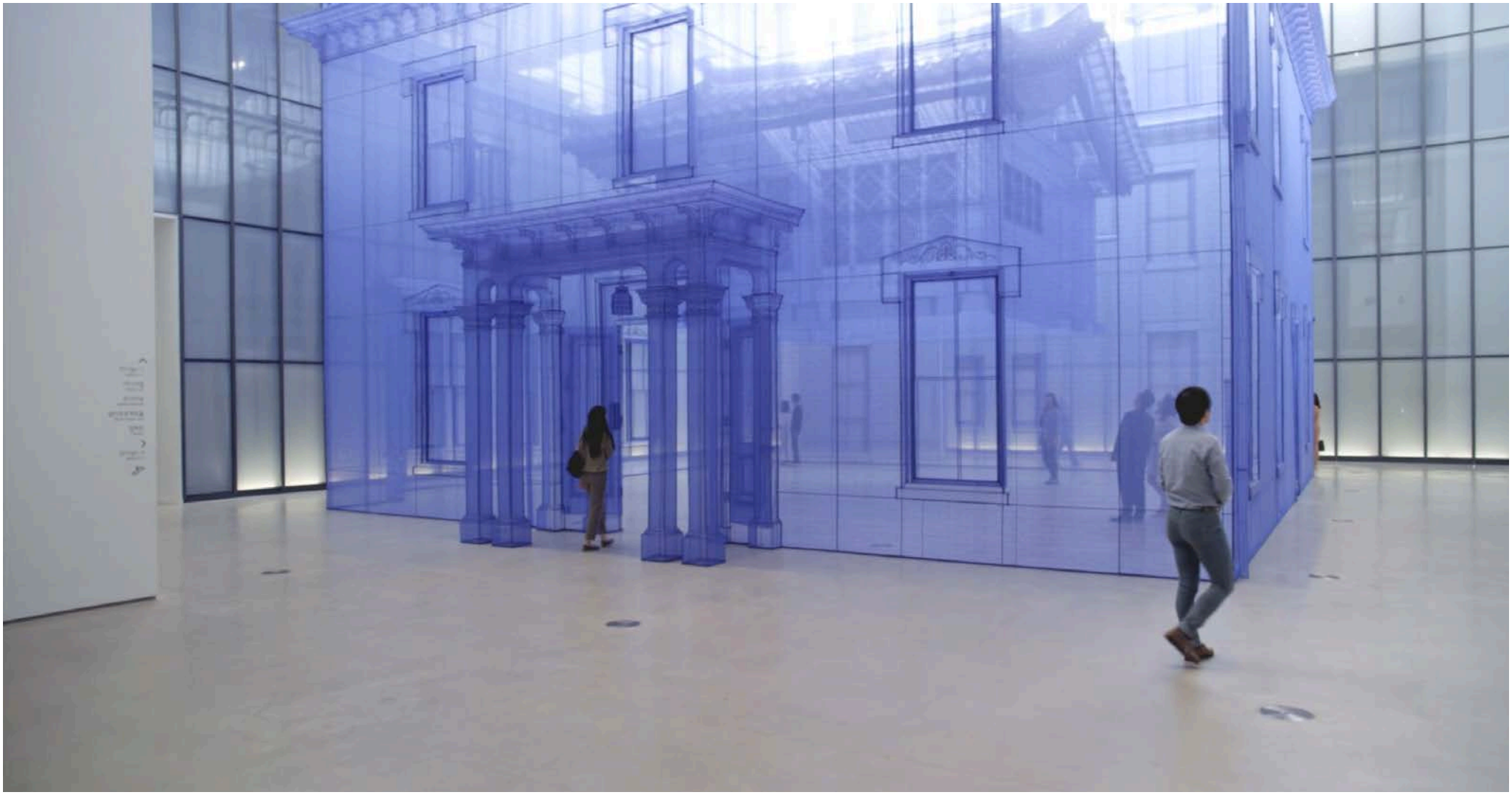
Emphasis *not* on what is or what was
but on what can become of it

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

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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.”

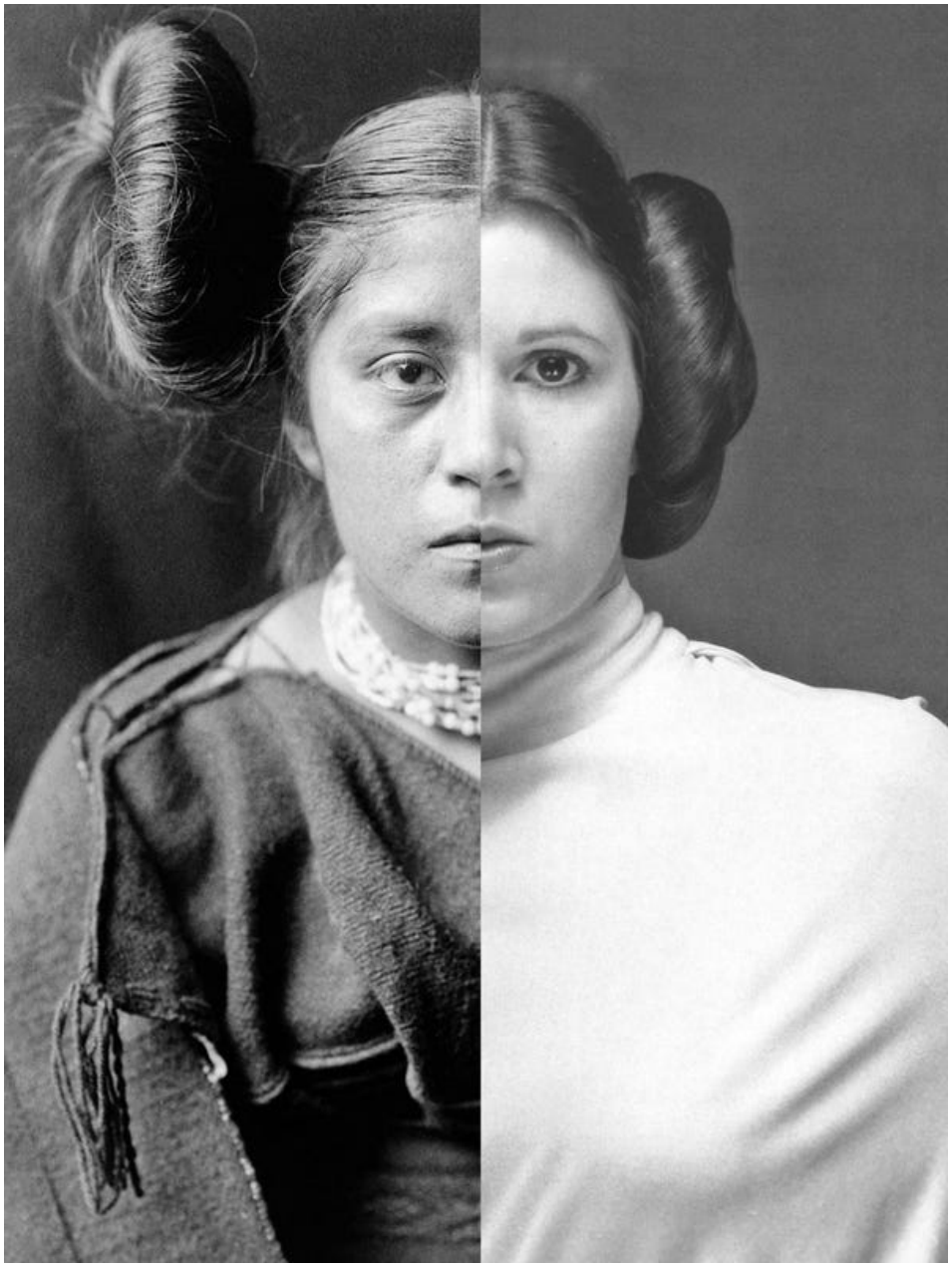
George Clinton, Parliament/Funkadelic

“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 ½ x 14 ¾ "

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 paper68 × 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 x46.18"
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?