

Introduction: *Intersectionality and Creative Narrativity*

This issue of *Praxis* will explore the topic of Intersectionality and Creative Narrativity through various essays and poems. As scholars and artists in the fields of social sciences, liberal arts and applied human sciences, we conceptually interact with a variety of theoretical frameworks, among these intersectionality has become key to understanding not only gender and sexuality, but ability, class, religion, nation status, and racial/ethnic identities, as well. Resultantly, the manner in which intersectionality may be displayed, digested and disseminated is important to review as a means of linking theory with praxis. This issue of *Praxis* is dedicated to understanding how narratives and creativity, in terms of novelty, effectiveness and authenticity, contribute to intersectional theories, including feminist theory, critical race theory and queer theory. In essence, the various essays and poems raise the question of whether creativity influences our storytelling, and whether narrativity impacts our creative expression. Additionally, the ways in that various forms, such as visual, oral or written, of narratives interact with creative expression regarding intersectional identities and realities will be explored.

The first section of this compilation contains a series of essays highlight the complexities that are interwoven within creative narrativity and intersectional frameworks are analyzed. The second portion of this collection hosts works of poetry that add to the discussion surrounding intersectionality, narrativity and creativity. The beginning essay in this edition, "The Weather is Great Today," examines the personal experiences of two, non-majority academics and their personal explorations as they narrate stories of marginalization within higher education. The second piece on Mexican artistic, Frida Kahlo, comparatively reviews how cinematic representations of Kahlo have the potential to create queer spaces of identity and creatively disrupt hegemonic ways of narrating queer realities. The following article elucidates how the Chicana theatrical production, "The Panza Monologues" incorporates intersectionality into a creative narrative regarding embodied oppressions, such as generational poverty and transnational belonging. The final essay in the first section focuses on the narrated ways of being that constitute an awareness engaging disability and "enabling" intersectional theory. This piece in particular exemplifies the creative potential for academic writing by incorporating a nontraditional poetic auto-ethnographic style within a theoretical format. Readers are thus supplied with a fluid transition into the second section of this edition on Intersectionality and Creative Narrativity that focuses on poems that encompass additional examples in which realities and ways of being may be creatively and theoretically engendered.

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