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Conceição Carneiro, Glaucia; Alves Paraíso, Marlucy
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Cartography to research curriculum: an active and experimental exercise on a territory in constant transformation

Cartografia para pesquisar currículos: um exercício ativo e experimental sobre um território em constante transformação

Cartografía para investigar currículos: un ejercicio activo y experimental sobre un territorio en constante transformación

Gláucia Conceição Carneiro*
Marlucy Alves Paraíso**

Abstract: This paper explores the research itineraries in the curriculum using a cartography that implements three lines of creation, namely: 'Walk', 'Compose with sensations' and 'Trigger the laughter'. The argument explored is that these three movements: 'walk', 'compose' and 'laugh' trigger two combats: a *combat-against* the State machine, in its machinations and operations, which, in the field of curriculum, has prioritized the form and normalization of bodies; and also a *combat-between* the forces of thinking that, when operating with the ideas-forces of Gilles Deleuze's Philosophy of Difference seeks to make small openings in the 'norms' and 'forms'. Such movements make up the main objective of an ongoing cartography that aims to map the intensity of the encounters unleashed by the performances of a queer artist in the city of Belo Horizonte, Minas Gerais, Brazil. These encounters are triggers of knowledge that build a nomadic curriculum: the Curriculum of the city with Art, which will be exploited here.

Keywords: Cartography. Composition. Curriculum research.

Resumo: Este artigo explora itinerários de pesquisa em currículo lançando mão de uma cartografia que implementa três linhas de criação, a saber: "Caminhar", "Compor com as sensações" e "Acionar o riso". O argumento explorado é o de que esses três movimentos de "caminhar", "compor" e "rir" acionam dois combates: um *combate-contra* as máquinas de Estado em suas maquinações e operações, que, no campo do currículo, tem priorizado a forma e a normalização dos corpos; e, também, um *combate-entre* as forças de pensamento que, ao operar com as "ideias-forças" da Filosofia da Diferença de Gilles Deleuze, busca fazer aparecer pequenas rupturas com "as normas" e "as formas". Tais movimentos compõem o objetivo maior de uma cartografia em curso que visa mapear as intensidades dos encontros acionados pelas *performances* de uma artista *queer* na cidade de Belo Horizonte. Esses encontros são disparadores de

* PhD student in the Line of Research Curriculum, Cultures and Difference at the Graduate Program of the Faculty of Education of the Federal University of Minas Gerais (UFMG). CNPq Scholarship student, Belo Horizonte. Brazil. E-mail: <glauca.carneiro.bh@gmail.com>.

** Associate Professor and Coordinator of the Curriculum and Culture Research and Studies Research Group (GECC) at the Faculty of Education of UFMG. CNPq Researcher. E-mail: <mparaiso@fae.ufmg.br>.

saberes que constroem um currículo nômade: o “Currículo da cidade com a Arte”, que será aqui explorado.

Palavras-chave: Cartografia. Composição. Pesquisa em currículo.

Resumen: Este artículo explora los itinerarios de investigación en currículo utilizando una cartografía que implementa tres líneas de creación: “Caminar”, “Componer con las sensaciones” y “Accionar la risa”. El argumento explorado es que estos tres movimientos: “caminar”, “componer” y “reír” desencadenan dos combates: un *combate-contra* las máquinas de Estado, en sus maquinaciones y operaciones, que en el campo del currículo, ha priorizado la forma y la normalización de los cuerpos. También es un *combate-entre* las fuerzas del pensamiento que, al operar con las “ideas-fuerzas” de la Filosofía de la Diferencia de Gilles Deleuze, busca hacer aparecer pequeñas rupturas con “las normas” y “las formas”. Tales movimientos componen el objetivo mayor de una cartografía en curso que pretende mapear las intensidades de los encuentros desencadenados por las *performances* de una artista *queer* en la ciudad de Belo Horizonte, Minas Gerais, Brasil. Estos encuentros son disparadores de saberes que construyen un currículo nômade: el “Currículo de la ciudad con el Arte”, que será aquí explorado.

Palabras-clave: Cartografía. Composición. Investigación en currículo.

Introduction

Cartography is an open-ended investigative practice that is done in movement, experiencing and exploring a *territory*. Inspired by the work of Gilles Deleuze and Felix Guattari, it has been updated in researches from different fields of knowledge, in order to always move the objects, bodies, things and thinking researched. The movements in cartography are neither done in a straight line nor in a circular way. It moves zigzagging, on all sides, following and exploring the sensations, the small perceptions and the effects of the encounters. As unlikely encounters that always take place in an investigated territory, including in curricula meant to give orders, cartography cannot be experienced on the basis of a single knowledge. It is always necessary to make composition with varied, different, unequal, disparate knowledge.

Therefore, having the *movement* as an important principle of cartography, we operate, in our curricular research, exploratory and experimental procedures that refer to the search for a ‘familiarity’ and an ‘intensity’ with what is being investigated. At the same time that we explore a territory - from a curriculum or any other territory - we also try to experience the effects of the multiple variables that interfere in the research. Such procedures are anchored in the notion of experience¹, understood here as a production that is epistemological and also ethical, aesthetic and existential.

To move, to explore and to experiment in a cartographic investigative practice is to open up and flood oneself with the connections and the compositions that the investigation itself allows. This openness has been very important for education research in general and for curriculum research in a particular way, because it compels these fields to expand their objects, move out of the usual demarcations, and make other connections with art, literature, cinema, and Philosophy. It obliges these fields to make connections also, for example, with the dirty, the disorganized, the messy and the unpredictable world of the streets, the school courtyards, the

¹ *Experience*, as we understand it here, inspired by Jorge Larrosa (2002), requires that ‘something happens to us or touches us’. This requires ‘stopping’, stopping to think, to look, to listen. To think more slowly, to look more slowly, to listen more slowly. To stop to feel, to pay attention on details, ‘to suspend opinion, to suspend the judgment, to suspend the will, to suspend the automatism of action, to cultivate the attention and the delicacy’ (Larrosa, 2002, p. 20-28).

parks, the squares; in summary, with the city, where everything can happen, where many things happen, but often even if we look, we do not ‘see’.

To make cartography is to do *micropolitics* because it is a pragmatic operation on the world. It is about getting involved with the world, having a commitment to its production, based on the knowledge one has of it. Micropolitics is understood here as defined by Laymart Garcia dos Santos (2016)² in terms of lower permeability to the state, to its assumptions and modes of capture triggered by neoliberalism on a planetary scale. Joining the Micropolitics does not mean abandoning the Macropolitics, nor turning its back on the fight against the enormous economic and social inequality that ravages the world, but moving to a type of multitudinous action that has been happening, mainly in the Brazilian outskirts that introduces new characters and their political choreographies, based on micropolitical *artivism*³.

In order to make micropolitics, cartography ‘accompanies processes’ (Kastrup et al., 2009, p. 52). The process, which is related to the surroundings, to the present, to the virtual, in cartography, is inherent in the concept of ‘creation’. This is because the process is the result of the creative impulse, it is the ‘virtual’, which is still in the process of ‘becoming’ (Deleuze, 1996). Thus, cartography does not represent objects, and therefore the beginning and end (or conclusions) lose importance for what happens in the middle, in the space between the beginning and the end of the investigation. Accompanying processes demand an entire action on the mapped territory. It means to get involved! That is, taking the search for knowledge as a set of events, extensions, compositions, encounters, assemblages and routes are the elements of a cartography. It is about an investigative practice that is always open *and* inventive *and* that needs to compose with disparate matters and materials since they are ethical, aesthetic and political movements that we consider of great importance for the curriculum investigations that we intend to address in this paper.

Therefore, there is in the cartography, an ethical-aesthetic-political bet that is supported in the construction of investigative procedures more open to the diverse connections, that allow to question and, even, to surpass many assumptions present in approaches of more conventional research. As in our perspective cartography is understood as a ‘pragmatic’ or an active exercise of the investigator on the world, it is carried out walking. For this reason, it is constituted by strange ways of investigating for those who demand procedures of research decided *a priori*, but which has proved very important in the educational field for those who wish to investigate-experimenting, permanently displacing thinking and body and, thus, to produce interventions in relation to the one being researched and the world.

For this reason, we explore in this paper three lines of creation of a cartography that is constantly moving itself and moving things: ‘Walking’, ‘Composing with sensations’ and ‘Triggering laughter’, which express the traces of the movements that we map in the curriculum territories researched and in ourselves. The argument developed here is that when ‘we map walking’, ‘compose with sensations’ and ‘trigger laughter, we move the forces necessary to accomplish two important struggles in education and curriculum: the *combat-against* the forms that want to imprison us; and the *combat-between* the forces that move and increase our power to act when combining with other forces, making the creation of the ‘new’ possible. These movements

² Laymart Garcia dos Santos explored this ‘notion of micropolitics’ at a conference proposed by the *Programa de Ações Culturais Autônomas* - Program of Autonomous Cultural Actions - held at ‘Casa do Povo’ (São Paulo, November 12, 2015). The video of the presentation is available at: <<https://vimeo.com/153449199>>.

³ ‘Multitudinous’ actions and ‘artivism’ refer to ‘new forms of insubordination, network, contagion and collective intelligence’, discussed mainly by Negri and Hardt (2005, p. 84).

were moved by an ongoing cartography that seeks to map the *intensive encounters*, triggered by the performances of a queer artist in the city of Belo Horizonte, Minas Gerais, Brazil.

In this way, we understand that mapping triggers a double movement. It is about a double movement because, to Deleuze (2017), theory does not ‘express’, ‘translate’, nor ‘apply’ a practice. Theory is already ‘a practice’. Such practice is done by moving forces and combating forms, but also by creating and experimenting with compositions that make research an ‘act of creation’. When practicing this exercise of moving forces and dismantling forms, this paper comes with the experiment of showing how walking, composing and laughing can be unique procedures of cartography in education, in general, and curriculum, in particular, to experiment with their inventions, fabulations, connections and engagements that make ‘a curriculum coincide with life’ (Paraíso, 2015, p. 270).

The aim of this paper is therefore to discuss these three movements: ‘walking’, ‘composing’ and ‘laughing’ as cartographic procedures that trigger a ‘combat-against’ the state machines. It is also a ‘combat-between’ the forces of thinking that, when operating with the concepts of Gilles Deleuze’s Philosophy of difference, seeks to make small breakdowns with ‘the norms’ and ‘the forms’, demonstrating how the agency between ‘city’ and ‘art’ triggers a nomadic curriculum: the ‘Curriculum of the city with Art’.

To map - Walking

It is possible to experience walking as a relevant work tool when mapping in the field of curriculum. We have chosen as an important line of force the issue of the movement of bodies and displacements, both physical and in thought, that this movement provokes us. From such a point of view, we take the walk as a motto and tool to discuss some of its uses and their effects during our cartographic trajectories. This walk, as we have operationalized, has been unfolded in multiple forms. Exceeding the limits of a mere physical procedure, such as moving ‘from point A to point B’ in the researched territory, is assumed here as a relevant epistemological and existential component.

Walking thus acquires the outlines of a ‘walk-think’ [with Nietzsche], ‘walk-become other’ [with Foucault] and ‘walk to move the becomings’ [with Deleuze]. However, we must be careful, because, to Deleuze (1992), the speed or pace of our steps influences a trajectory. He suggests: ‘Do not shake too much so as not to frighten the becomings’ (Deleuze, 1992, p. 172). In fact, walking in alternate rhythms alters the way we see the world and the things of the world.

It is true that we learn with the whole body, and the rhythm of the body allows different learning. To Tim Ingold (2015), for example, ‘living’ would imply ‘moving’ so that we can apprehend the world and ourselves. According to Ingold (2015), ‘moving’, ‘knowing’ and ‘learning’ require more than a ‘being in’ or a kind of ‘immersion’ in space; they demand a kind of *attention* that means ‘being alive to the world’. Ingold (2015) argues that the Western tradition privileged vision over touch, contact. There was a rise of the head in relation to the heels. This rupture with the feet became problematic, since it is with the feet that ‘we maintain a greater contact with the surroundings’ (Ingold, 2015, p. 70). The embodied experience of the pedestrian movement has given way to a kind of ‘seated culture’. According to Ingold (2015), the chair ‘deprive[d] users of the possibility of thinking with their feet’ (Ingold, 2015, p. 86).

The ideas developed by Ingold (2015) about the ‘Ways of being in the world’, managed by the ‘Thought from outside’ developed by Blanchot (1997), Deleuze (2005) and Foucault (2013), led us to assume these questions: ‘How do we learn with the body?’ and ‘How do we learn

walking?', which walked along with the cartographers throughout the research that underlies this paper. The cartographers were also being changed in the process, moving and unfolding, insofar as, throughout the cartography, we assumed 'the walk' and its 'relation with the *Outside*' with other 'ways of researching' and 'producing knowledge' in a curriculum.

With Blanchot, we understand that the thought from the 'outside' is an experience that occurs 'under the sign of random, force and/or unknown' (Pelbart 1993, p. 95), at the moment that 'openness' to this 'Outside' 'becomes the most absolute of deliveries' (Pelbart, 1993, p. 97).

We seek, then, in our cartography, an attitude of more intensification with the Outside, with the *exteriority*. The outside is understood in this paper as the experience of an exteriority that 'clears' the subject of a 'self' and the world, transforming it. We are seduced by the 'sense of freedom' and the 'fruition of joy' as we cross the school gates and seek wayouts, openings for a curriculum already almost suffocated by such immobility. We dare to leave (from school and ourselves) and promote fissures in the curriculum so that it can breathe better: 'something possible, otherwise I will suffocate' (Deleuze, 1992, 131); so that the curriculum could be aerated, feel the wind, delight in the heat of the sun, and thus become a vibrant, wandering, changing and nomadic curriculum (Paraíso, 2015). A curriculum that dances and pirouettes; a curriculum-street-kid who is not afraid to wander and get dirty with the city by picking up cans and signs found along the way. For all this, in the cartography of the 'Curriculum of the city with Art', it was necessary to walk and to compose with policy; walk and compose with art and walk and compose with ethics. This is what we explore below.

Walk and create with the feet

'Pilgrim', 'pedestrian', 'walker', 'wanderer', 'drifter', 'nomad', and also 'flanêur', 'stalker', are ways of referring to people who travel through tracks or urban spaces with their own feet. In addition to the dimension of the issue of 'pedestrian mobility', it is nowadays a way of ecopolitical resistance to the model of 'automotive mobility', walking has always been a political act, present in demonstrations, protests, outcries and marches.

Who in Brazil does not remember the famous song that the singer and composer Geraldo Vandré presented in 1968, at the III International Festival of Song, entitled: *Pra não dizer que não falei de flores?* (Not to say that I did not speak of flowers). The song summoned: '*caminhando e cantando e seguindo a canção/ Somos todos iguais braços dados ou não/ Nas escolas, nas ruas, campos construções/ Caminhando e cantando e seguindo a canção*'.⁴ Such music became an appeal for the need for a 'unity' to achieve a change in the political context in which the Brazilian people lived and which was a military regime of great oppression, suffering, economic, social and political instability. The music, which came to be called *Caminhando* (Walking), expressed strength, nonconformity and called for struggle, for change. It became an 'anthem' of resistance of the student movement, which opposed the Brazilian military dictatorship. The song was censored because its refrain – '*Vem, vamos embora / Que esperar não é saber / Quem sabe faz a hora, / Não espera acontecer*'⁵ – was considered a call to armed struggle against dictators. In the song, Geraldo Vandré summons us 'to walk', 'to leave the place', 'to get involved', 'to fight'.

⁴ Possible translation: 'walking and singing and following the song / We are all equal arm in arm or not / In schools, in the streets, fields, constructions / Walking and singing and following the song'.

⁵ Possible translation: 'Come on, let's go/Waiting is not knowing / Who knows makes time, / Does not expect to happen'.

Walking in the investigative practice of cartography also demands that the cartographers leave the places', 'move', 'get involved', 'look for entrances and exits' in a curriculum, as Paraíso (2010) and Paraíso and Caldeira (2018) suggest. Walking is, in fact, a political act because it demands physical displacements and displacements in thinking. This makes all the difference in investigative practice in education: no accusing 'the other' of fixity! No claiming that 'the other' changes! No, with our investigations, repeating that 'the other' does not leave the place. We are the ones who, in cartography, walk *and* leave the place *and* get involved *and* review *and* fight *and* make micropolitics. In order for that to happen, the investment in our 'feet' in the street is not affected in the 'form' of the re-invention of a new 'utopia'; but rather in the 'force' of a 'heterotopy', in the 'laboratory' of bodily trials that is desired, not the transformation of this world, but the creation of other world(s) here and now.

Walk and create with art

As an aesthetic act, walking has been crucial in many artistic avant-garde movements from 'Dadaism', 'Surrealism' to 'Situationism' and beyond. More recently, it has appeared in 'Land Art' and 'Performances'. These experiences, explored by Paola B. Jacques (2003) and Francesco Careri (2013), in their research, point to the discovery of *wandering* as a kind of inscription that leave marks in the city.

The aesthetic displacement consists, therefore, in leaving a more visible and routine city, more practiced and known to all, to make see what art does best that is 'to extract the becomings' of things (Deleuze & Guattari, 2007). Walking unfolds in the opportunity to perform a double displacement for artists who experience physical displacement in their creative process. It is double because it predicts a physical movement (in forms) and an intensive one (in the forces, in the sensations).

Among the drifting artists, wanderers and nomads who trail in the countryside and in the city, writers, poets and/or thinkers are found, who have practiced walking as a work or as a source of inspiration. Through the works or writings of artists, it is 'possible to apprehend space in another form' (Jacques, 2008, p. 5). The art of walking can then be a line of strength that gives consistency to the path of 'freedom', as in Hölderlin, who in one of his poems invites a friend to go out together in order to absorb and explore 'the open'⁶; or in Baudelaire, his writings about 'the *flâneur*' and the unpretentious 'wanderings' of this character through the streets of a Paris in process of metamorphosis⁷.

Benjamin (1994) also practiced *flânerie* and looked critically and poetically on such theme (Benjamin, 1994). Virginia Woolf evoked a block of sensations and becomings as she wrote about the feelings of a character walking between the back-and-forth of the local pedestrians and the hubbub of a shopping street in London (Woolf, 2014). The walk as aesthetic experimentation was present both in the constitution of the vanguards and in the marches, in the surrealistic

⁶ In the poem 'Paseo en el campo', the poet affirms: 'Ven hacia lo abierto, amigo/ aunque hoy día poca luz esplenda todavía y que el cielo no sea una prisión/ni la cima de los bosques, ni siquiera las montañas pudieron expandirse como hubiéramos querido/ Y el aire se queda sin voz. Está sombrío, las calles y los caminos duermen /Y por poco, me creería haber vuelto a la edad de plomo/ Sin embargo una voz ejerce la fe justa/ y esa voz aún no ha sido apagada por un momento'. Retrieved July 15, 2018 from <<https://pensamientosyotroscritos.wordpress.com/tag/holderlin/>>.

⁷ The *flâneur* is an observer of urban life. Specifically, in the historical context in which Baudelaire wrote, in French and world society in the middle of the nineteenth century, he was led to question whether traditional aesthetic ideas were adequate or not to the dynamism of the new society. To walk, to observe and to imagine: perhaps they are the three words that best define the activity of the *flâneur*.

manifestoes of André Breton and in the drifts experimented by Guy Debord and his situationist experiments.

More recently, walking appears as the site-specific trigger in Land Art of the celebrated works of Richard Long, Robert Smithson, Janet Cardiff and Francis Alÿs. Regarding the walks as an object of art, we cannot forget the Performances, among them, we highlight the one implemented by Flavio de Carvalho, an artist from Rio de Janeiro, who caused a rage in the inhabitants in Rio when he implemented a walk along the sidewalks of the city wearing 'skirts' rather than 'pants' in 1956.⁸

The transgressive character of art is what gives access to the fundamental questions of existence, without, however, being necessary to establish a 'metaphysics', a 'transcendence' with living. The experimental and modular character of art is what stirs and vibrates 'the intensities', which are understood by Deleuze (2007) as regions of matter where 'waves of variations' and 'potencies' that cross the real and unbalance the standards are formed. Walking as a work of art can be taken as 'this heavenly state which has nothing personal and rational. In its own way, art tells what children say. It is made of paths and becomings, that's why it makes both extensive and intensive maps' (Deleuze, 1997, p. 78).

In a cartography, walking acquires the aesthetic dimension of a creation, of an experimentation. It is, with curricular research (or in another territory), to make itinerant and deterritorializing experiments that are linked to the concept of 'minor science' (Deleuze & Guattari, 1997), which requires us, cartographers, to accurately 'follow, walk'. *Nomadic* experiments that connect to a 'war machine', in which the flows of the territory to be explored are divided. Troubling experiments that subordinate our investigations to the sensitive conditions of 'intuition' and 'creation', both in the research and the researchers-cartographers themselves.

Walk and create with ethics

Deleuze finds in Spinoza's ethics an alternative to the doctrine of morality and 'judgment', founded on transcendental values, considered superior to life, which refer to 'norms'. To Deleuze (2017), it is important to think of the ethical aspect in its 'kinetic' or 'dynamic' potential in which the extensive parts of a body are 'affected', and this relation is always inseparable from the forces of being 'affected', that is, of the relation that the being establishes with such forces. Deleuze's ethics concerns, above all, the potencies and powers in action in a life. The affection is, therefore, the state of a body when it undergoes the action of another body. It is always about a mixture of bodies.

In this sense, walking in a cartography takes place in the order of *encounters* and *compositions*. 'Affects' are the degrees of affections by which the acting potency of a body is diminished or increased. The theory of Espinosa's 'affections' has great importance for Deleuze and also for our walk-compose as a procedure of the cartographies that we make of curricula.

The encounters in a cartography trigger 'affects' that also involve a direct relation of the present with the past and the future in a continuous 'duration', in a state of 'transition', 'passage' or 'variation' of a degree from an affection to another. Walking as an ethical practice of 'affections' presents us the city by the logic of the 'palimpsest', which triggers 'other' cities within the concrete city of 'stone' and 'flesh'.

⁸ Retrieved July 15, 2018 from <<http://dasartes.com.br/agenda/flavio-de-carvalho-caixa-cultural-brasil>>

'City(ies)' that does/do not appear in tour guides, advertisements, or textbooks in school curricula. This is the encounter with the 'labyrinthine' city, such as that experienced by the artist Hélio Oiticica and his wanderings in Rio de Janeiro's hills in the 1960's. Or the 'nomadic' city of the '*Stalkers*'⁹ of the Italian architect Francesco Careri and his students, with their long walks through a little-known Rome. Or the 'heterotopic' city of a group of Portuguese architects that call themselves the 'Spatialists'¹⁰ who, in their wanderings and occupying their bodies with the most different spaces, completely change the territories. In all these subversive, nomadic and transformative experiences, walking is an ethical way of putting oneself in the world when criticizing the processes that encode the urban space.

Walking is therefore a 'form of disobedience' (Gros, 2010), that is, an aesthetic way of founding other ethics. Walking in a curricular cartography (or other territory) involves a kind of suspensive 'freedom', that is, the creation of a vector of change, 'a line of escape' caused by a disconnection in relation to 'spectacularized' lifestyles of capturing our bodies nowadays. Walking is an existential pragmatism embedded in exercises or self-practices (Foucault, 2004) activated by self-operations on oneself, capable of transforming and constituting a 'more stylistic form of life' for 'oneself' (Foucault, 2004, p. 199).

In a more anthropological approach, we could say that walking has always been a vital practice for the survival of our species, and it is vital also for research in education that wishes to get involved in the construction of other worlds, considering the multiple realities that we construct in this life in response to the different needs we have created. Thus 'immanence' constitutes what places us in the ordinary of reality and not outside or superior to it. For all this, in the cartography we do, 'walking' is not only a form of displacement, but an affirmative disposition, which we find in Nietzsche (1995), who was a tenacious walker, of sitting the shortest time possible and distrust the thoughts that have not been born outdoors (Nietzsche, 1995, p. 70). In this way, where we walk, we open tracks and invent a cartography that experiments and explores the world, moving the thought.

Walk and create mobile investigative territories

In the book *In Defence of the School: a Public Issue*, Jan Masschellein and Marteen Simons (2014) state that the ancient Greek word 'scholé', which gave rise to the word 'school', has undergone a transmutation in the transition from the Middle Ages to Modernity, and, if it had previously been 'free time', the logic of the productivity of Capitalism turned it into a 'place of concentration and study', a space full of chairs, tables and without 'feet in motion'. To fix, not to walk, is the call of the school. The sedentary way of life codified the school practices, finding in the school space a way to make the bodies docile and difficult to move.

In addition, if the shoes deprived the users of the possibility of thinking with their feet, the chairs allowed us to think without absolutely involving the rest of our body. According to Ingold (2015), the shoe and the chair were responsible for separating 'thinking from action', 'mind and the rest of the body' (Ingold, 2015, p. 87). School learning was centered on the head and got divorced from the rest of the body.

The walk that allows us to be displaced, to leave the place, to move, to mobilize, ended up being very far from the school practices. Instead of walking, in our schools, the common practice is to fasten. Many researches in education ended up doing the same thing: we were

⁹ Retrieved July 15, 2018 from <<http://www.spatialagency.net/database/why/political/stalkerosservatorio.nomade>>

¹⁰ Retrieved July 15, 2018 from <<http://www.e-cultura.sapo.pt/artigo/6674>>.

quietly describing (trying to be as faithful as possible) and analyzing our ‘data’. However, cartography knows that such fidelity is impossible. Cartography wants/requires movement, walking experiencing and showing that **any intervention in a territory changes everything**.

Just as walking is so difficult for school, so it is for many educational researchers who prefer to remain quiet in their ‘data’ or their information. In fact, walking can be a real adventure in an investigation.

Walking through an urban road, especially in the large Latin American metropolises, has been an increasingly difficult and painful practice for pedestrians due to noise, dirt, poor urban transport and the risks of violence. That is why the vast majority of city dwellers, who can afford to buy a car, prefer to go to work by car and sometimes go to shopping malls instead of walking in parks or public areas of the city, as a leisure alternative.

Walking allows unforeseen and unpredictable encounters in large cities. The same difficulty in walking also makes it difficult to open up to experimentation and experiences that make up a variety of possibilities in a research. The cities are increasingly greasy, polluted and taken by more and more cars. Large cities are designed and planned for vehicles and not for people. With the excessive use of cars on the streets, walking is no longer a necessity and is becoming a contingency or even an ethical, aesthetic and political choice that is not always easy to sustain. However, there are those who persist in experiencing the city, in facing it, feeling it or living it.

It is very important to think about the city, also thinking about the person ‘who lives in it’, about the one who ‘lives or survives in it’ (Bonafé, 2010, p. 442), because the city *teaches* a lot to the people who live in it. It can teach you about the intensity of encounters that happen in it every day. The notion of city that we assume in our cartography is that the city is a *curriculum*, a territory that teaches when firing signs and ‘affections’, which can be trans-em-bodied by those who walk through the streets. For all this, walking and displacing oneself on foot in the city is learning to compose a repertoire, whose pragmatic dimension, although difficult for some, has become an important component in mapping the ‘Curriculum of the city with Art.

When assembling the city’s notion of curriculum with walking in an ethical, aesthetic, and micropolitical way, we realized that we invented the walking-compose tool in our methodology as we explored a broadening of the notion of curriculum, since the curriculum was taken in cartography as a ‘political and experimental machine that transforms experiences’, which ‘takes professors and students to new paths’, and ‘produces metamorphoses, senses and emits signs’ (Paraíso & Caldeira, 2018, p. 46). Thus curriculum, which has been ‘traditionally lived within the walls of a classroom’ (Bonafé, 2010, p. 443), can be expressed as an open diagram that enables encounters, contagions and varied meanings.

The curriculum of the city is a unique curriculum as it teaches without prerequisites, without goals, and without performance evaluations. It is about a curriculum that deals with the unpredictable and the improbable and, therefore, makes unusual compositions and learning possible (Paraíso, 2015). Such curriculum is unfolded as a field of investigation still little explored.

For all this, the curriculum of the city with art is understood here as a ‘rhizomatic diagram’. We make ‘maps’ like ‘desiring machines’, while we problematize queer¹¹ art in urban

¹¹ The use of the term *queer* by popular culture has become increasingly common in recent decades. The origin dates back to the late 1980s in the USA as a response to the binary gender pattern, norms, social oppression and everything that diverges that is eccentric and weird (Spargo, 2017). Although we understand the criticisms that are made of appropriations of foreign terms, expressions and theories, especially by postcolonial thinking (Pereira, 2017),

territory as a creator of *minor* knowledges, sensations, intensities and affections in the people who walk in the streets. As art is responsible for some fissures in the urban space, those who walk in the streets are more exposed and have more chances of composing with the micropolitical aesthetics produced by urban art. Therefore, in our cartography, we chose to map the drifts of a street artist called 'Ed Marte'¹², in order to understand the potency that the queer-like walking way causes in the people who walk through the city.

Deleuze (1985) addressed the issue of agency between 'movement' and 'space', arguing that one cannot attempt to reconstitute the movement taking into account its 'representation'. One cannot start from 'fixed positions in space' or 'instants in time', measured by 'immobile cuts' (Deleuze, 1985, p. 6). Therefore, in a cartography (curricular) that affirms itself itinerant, mobile and nomadic, it does not make sense to freeze the movement in representations of a reality that is itself already variable.

What a cartography can and is able to do is the creation of new movements that, in turn, unfold in others and more others, and so infinitely. A cartography can draw naughty, molecular, and intensive movements, through the encounters triggered by the artist forms of a nomadic curriculum. Therefore, cartography must be read by the lens of a hybrid theorization, being transcribed, trans-written, in a performative way in the gestures and traits of a singular narrativity. To create 'the new' in Education research, it is not enough just to map-walk; it is also important to develop a mapping-compose, which we will explore below.

To map - composing with sensations

Cartography is to make compositions that arise from the combat we fight against the form, that is, against the freezing of the subject and the object in a certain research. In a composition, it does not matter the 'form', 'substance', but 'what goes between', between the subject and the object, between the cartographer and his/her territory. Doing a composition in a cartographic research involves asking the questions in a different way. It is not about asking: 'what is this?', but it is about being restless: 'what can this do?', and 'what can I do with this?'.

Cartographers become a kind of 'artist' as they compose their cartography. Cartographers 'create' and 'create themselves' by making the sensory, sonic, 'affective', diagrammatic and written compositions. They make map-compositions, mobile-portable diagrams like the one we find in Antônio Candeia's song *Deixe-me ir* (Let me go), immortalized in Cartola's voice: *Deixe-me ir, preciso andar/Vou por aí a procurar/Rir pra não chorar/Quero assistir ao sol nascer/Ver as águas dos rios correr/Ouvir os pássaros cantar/Eu quero nascer, quero viver. Deixe-me ir, preciso andar/Vou por aí a procurar/Rir para não chorar/Se alguém por mim perguntar/Diga que eu só vou voltar/Quando eu me encontrar.*¹³

for the purposes of this paper, we have chosen to use the word 'queer' because the artist, whose performances we mapped out, calls himself a queer person. As 'she' declares 'herself' 'without gender' or 'neutral gender', in this paper, whenever we refer to Ed Marte, we will now use the article in the feminine, in order to highlight the movement of transfeminist resistance assumed by Ed Marte in her performances.

¹² Our research consists of mapping the signs, the knowledge and the 'affections' triggered in the encounters that occur between the audience that attends the street performances and a queer artist called 'Ed Marte' in the city of Belo Horizonte, Minas Gerais, Brazil.

¹³ Possible translation: Let me go, I need to walk / I'll go around to search / Laugh not to cry / I want to watch the sunrise / Watch the waters of the rivers flow / Listen to the birds singing / I want to be born, I want to live. Let me go, I need to walk / I'll go around to search / Laugh not to cry / If someone asks for me / Say that I'll come back / When I find myself.

In a cartography, on the contrary, it is important to lose oneself. 'To lose oneself in a city, as one gets lost in a forest, requires instruction' (Benjamin 1992, p. 73). Making cartography is letting oneself be lost in the desert of the mapped territory. It is to draw a nomadic route in a 'smooth space' (Deleuze & Guattari, 1997) and wild. Two lines cross our cartography: the line of *movement* and the line of *affections*. Of the mixture of these two lines we compose the diagram of the Curriculum of the city with Art. It is not just a simple 'sum', but the compositional need to 'combine heterogeneous', to trigger encounters between bodies divergent from each other, from these bodies to art and to the city. It is about a curriculum traced on foot, mapping the territory with the whole body, as we accompany the performances of a queer artist in the city.

A composition is always aesthetic: 'what is not composed is not a work of art' (Deleuze, 2007, p. 247). It is the art of inscribing 'in between' 'knowledge' and 'feeling'. To achieve sensation, it is important to undo the shapes and grasp their strength. The composition that interests us in our cartography occurs when two sets of potencies, two heterogeneous forces, are combined to form a modulatory system. There is, in this combinatory movement, the composition of varying degrees of intensity. When we think of the encounter between bodies in a cartography, we talk about the *composition* of bodies and between bodies.

We think of the interactivity produced in the urban territory as the production of forces, which enter into varied relations of 'speed' and 'rest' in the bodies in transit through the streets of the city.

However, how to map this dramatization of bodies with art in the street? With Deleuze and Guattari (1997), we understand that a body is defined by its 'latitude' and 'longitude'. In relation to longitude, a body is defined 'by the set of material elements that belong to it under relations of movements and rest, speed and slowness'; and, latitude, the body is defined 'by the set of the intensive affects it is capable of under a given power or degree of potency' (Deleuze & Guattari, 1997, p. 47). Thus, mapping a body in research involves enumerating its 'affects'.

Compose with bodies and between bodies

If someone asked us what aspect we considered the most difficult in our cartography, we would not hesitate to respond, as Foucault (2004) has already expressed, that it is difficult to get out of what one is, to create other possible ones. Such a statement inaugurates a paradox insofar as the process of 'otherness' is infinite, un-localizable, and timeless. It begins before cartography starts, and even after its end, it continues. However, it is the actualization driven by the cartography that brushes the clichés, opens the gaps, undoes lines and unfolds layers of previous experiences so that the new can take place at the moment that the cartography advances.

The brain, at all times, says 'I', but the 'I' is 'other'. It's not 'the same'! It is not the same of the representations and the cognitive processes. This 'other' is not only the other of the 'I know', but also the 'other' of the 'I feel' that arises from encounters with art. The labyrinthine process of '*to become other*' occurs throughout the cartography of the curriculum with art, activating new meanings for the notions of 'space-time', 'body' and 'movement' that, in the case of our cartography, if linked to the composition: curriculum + city + art. In this sense, the body becomes an important line of investigation, because it is in/from the encounter between the body of the queer and nomadic artist - the author of the mapped performances - with the inhabitants of the city and the body of the cartographers, that a circuit of 'affects' is triggered, producing the 'diagram' of the intensities and sensations experienced during the cartography we perform.

The combat-between forces is generated, in cartography, in this encounter of bodies and between bodies. In this encounter a sort of staging, dramatization, rather than a 'historicizing' of the events of a research is made possible. This 'cartographic staging' demands a kind of narrativity triggered by other (non-representative) and non-linguistic 'values' in the sense of creating a 'minor language', but also in what Deleuze called 'substitution' of philosophy 'by a 'theater of philosophy' (Deleuze, 2006, p. 115).

It is about a cartographic theater in which 'the roles' are more able than 'the actors'; 'the spaces' are more able than the roles; and 'thinking' more than spaces. A theater of 'multiplicities' (Deleuze, 2006, p. 116) that opposes, for all intents and purposes, the 'theater of representation'. We do not find a sense of something without understanding the forces that appropriate things, which exploit them, seize them or express themselves in them, in order to create a theatricalization of problems and questions. Questions that trigger the cartography and promote a 'staging' of concepts, embodied in their differential relations.

Composing with the sensations of a body in transit

This kind of staging of bodies in a cartography has led us to think about the question of the modulation of forces and sensations that interfere with and modify the 'corpographies' of researchers in their research territories.

In what ways do the forces (affects) in action in the body of the cartographer encode and interfere in the 'blocks of sensations' and 'percepts' generated in a research? In order to raise some clues about the sensations that go through the body of those who carry out the cartography, we present excerpts of the Manual of the (In)properties of a nomadic and queer cartography – a sort of cartographers' field diary, which is still under construction –, in order to show how the bodies of researchers in cartography become surfaces of inscriptions, crossed by different degrees of vibration.

It is almost always about an 'imperceptible variation' in the 'potential variations' (the 'affects') that in the researchers' bodies updates the 'virtual', a kind of 'virtual body' (Massumi, 2016) that arises from the encounters between the bodies of the researchers with the 'signs of art' and, in a reverse way, with the 'signs of the world'. During the cartographic experimentation that happened through the streets of the city, there was the 'update' of a virtual component activated by the art. However, the virtual body was often blocked in encounters with mundane signs:

The alarm clock rings at seven o'clock. The sleeping body rises from the bed. The shower water goes down from head to toe, relaxing the whole body. The cell phone rings. She turns off the shower and checks the call. She does not attend. She finishes the shower. She drinks coffee, checks emails and notifications from social networks. She sends again the text of the orientation meeting, which had not arrived for anyone in the research group; she confirms her presence at an art event; likes an artist's photo on Facebook. She puts on her boots and gets out. Outside, the streets are filled with bodies that are in a hurry and carry bags, backpacks, briefcases, cell phones. The street vendor screams, the traffic cop whistles, the homeless asks for money, the bus driver honks the horn, while the traffic follows slowly. With a slight headache, because of the paraphernalia of sounds in the street, the body finally arrives downtown, ten minutes late in relation to the scheduled time for the performances of the collective 'Invisible Perpendicular' to begin on that cold June morning. (Manual Excerpt of the (In)properties of a cartography/June 2016).

Go to the street after waving, as you do every day, to the doorman. Choose the left path [never turn right!] and do not be intimidated by the freezing wind that comes from the northwest of the avenue and threatens to paralyze your body. Rub your hands, warm your face, and with your eyes slightly closed, bend over to overcome the sharp resistance of the wind. Walk about 150 feet. Stop at the traffic light and wait for the cars to pass. Cross your arms and protect your chest, while you imagine where the cold comes from, since in the last decades, in Belo Horizonte, Winter hardly ever ‘graces us with its presence’. Press your hands on your face again for relief. Restart the walk and, stop at the corner, to wait for the bus. Recognize the sweet scent of the lady sitting next to you, which will cause a sequence of five sneezes in you. Pray for the bus not to delay and, as soon as you arrive, carefully climb the seven steps so as not to stumble. Look around and locate that ‘empty spot’. Nobody sits with anyone on a bus, as long as seats are available. No! Do not open the bag, do not take the book! That’s it, put it away! Put the headphones on, do as ‘everyone else’ and plug it into your phone. Follow the music mentally, no, do not sing! Make a ‘straight face’ and let’s move on. That’s it! Get off on Santos Dumont Avenue. Go towards Santa Tereza viaduct. Look around quickly and notice how nearly all people are gray and hurried. Notice the skinny hippie body selling handicrafts on the corner, his bony fingers full of rings, and, please, do not stop to talk this time. Remember, you have a research appointment! Look back. Carefully divert the sleeping body and anesthetized by the *cachaça* of the homeless and if that desire to cry comes, cry! If it does not happen, if you feel that you have already shed all the tears you can due to the fearful situation of your Country-Post-Coup, keep walking. See that the viaduct is already about 100 feet away and Ed Marte will soon begin her performances through the streets of the lower downtown. Feel that a ray of sun rises among the clouds behind the Municipal Park announcing that the afternoon will get warm. Stop! Look! Slow down! A DEFLECTED and REBELLIOUS curriculum awaits you ahead! (Manual Excerpt of the (In)properties of a cartography/July 2017).

The excerpts from the field diary appear here as ‘pieces’ of a larger diagram of the ‘sensory forces’ that seize the bodies of the researchers in the realm of cartography. Such affects articulate with the comprehension that, although there is a primitive chaos of the body, which accompanies us all through life, because we are an adult, educated and closed body, our sensory fusions become limited, inhibited, repeated. We can only express what Brian Massumi (2016) calls artisticity of experience at special moments when we encounter events that deterritorialize our sensations, such as encounters with certain works of art.

In both excerpts of the diary, the body of a researcher agencies other bodies in the urban territory. Gray and hurried bodies that are caught in a kind of lethargy. This closed-body, almost surrounded by an invisible carapace, performs the daily tasks with movements that resemble an automation. Here we have an inversion in relation to the body of a child who walks through a territory mapping the new one, as in the case of the little Hans, which Deleuze and Guattari use to explain the concept of ‘maps’ (Deleuze & Guattari, 1997, p. 10).

The open-and-in-transit of the child is found in inverse relation to the closed body of the adult, since the child is totally possessed by the movement. The baby’s body, for example, is a chaos of leaps and bounds.

Brian Massumi (2016) states that our life begins bodily in the midst of ‘a sea of intensities’, of ‘multisensory experiences’. However, gradually, ‘through the bumps of repetition’, we ‘cut off the movement’ in a ‘continuum’ of sensory-motor experiences. Thus ‘objects are crystallized’, and ‘space comes to the surface’, then, finally ‘we get out of motion’, and we are ‘caught by the repetition of variation’ (Massumi, 2016, p. 14).

However, the encounter with the signs of the art can contribute to reverse this ‘sensorial inhibition’ in the movement, and to ‘vary the geological intensities that form the experiences’ (Massumi, 2016, p. 11). Art can certainly be a practical, experimental, affirmative and extracting

force. It can create a scenario of experiences that trigger ‘new peaks of perception’ and cause the body to re-express ‘the living and moving multiplicity that we are’ (Massumi, 2016, p. 20). It can produce the ‘unwrapping’ of our ability to trigger becomings:

It’s almost 7 pm. João, Gabriel¹⁴ and I are in the line waiting for the distribution of tickets for the show-workshop of the group Uzyna-Uzona, by Zé Celso Martinez. The workshop would be about the life and work of Antonin Artaud. It was scheduled to happen at midnight within the ‘*Virada Cultural*’ program scheduled to take place in Belo Horizonte that June 2016. I’m nervous because ‘Ed Marte’, an artist whose performances I set out to map, at this hour must be performing in the streets of the lower part of downtown. After all, her artistic action was set to take place precisely at that time when our bodies stood frozen in that huge line. The performance Requiem for a Bride should be happening about three kilometers away, in the ‘Santa Tereza Viaduct’, an urban equipment used as platform for several artistic and political subversions of the city; stage of many Ed Marte’s actions. What if I run late? What if we’re too late and the action is over? I start to worry. After all, that would be my first (cartographic) encounter with Ed Marte as a researcher, since we had met a few times before I started the cartography. Suddenly, our ears are caught by a strange, melancholy and mysterious melody. Around the corner, we see a white, ghostly figure sliding toward us. The twilight of that telluric, shapeless, spectral creature advanced more and more. But, at that distance, it was not yet perceptible to our senses. I do not know why my heart started beating as if it were going to jump out of my chest in a tectonic dysrhythmia. Meanwhile, the image gained the contours of a living body and not that of a ghost, as it seemed. A body of a bride appeared. No! It was the body of a man dressed as a bride with a gleaming silver beard contrasting with the virginal shade that the veil and the bridal headband instigate! He was a ‘bride-man’ who played a golden-brown accordion under the cold, opaque light that descended from the moon and composed that kind of Francis Bacon’s moving frame, in a strange mixture of furs, skins and fabrics. After that, the tremors came, perhaps because I guessed what was happening ... ‘Intensity’ must be this coldness in the spine, this inexpressible vibration, this acceleration of particles. While the strange vibration produced by my encounter with that Spectral Bride had already seized my body, which dissolved on the floor, my friends could not restrain the laughter of amazement and joy as they held me by the arms and, in a joke tone, stated: ‘only a witch cartographer to attract the “research object”¹⁵ amongst this faceless crowd. (Manual Excerpt of the (In)properties of a cartography/October 2017).

In this part of the diary, we have one of the research cartographers and her friends in a line waiting to buy tickets for the theater, while many things happened in the city because of the ‘*Virada Cultural*’, an event that promised to the inhabitants of Belo Horizonte 24 hours of artistic, cultural and concert activities taking place throughout the capital of Minas Gerais.

The researcher was apprehensive, afraid of not being able to arrive in time to follow the action of Ed Marte, which would be mapped that night. Then, a kind of apparition pulls her from herself and from the lived territory. She experiences what Massumi (2016) calls the ‘artisticity of experience’ when she faced the performance ‘Requiem for a Bride’¹⁶, by Ed Marte.

¹⁴ Two classmates from the Research Group who accompanied the cartographer that day.

¹⁵ The allusion in this excerpt – that Ed Marte is our ‘research object’ does not proceed, since the purpose of our cartography is to map the encounters triggered by her performances, not focusing on the person who performs them.

¹⁶ ‘In the “Requiem for a Bride” performance, the artist addresses the issues of gender, feminism and the queer universe of the trans man woman, the political struggles for empowerment and reassertion of the free body.’ Excerpt from the Official Programming of *Virada Cultural* of Belo Horizonte, retrieved July 15, 2018 from <<http://mapaculturalbh.pbh.gov.br/evento/1209/>>.

According to Deleuze (2007), the object of an encounter that crosses us in art, the ‘artistic sign’, is a being of ‘sensibility’ that ‘can only be felt’ and analyzed through the ‘logic of sensations’ (Deleuze, 2007, p. 72).

Cartography is also mixed with the emission of signs of a territory; it is to let oneself be flooded with the intensities that agitate him/her. It is to be prepared for the unforeseen events and accidents. This means creating an open and in transit (virtual and intensive) body in the researched territory. Such a body is created and affected in an alternative way to the organic body. The virtual body of the cartographer does not arise from predicted and predictable encounters that occur in the territory, but from the ‘events’ that deterritorialize and wrest the researcher from that territory. After all, it is in these unexpected, surprising and fleeting moments that the singularities of a research jump, accelerating the particles that make up the potency to think, to perform and to respond to the signs that capture the cartographer in the researched territory.

To map - triggering the laughter

The example of a sign that mobilized us in the between, that is, in the middle of the cartography was laughter. The ‘laughter’, something quite subtle, but at the same time a very perceptible expression in the ‘affections’, was present in all the performances and drifts performed by Ed Marte that we mapped in the Curriculum of the city with art.

It was vivid, catchy, but also slippery, creating a ‘contraction point’ in the movement of mapping the encounters that took place between the strange body of the queer artist and her audience. The laughter intrigued us. It produced a restlessness that would occasionally wrest us from the territory, producing an ‘interval’ or a ‘cut’ in our movement. We felt that it was difficult to give a ‘materiality’ or to transform the laughter into something knowable. However, we also felt that the laughter deserved a long attention in our cartography. We then felt the need to pursue a line of laughter that could, with and between the very act of laughing, help us to understand it. We dived into the laughter; the laughter in us evoked a sort of ‘affection’ of ‘valuing attitude’; in this case, a ‘noble valuation’ due to the ‘manifestation of an increase of forces’. To Leite (2016), laughter is a manifestation of ‘excess of forces’, an effect of ‘sovereignty before the sense of forms and objects’, since there are no ‘laughable objects’, there is no essence in laughter. Laughter is the ‘effect of an affirmative disposition of life’ (Leite, 2016, p. 20).

We could not divert ourselves from laughter, as it was always with us, defying our understanding; making itself be heard, seeing and feeling amidst the performances we were mapping. However, laughter was also present in the mentoring meetings when we reported on some of our episodes. It could be felt on the faces of classmates when we showed them excerpts from the diary, pictures of the performances or when we told them about the relationship we had with Ed Marte. In fact, laughter is the trademark of our research group, along with the goodies we always share between ‘one opinion’ and another. It may be said that we do research that challenges us, but also that fill us with joy, which increases our strength. For all this, we decided to invest in the line of laughter, taking it not only as the effect of an unsettling ‘*afecto*’, but as a gesture of research, a procedure that allowed us to connect with those who are part of our investigation.

Queer laughter

We realized during the cartography that laughter was a kind of gateway for other ‘affects’ to be triggered. It seemed to us that the first reaction of people to see Ed Marte for the first time was to raise a smile. At the moments the smile was raised, it seemed to us that something different was happening to the bodies of people on the street. It was as if their bodies opened and the invisible shell dissolved for a few brief moments. We felt that there was something singular in the laughter on the faces of the audience during the queer performances. We tried, at all costs, to keep this laugh. However, somehow, it escaped us. Perhaps because it was something very subtle that demanded a more careful attention to the micro-subtleties of the ‘affects’, triggered by queer corpographies that we were collecting during the cartography.

We understand the performances mapped in our investigation as queer corpographies as they caused tensions in relation to how men and women perform their genres.

In our research, we operate with the following concepts: **gender**, as a mechanism by which the notions of masculine and feminine are produced and naturalized, but which can also be deconstructed and denatured (Butler, 2014); **sexuality**, as a historical device crossed by relations of power (Foucault, 2014); and **corpography**, as sensations that arise from the body-city agency that promote as well as imply ‘interactive processes’ and ‘sense generators’ that arise from the relationship between body and city in the urban territory (Jacques, 2008).

In this sense, laughter appears not only as a preponderant record in the queer corpography analyzed in our research, but also a kind of procedure, gesture or relevant effect in our act of mapping. We decided that laughter was indeed a singular element; so we needed to map the laughter! We started wondering what kind of laughter it was. Initially, it seemed to us that it was not a laugh of derision, mockery, and/or scorn, as we found in the records we had in the cartography archives. It may be that sometimes some kind of mockery had occurred.

However, if it occurred, it was contained, not perceivable and not captured by our photographs or other records. In the great majority of the scenes seen, felt and captured, it was another kind of laughter that prevailed on people’s faces. The sensation was that the unusual situation brought about by the encounter with a woman-male body caused much more astonishment and curiosity in people than repulsion. However, the laughter was still intriguing us. Was that laughter related even to mockery and, for some reason, to the lack of focus of the cartographer, for example, because she was not able to make a relation? Or was that laughter even closer to joy, something that, even instantaneous, can trigger a potency in the streets of the city?

When we came across *The Value of Laughter*, by Virginia Woolf, we established a connection with something that troubled us in the cartography. Woolf (2014) comments that the ‘spirit of solemnity’, in our time, replaced the role once occupied by tragedy in Greek civilization. The author says that if this ‘spirit of solemnity’ had a genre, ‘it would be masculine’. After all, comedy is ‘sensual, satirical, of graces and muses’. She also says that even the pure laughter of children ‘is in disrepute’ in our days, and what we witness is always a ‘frivolous laugh’, which, according to the author, was ‘emptied of emotion’.

Laughter ‘is the only sound that no animal can produce’ (Woolf, 2014, p. 34). ‘It is the expression of the comic spirit that exists within each of us’. When we forget the laughter, we lose, according to Woolf (2014), our ‘sense of reality’ (Woolf, 2014, p. 34). Humankind preferred to follow the path of ‘worship solemnity’ and ‘severe spirit’. We ‘could not take our minds off’ the belief that ‘there is always something virtuous in tears’ and seriousness (Woolf, 2014, p. 39),

which is an attribute or ‘affection’ according to Woolf (2014), linked to the masculine and which sometimes becomes an ironic and discourteous demeanor of mockery.

In relation to the joy that stresses this ‘severe spirit’, Nietzsche also put himself in a contentious way, saying that ‘if nothing else of the present exists in the future, that just our laughter has a future’ (Nietzsche, 2005, p. 223), or ‘this crown wreathed with roses is the crown of the one who laughs: I have placed this crown upon myself, I myself declare my laughter holy’ (Nietzsche, 2011, p. 18). Isabelle Stengers also thinks this way: ‘I do not believe in a science that does not laugh’ (Stengers, 2002, p. 29). For this reason, the author is always in search of other ways of doing science; a way she calls more feminine, why not to say more ‘cheerful’ to produce knowledge.

The theme of laughter disturbed Philosophy by leading Henri Bergson, for example, to dedicate one of his essays entirely to this theme. In a text from 1899, *Laughter*, Bergson (2001) says that comedy would be the expression capable of reminding us that ‘the automatism of body and language’ run in parallel to a ‘moving and dynamic life’ (Bergson, 2001, p. 240). Just like intelligence and language, Bergson (2001) understands comicity and, by extension, laughter as something alive, ‘typically human expression’ (Bergson, 2001, p. 240). The laughing being, to Bergson, is ‘sociability’. The philosopher argues that laughter produces echoes and that it is done in a group, because it is necessary to meet with ‘the other’ so that there is laughter.

To Bergson (2001), it is necessary to laugh at the automatisms that constrain us, since laughter allows us to demystify the seriousness of life. Laughter would thus be ‘a mode of understanding’ (Bergson, 2001, p. 166), a type of intelligence.

Stretching the line of laughter a bit more in the diagram we mapped in the cartography, we connected laughter to the queer. One of the main characteristics of the queer is precisely to subvert and transgress heteronormative indexes of expression; transforming, for example, the insults received into lines of affirmation of life, incorporating the insults, but subverting them to their logic. This is what happened with the use of the very term ‘queer’, object of a ‘deterritorialization’ in the very meaning of the word queer.

The line between laughter and queer brought us closer and closer to the movement of transgression of heteronormative logic; which might allow us to think that queer people, such as Ed Marte, trigger an ethic, based on an aesthetic, which, by firing certain ‘mannerisms’, i.e., by preferring a hyperbolic, exaggerated and sloppy tone of the queer to saturate, exhaust the norms. Laughter of norms is, therefore, a way to turn laughter into resistance, it is a ‘molecular’ political act - as in the camp aesthetics (Sontag, 1987), when adopting ‘mockery’ as a way of life. It is part of a queer attitude that is indeed exhibitionist, drawing attention and, mainly, shock, as a way of doing micropolitics with the body.

Butler (2003) approaches this aspect when he states that ‘laughing at serious categories is indispensable’ (Butler, 2003, p. 11). Preciado (2014) also triggers a kind of queer laughter by bringing ‘*dildo*’¹⁷, the aesthetic-conceptual character, created in his ‘Contrasexual Manifesto’ to the center of his narratives, by stating that ‘the insult’ turns into ‘praise’ for bodies that are not normal, but rather ‘anomalous bodies’, which give rise to new ‘queer crowds’. He further asserts that contemporary ‘aesthetics’ and ‘fashion’ have become ‘too fluid’, and that ‘bodies modify old

¹⁷ To Preciado (2014), *dildo* is a kind of ‘supplement’, but not in the ordinary sense of this expression, but a supplement that acquires a presence/absence game. In the Contra-Sexual Manifesto, *dildo* acquires the status of a conceptual character who, opposite to the penis, would change the positions (imitation/ imitated), making the penis appear to be, in fact, the one who imitates the *dildo* and not the contrary.

logics of pleasure' and now display 'the centrality of previously despised parts and organs' (Preciado, 2014, p. 27). Was the world becoming a much *queerer* place than our vain philosophy could suppose? In this scenario, laughing, that is, laughing at ourselves, at what is ridiculous and strange in each one of us can be the necessary condition to make our bodies a war machine¹⁸.

Certainly, laughter is indeed an important procedure of the curricular cartography we do. And in this process, we found that we are well-matched, as philosophers with whom we work, authors of literature who inspire us, and important queer researchers who help us interrogate existing knowledge in different ways have drawn attention to the strength of laughter. So, laughter has gained prominence in our cartographies because it is powerful; it is a destroyer of forms; it is a force-trigger; an important connector and agent for the cartographic investigations of curricula we carry out.

Cartographers who laugh at themselves

As the issue of queer laughter became an important sign in our cartography, we ended up trans-em-bodied laughter as an important procedure in our investigation.

By using queer laughter as a force extractor in the realm of cartography, we assume it as a research gesture. This methodological strategy acts on the body that performs the cartographies, being of fundamental importance in the creation of entrances and 'exits' in a research territory. As we smile, we launch a statement of life, life and research blend together and can dance and smile together and respond with a more affirmative corpography to the bad mood and violence of people who cannot stand the differences, who cannot understand them or compose with them. Queer laughter can create an opening movement, a boiling, a transmutation of what we are (or become) into a cartography. This is not a utopian laugh, or a revolution that will someday be. It is only a smile, a pirouette, a dance, movements, encounters, entrances and exits that are present in any territory of research, provided there is an affirmative will to not separate life from action.

For all this, we treat queer laughter as an important vector of openness in bodies, an escape line, which produces important gender deterritorializations in the curriculum of the city with art. We continue with the hypothesis that 'queer laughter' can be put in the line of 'affections' that contribute to overcome the seriousness of a gray, rushed and lethargic life, increasing the potency of existing in a city. Taking Queer Corpographies as war machines, as resistance, can help us in the battle we fight against forms and forces so that dissident bodies can walk and compose and smile and perform and dance and live the curriculum of the city with art in singular ways.

Finish or invite to other steps/beats?

In this paper, we have proposed to show how mapping-walking, mapping-composing and mapping-laughing can be used as methodological procedures of cartographic research in curricula while moving a combat-against forms and a combat-between forces in order to create 'other possibles' in education research, in the same line as Paraíso (2010, 2015) and Paraíso and Caldeira

¹⁸ 'We are desiring machines'; machines coupled to other machines, machines producing connections, machines passing streams'; 'everything in us creates, makes, cuts, twists, processes, produces'; 'Our body is a power plant'; 'a machine': this is how Deleuze and Guattari define, in the 'Anti-Oedipus', 'the human being', as a 'war machine'. (Deleuze & Guattari, 2010, p. 74).

(2018) have been doing in their research-experimentation, which Paraíso (2015) calls ‘Curricula and possibilities’.

Our cartographic experiences, unlike the works of Paraíso, take place in the public space of the streets of Belo Horizonte, amid the inclement weather, traffic, pedestrians, car horns, where we walk with a queer artist and nomad through the streets. In this regard, the cartographers also become nomadic, as they glide between the ‘smooth’ and ‘striated’ spaces (DELEUZE & GUATTARI, 2000), experienced in the investigative practice.

By ‘nomadizing’ the city, the cartographers create openings in their research and in their own bodies-in-transit. ‘Openings’ that can be understood like a dance, beats of a street dance that we leave here for those who want to be inspired, (dis)color, add, modify; that is, to invent his/her own way of dancing:

Steps/Beats to create other research paths

- 1- It is never known in advance that paths will be traced in a cartography; so it is interesting to have a good deal of uncertainty before opening the door and heading for the streets.
- 2- The cartographer acts directly on a mapped territory, so it must be always attentive to the effects that his/her presence evokes in the territory.
- 3- In order to map a territory, it is necessary to experience, experience, experience and see/feel the results.
- 4- To do cartography means to open up and remain open to the forces of encounters.
- 5- A Cartography is always inter and transdisciplinary, since the isolated knowledge of each field (Philosophy, Curriculum, Geography, Science and Art) are insufficient to account for the complexity of the mapped object.
- 6- Cartography is a geophilosophical study, since it always involves any territory, whether political, sentimental, ethical, aesthetic and/or existential.
- 7- We do cartography to find singularities, but we do not lose sight of what a territory has of common, collective.
- 8- The cartography is open to the available, unpredictable and unlikely and imponderable and ...
- 9- The cartographer is always in motion, zigzagging; he/she never walks in straight lines nor circular.
- 10- The cartographer is an artist, a composer: he/she transforms his/her path into a dance, a song; that is, into work of art.
- 11- Cartography is an investigative practice that takes shape in the process and makes an operation on the world.
- 12- Then, being as such, invent your own steps/beats, but do not forget the laughter. Yes, laughter can open doors to cartography, curriculum and life! (Excerpt from ‘Experimentation lines of the cartography diary’, September 2017).

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