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Cartographies to Recognising Ourselves in Otherness

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Abstract

The cartographic methodology helps foster necessary forms of agency in education where the researcher proposes a methodological alternative without neglecting the other. This chapter explores how this methodology impacts teachers' professional development and can be used within schools to promote recognition of otherness. It describes the enforcement of methods in our research to develop this alternative knowledge. We reveal the research's political and ethical positions and reflect on the transition from research proposals to teacher education while considering professionals as plural, changing and heterogeneous subjects. We describe the evolution of a new relationship between educators and teachers. Starting from visual analysis, we review the vignettes that account for otherness to reflect on the scope and possibilities of cartographic experience and practice. We suggest that teachers should have the right to be the first to narrate the reality they live in schools, articulate how that social reality works, and decide how relevant topics should be defined and organised. We discuss how the cartographic methodology offers new forms of practice and a theoretical foundation, allowing us to approach difference without absorbing, accommodating, homogenising or integrating it into academist totalising schemes.

Keywords: cartographic methodology, pedagogical relationship, diversity, artistic methods

Introduction

The concept of cartography, which comes from the geographical field, has been transferred to educational research as a device for analysing and creating reality. This reality can be freely constructed rather than pre-defined and established. It allows us to break with the logic of positivist research and to accept that, as researchers, we interfere in mapping subjects, which must be considered part of the research process. Furthermore, the use of this methodology allows us to unfold research, leaving the purely representational frame to understand as a process to open up new avenues. Thus, research focuses on the inseparability between subject and object, as well as between theory and practice. That implies a recognition in which research is not aseptic and involves multiple subjectivities that affect and relate to each other (Almeida & Bedin da Costa, 2021).

Using creative research methods opens up new possibilities for observation and offers new meanings for what is observed. As we stated in a previous publication on these methodologies and their effects on the vulnerability of researchers:

New ways of generating, representing and disseminating knowledge have abandoned the traditional strategies and means. This transformation of knowledge moves researchers away from the tried-and-true strategies for learning in a stable and certain world and requires new creative approaches to educational research in a context of ongoing change. (Aberasturi-Apraiz et al., 2020, p. 5)

We are interested in the idea that maps represent the social structure of a place. Each map is conditioned by the production environment, just as its interpretation or the theory to which it may give rise is a reflection of the thinking of the time (Ball & Petsimeris, 2010). We can transfer this idea to the field of education and thereby seek to observe and make sense of what happens in schools. We can produce different artistic cartographic maps and observe how we cross these maps with learning theories and shared meanings among researchers to make sense of learning at school.

We believe that it is not enough to use research and training strategies based only on traditional methodologies. A hybridisation of methodologies can provide us with other ways to explore actions and relationships. Constructing new stories and narratives requires tools promoting participation and encouraging reflection based on dialogical perspectives. As the collective Iconoclasistas (2013) stated, "The use of these resources broadens participatory research methodologies, and from the incorporation of creative and visual resources emerge expanded ways of understanding, reflecting and signalling various aspects of everyday, historical, subjective and collective reality" (p. 14).

We work with cartographies as a visual thinking strategy to explore the themes regarding learning and the teaching experiences linked to them and represent mental and emotional maps. For this chapter, we have focused on a notion of sharing as described by Carrasco-Segovia (2021): "Cartographies are not made to us, but to put them in relation with others" (p. 90). In working with cartographies, one objective is to place all school staff in the context of cooperation with others. Mapping aims to investigate the notion of learning and to draw a diagram of pedagogical actions following the emerging ways of learning. Therefore, mapping, in addition to depicting relationships and meanings between ways of learning, allows us to establish listening relationships and a collaborative work process that opens up other pedagogical relationships.

Cartographic practices, such as that described by Erica González (2013), allow us to analyse and rethink the leading academic, political and educational discourses installed in the school to build collectively. In this sense, we find different examples of working with cartographies in research. However, we are interested in those that allow us to encounter the other to unveil the discursive grammar of the school and to reveal the educational policy resulting from practices that have constituted the school's identity for years and have been naturalised as standard in a shared way.

Using various research or formation strategies to recognise the other as part of the solution is not an easy task. In the book *L'Intrus*,¹ the French philosopher Jean-Luc Nancy (2006) talked about the need for the intruder, the other who is often unknown to us. Another on whom we are professionally interdependent, to whom we relate by reducing our defences, lessening the

¹ Link: <https://www.tabakalera.eus/en/lintrus-stranger-exhibition-natasha-marie-llorens>

intensity of our resistance and accepting our vulnerability. This approach allows us to question the meaning of school as an educational community and to ask ourselves why the other is strange to us. How many times do we look at but not see the other?

What unites us as teachers within a school? We believe that artistic proposals allow us to approach complex issues using evocative and metaphorical language, such as otherness. Culture and art make this possible with words, images, sounds or an element that unsettles us. The visual and artistic touches our emotions and allow us to establish an inner dialogue, in our case, from the encounter with the other. As the Lebanese photographer Rania Matar stated, "while the news from the Middle East tends to focus on our differences and on 'them versus us', it was important to me to focus on our sameness" (as cited in Jansen, 2017, p. 34).

In this chapter, we want to show the movement from research to education and, in particular, how more creative and dialogical methodological strategies, such as artistic cartographies, can be used. We consider that when artistic strategies mediate the work and the relationship with other people, more peaceful and open dialogues are allowed. We base this theory on Gillian Rose's (2012) visual methodological proposal. We agree that visual methodologies offer a central and clear role to teachers who position themselves as experts in explaining their point of view and position on the subject. That is the sense of the cartographic methodology we want to share with teachers.

The chapter focuses on a teacher education experience derived from the APRENDO research project². We worked with 24 early childhood and primary school teachers to explore how teachers learn, their professional implications and the challenges teachers face in addressing social change. We are currently working on the notion of learning in the TRAY-AP research project³, where we continue to investigate about learning in a contemporary world, analysing the learning trajectories of young university students and their conceptions, strategies, technologies and contexts. This research allows us to delve deeper into a critical issue in teacher

² How Teachers Learn: Educational Implications and Challenges for Addressing Social Change- APREN-DO.. Spanish Ministry of Economy and Competitiveness. EDU2015-70912-C2-1-R. <https://cutt.ly/TVH8a6W>

³ TRAY-AP - Learning trajectories of young university students: conceptions, strategies, technologies and contexts. Spanish Ministry of Science and Innovation. PID2019-108696RB-I00. 2020-2022. <https://cutt.ly/ZHB2sAH>

education – the context in which we teach and research. From these research projects, we can move on to teachers' formation, working with schools -and universities- interested in methodologies through which they can be agents in the learning process.

The Notion of Sharing: Who is the Intruder?

In order to learn, we need the other. The relationship and the encounter with the other are always affected by intersubjectivity. Learning in relation is inseparable from human culture and dialogue with society. Jiménez and López (2019) carried out a pedagogical exercise based on otherness, calling for the non-imposition of our positions on others, taking into account "the point of view, the conception of the world, the interests and the ideology of the other; not assuming that one's own should prevail over that of the other" (p. 6).

In this chapter, we consider a question that allows us to think of ourselves concerning otherness and to ask: Under what conditions and purposes do we establish relationships of cooperation and reciprocity with those we research or prepare teachers? What social effects do we want our conclusions to have? As researchers and trainers of future teachers, we have always defended research linked to teaching as a field related to educational improvement. The positions we take in research are also reflected in initial and ongoing teacher education. When we establish a relationship between the notion of otherness and artistic methodologies, we intend to go beyond experience by establishing a relationship between concept and methodology to abandon a purely aesthetic view of art and consider it a possibility for complex and rich research and training. The aim is to position arts-based research as an interpretative proposal that helps us approach narrative analysis to make visible our practices of power and stereotypes naturalised as something alien. As stated by McLaren (1992), "we cannot separate the body from the social formation, since the material density of all forms of subjectivity is achieved through the micro practices of power that are socially inscribed into our flesh" (p. 81).

The research to which this chapter is linked was focused on how teachers learn. In a related paper, we stated that "teachers learn in a web of relationships in which they link the biographical and the corporeal, as well as the cognitive (...) In particular, in relationships with colleagues and students" (Hernández et al., 2020, p. 22).

The research revealed that a relationship is necessary to learn and, in this learning process, where all people have a place, we need to recognise ourselves in others. As the Catalan philosopher Garcés (2020) stated, "education is not an action on an object (the student, the learner, the creature...), but a relationship that is above all receptive" (p. 23).

We seek to establish cooperative and reciprocal relationships with our research participants, and we believe that artistic methodologies offer a relational setting that allows for this. Without forgetting, as Mannay (2015) reminds us, that these collaborative creative practices need time and that it is advisable to have a wide variety of options where oral or narrative alternatives can also be offered. Therefore, we call for a hybrid scenario in which knowledge derived from the arts is legitimised, in which knowledge is not reduced to data and in which openness to other epistemologies is allowed. If we want to recognise ourselves in the other, the notion of knowledge has to be renegotiated and shared; a knowledge that derives from the relationship with the other person. If we do not consider the other, we may accentuate differences and impose on them what we are without the option of discernment. Power relations are also present in creative practices and it is important to be attentive to the tensions that can arise. Tsalach (2013) stated that "the cumulative effect of these knowledge devices results in the construction of an imaginary world in which the 'other' is reinvented. This is done by imposing types of knowledge that reinforce colonial difference" (p. 469).

From Research to Teacher Education

When reflecting on the transition from research proposals to teacher education, we are aware that artistic methodologies have allowed us to propose actions that consider and respect subjects as plural, changing and heterogeneous. From our experience in teacher education we consider the work with teachers to be too prescriptive. However, collecting 53 mappings with different views on what it means to learn, we believe, is about respecting the plurality and heterogeneity of people.

The framework or context of the action we will analyse occurred in a public school in a municipality in the Basque Autonomous Community (Spain) comprising an ex-industrialised territory on the banks of the Bilbao estuary characterised by degradation but undergoing regeneration. The school was committed to textbook-based teaching, but was working on a

process of change and improvement. The commitment of the school management team was to move to project-based teaching. In this framework, the School Director proposed to launch a formation programme in which the school's teachers would become agents of change. To this end, an artistic mapping workshop was proposed based on the question "How do we learn?" The entire teaching staff of the centre took part in the action, 19 early childhood teachers and 34 primary school teachers. For this text, we will only focus on the visual analysis of this teacher education proposal, reviewing the scenes that account for otherness in order to reflect on the scope and possibilities of the cartographic experience and practice.

For Teacher Education, teachers were asked to participate in three two-hour sessions. In the first session, they started by sharing some images that we had already asked them to bring. These images were to show places and moments in their learning process. We asked them to share them in a small group, in an atmosphere of safety and listening, where everything was kept between them. The second session was mainly based on creating the mapping individually. Finally, in the third session, we created an exhibition in which we shared the routes, relationships and critical concepts that emerged from the cartographic representation, in a large group. These were three important moments where we prepared the group to create, make the cartography and finally share it. Three necessary steps to establish trust with us as accompaniers and with their colleagues, as those necessary to be able to build a common project.

The actions were all recorded, and polysemic data were generated, with ambiguity and multiple meanings. In this chapter, we collaboratively approached these data so that the choice of narrative vignettes would give a dialogical account of the process experienced. We opted for an interpretative methodology based on reflective vignettes. To analyse the experience and subsequent discussion we leaned on the strategy proposed by Michael Humphreys (2005), where a narrative based on the vignettes is established from the field notes, which, we think, is appropriate for the study:

My intention in creating a short story with embedded "performance vignettes" is to "elicit emotional identification and understanding" (Denzin, 1989, p. 124) in the spirit of Ellis (1998b), who used a set of three "vignettes of stigma" to both "bring life to research [and] bring research to life (p. 4). In this context, I concur with Erickson, who suggested that such narrative vignettes should be "based on fieldnotes taken as the

events happened (p. 150). As a diarist for the past 30 years, my "ownmicro-ethnographies"(Nowak, 2000, p. 129) are derived from sources described by Smith (1999) as "diaries and free writing, self-introspection and interactive introspection" (p. 267). (Humphreys, 2005, p. 842)

We selected and then we show from the field notes five vignettes containing some sign or trace of stigma of relational learning. The selection was shared and sought to identify and question ways of relating to each other and naturalised habits. We brought images to this reflective strategy as a discursive part of the reflection with the aim of exploring how it enriches the learning experience. Photos can help connect ideological abstractions with specific situations by using personal and collective elements of experience. That helped us, as the photographer Rania Matar noted (as cited in Jansen, 2017), to move from the intimate and individual to a climate of equality.

Vignette 1: Listening to the Other

This first vignette refers to a visual scene that we are going to describe. It shows seven teachers' hands against the surface of a table with several black and white photographs. Some hands are folded on themselves in an attitude of listening, others are pointing to the image they are sharing, and other hands are seen moving in response to the conversation.

For this activity teachers were instructed as follows: Speak in turn. While one person speaks, the rest should listen without interrupting. In the end, we can have a dialogue. There is no right or wrong way to complete this task; teachers should explain the images they have brought.

We consider that this visual scene allows us to reflect on the importance of listening to the other. To listen to another person, we need space and time, a small "parenthesis" in which judgement is put aside and listening becomes something curious and motivating. Teacher education scenarios based on taking that time are rare. This narrative vignette places us in the position of observers looking for the traces of a necessary relationship, where bodies move, touch and affect each other.

Vignette 2: Sharing, Searching for Meaning Together



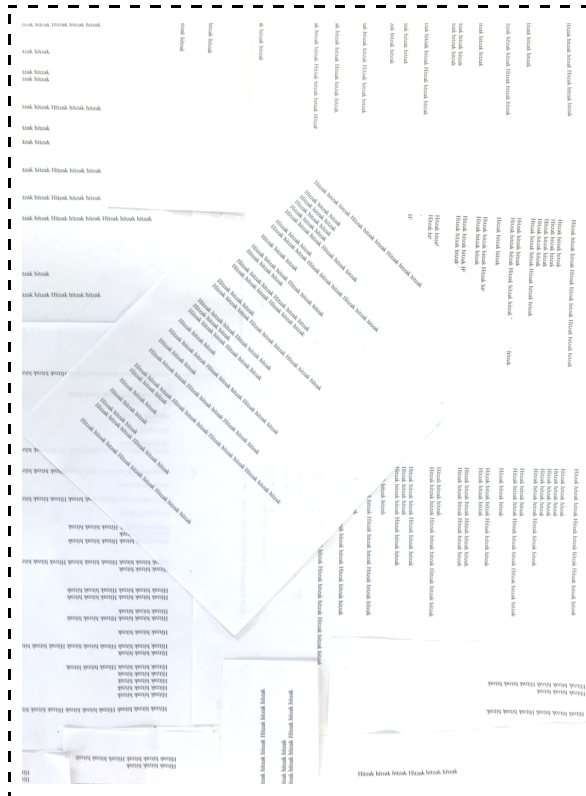
Figure 1, Authors' elaboration

The text describes the teacher's cartography (figure 1; refers to the left and right side of the image) : How do I learn? What interests me? I have plants. He draws a watering can where he writes: what is new? There are drops of water falling from the can on which he writes: people, knowledge, interests, experiences and ideas. Below there is a flower on which he writes: me. When we lift the pot, we discover the plant's roots, where he writes: what I am, values, experiences, ideas and family. On the left leaf, she writes mistakes, and on the right leaf, she writes achievements. And finally, around the pot, we find tools where he writes: searching, feeling, curiosity, making decisions, asking, thinking, reflecting.

(figure 1; in the centre of the image) The teachers of the image were looking at the cartography they had made. It was first shared in a small group. In this image, the group joins their bodies to listen to what one of the teachers has done, offering all kinds of details and showing the routes. They listen and share together the meaning of what is represented, with curiosity and interest.

This second vignette focuses on looking at what it means to share and how to search for joint meanings. One of the issues we saw was that sharing the result of the mapping methodology allowed them to step into what was strange to them to situate themselves in an educational reality that they shared. It was about listening and looking for the joint meaning of the knowledge and know-how accumulated over the years; it was about valuing our experience in order to imagine new scenarios. In scenes like this one, we saw that the teachers' experience needed to be shared, thus giving meaning to what they were doing and seeking shared proposals for change. We consider this sharing with others to be necessary for people to become protagonists of change.

Vignette 3: Resistance, Refusal



The cartography we see has no image; the text has become an image. That is the work done by one of the teachers who did not want to participate. The methodological proposal made her uncomfortable, and she refused to do the activity. She voiced her refusal to the head teacher, but he asked her to stay and do something with the cartography. The teacher, driven by anger, printed several sheets of paper with the word "hitza" (Basque: word). She demanded training based on the textual, on the word, not on the visual or artistic.

Figure 2, Authors' elaboration

The rejection of the visual and the artistic in education or research is not unusual, and understanding and accepting that artistic methodologies can provide knowledge is still questioned today. However, we encountered less resistance than we had expected. We should consider that processes lead to results, that these results are not predetermined, and the people's contribution intertwines with other knowledge – it does not get annulled or disappear. That means we must allow ourselves to be affected, but we are not always able or willing to do so. Resisting is an act that we, as researchers and higher education teachers, take very seriously and try not to make invisible.

Vignette 4: Exposing Others, Exposing Ourselves: Vulnerability

This fourth vignette refers to a visual scene where teachers share their final mapping. It is a large classroom where all the work can be seen. Next to each work there is a short explanatory text.

We call this final action “The exhibition”:

The last formation session consisted of an exhibition. We displayed all the cartographies in one of the classrooms and asked the teachers to take some time to look at them. It was a moment they experienced in silence. They moved around the productions and observed the works with curiosity

and surprise.

Recognising ourselves in each other requires us to look for what unites us without dwelling on what separates or distances us. Acknowledging frailties in front of others, acting on what we think about what it means to learn and letting others observe or question us makes us feel vulnerable. An exhibition can mean exposing ourselves. After watching the exhibition, we did a group evaluation of the training process and although it was mostly very positive, we were aware of the effort it took for some people to share. One teacher told us that she did not know how to evaluate it because it was new to her that we were asking her, rather than prescribing what to do. In this sense, she could only acknowledge that she felt affected and mobilised. Another teacher commented that it was the first time she had met and talked to some of the teaching staff at the school. In order to share our similarities and collaborate on a project, we must not overlook the sense of vulnerability that some people may feel.

Vignette 5: Interdependence



Figure 3, Auteurs' elaboration

An early-childhood education teacher views the cartographies and collects the emerging ideas or approaches in her notebook. She is one of the coordinators and is a member of the school's pedagogical committee. She is aware of the need for others to propose changes and improvements based on these contributions.

We know that learning requires the other, the relationship; we are interconnected and interdependent. Teaching and learning require community; these acts go from the most intimate

or biographical to dialogue with others. Accepting this offers us the opportunity to move forward together. Viewing other people's cartographies and exploring the concepts and themes linked to us does not come easily. The visual and artistic can link us to more affective issues and allows us to connect with other people.

Discussion and Conclusions

We can extract five concepts from the five vignettes linked to the experience gathered in the images: listening, sharing, resistance, vulnerability and interdependence. Understanding the notion of concept as a matter of articulation and sharing of intersection (Deleuze and Guattari, 1993) suggests that every concept refers to a problem, to problems without which it would have no meaning, and which in turn can only be clarified or understood to the extent that they are solved" (p. 22). In this case the concepts reveal that when we use creative methods such as mapping to offer participatory learning, tensions emerge in the relationship. We cannot eradicate the power relations that exist (Mannay, 2015) but we can make the group reflect on the need to seriously consider clarifying some issues if we intend to build a common school project.

From the experience shown through the vignettes we can see that when we transfer an artistic research methodology to an educational process, concepts arise as emerging problems that need to be addressed for a structural change in the school. We are aware that change is complicated without a relationship between the plurality of subjects where these concepts are problematised and where all teachers' are recognised. In this sense, we consider that Teacher Education proposals based on artistic processes can decentre the sense of the word to find a place where other drifts are produced: "it opens a space of horizontality in which everyone can find their place to say something else" (Riera-Retamero et al., 2021, p.190). Drifts that allow these tensions to emerge, make them visible and can be worked on.

The image, in this case artistic, allows us to relate in another way to naturalised structures. As Andrea Soto (2020) noted in her analysis of the performativity of images, "our epochal challenge consists to a large extent in exploring the capacity of images to modify a situation" (p. 41). Relating to each other through images opens up other creative and dialogical possibilities that allow us to reflect critically. Criticism is understood as the opportunity to propose different ways of life. As Soto (2020) indicated, "the question is not so much to ask

ourselves what kind of criticism we should make, but above all to reflect on the ways we have of questioning our present (...) asking ourselves about the ways of how not to be governed" (pp. 32–33).

In this research, we understand the critical approach as suspicion or doubt. A critical gaze allows us to ask ourselves about what we do, question ourselves in a search for new questions and open up and recognise the other. Writing, or representing our experiences of learning, allows us to validate the meaning of what we want to build together with others. Doing so involves critical awareness, enacted in a shared way, though dialogue and by seeking a space where everyone is heard and represented. Tsalach (2013) captured three moments of ethnic otherness in academic spaces and stated that "for me, writing about and within my experiences of otherness is also a demonstration of power and a site for critical investigation" (p. 77).

We consider this research a process that led us from inclusive research to inclusive education. Nind (2016) pointed out that good social science means inclusive practice. Engaging different people and using different models of association and combination, such as the mapping strategy, opens the door to diversity and recognition of the other. For this reason, it is valuable to involve people in all stages of training, bringing them closer to an understanding of the process and outcome.

We based the Teacher Education proposal on the question, "How do you learn?" (2020 The same question we used when investigating the teachers' ways of learning (Hernández y Hernández, F. et al., 2020). We consider this question to be sufficiently broad not to limit learning to regulated contexts and to allow investigation of other contexts. In the case of teacher in-service education, as discussed here, we considered that the training proposal could not be limited only to the result of obtaining a concrete answer. That would logically place us in the way of doing that would be reduced to a certainty that we consider does not exist. As we stated above, learning implies a relationship; to achieve this, we need a safe and habitable environment for everyone. Such a social environment allows us to recognise ourselves in others and think and act together. Atkinson (2018) reflected on the power of art to understand the practice, learning and teaching of art and raised ethical aspects of learning and pedagogical work. In this sense, we believe that the proposal to create cartography based on a process of creation and dialogue is close to what Atkinson proposed: "Art's forcework may rupture the capture and regulative power of established aesthetic or educational criteria employed in

pedagogical work and, in doing so, we can be challenged to rethink practice, learning and teaching" (p. 158). We are interested in the statement that art has the power to reconfigure pedagogical relations and ways of perceiving, thinking, feeling and acting.

In conclusion, when transferred to teachers' professional development, we suggest that arts-based research approaches allow us to consider participants not as isolated entities, but in permanent relationship with others. As subjects involved in all parts of the process whose prior knowledge and experiences are taken into account. Only by understanding that the people involved in this educational process are plural and considering their differences, can we work in a relationship in which the participation of all is achieved without leaving anyone aside. Seeking a different relationship between educators and teachers requires a relationship of trust in which the other can be included. We must mitigate resistance and, within these processes, try to avoid denial or absorption of difference.

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