

Art, geography, and teacher education in connection: the production of space in the work of Yana Tamayo

Arte, geografia e formação docente em conexão: a produção do espaço na obra de Yana Tamayo

Arte, geografía y formación docente en conexión: la producción del espacio en la obra de Yana Tamayo

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Abstract

This article investigates the intersections between art, geography, and teacher education through an analysis of the works of contemporary artist Yana Tamayo. Drawing on an interdisciplinary perspective, the study proposes reflections on the production of geographic space through aesthetic experience and visual language. The research problem is structured around three main axes: how Tamayo's works foster dialogue between art and geography; how they develop aspects related to spatiality and sensibility; and to what extent they can contribute to teacher education. The study is situated within the field of qualitative research, with an emphasis on the documentary and cultural analysis of artistic productions, highlighting the potential of image reading as a formative tool. Through works such as *Primeiras Estórias – Cartografia Sentimental* and *Primeiras Estórias – Ficções*, the artist mobilizes toponyms, archives, urban fragments, and affective memories that resignify ways of inhabiting and representing space. The results show that the articulation between art and geography enhances more critical and sensitive pedagogical practices, capable of broadening the understanding of the concept of place and fostering aesthetic education in educational contexts. It is concluded that interdisciplinarity, rather than a mere juxtaposition of fields of knowledge, constitutes an epistemic and pedagogical stance that is essential for the development of teachers attentive to the complexities of the contemporary world.

Keywords: Contemporary Art, Geography; Place, Interdisciplinarity, Teacher Education, Yana Tamayo.

Resumo

Este artigo investiga as interseções entre arte, geografia e formação docente a partir da análise das obras da artista contemporânea Yana Tamayo. Tomando como base uma perspectiva interdisciplinar, a pesquisa propõe reflexões sobre a produção do espaço geográfico por meio da experiência estética e da linguagem visual. A problemática se estrutura em torno de três eixos principais: de que modo as obras de Tamayo instigam o diálogo entre arte e geografia; como desenvolvem aspectos relacionados à espacialidade e à sensibilidade; e em que medida podem contribuir para a formação de professores. O estudo se insere no campo da pesquisa qualitativa, com ênfase na análise documental e cultural de produções artísticas, destacando a potência da leitura de imagens como instrumento formativo. A partir de obras como Primeiras Estórias – Cartografia Sentimental e Primeiras Estórias – Ficções, a artista mobiliza toponímias, arquivos, fragmentos urbanos e memórias afetivas que ressignificam os modos de habitar e representar o espaço. Os resultados evidenciam que a articulação entre arte e geografia potencializa práticas pedagógicas mais críticas e sensíveis, capazes de ampliar a compreensão do conceito de lugar e fomentar a formação estética no contexto educacional. Conclui-se que a interdisciplinaridade, mais do que uma justaposição de saberes, configura-se como postura epistêmica e pedagógica necessária para a constituição de docentes atentos às complexidades do mundo contemporâneo.

Palavras-chave: Arte contemporânea, Geografia, Lugar, Interdisciplinaridade, Formação docente, Yana Tamayo.

Resumen

Este artículo investiga las intersecciones entre arte, geografía y formación docente a partir del análisis de las obras de la artista contemporánea Yana Tamayo. Basada en una perspectiva interdisciplinaria, la investigación propone reflexiones sobre la producción del espacio geográfico a través de la experiencia estética y del lenguaje visual. La problemática se estructura en torno a tres ejes principales: de qué manera las obras de Tamayo promueven el diálogo entre arte y geografía; cómo desarrollan aspectos relacionados con la espacialidad y la sensibilidad; y en qué medida pueden contribuir a la formación de profesores. El estudio se inscribe en el campo de la investigación cualitativa, con énfasis en el análisis documental y cultural de producciones artísticas, destacando el potencial de la lectura de imágenes como herramienta formativa. A partir de obras como Primeiras Estórias – Cartografia Sentimental y Primeiras Estórias – Ficções, la artista moviliza topónimos, archivos, fragmentos urbanos y memorias afectivas que resignifican las formas de habitar y representar el espacio. Los resultados evidencian que la articulación entre arte y geografía potencia prácticas pedagógicas más críticas y sensibles, capaces de ampliar la comprensión del concepto de lugar y fomentar la formación estética en el contexto educativo. Se concluye que la interdisciplinariedad, más que una yuxtaposición de saberes, se configura como una postura epistémica y pedagógica necesaria para la formación de docentes atentos a las complejidades del mundo contemporáneo.

Palabras clave: Arte contemporáneo; Geografía; Lugar; Interdisciplinariedad; Formación docente; Yana Tamayo.

Introduction

Thinking about geography with and through art constitutes an inspiring challenge that requires openness to interdisciplinarity and a willingness to engage with the uncertainties, boundaries, and margins that characterize both fields of knowledge. Such an approach implies recognizing the potential of dialogue between different perspectives and exploring conceptual dimensions that often escape traditional disciplinary frameworks.

Rajchman (2011, p. 97) emphasizes the importance of observing how artists think in and through the arts: “the new ideas that occur to them, including ‘art ideas’ or ideas about their activities, their own materials or institutions—and then how these ideas fit into broader fields.” This understanding broadens our horizons, as it allows us to interpret artistic practices and situate them within discussions that transcend disciplinary specificities.

In this study¹, the choice of Yana Tamayo’s works proves especially fruitful, as her creations invite reflection on interdisciplinarity and teacher education. From this perspective, the following research questions were developed: (a) How can Yana Tamayo’s artistic works foster the construction of an interdisciplinary dialogue between art and geography? (b) How do these artistic works develop relevant aspects related to aesthetic and spatial dimensions? And (c) how is it possible to conceive aesthetic experience, based on specific artistic works, as a formative element in the process of teacher development?

As we engage in this investigation, we seek to outline pathways toward a more open, interdisciplinary, and sensitive model of teacher education, one that values the interfaces between these two fields of knowledge. In this context, we examine the work of Yana Tamayo Sotomayor, whose artistic practice investigates the architectural and constructive transformations that shape and reshape urban space. At the same time, her work highlights symbolism and imagination as important factors in the production of space.

Conducting interdisciplinary research is a challenging endeavor. According to Fazenda (2015), researchers working within an interdisciplinary framework undergo significant transformations, as:

¹ The present study derives from a master’s thesis developed in the Graduate Program in Education at the Federal University of Uberlândia, which was completed in 2022.

They will increasingly recognize themselves as capable of reflecting on their own practice, becoming aware of the importance and necessity of acting as socializers, builders, and producers of knowledge. Theory and practice continuously re-signify their work through research. Without claiming neutrality in their actions, their ways of perceiving the world and constructing their personal and professional identities will be transformed forever (Fazenda, 2015).

The interdisciplinary perspective between art and geography proposed in this study seeks to understand and enhance aesthetic and esthetic creative processes as forms of knowledge construction. According to Duarte Jr. (2010, p. 136), the concept of *esthesia* refers to the “faculty of feeling” or “sensibility,” also encompassing the “perception of beauty.” Derived from the Greek *aisthesis*, like the word *aesthetics*, it concerns the human capacity to perceive and organize sensory stimuli. However, while aesthetics is generally associated with experiences of beauty and discussions about art, esthesia extends to sensibility in a broader sense, involving a readiness to perceive the signals emitted by the world and by us.

In the educational context, this form of interaction between different fields of knowledge enables the construction of critical-reflective understanding among teachers, which is then extended to students through pedagogical practices. The analysis of visual productions can foster the development of critical reading skills, allowing teachers and students not only to discuss the visual aspects of an artwork but also to engage with the more complex issues it raises, including the creative potential generated through such interpretations.

By reflecting on the process of interdisciplinarity, with the articulation between art and geography as a guiding thread, we seek to identify concepts and themes that establish dialogue and complement one another. This choice aims to promote a relationship among forms of knowledge characterized by connectivity, capable of overcoming the fragmentation and isolation that are still common within the academic and pedagogical contexts in which these fields operate.

Methodological Procedures

The study is framed as a qualitative research investigation, with an emphasis on documentary analysis. It consists of a cultural reading of the artistic production of a contemporary artist whose work addresses the interweaving of art and geographical concepts.

This approach makes it possible to explore the dialogues between these two fields, highlighting the interfaces and tensions that emerge at their intersection.

As widely recognized, documentary analysis provides important insights into the understanding of a specific work while also reflecting broader dimensions of a social context, revealing values, contradictions, and ongoing processes of meaning-making (Weller & Pfaff, 2013). From this perspective, the study seeks to uncover how artistic production engages with geographical concepts, situating itself within a broader cultural context and highlighting the multiple layers of interpretation and meaning that emerge from this interdisciplinary encounter.

Regarding documentary analysis, Certeau (1974, p. 30) teaches us that:

Everything begins with the act of selecting, gathering, and thereby transforming certain objects, previously distributed in other ways, into “documents.” This new cultural arrangement constitutes the first stage of the work. It consists of producing such documents through the processes of copying, transcribing, or photographing these objects, while simultaneously altering both their location and their status.

Therefore, documents are organized by the researcher, whose task is to observe them carefully, patiently, and imaginatively, considering the multiple influences that affect the object of study. This is a process that demands production, a form of knowing through doing and thinking, an intentional manipulation that makes analysis possible. In this sense, “a document cannot be read in a ‘detached’ manner. Rather, we must approach it in an engaged way” (May, 2004, p. 108).

Accordingly, we examined the productions of artists, but our role was not limited to interpreting them. We did not seek to determine whether these objects convey “the truth” or what they reveal about “the truth.” Instead, we sought to establish a more dynamic process based on observing, organizing, distinguishing, and establishing relationships, that is, constructing an analysis of the works under study. This undertaking takes place within a social and cultural context and aims to reflect on the possibilities these works offer for the development of interdisciplinary thinking.

To make the analysis of the selected artistic images more meaningful, we considered the context as well as the techniques involved in their visual, plastic, and discursive production. In this sense, we did not restrict ourselves to a formalist approach; rather, we sought to develop an analysis that was also creative, guided by the following questions: What poetics does the artist

present? What visual language does she employ in the artistic construction of her work? How does the artwork relate to realities and events external to it? What is the potential of the work to provoke unease and critical reflection regarding the themes and issues it addresses? What can be thought about artistic production and from it?

According to Oliveira and Hernández (2015), a critical understanding of visual culture possesses a kaleidoscopic character, which can be approached, for example, through a cultural history of art. Such an approach requires attention not only to the context in which representations that we identify as works of art are produced, “but also to their distribution and reception, including within the spectrum of visual culture those representations linked to the visual landscape of individuals” (Oliveira & Hernández, 2015, p. 31).

This study emphasizes the reading of images from a subjective perspective while recognizing that visual productions play a significant role in promoting ideas that broaden our understanding of the world and of ourselves as subjects. Thus, the images we produce and those that surround us become crucial elements for critical inquiry, insofar as they provide references for interpreting the context in which we live, helping us understand culture, human relationships, time, and geographical space.

In this context, education assumes an essential role, since the analysis of images is not limited to aesthetic appreciation but is intrinsically linked to formative processes, contributing to the development of a critical and reflective perspective toward the cultural and social dynamics that shape our experience of the world.

The purpose of this research, in addressing the reading of images, is not simply to decode or translate the works under analysis. Rather, it seeks to broaden the conceptual horizons of image reading by exploring it through an interdisciplinary lens, thereby fostering the construction of new forms of knowledge. As Santaella (2012, p. 10) points out, we live in a historical moment in which it is essential “to begin calling a reader not only someone who reads books, but also someone who reads images. In this regard, we cannot exclude the reader who navigates the internet, populated by images, signs, maps, routes, lights, clues, words, and texts.” Thus, image reading becomes an indispensable tool for understanding the cultural and informational complexity of contemporary society.

The author emphasizes that the term *image* is inherently ambiguous and rich in multiple meanings, since it can be applied to realities that are not exclusively visual, such as mental,

dreamlike, and even musical images. Even when the concept of image is restricted to the realm of visibility, it is still possible to identify at least three major domains, among which the author highlights the following:

1. The domain of mental, imagined, and dream images. 2. The domain of directly perceptible images. 3. The domain of images as visual representations. These include drawings, paintings, engravings, photographs, cinematic images, television images, holographic images, and infographics, also referred to as computer-generated images (Santaella, 2012).

In the present study, our focus is directed toward the third domain identified by Santaella (2012), namely artistic works expressed through the languages of photography and installation art. The choice of this focus is justified by the potential of these artistic forms to explore the complexity of visual representations and the multiplicity of meanings they evoke. As the author points out, every image encompasses multiple dimensions—subjective, social, aesthetic, anthropological, and technological—which coexist and interact within its very structure. In this context, image reading becomes an essential tool for understanding these layers of meaning and their implications (Guimarães et al., 2025).

Yana Tamayo: a Look at the Artist and Her Work

Contemporary artist Yana Tamayo develops poetics that extend beyond the visual content of images. Her work promotes a displacement of the gaze and enables connections between what is presented visually and the historical narratives that permeate places. The photographs and installations produced by the artist and analyzed in this study create an opening through which other spaces may be explored, leading us to rethink the places we have visited, inhabited, or imagined.

Yana Tamayo's artistic and professional trajectory² is marked by the hybridization of experiences, in which different paths intersect within the field of the arts, constantly relating to and nourishing one another. Her academic education began in Advertising at the University of Brasília, where she also studied Journalism. She later earned a degree in Visual Arts from the School of Fine Arts at the Federal University of Minas Gerais and completed both her master's and doctoral studies at the University of Brasília.

² The author's work is available on the website: <https://cargocollective.com/yanatamayo/Sobre>

From an early age, Tamayo maintained a keen interest in the arts and cinema, participating in study groups dedicated to specialized training in these fields, particularly in art direction. For the artist, reflecting on cinema, its content, and the sequential narrative of images has always been significant. This interest in visual storytelling and narrative construction has profoundly influenced her artistic practice, contributing to the development of works that intertwine memory, space, imagination, and visual experience.

Throughout her education, Tamayo sought to broaden her experiences in different cities. Her experiences and perceptions of Brasília, the city where she was born and raised, led her, during her doctoral studies, to investigate the Brazilian modernist project. This trajectory intuitively guided her toward reflections on her own origins, shaped by the fact that she was born in Brasília and is the daughter of foreign parents. Alongside her academic studies, she worked as an assistant to art curators at the Pampulha Art Museum.

For the artist, research is not limited to the pursuit of academic degrees; rather, it constitutes a way of discovering the world. During both her master's and doctoral studies, Yana Tamayo maintained consistent artistic practice, so that her theoretical work emerged from practical and empirical investigations, allowing her to experience and understand the world through a sensitive and embodied perspective. Being in one place while simultaneously evoking other spaces appears to be a defining feature of her trajectory, recalling Santos's (2005) argument that the world is restored through the way we recognize place: "In place, we are condemned to know the world not only for what it already is, but also for what it is not yet" (Santos, 2005, p. 162).

Because she works not only as an artist but is also involved in other activities, such as curatorial practice, Tamayo has expanded her research possibilities and developed hybrid projects across different fields. In this sense, she mobilizes her artistic thinking to activate listening and to critically engage with the processes inherent to curatorial work. Her artworks establish direct dialogue with the present study, encouraging reflections on the instability of both the material construction of space and everyday life itself. Her artistic production is closely intertwined with educational and curatorial practices, in a dynamic movement in which each field inspires and enriches the other. This interrelationship has shaped a multifaceted trajectory, characterized by openness to new forms of knowledge and discovery.

The artist develops her poetics through the exploration of a wide variety of materials, media, and supports. In her creations, she employs photography, video, drawing, and installations incorporating diverse materials, including malleable substances such as compressed sand. Her artistic research establishes a poetic dialogue between memories and images, structured through the observation of the diversity of places, peoples, and their historical narratives. These elements provide essential foundations for the development of her artistic works.

The urban space, with its architectural and cultural diversity, guides the artist's thinking and offers central elements for her practice, including the stories that traverse time and the social dynamics that unfold within this shared environment. Furthermore, the flows and movements that characterize urban landscapes generate constant transformations, becoming an essential part of the sensitive material that nourishes her artistic production.

For the artist, the city and its architecture, with all their contradictions, “played a central role in the construction of an artistic thinking about space” (Sotomayor, 2015, p. 42). This concept materializes in several of her works, including the collective exhibition *À Vista, Paisagem em Contorno* (2017), which featured the installations *Diários da Margem Central (Primeiras Estórias)* (2017), *Primeiras Estórias (Cartografia Sentimental)* (2017), and *Primeiras Estórias (Ficções)* (2017).

According to Yana Tamayo, the debate surrounding architecture constitutes a central axis of her artistic production. Her research investigates space and the ways in which we inhabit it, transforming it into what she calls “spaces of one's own”, a recurring and structuring theme throughout her work.

The works discussed here emerged from an artistic residency undertaken in the city of Palmas, in the state of Tocantins, Brazil, in 2016, at the invitation of JA.CA – Center for Art and Technology (Centro de Arte Jardim Canadá). The project, entitled *Overflowing Cities (Cidades Transbordadas)*, sought to establish a dialogue with artists engaged in critical investigations and reflections on urban landscapes and cities.

The initiative aimed to explore what exceeds and escapes the logic of planned cities, even when such cities are designed with objectivity and rigor. As described on the *Cidades Transbordadas* project platform, its purpose was precisely to identify, within the tension between planning and its implementation, in this case, urbanism a space for rethinking the role of artists and poetic propositions as tools for understanding landscapes in transformation.

During her explorations of planned cities, Yana Tamayo chose to investigate Palmas, in the state of Tocantins, a city conceived as a “promise” of continuity for the Brasília project, although situated within a markedly different historical context. Like Brazil’s federal capital, Palmas was built according to a modernist urban plan, guided by the intention of inaugurating a new era. However, despite its planned design, the city became a space permeated by real estate speculation, often shaped by political interventions.

According to the artist, she was already familiar with the official narratives surrounding Palmas and therefore sought to uncover something poetic amid the presumed functionality of its urban planning. From this perspective emerged a desire to understand how people experience and inhabit this space, moving beyond documented histories to capture the nuances of everyday life and the human relationships that bring vitality and meaning to the planned city.

The artist immersed herself in the urban space, venturing through the city to listen to people’s stories, experience their affective relationships with places, and encounter the city’s voids, the spaces and distances separating its architectural constructions. This period of research provided her with a wide range of encounters and experiences within the urban environment.

The exhibition *À Vista – Paisagem em Contorno (In Sight – Landscape in Outline)*, held in 2017 at the Fayga Ostrower Gallery, within the Funarte Cultural Complex in Brasília, presented works developed through a project awarded the 2015 Funarte Contemporary Art Prize in Visual Arts. Curated by Marília Panitz, the exhibition brought together works by nine participating artists who, through complementary themes, explored a sensitive perspective on urban space and city landscapes. The initiative highlighted the relationship between contemporary art and the multiple dimensions of urban life, fostering dialogue about the transformations and lived experiences of urban environments.

According to Panitz (2015), the poetic mapping proposed by Yana Tamayo in the installation *Diários da Margem Central (Primeiras Estórias) (Diaries from the Central Margin [First Stories])* (2017) is expressed through a series of photographs that reveal the unique nature of her artistic experience in the city of Palmas, Tocantins. The rectangular photographs, depicting different locations throughout the city, are arranged in a way that constructs a visual narrative of the urban landscape through cartographic impressions. The metaphor of order and disorder emerges both in the asymmetrical arrangement of the images and in the tonal variations of the photographs and the landscapes portrayed, at times natural, at others transformed by human

intervention. In this way, the work reveals landscapes in motion, engaged in a continuous process of transformation. As Santos (1997, p. 37) famously observed:

Landscape has nothing fixed or immobile about it. Every time society undergoes a process of change, the economy, as well as social and political relations, also change, though at different rhythms and intensities. The same occurs with space and landscape, which are transformed to adapt to the new needs of society (Santos, 1997, p. 37).

Figure 1

Diários da margem central (Primeiras estórias), 2017.



Source: Yana Tamayo. *Diários da Margem Central (Primeiras Estórias)*, 2017. Installation. Printed photographs and maps. Variable dimensions. Photograph by Joana França³. Copyright ®⁴.

Description: Art installation composed of a mosaic of light-toned fragments arranged in a circular form on the wall. Distributed across this surface are photographs of diverse natural and urban landscapes, as well as open horizons. The composition brings together images and traces of territory, suggesting relationships among memory, displacement, experience, and the production of geographical space.

³ Available at: <https://cargocollective.com/yanatamayo/Diarios-da-margem-central-Primeiras-estorias-2017>. Accessed on: Mar. 11, 2025

⁴ Copyrighted image.

This work also evokes the concept of place. According to Massey (2009, p. 24):

In the context of a world that is certainly becoming increasingly interconnected, the notion of place (often referred to as the ‘local place’) has acquired a totemic resonance. Its symbolic value is constantly mobilized in political arguments. For some, it is the sphere of everyday life, of real and valued practices, the geographical source of meaning, vital as a point of support while ‘the global’ spins its increasingly powerful and alienating webs. For others, a ‘retreat into place’ represents the protection of draw bridges and the construction of walls against new invasions. Through this reading, place becomes the site of negation (Massey, 2009, p. 24).

The author's analysis is fundamental because it destabilizes romanticized or purely positive understandings of place. She demonstrates that place is not merely a space of rootedness and everyday life, but also a field of differences in which projects of openness and closure, resistance and exclusion coexist. Place, therefore, is neither static nor inherently “good”; rather, it is a social and political construction in constant transformation. Instead of being defined by a linear and rooted history, place should be understood as the outcome of multiple social relations that intersect within a given context. Its uniqueness derives less from an intrinsic essence than from the ways in which different trajectories and networks become intertwined within a shared space (Massey, 2009).

In this sense, Yana Tamayo's artistic production appears to engage directly with this perspective. In her works, the overlap between photographic and cartographic languages suggests that place cannot be fully apprehended through conventional cartography alone. It is through the conjunction of different forms of expression, such as photography, memory, and narrative, that the encounter of multiple trajectories can be articulated, opening possibilities for new interpretations of urban experience and of the multiplicity of histories that traverse places.

The work “Primeiras histórias - Cartografia Sentimental”

Among the artist's various works, the installation *Primeiras Histórias – Cartografia Sentimental* (2017) stands out for its strong interdisciplinary potential. The installation consists of forty-nine blocks of compressed sand of varying dimensions, upon which acrylic plaques silkscreened with the names of cities located in the Brazilian states of Tocantins, Bahia, Goiás, Mato Grosso, Pará, Piauí, and Maranhão were placed.

In this work, the artist explores an element of great relevance to both art and geography: toponymy, the study of place names. This field of inquiry also maintains a strong connection with the Portuguese language, since place names are linguistic constructions imbued with meanings, histories, and motivations. As Souza and Gouveia (2017, p. 241) point out, toponymy is “a field of study capable of meeting this expectation, as it is an area that engages in dialogue with other disciplines such as Anthropology, History, and Geography, for example, bringing a multiplicity of perspectives regarding the names of places.”

By incorporating toponymic references into the installation, Tamayo transforms place names into artistic material, highlighting their symbolic, cultural, and spatial dimensions. The names inscribed on the acrylic plaques function not merely as geographic identifiers but as traces of memory, identity, and historical experience. In this way, the work invites viewers to reflect on the relationships between language, territory, and belonging, revealing how places are socially and culturally constructed through narratives that accumulate over time.

The installation thus establishes a fertile dialogue between art and geography by demonstrating that place names are not neutral designations. Rather, they carry marks of human occupation, collective memory, cultural exchanges, and power relations. Through this artistic operation, *Primeiras Estórias – Cartografia Sentimental* broadens the possibilities for interpreting geographic space and reinforces the interdisciplinary potential of contemporary artistic practices.

The work encourages reflections on the intersections between language, space, culture, and memory, highlighting the richness of approaches that can emerge from the convergence of different fields of knowledge.

The experience carried out in Palmas was marked by a process of investigation and significant discoveries. The artist immersed herself in the archives of the Brazilian Institute of Geography and Statistics (IBGE), exploring the origins of the names of several cities located near the borders of the state of Tocantins with Bahia, Goiás, Mato Grosso, Pará, Piauí, and Maranhão. This detailed study of toponymy revealed the historical and cultural richness associated with the names of these places.

In this work, the artist seeks to transcend the limits of official information by adopting a more poetic approach to the selection of city names. As a result, the installation not only engages with concrete geographical data but also incorporates a sensitive and subjective

dimension, highlighting the interweaving of geography, art, and the multiple narratives that constitute both urban and rural spaces.

Through this artistic strategy, place names are transformed from mere geographic references into evocative elements capable of activating memories, imaginaries, and cultural identities. The work thus proposes an alternative cartography, one that is less concerned with the precise representation of territory and more attentive to the affective, symbolic, and experiential dimensions that shape human relationships with place.

Figure 2

General View of the Installation 'Primeiras estórias (Cartografia Sentimental)', 2017



Source: Yana Tamayo. Primeiras estórias (Cartografia Sentimental), 2017. Installation detail: 49 acrylic plaques silkscreened with the names of cities, arranged on volumes of compressed sand. Photograph by Joana França⁵. Copyright ®⁶.

Description: General view of an art installation in a white-walled exhibition space. On the left, a composition made up of maps and landscape photographs is arranged on the wall. On the right, a set of small images is displayed in a circular formation, accompanied by a horizontal blue line that extends across the room. In the center of the space, rectangular blocks are distributed across the floor, suggesting a three-dimensional cartography and a fragmented representation of urban space. The artwork brings together cartographic, photographic, and spatial elements, evoking reflections on territory, memory, displacement, and ways of inhabiting space.

⁵ Available at: <https://cargocollective.com/yanatamayo/Diarios-da-margem-central-Primeiras-estorias-2017>. Accessed on: Mar. 11, 2025.

⁶ Copyrighted image.

Figure 3

Detail of the Installation 'Primeiras estórias (Cartografia Sentimental)', 2017.



Source: Yana Tamayo. Primeiras estórias (Cartografia Sentimental), 2017. Installation detail: 49 acrylic plaques silkscreened with the names of cities, arranged on volumes of compressed sand. Photograph by Joana França⁷. Copyright ®⁸.

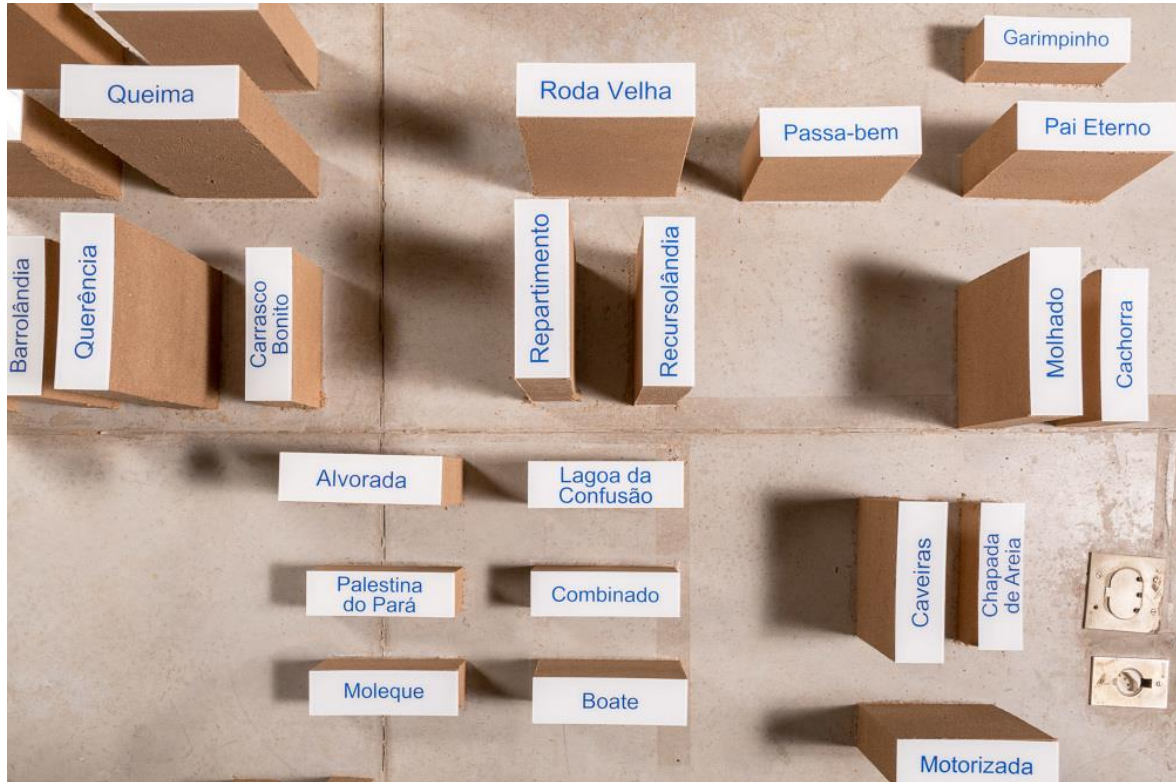
Description: Detail of an art installation composed of rectangular blocks of varying heights arranged across the floor, forming a kind of three-dimensional cartography. Place names are printed on the surface of each block. The arrangement of the elements evokes a fragmented map, in which the variation in height suggests spatial, social, and symbolic relationships among territories. The artwork invites reflections on toponymy, memory, belonging, and the occupation of space.

⁷ Available at: <https://cargocollective.com/yanatamayo/Diarios-da-margem-central-Primeiras-estorias-2017>. Accessed on: Mar. 11, 2025.

⁸ Copyrighted image.

Figure 4

Detail of the Installation 'Primeiras estórias (Cartografia Sentimental)', 2017



Source: Yana Tamayo. *Primeiras estórias (Cartografia Sentimental)*, 2017. Installation detail: 49 acrylic plaques silkscreened with the names of cities, arranged on volumes of compressed sand. Photograph by Joana França⁹. Copyright ©¹⁰.

Description: Vertical view of an art installation composed of rectangular blocks of varying heights arranged across the floor, forming a kind of three-dimensional cartography. Place names are printed on the surface of each block. The arrangement of the elements evokes a fragmented map, in which the variation in height suggests spatial, social, and symbolic relationships among territories. The artwork invites reflections on toponymy, memory, belonging, and the occupation of space.

The compressed sand blocks created by Yana Tamayo materialize the representation of space through its three dimensions, height, length, and depth, and take the form of geometric solids, that is, delimited portions of space. However, these elements transcend both their materiality and their mathematical form. Although they appear as geometric figures, they resignify the notion of space, expanding its meaning beyond strictly mathematical and geographical frameworks.

Within the installation, the rectangular blocks of compressed sand evoke duality: they are simultaneously fragile and resistant, recalling the rigid verticality of urban buildings. This

⁹ Available at: <https://cargocollective.com/yanatamayo/Diarios-da-margem-central-Primeiras-estorias-2017>. Accessed on: Mar. 11, 2025

¹⁰ Copyrighted image.

ambiguity reflects the complexity of spatial occupation, whether in the private sphere, through its relationship with architecture, or in the public sphere, through urban planning and design.

For Yana Tamayo, urban space, with its construction systems, singularities, and narratives, constitutes a central source of inspiration. These elements permeate her artistic research and materialize in her visual productions, which investigate the intersection between physical space and the memories it contains. Her works invite reflection on the relationship between human occupation and built environments, highlighting the meanings attributed to places through naming practices and lived experience.

By transforming architectural forms into artistic objects, the installation encourages viewers to consider how space is not merely a physical reality but also a symbolic and affective construction. In this sense, the work establishes a dialogue with contemporary geographical perspectives that understand space as a social product, continuously shaped by human practices, memories, and cultural meanings.

The poetic fluidity of the city names, selected precisely because of this characteristic, also evokes the everyday realities of the people who construct and inhabit urban spaces. One example is the city name *Lagoa da Confusão* (“Lagoon of Confusion”). Through the reading of the words inscribed on the tops of the blocks, viewers gain access to a narrative dimension of the work. The city names trigger thoughts and associations about these places and, consequently, about the histories and landscapes they embody.

The use of words is a distinctive feature of Yana Tamayo’s artistic production. In some works, words are re-signified and reorganized, acquiring new compositions and meanings. In others, the names of cities, as words, gain significance through the official histories extracted from documents produced by the Brazilian Institute of Geography and Statistics (IBGE).

In the installation related to the cities of Tocantins, for example, the artist incorporated sixteen texts narrating the founding histories of different municipalities in the state. These texts were printed and made available to visitors during the exhibition, allowing viewers to access the official narratives and establish connections between the city names and their historical trajectories. This approach highlights the potential of language both as an artistic element and as a means of articulating the historical and geographical dimensions of place.

In this way, the work *Primeiras Estórias (Ficções)* (2017) proposes cognitive interactions with the viewer. As Salles (2008, p. 124) argues, “the capacity for interpretation involves the power to establish relationships, since what is offered to the user are suggestions of associations that may generate new ideas to be incorporated into the text.” The texts addressing the founding

of these places function as fragments of local realities. Once transformed into works of art and inserted into the exhibition space of the gallery, these fragments acquire greater complexity, as new relationships emerge between the artwork and the viewer.

By bringing together language, memory, history, and spatial representation, Tamayo's installation encourages a reflective engagement with place. The city names and their accompanying narratives cease to function merely as geographic references and become catalysts for imagination, interpretation, and critical inquiry, revealing the multiple layers of meaning that constitute the lived experience of places.

Figure 5

Primeiras estórias (Ficções), 2017



Source: Yana Tamayo. *Primeiras estórias (Ficções)*, 2017. Installation detail: 16 texts sourced from the IBGE database and edited by the artist. Photograph by Joana França. Fotografia de Joana França¹¹. Copyright ®¹².

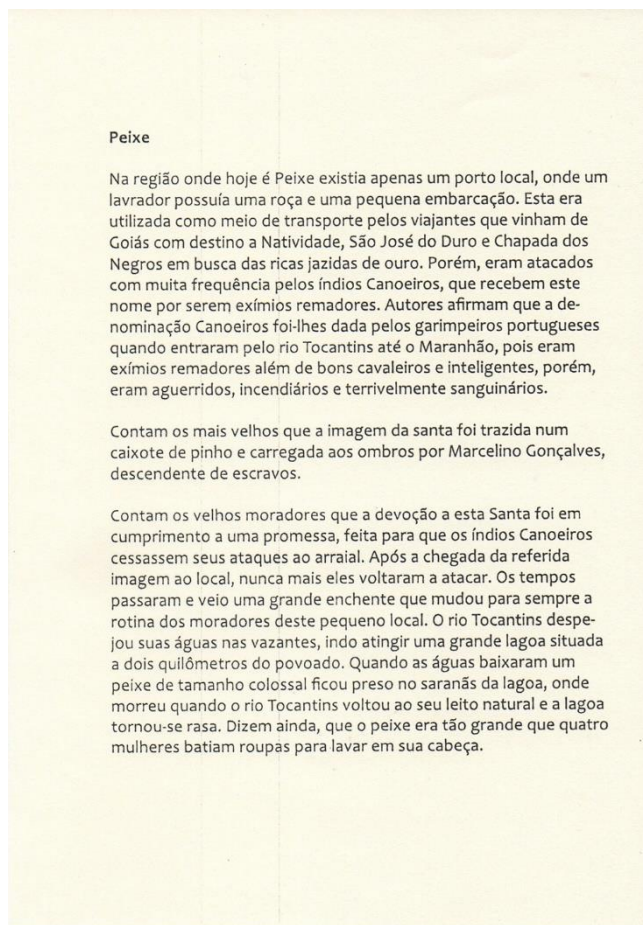
Description: Detail of an art installation consisting of a block made up of numerous stacked sheets of paper, placed on a support next to a wall. On its upper surface, a short printed text appears, resembling a documentary or archival record. Inserted within the context of the exhibition, the element evokes the preservation of written records related to place names and lived experience. The artwork suggests reflections on the ways places are documented, narrated, and imbued with meaning over time.

¹¹ Available at: <https://cargocollective.com/yanatamayo/Diarios-da-margem-central-Primeiras-estorias-2017>. Accessed on: Mar. 11, 2025.

¹² Copyrighted image.

Figure 6

Detail of the Installation Primeiras estórias (Ficções), 2017.



Source: Yana Tamayo. *Primeiras estórias (Ficções)*, 2017. Installation detail: 16 texts sourced from the IBGE database and edited by the artist. Photograph by Joana França. Fotografia de Joana França¹³. Copyright ©¹⁴.

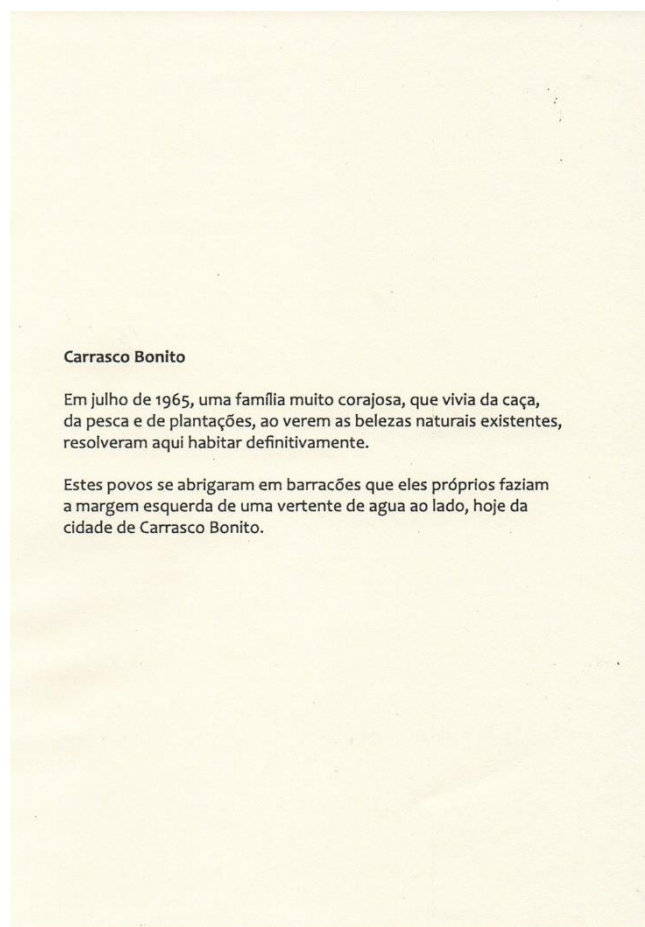
Description: Printed page containing a narrative text about the historical and symbolic origins of the locality of Peixe, in the state of Tocantins, Brazil. The account brings together historical information, collective memories, and oral narratives related to the occupation of the territory and the formation of the settlement. Integrated into the art installation, the document functions as an archive of memory and a cultural testimony, connecting history, place, identity, and belonging in the construction of meanings attributed to space.

¹³ Available at: <https://cargocollective.com/yanatamayo/Diarios-da-margem-central-Primeiras-estorias-2017>. Accessed on: Mar. 11, 2025

¹⁴ Copyrighted image.

Figure 7

Detail of the Installation Primeiras estórias (Ficções), 2017.



Source: Yana Tamayo. *Primeiras estórias (Ficções)*, 2017. Installation detail: 16 texts sourced from the IBGE database and edited by the artist. Photograph by Joana França. Fotografia de Joana França¹⁵. Copyright ®¹⁶.

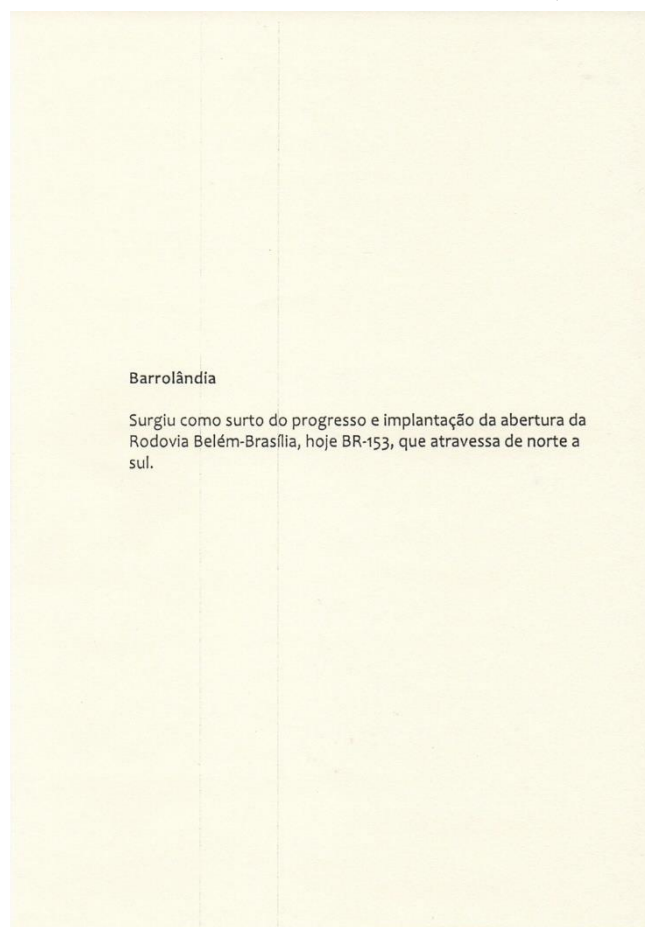
Description: Printed page containing a brief account of the origins of Carrasco Bonito, in the state of Tocantins, Brazil. The text narrates the arrival of a family in 1965, highlighting the relationship with the natural landscape, the occupation of the territory, and the early formation of the settlement. Integrated into the art installation, the document functions as a record of local memory and processes of dwelling, connecting history, territory, and identity.

¹⁵ Available at: <https://cargocollective.com/yanatamayo/Diarios-da-margem-central-Primeiras-estorias-2017>. Accessed on: Mar. 11, 2025

¹⁶ Copyrighted image.

Figura 8

Detail of the Installation Primeiras estórias (Ficções), 2017.



Source: Yana Tamayo. *Primeiras estórias (Ficções)*, 2017. Installation detail: 16 texts sourced from the IBGE database and edited by the artist. Photograph by Joana França¹⁷. Copyright ©¹⁸.

Description: Printed page containing a brief text about the origins of Barrolândia, in the state of Tocantins, Brazil. The account links the emergence of the locality to the construction of the Belém–Brasília Highway (BR-153), highlighting the influence of transportation infrastructure on the occupation and organization of territory. Incorporated into the art installation, the document functions as a historical record and a repository of spatial memory, emphasizing the relationships among mobility, development, and the formation of places.

In the materials made available by the IBGE, Yana Tamayo encountered narratives that reinforced origin myths commonly found in Brazil's national historical discourse. Surprisingly, she came across anonymous texts with almost fictional characteristics, which she edited and incorporated into her exhibition. These texts celebrated, in heroic terms, the figure of the

¹⁷ Available at: <https://cargocollective.com/yanatamayo/Diarios-da-margem-central-Primeiras-estorias-2017>. Accessed on: Mar. 11, 2025.

¹⁸ Copyrighted image.

Bandeirantes as courageous men who ventured into and explored the country's interior—a perspective that is now widely questioned and critically reassessed.

Intrigued by these issues, the artist drew inspiration from Guimarães Rosa's short story *As Margens da Alegria* (*The Margins of Joy*), which tells the story of a young boy who, while traveling with his relatives, experiences the wonder and maturation that emerge from a first encounter with something new. This narrative can be interpreted both from the perspective of the child discovering the world and from the artist's own experience of encountering Palmas and its overflowing histories.

In this sense, Tamayo's work resonates with Ferreira's (2010, p. 266) reflection that "what we know about reality arises from the intervention we perform upon it, from the conditions of observation, the criteria of analysis, or the selection of the object. The observer's gaze decisively interferes in the process." This perspective reinforces the idea that artistic and investigative experiences are inherently subjective and transformative, affecting both the creator and the viewer.

Drawing on her research, Yana Tamayo selected elements that captured her attention and developed them through the languages of photography and text. Through this process, she constructed a reflection on the forms of occupation of the central territory, conceiving it as a metaphor for the tensions between order and disorder, construction and ruin, that traverse the course of history itself.

Art, Geography, and Teacher Education

The concept of *place* constitutes a central category for both geography and art, insofar as it refers to the concrete and symbolic experiences of individuals within space. As Milton Santos (1997) reminds us, historical and technological transformations have profoundly altered the ways in which places are experienced. Whereas everyday life was once rooted in forms of coexistence marked by repetition and permanence—sustained by objects, practices, and collective memories—we now live under the logic of mobility, in which people, goods, images, and ideas circulate continuously, reconfiguring the meanings of lived space.

In this context, place ceases to be understood merely as a physical location and comes to be recognized as an affective, symbolic, and relational construction. It encompasses memories, emotions, tensions, histories, and identities. As Santos (1997) observes, "memory

looks to the past, while consciousness looks to the future.” Place, therefore, emerges as an intertwining of reason and emotion, materiality and subjectivity, becoming a fertile ground for aesthetic reflection and the practice of critical teaching.

The works analyzed in this study reveal this complexity. Through photographs, maps, city names, and blocks of sand inscribed with toponymic references, the artist proposes a sensitive and investigative perspective on the ways urban spaces are occupied, constructed, and represented. Her artistic productions mobilize the concept of place as a space of experiences, encounters, and contestations, re-signifying familiar spaces and attributing new meanings to what is ordinarily taken for granted.

By foregrounding the affective and symbolic dimensions of spatial experience, Tamayo’s work invites viewers to reconsider the relationships between memory, territory, and identity. In doing so, it opens possibilities for interdisciplinary dialogue between art and geography, demonstrating how artistic practices can contribute to a deeper understanding of place and its role in the formation of critical and reflective subjects.

In this sense, art emerges as a powerful language for teacher education, as it enables the expansion of the aesthetic, cultural, and geographical repertoire of pre-service and in-service teachers. The images, materials, and artistic devices employed by Tamayo stimulate cognitive interactions that bring together the sensible and the rational, the lived and the represented, the individual and the collective. As Salles (2008, p. 124) argues, “the capacity for interpretation involves the power to establish relationships,” and this is precisely what art encourages: an openness to new connections and understandings.

By fostering dialogues between art and geography, it becomes possible to understand geographical space not merely as a setting or a physical structure, but as a place inhabited by meanings, narratives, and affections. The interdisciplinarity between these fields promotes the emergence of educational practices that value aesthetic experience as an essential component of the learning process.

Doreen Massey (2009) also contributes to this discussion by proposing a relational and dynamic conception of space and place. For her, places are neither static nor homogeneous; rather, they are spaces of negotiation, composed of multiple temporalities and subjects. They involve both human and non-human relations and challenge us to reflect on the ways we inhabit the world. By asserting that “places pose, in a particular way, the question of our living together” (Massey, 2009, p. 216), Massey highlights the ethical and political dimensions of place—an

essential element for thinking about an education committed to coexistence, plurality, and social justice.

From this perspective, Yana Tamayo's artistic production offers important contributions to teacher education. Her works invite viewers to engage critically and sensitively with the spatial realities that surround them, encouraging the development of interpretive, reflective, and imaginative capacities. By articulating memory, territory, language, and visuality, the artist creates opportunities for educational experiences that challenge conventional ways of seeing and understanding the world.

Thus, the dialogue between art and geography extends beyond the mere juxtaposition of disciplinary contents. It constitutes a pedagogical and epistemological stance that values complexity, relational thinking, and sensitivity as fundamental dimensions of teacher education. Through aesthetic experience, teachers are encouraged not only to interpret places differently but also to rethink their own roles as educators committed to the formation of critical, creative, and socially engaged subjects.

Tamayo's works, by inscribing city names onto blocks of compressed sand, materialize this conception of place as a space-time of encounters and memories. The sand, a symbol of transience, and the names, expressions of symbolic permanence, invite us to reflect on the ways we inhabit and assign meaning to the world. Each fragment becomes a testimony to human trajectories, invisible histories, and the tensions between the ephemeral and the enduring.

Discussing the concept of place through artistic productions makes it possible to think about teacher education beyond strictly disciplinary content, engaging teachers in aesthetic and critical experiences that help them understand lived space in its historical, symbolic, and affective density. Such an approach enables teachers in formation to develop an expanded sensitivity, capable of recognizing school, urban, and social spaces as territories of resistance, belonging, conflict, and creation.

Reflecting on the concept of place through the articulation of art and geography leads to the recognition of lived experience as a fundamental dimension of teacher education. As Santos (1997, p. 96) states, "the whole can only be known through its parts, and the parts through knowledge of the whole." This relational perspective requires educators to move across multiple forms of knowledge and sensibilities, recognizing that professional development is also shaped through encounters with artistic languages.

From this viewpoint, the educational potential of Tamayo's work lies not only in the themes it addresses but also in the ways it encourages observation, interpretation, imagination, and critical engagement. By bringing together memory, language, territory, and visual experience, her artistic practice fosters opportunities for teachers to rethink their relationships with place and to develop pedagogical approaches that are more attentive to the complexities of contemporary life.

Thus, the dialogue between art, geography, and teacher education contributes to the formation of educators who can read the world critically and sensitively. It reinforces the importance of aesthetic experience as a means of understanding spatial realities and highlights the role of interdisciplinarity in the construction of more reflective, creative, and socially engaged educational practices.

The Development of an Educational Booklet for Teacher Education

Throughout the course of this research, an interdisciplinary stance gradually shaped and guided our thinking and actions. As we explored the dialogue between art and geography, we developed a process that ultimately called for a concrete proposal for teacher education.

With this objective in mind, we created an educational booklet designed to provide teachers with a resource through which they could reflect upon and deepen their understanding of the relationships between art and geography or, more specifically, the ways in which art engages in dialogue with geographical thought. The starting point consists of images that provoke reflection on these fields of knowledge and require time for observation, aesthetic appreciation, discussion, and imagination. Through this process, viewers are encouraged to better understand what the images propose, the questions they bring into view, the speculations advanced by the artists, and the potential of their works to stimulate critical thought.

Using this material, teachers engaged in either initial or continuing education may expand their repertoire of ideas, questions, and perspectives and, perhaps, experiment with interdisciplinary approaches in their own practice. We recognize that dialogue among different fields of knowledge can generate forms of understanding that are both sensitive and intelligible, contributing significantly to the aesthetic formation of learners. However, before considering students, teachers themselves must reflect upon their own continuous, lifelong, and always unfinished process of professional development.

The booklet may be accessed online or printed in A3 format. On the front side, it presents images of the artists' works accompanied by their respective technical information. On the reverse side, it offers suggestions and guiding questions for image reading and interpretation, encouraging reflective engagement with the artworks and their interdisciplinary possibilities.

Figure 9

Educational Booklet



Source: Prepared by the authors, 2021¹⁹.

Description: Educational and formative material organized into three stages: "Invitation to Perception," "Commit Yourself to the Creative Process," and "Giving Form to Experience." The booklet encourages the observation of images, the construction of narratives, and the creation of artistic productions inspired by the artwork under analysis. Through reflective language and a didactic visual design, the material seeks to foster sensitivity, creativity, and the interpretation of spaces, connecting art, experience, and educational development.

¹⁹ Available at: <https://cutt.ly/HjpA9CE>.

These booklets were used with two cohorts of pre-service teachers at the Federal University of Uberlândia as a means of examining, in practice, the educational potential of the proposed pedagogical pathway. The experience demonstrated that working with the artist's oeuvre was highly productive for fostering reflections on interdisciplinarity, geographical concepts, artistic modes of composition, and aesthetic experience.

Moreover, the use of the booklets contributed to expanding the educational repertoire of teacher candidates by promoting critical and sensitive discussions about different ways of thinking about space. By mediating the reading of the artworks through this material, it became possible to demonstrate how art can be incorporated into geography teaching, fostering concept formation as well as the development of imagination, creativity, and aesthetic sensitivity. In this sense, the booklets functioned as a pedagogical resource capable of overcoming fragmented approaches and creating opportunities for more integrated and meaningful experiences in teacher education.

The availability of the booklets in digital format aims to broaden teachers' access to the knowledge generated through this research. We understand this material as a research-derived educational product capable of contributing to teachers' pedagogical thinking and practice while highlighting the potential of the poetic and visual production of contemporary artists whose work engages with spatial themes. Although modest in scope, the booklet may serve as an important mechanism through which academic research can move beyond the boundaries of the university and establish a meaningful dialogue with both pre-service and practicing teachers. In doing so, it opens possibilities for fostering more sensitive, critical, and meaningful educational practices.

Final Considerations

One of the remarkable qualities of geography is undoubtedly its breadth and its capacity to cross the boundaries of other disciplines. Yet this should not overshadow the fact that geography also has its own intellectual integrity, its own distinctive modes of inquiry, and its own propositions to offer. (Massey, 2017, p. 37)

The same words that Doreen Massey uses to describe geography, presented in the epigraph, could also be transposed to the field of art: "One of the wonderful things about art is undoubtedly its breadth, the way it allows us to cross the boundaries of other disciplines [...]".

Consequently, the same counterpoint applies: art possesses its own intellectual integrity and its own distinctive modes of inquiry. In other words, though expressed differently, Barbosa (1991, p. 64) points us in a similar direction by arguing that art should be understood as a discipline “and not merely as an activity,” demonstrating that, like all other disciplines or areas of instruction, art has “a specific domain, a specific language, and a specific historical context.”

This perspective is particularly relevant to the discussions developed throughout this study. The interdisciplinary dialogue between art and geography does not imply the dissolution of disciplinary boundaries or the loss of the specificities that characterize each field. On the contrary, it is precisely the recognition of their distinct epistemological, methodological, and conceptual contributions that makes meaningful dialogue possible. Interdisciplinarity emerges not from the erasure of differences, but from the productive encounter between them.

The works of Yana Tamayo exemplify this possibility. While grounded in the language and procedures of contemporary art, her productions mobilize questions that resonate deeply with geographical thought, especially those related to place, memory, spatiality, landscape, and the ways human beings inhabit the world. Through this encounter, art and geography mutually enrich one another, opening new possibilities for interpretation, reflection, and educational practice.

Thus, both geography and art reveal themselves as fields capable of fostering critical and sensitive understandings of reality. Their dialogue contributes not only to the production of knowledge but also to the formation of educators who are able to navigate different forms of knowing, perceiving, and representing the world. In this sense, interdisciplinary work becomes an invitation to cultivate intellectual rigor without abandoning imagination, and to value disciplinary specificity while remaining open to the transformative potential of encounters across fields of knowledge.

Thus, we defend the understanding that art and geography are school disciplines that make highly significant intellectual contributions to human development. From this perspective, concerns with interdisciplinarity should be situated within the recognition of the specific contributions of each field. It is precisely from this premise that we can explore the potential of their encounter to promote openness to the “in-between,” to interconnection, and to the crossings and explorations of these interfaces within educational contexts.

Throughout this study, we sought to address the research questions initially proposed by analyzing and reflecting upon the artistic productions and reproductions examined here,

guided by the possibilities offered by an interdisciplinary approach. The research was also informed by studies on aesthetic education and by reflections on the importance of aesthetic formation for teaching practice. The works analyzed demonstrate that contemporary art can unsettle us, displacing us from comfort zones, conventional assumptions, and routine forms of practice that often characterize pedagogical work and the everyday lives of educators. These artistic productions challenge us to think from borderlands and interdisciplinary territories, encouraging new ways of perceiving and engaging with the world.

This perspective enabled an approach to images that considered not only their visual qualities but also the social and cultural factors that surround them. Documentary analysis was employed as a means of accessing the historical, symbolic, and conceptual contexts of artistic productions, fostering a mode of interpretation that moves beyond immediate decoding and seeks to broaden interpretive horizons. Interdisciplinarity therefore emerged as a central element of the study, allowing image reading to be understood not merely as a technical activity, but as a formative and reflective practice.

In this sense, the dialogue between art and geography revealed the potential of visual and aesthetic experiences to contribute to teacher education. Such experiences encourage the development of critical thinking, imagination, sensitivity, and interpretive capacities that are fundamental for educational practice. More than simply providing content or methodological alternatives, the encounter between these fields invites educators to cultivate new ways of seeing, questioning, and understanding the spaces they inhabit and the realities they seek to transform through education.

As Agamben (2012, p. 149) argues, “art is the name given to the essential trait of the will to power”; consequently, it enables us to rethink, question, and view concepts, problems, and ideas from different perspectives. Likewise, as Barbosa (2000, p. 39) affirms, “art can be taught, and art can be learned.” Such learning may become even more meaningful when environments of exchange, interconnection, and interaction are established among different fields of knowledge through interdisciplinarity. In the same way, geography can also be taught and learned.

An interdisciplinary stance involves more complex approaches that value dialogue, interrelationship, and association among disciplines. In this process, each discipline preserves its core identity while allowing intersections that broaden and enrich understanding. Interdisciplinarity therefore entails the integration of content and methodologies derived from

different fields, which collaborate in the joint exploration of themes. It is not merely a matter of fusion or juxtaposition, but rather an interpretive articulation among concepts, data, and methodological approaches.

Throughout the course of this research, we came to understand that interdisciplinarity cannot be reduced to the simple appropriation of specific concepts from different areas of knowledge. On the contrary, it is expressed as an open epistemological and pedagogical stance that invites critical analysis, dialogue, and the construction of new ways of thinking about teacher education, pedagogical practice, and interpersonal relationships within the field of education. This understanding emerged as one of the most significant contributions of the investigative journey undertaken in this study.

The encounter between art and geography demonstrated that interdisciplinary work can foster richer forms of knowledge production and educational practice. By engaging with contemporary artistic productions, teachers are encouraged to cultivate modes of inquiry that are attentive to complexity, ambiguity, and multiple interpretations of reality. Such experiences contribute to the development of educators who can integrate intellectual rigor with aesthetic sensitivity, thereby strengthening their capacity to respond creatively and critically to the challenges of contemporary education.

Ultimately, this study reinforces the idea that interdisciplinarity should be understood not as an end, but as a pathway toward more meaningful educational experiences. Through the dialogue between art and geography, it becomes possible to create opportunities for reflection, imagination, and critical engagement, enriching both teacher education and the broader processes through which individuals come to understand themselves, others, and the spaces they inhabit.

The research demonstrated that the boundaries between fields of knowledge, often marked by uncertainty, tension, and instability, can be inhabited in creative, reflective, and transformative ways. In this sense, interdisciplinarity emerges as a living and necessary process, capable of articulating distinct areas of knowledge around a sensitive and critical understanding of the world.

In the dialogue between art and geography, we identify fertile ground for such an intertwining. Art, through its capacity to question reality and reveal social, political, and symbolic dimensions, shifts perspectives and expands the educational repertoire. Geography, in turn, by opening itself to visual languages and aesthetic experiences, moves beyond descriptive and

technical discourse, enriching itself with new possibilities for interpreting space and its multiple meanings.

Thus, at the conclusion of this study, we reaffirm that the interconnection between art and geography not only broadens the horizons of teacher education but also encourages pedagogical practices that are more creative, critical, and responsive to the complexities of the contemporary world. Within these intersections emerge new pathways for thinking about geographical space, the body, memory, and affectivity as central dimensions of education—an education that, rather than merely transmitting content, seeks to cultivate subjects capable of imagining, questioning, and transforming the spaces they inhabit.

Ultimately, the contributions of Yana Tamayo's artistic production reveal how contemporary art can function as a powerful catalyst for interdisciplinary inquiry. By bringing together place, memory, language, spatiality, and aesthetic experience, her works invite educators and students alike to engage with the world in more attentive, imaginative, and critical ways. In doing so, they reinforce the idea that both art and geography possess the capacity not only to interpret reality but also to inspire new possibilities for understanding and inhabiting it.

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