



My Head, Our Nature:

stories of the exhibitions,
of an expanding work
and of the creative process
of **Christina Machado**

Organization: **Joana D'Arc Lima**



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Recife, 2026

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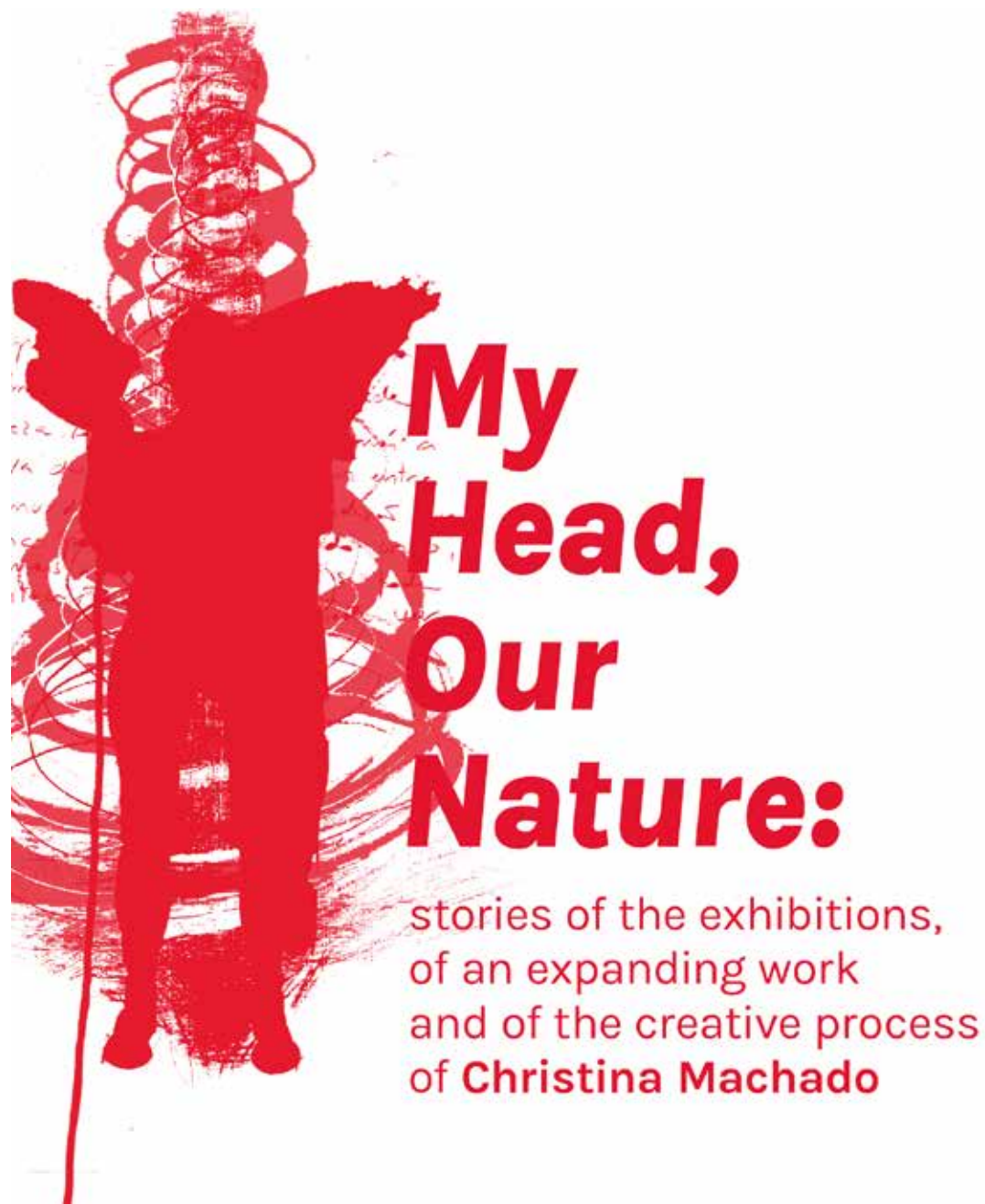
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Chris, with the work **My Head, Our Nature**, reveals that this mirror which erases differences and creates free territory to welcome bodies, affections, and languages is art.

Lula Wanderley, 2012

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To tell stories, to activate the memories of what we've lived, which always reach us in fragments

By Joana D'Arc Lima

The goal of this book is to narrate the story of the work *My Head, Our Nature*, developed by visual artist Christina Machado. It is a visual research project that involved people experiencing psychological distress undergoing treatment at the Hospital Ulisses Pernambucano, better known as Hospital da Tamarineira, or simply Tamarineira, in the city of Recife, Pernambuco, Brazil. It could be said that the approximately six years the artist spent inside this hospital, acting as a facilitator of free sensory experiences, and using clay as her material and ally to encourage clients¹ to express themselves, resulted in the creation of an enormous body of work. This work consists of objects, videos, installations, sculptures, and drawings that carry the layers of time and the gestures of the many people who became involved in the plots composed by the threads of existence.

¹ In this text, the term “client” is adopted to refer to the individuals under the care of the Ulisses Pernambucano Psychiatric Hospital, known as Hospital da Tamarineira. This choice is grounded in the historical experience of the psychiatrist Nise da Silveira, who, when referring to the individuals attended at the Engenho de Dentro Hospital, chose to use the term “clients” instead of “patients,” aiming to establish a relationship based on exchange, recognition of subjectivity, and human dignity, in opposition to the passive connotation attributed to the traditional term. In this context, Nise da Silveira developed therapeutic practices centered on encouraging artistic expression and creative processes – such as painting, drawing, and modeling – as well as interaction with animals, especially cats, as strategies for accessing and elaborating the unconscious. These practices enabled the revelation of creative potentials that had previously been invisible and culminated in the establishment of the Museum of Images of the Unconscious.



Work with clients of the Open Studio at the Ulysses Pernambucano Hospital, also known as Tamarineira, Recife/PE

In 2005, the artist arrived at the Hospital Ulisses Pernambucano through an invitation from the Recife Visual Arts Week – SPA das Artes. From then on, a deep connection with this world began through numerous shared experiences with clients in this institutional unit.

During this process of immersion, in which the relationship between art and life imposes itself, visual narratives unfolded as a result of the connection established between the artist and the patients of Tamarineira. This experience led the artist to embark on an adventure into the shifting and unstable territory between madness and sanity. The artist and psychoanalyst Lula Wanderley, who accompanied one of the creative processes experienced by the artist, offered us a lesson:

We discovered that before the mirror, up close, no one is normal, as Caetano Veloso reminds us. Up close, no one is entirely crazy either, or crazy at every moment. In our face, sanity and madness are not symmetrical opposites; at most, they form polygons of diverse traits (Wanderley, 2012, p. 34).

There, Christina Machado established a creative process in which the participation of the other gained substance, expanding, and broadening the boundaries of her practice as an artist.

An archive of material and visual artifacts was formed based on the open workshop conducted by the artist inside Tamarineira. The results unfolded into poetics that marked both the artist's trajectory and the lives of those considered to be on the margins of normativity.

The Open Studio with the artist took place between 2007 and 2013.



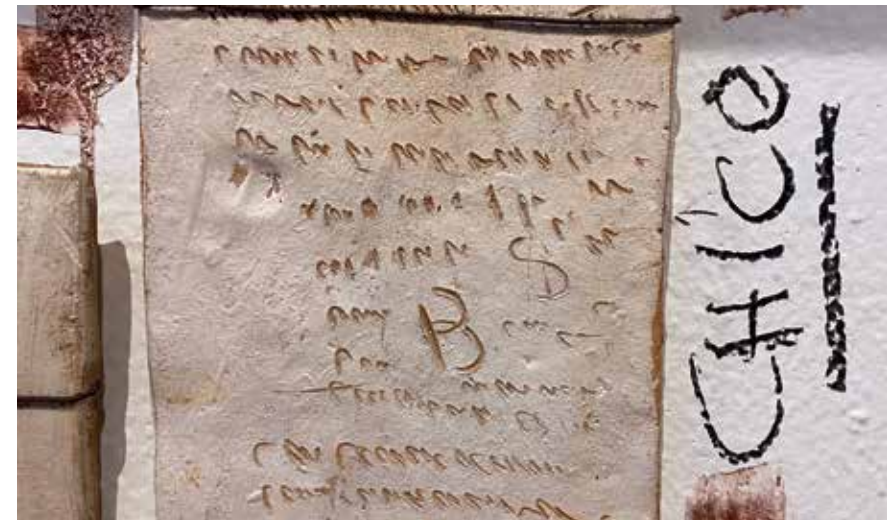
This collection is composed of several series: Cama Sem Pé nem Cabeça (A Bed Without Head or Foot); Da Matéria à Materialização I (From Matter to Materialization I); Da Matéria à Materialização II (From Matter to Materialization II); Minha Cabeça, Nossa Natureza (My Head, Our Nature); Estância, sua Casa (Estância, your House); Artérias na Cidade (Arteries in the City); Artérias Sem Pé Nem Cabeça (Arteries With no Head or Foot); Meus Eus (My Selves), among others.

[...] I used the nature of my poetics, plus the intimacy and



Part of the installation Da Matéria à Materialização I (From Matter to Materialization I). Featured in the Exhibition Minha Cabeça, Nossa Natureza (My Head, Our Nature), 2012. When presenting the installation, the artist grouped the works developed by each client

Some details of the outcomes from the meetings that originated the installation Da Matéria à Materialização I (From Matter to Materialization I)



Installation
Da Matéria à
Materialização II
(From Matter to
Materialization II).
Exhibition Minha
Cabeça, Nossa
Natureza (My
Head, Our Nature),
2023. João
Pessoa/PB



knowledge I have with clay, to interact with this very special audience and to be an instrument for realizing these worlds materialized through ceramics. I have been developing works



Installation
Da Matéria à
Materialização II
(From Matter to
Materialization
II). Exhibition
Minha Cabeça,
Nossa Natureza
(My Head, Our
Nature), 2023.
João Pessoa/PB

in which “inclusion” has become a part of it (Machado, 2011, p. 6).

Da Matéria à Materialização II contains small pieces that could have been lost due to the fragility of their making, but were carefully preserved to become part of a large panel of clay slabs. The small pieces were layered with the addition of glazed painting. Some of them were damaged, and their missing parts were restored through drawing over the paint. Subsequently, all pieces were fired, and the results, sometimes unexpected, compose a large visual panel, a kind

of living monument.

In 2009, Christina carried out an action for the SPA das Artes at the Tamarineira Hospital, based on an invitation to “make my head,” open to the general public. She made available, for intervention and dialogue with the public, sixty clay heads reproduced using the same mold utilized to shape her own body in the research for *Tempo de Carne e Osso* (Flesh and Bone Time), a 2004 exhibition. Patients from the Hospital and CAPS, students, and fellow artists worked on the heads, such as Aslan Cabral, Dantas Suassuna, Gil Vicente, Fernando Peres, Frederico Fonseca, Lula Wanderley, Márcio Almeida, José Paulo, Rinaldo Silva, Renato Valle, all in the same space working, sometimes simultaneously, along a one-week period.

The artist, who experienced the action—while simultaneously collecting in memory, in photographic images, and in video, the

Clay heads made from a mold of the artist's own head, modified by participants of the *Minha Cabeça, Nossa Natureza* (My Head, Our Nature) experience at SPA das Artes, Recife, 2009





Records of the *Minha Cabeça, Nossa Natureza* (My Head, Our Nature) experience at SPA das Artes, Recife, 2009. Among the participants were clients from the Hospital, from CAPS, students, and friends of the artist

many ways of interventions, gestures, and appropriations made of her image—brought up to date many questions about the relationship between art and participation. This experience gave rise to the title of the exhibition *Minha Cabeça, Nossa Natureza* (My Head, Our Nature).

Drawing and video art also compose the archive of the work Minha Cabeça, Nossa Natureza (My Head, Our Nature). These visual collections were kept at Christina Machado's studio and later organized for exhibition in 2012. In 2023, with new developments, a second exhibition (a kind of touring show) was held in the city of João Pessoa, in the state of Paraíba.

This book will deal with the histories of the exhibitions held by Christina Machado, focusing on the work Minha Cabeça, Nossa Natureza (My Head, Our Nature), considering that it is possible to simultaneously travel over the history of a creative process, the histories of the exhibitions, and the trajectory of a powerful and libertarian artist over two decades.

To understand and measure the creation of the work Minha Cabeça, Nossa Natureza (My Head, Our Nature), it is necessary to go back to 2004, when the artist developed the research that resulted in the creation of *Tempo de Carne e Osso* (Flesh and Bone Time), composed of works resulting from immersions carried out in two regions of northeastern Brazil, namely Seridó, in Rio Grande do Norte and Tambaba beach, on the coast of Paraíba. This impactful work was exhibited in a show at Torre Malakoff in Recife (2004), considered a watershed moment in the artist's trajectory.

The exhibition Tempo de Carne e Osso (Flesh and Bone Time) was curated and had its spatial design under the responsibility of researcher and curator Cristiana Tejo. It brought together objects,



Records of location scouting for the work *Tempo de Carne e Osso* (Flesh and Bone Time), 2004, in Carnaúba dos Dantas/RN (left) and in Tambaba/PB (right)





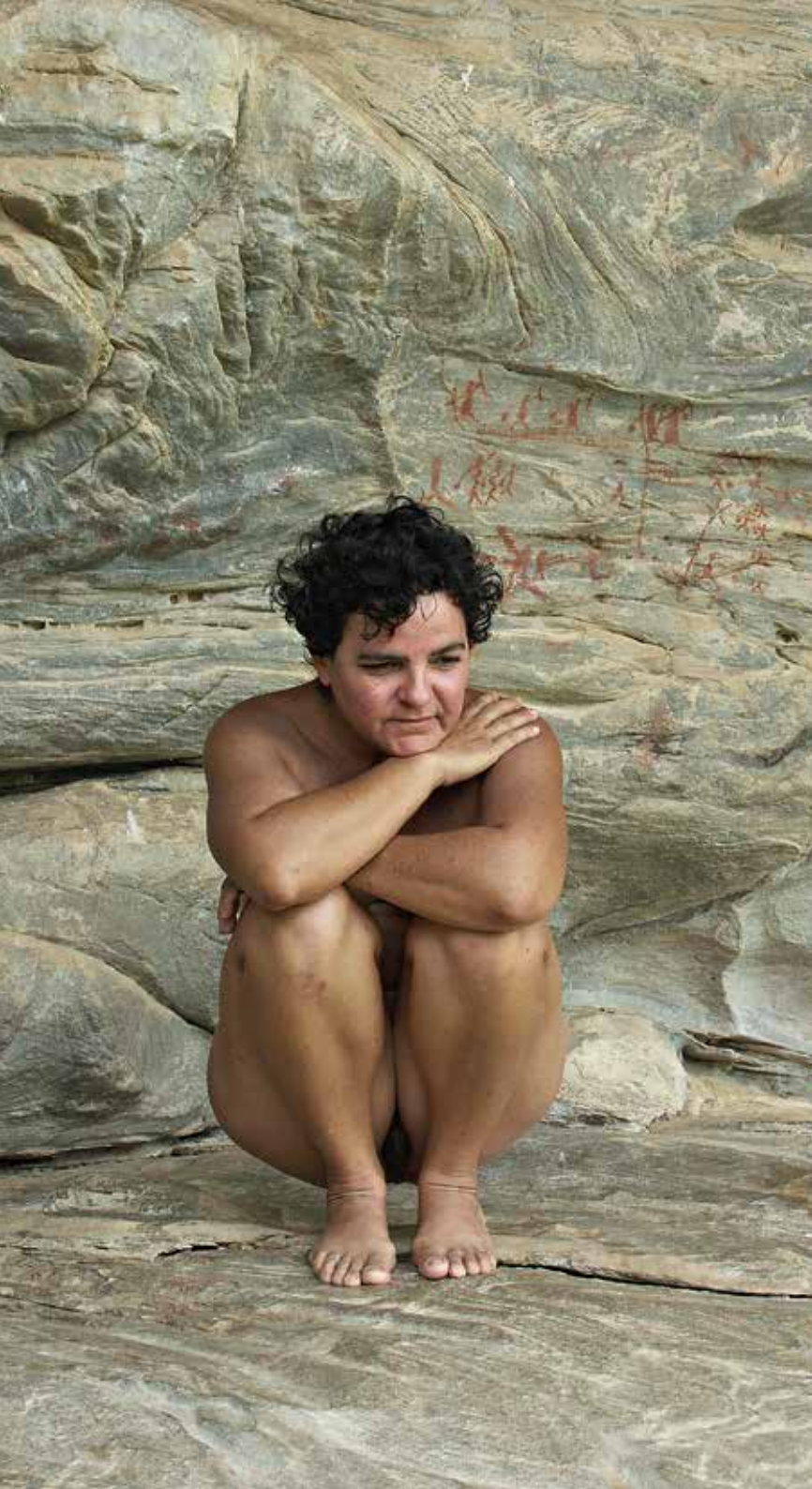
sculptures, video art, photographs, and performative experiments in which the boundaries between life and art were ruptured, enriching the creative process with layers of symbolism, emotions, and stances.

The action that took place in the early hours between the final day of installation, and the opening of the exhibition to the public, a kind of cathartic event, overcame the artist's body, as a way to close a cycle lived throughout the construction of this singular and radical work in her career. This was a spontaneous performance in which gestures and movements were recorded, and perpetuated by photographer Dominique Berthé.



Records of performances that took place during the setup of the exhibition *Tempo de Carne e Osso* (Flesh and Bone Time), 2004, at the Torre Malakoff Cultural Observatory, Recife/PE

The idea and creative process for *Tempo de Carne e Osso* (Flesh and Bone Time) began with conversations between Cristiana Tejo and Christina Machado. Then, the artist embarked on a research, using the dark clay from the Seridó region, in Carnaúba dos Dantas, Rio Grande do Norte, a place that evokes her past, as it is the origin of both her father and mother. Christina Machado needed to represent the past in an intense way, constructing a ceramic funeral urn, quite ancestral in the history of the American people, using the material from this region. With the aim of representing the future, the artist moves to the coast of Paraíba, where there is a white and smooth clay. There, on the coast, she takes the white clay from Tambaba beach, creates a mold of her entire body, and places it inside a trough, which she takes to the sea.



The artist in an experience recorded with cave inscriptions from the Xiquexique archaeological site, in Carnaúba dos Dantas/RN. This experience/research resulted in the work *Tempo de Carne e Osso* (Flesh and Bone Time)

During an experience at the Balneário d'Água Fria Studio, Recife/PE, the artist is inside a clay structure she refers to, for now, as an urn





Artist working on her image constructed from white clay found in Tambaba/PB. The results of this experience/research are part of the exhibition *Tempo de Carne e Osso (Flesh and Bone Time)*

As the tide rose, seawater penetrated the trough, and gradually dissolved the clay reproduction of the artist's body. Together, she and the sea undo the clay image, and Christina Machado envelops her body with the diluted material that remains, bathes in the sea, letting the bloom on her skin remain, as a sign of youth, in a ritual that will restore her energy.

Upon returning to Recife, she deepened existential questions, straining time and its simultaneity, and finally, when projecting herself into the exhibition space, the artist's territory of occupation, she launches into a cathartic journey, a desacralized experience where past and present are together, where the sacred space of art is invaded by inner and psychic life. In the performative action, which spans two rooms, the artist undresses, shaves her hair, leaving it in the "past," mourns her dead, interacts with the clay brought from the Paraíba coast, throws herself against the white walls of the rooms, and leaves on them the marks produced by her body as





a record of an existence, like the marks and drawings left on stones and rocks by living beings in remote times.

Tempo de Carne e Osso (Flesh and Bone Time) was an experience that led the artist to an overcoming, creating space to develop with the public a new relationship with time, life, finitude, nature, and ultimately, with the questions that border her creative process. From *Tempo de Carne e Osso (Flesh and Bone Time)*, the artist was then able to produce poetics such as the monumental work *Minha Cabeça, Nossa Natureza (My Head, Our Nature)*, the subject of this book, as well as other works like the *Vivências Pé, Mão, Sensação*

Experience recorded on video and photographs in Tambaba/PB (left). Performance *Presente do Passado (Present of the Past)*, 2004, during the setup of the exhibition *Tempo de Carne e Osso (Flesh and Bone Time)*, at the Torre Malakoff Cultural Observatory, Recife/PE





Sarcophagus, plaster mold, matrix of the artist's body, becomes an installation in the exhibition *Tempo de Carne e Osso* (Flesh and Bone Time)

(Experiences Foot, Hand, Sensation); *Resistência, Inexistência* (Resistance, Inexistence), with a *Mulher de Ferro* (Iron Woman); *Artérias* (Arteries); and unfoldings of these works, such as *Eu Tu Nós* (I You We) with a *Mulher Germinando* (Germinating Woman) and *Passagem* (Passage). Many of them were transformed into series.

For the writing of this book, we arranged a meeting between art historian and curator Joana D'Arc Lima, the artist Christina Machado, and curator and researcher Cristiana Tejo. We also asked the artist to write a testimony recalling these past twenty years, based on a retrospective look, locating the inflection points, and resonances that the project *Minha Cabeça, Nossa Natureza* (My Head, Our Nature) brought to her research and creative process. In addition, this book includes testimonies from psychoanalysts Cristina Mendonça and Everaldo Júnior, as well as the development of a framework to be used in the classroom, based on the experiences of the artist Christina Machado.

The editions of the exhibitions held in 2012 and 2023 (itinerant version) defined the ways of organizing this vast archive, which originated from exchanges with the Tamarineira audience and with artists and individuals who acted as active participants in the encounters that resulted in the production of the work named *Minha Cabeça, Nossa Natureza* (My Head, Our Nature).

In 2012, the installation at the Galeria Janete Costa in Recife prioritized the set of pieces produced by Tamarineira patients, in the *Ateliê Aberto* (Open Studio). The objects were organized as if they were enclosed niches, using a thick line made with paint extracted from clay, composing an affective cartography where the authors of each set of objects were named.

These pieces expressed the dialogues triggered between the



Da Matéria à Materialização I (From Matter to Materialization I), in the solo exhibition *Minha Cabeça, Nossa Natureza* (My Head, Our Nature), 2012, at the Janete Costa Gallery, Recife/PE

experiences of the patients, anchored in those clay objects, the marks of their hands and the careful, respectful, and poetic intervention of the artist Christina Machado. This installation



produced visual narratives, like a map of an atlas or a mantle of symbolic images. We are speaking of the emblematic and monumental work *Da Matéria à Materialização I* (From Matter to Materialization I).

On another wall, the series *Da Matéria à Materialização II* (From Matter to Materialization II) was displayed. Both series formed installations, like a large panel. In this case, the artist did not identify the authorship. She appropriated the pieces and subtly inserted new elements onto them, continuing the context of the original author.

Detail of the installation *Da Matéria à Materialização II* (From Matter to Materialization II) in the exhibition *Minha Cabeça, Nossa Natureza* (My Head, Our Nature)

In this exhibition, alongside the works *Minha Cabeça*, *Nossa Natureza* (My Head, Our Nature); interventions from the *Artérias* (Arteries) series; and *Cama sem pé nem cabeça* (A Bed Without Head or Foot), the series *Estância, sua Casa* (Estância, your House) was presented. In this series, ceramic objects—forty clay masks, reproductions of the artist's face along with mirrors—were made available to the public for intervention during an action developed at *Praça Cara Nova* in Paracambi, Rio de Janeiro, as part of the *Projeto Cinema na Praça*.

The series of paintings *Meus Eus* (My Selves) —paintings on paper



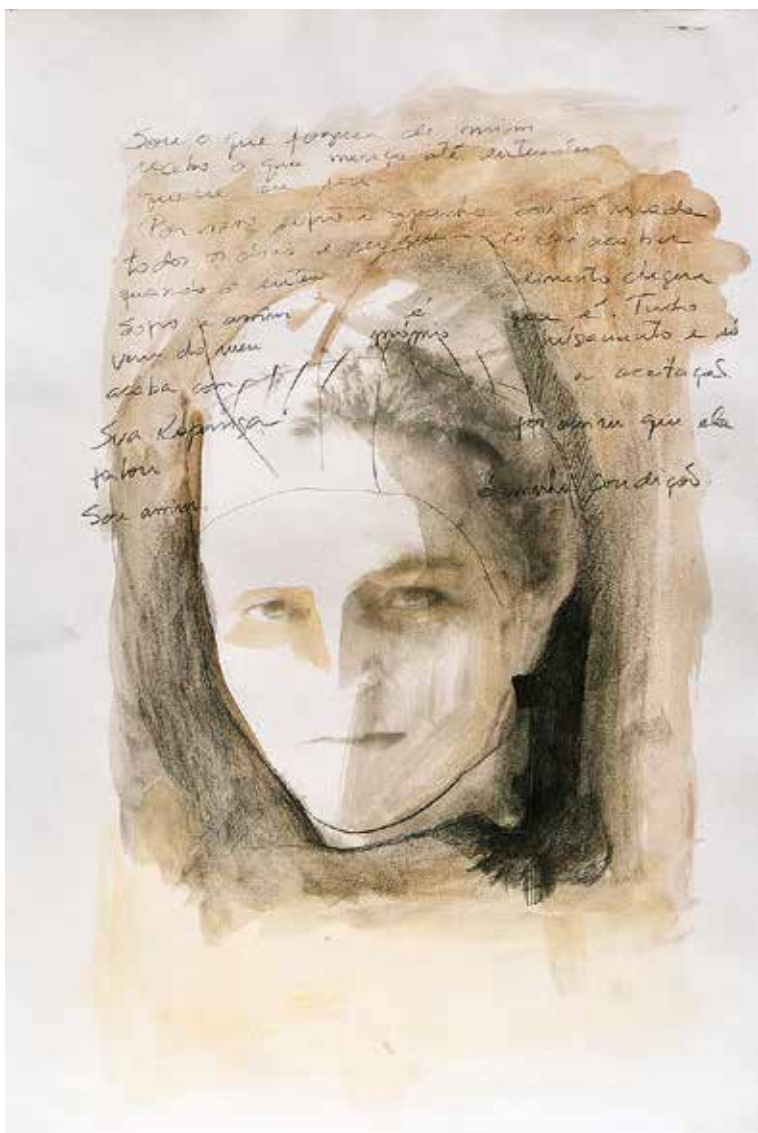
Estância, sua Casa (Estância, Your House) experience. Records of public interaction in a public square in Paracambi/ RJ, 2011

Detail of the installation Estância, sua Casa (Estância, Your House), which originated from the experience in Paracambi/RJ. Artwork featured in the solo exhibition My Head, Our Nature, 2012, in Recife/ PE



using mixed media—was created in the months leading up to the *Minha Cabeça, Nossa Natureza (My Head, Our Nature)* exhibition. Isolated in her *Ateliê das Águas Belas*, the artist revisited her image, this time using photographs printed on paper, intervening upon them, through the process of erasing while simultaneously underlining the traits that define her. The proximity to her own image, and the exercise of recognizing and estranging herself and the other, led her to amplify the feminine and masculine present in her nature.

During the itinerant exhibition in João Pessoa in 2023, in addition to presenting some of these works, the artist created—as a result of the research for developing the exhibition’s visual identity—a new visuality for herself, fictionally reinventing “her selves.” Stemming from these investigations and incorporating the theme of the four



Meus Eus (My Selves) Series, featured in the exhibition Minha Cabeça, Nossa Natureza (My Head, Our Nature), 2012, in Recife/PE

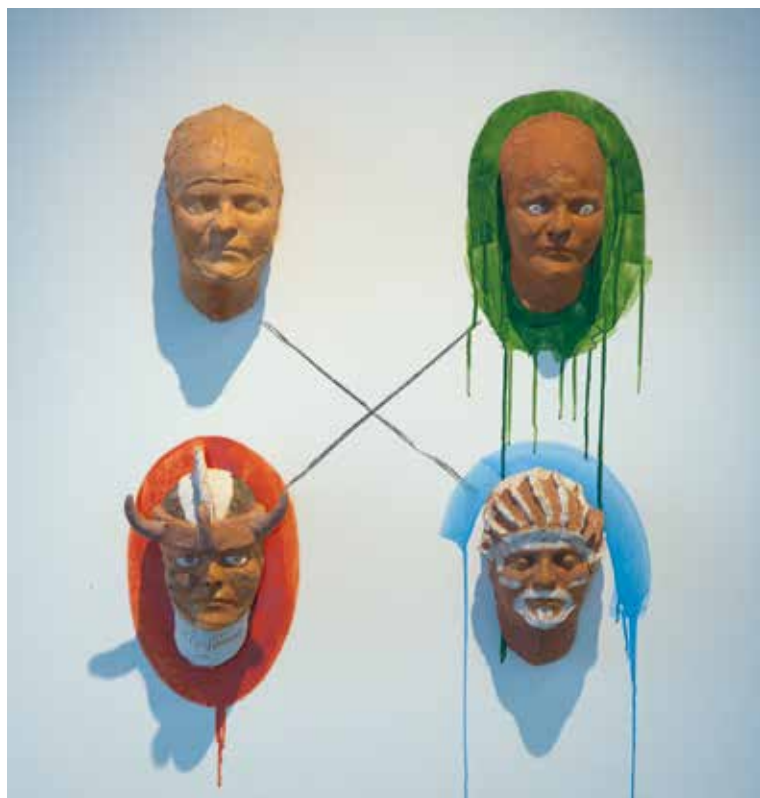
elements of nature—Water, Earth, Fire, and Air—Christina Machado selected the four heads that “made her head” from the work *Minha Cabeça, Nossa Natureza* (My Head, Our Nature), attributing archetypal meanings to each one. The exhibition in João Pessoa led the artist to revisit her works, and also to revisit herself, enabling the



creation of other new works.

Minha Cabeça, Nossa Natureza (My Head, Our Nature), within the broader scope of its reach, speaks of the relationships of affection created over six years of intense encounters proposed and organized

by the artist with patients from the Tamarineira Hospital, who freely frequented the creative space named “Ateliê Residência” within the hospital. According to her, what happened in that space was very special and very intense, facilitating “the various forms of expression and feelings, the touch of the material (clay), and a reality without borders.” The Ateliê enabled aesthetic, sensory, and affective experiences, and also the development of a pedagogy for



Installation
Água Terra Fogo
Ar, work that
originated the
visual identity
for the exhibition
Minha Cabeça,
Nossa Natureza
(My Head, Our
Nature), 2023

teaching art, without many pre-established methods. Christina Machado opens the space for the other and attunes her listening, organizes the material, welcomes the visiting bodies, and makes the clay available which is “her ally.”

In the dynamics of the encounters, each person would take a piece of clay and sit at the workbench that the artist had previously prepared for the experiments. One of these people, Rosimery, when working the clay, would always produce figurative forms. Interested, Christina Machado once asked her: “Are you making a baby, Rosemary?” She replied: “Yes,” without looking at the artist. On her workbench, there was a kind of basket made of clay, very delicate, and in her hands a piece of clay that resembled the making of a small human figure. In that encounter, Christina Machado asked if Rosemary remembered that on other occasions, she had repeated this creative gesture, and kept other small clay pieces inside the basket. The artist then intervenes, and suggests that she place her baby inside the basket and let it sleep. Rosemary interacts little, as she was writing—with her hands and with her body, which sometimes contorted in the absence of words—her forgotten stories, her traumas and her pasts, dormant pains, in those small compositions made of clay, a narrator of the stories from within and from herself.

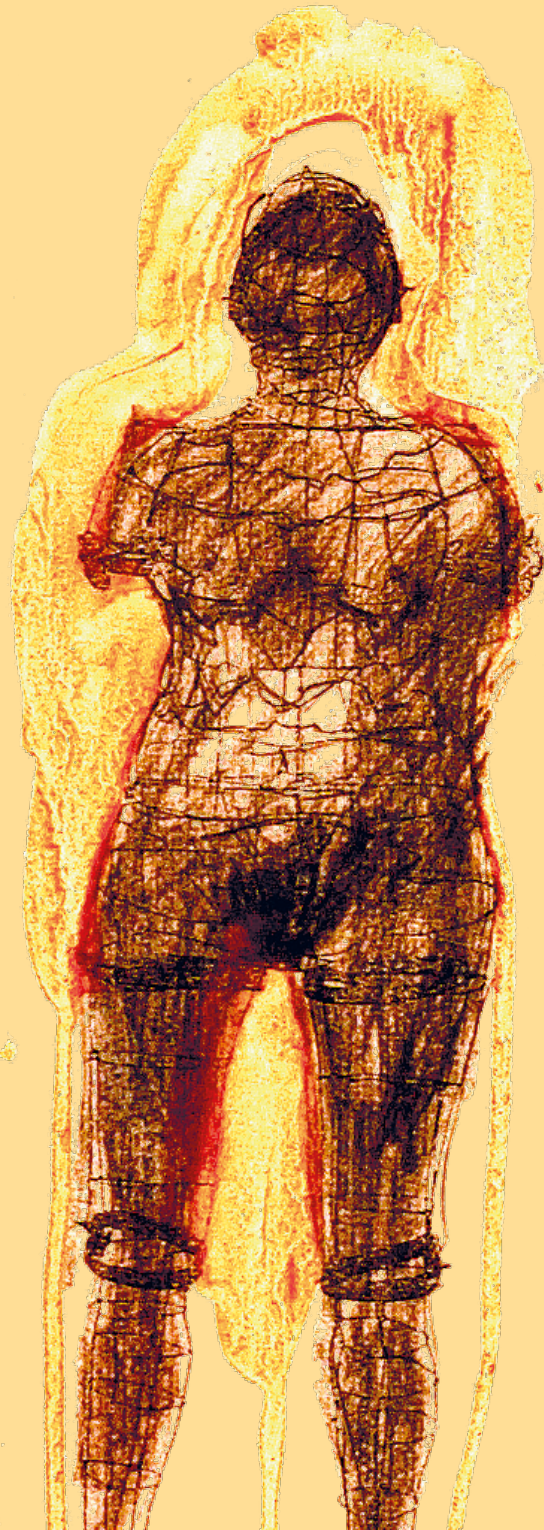
These experiences, among countless others that occurred in that space “open to time,” in the words of the artist and psychoanalyst Lula Wanderley, are what led Christina Machado to create this monumental work, based on those wandering bodies between reason and madness—between accounts, trances and delusions, absences of words, delicate and violent gestures, roughness and delicacies, and the noises of ephemeral living. This experience deeply marked the creative gesture and the displacements in the artistic practice of Christina Machado.

With the series *Minha Cabeça, Nossa Natureza* (My Head, Our Nature), Christina Machado allows herself an experience of exchange in its strongest sense, and thus takes us along into a possibility of openness. It is not merely a visit to

the universe of madness, to its setting, to the paths and missteps of forms of care and treatment. The encounter and exchange, here, create new possibilities, they give rise to an event (Coutinho, 2012, p. 23).

Christina Machado helps us understand that art is an act of resistance, as Gilles Deleuze suggests. And as an act of resistance, art does not communicate anything, it does not inform anything, it only resists. And what does it resist? It resists death, it wants to perpetuate itself. To be placed in the world. It wants to propose new worlds, new sensations, new relationships, new affections. According to him, “There is no work of art that does not call on a people who do not yet exist.” The work of art points us to a place that is yet to be, to a becoming, a coming into being. The work *Minha Cabeça, Nossa Natureza* (My Head, Our Nature) meant that illuminated place, by a rising of fireflies, where the event was the celebration. Christina Machado’s art resists.







Amplified Conversations: Narratives of Memory from Three Women in the Field of Arts

Tempo de Carne e Osso: A Seismic Shift that Displaced the Creative Process of Artist Christina Machado

Unprecedented interview conducted in 2024, a meeting between the artist Christina Machado, curator and researcher Cristiana Tejo, and art historian Joana D’Arc Lima. Discussing this *Tempo de Carne e Osso* (Flesh and Bone Time) (2004) helps us understand the paths taken by the artist to arrive at *Minha Cabeça, Nossa Natureza* (My Head, Our Nature). *Tempo de Carne e Osso* (Flesh and Bone Time) is considered her seminal work, which triggered other modes of creation in the trajectory and poetics of artist Christina Machado, expanding her research with clay, and radicalizing the appropriation of her entire body in the work—sometimes as representation, sometimes as body/work—alongside the expansion of new languages such as installation, performance, and video art. The relationship between art and life intensifies and led her to other experiments, to welcome other bodies and other affections. *Minha Cabeça, Nossa Natureza* (My Head, Our Nature) is the most expanded, generous, and genuine expression of these experiences.

Joana D’Arc Lima: Chris Machado, what motivated you to develop the creative process of this iconic work, *Tempo de Carne e Osso* (Flesh and Bone Time), in your trajectory?

Chris Machado: It was an idea I had after producing the Vagina series, of reproducing my body in clay, dissolving it, and keeping the essence of it. The Vagina series came from touch, from sensuality, from contact with the material which activated, like a device, my body in its most diverse dimensions. The relationship between skin and ceramics... it's important to say that I understand ceramic skin in direct relation to organic skin. Here, I am referring to the work *A Pele é o que Separa o Corpo do Mundo* (The Skin Is What Separates the Body from the World).

The Vagina work triggered the creation of the form of my body, of my pelvis, in an installation I called *Impressões sobre Minha Vagina* (Impressions of My Vagina), first shown to the public at Arte Pará, at the Salão de Arte Pará in 2001, and which later expanded in the group exhibition *Corgo* in 2002 at Torre Malakoff.

Isn't it symptomatic that the two exhibitions, *Impressões sobre Minha Vagina* (Impressions of My Vagina) and *Tempo de Carne e Osso* (Flesh and Bone Time), were held in the same space? Two shows that bring my body into focus?

I think all of this... it is the clay that leads me to this place of exposing the body as matter, and consequently the revelation of my intimacy.

It is about a process of "exposing" my own body, my vagina, and the "unveiling of an intimate terrain," as Jurandir Freire wrote in the catalog *Fio do Tempo*:

One of the great discomforts of our time comes from the perception of what we call the cult of the body, the codifications of the human, the reduction of bodily beauty to

the level of advertising aesthetics. The (artist's) work reigns against this tide (Freire, 2004, s/p).

I think that was it... that triggered the works that followed. And the climax happened in *Tempo de Carne e Osso*, in which you were there with me, Cristiana Tejo.

JDL: I believe those experiences and displacements that preceded *Tempo de Carne e Osso* (Flesh and Bone Time)—the use of material as an ally to reveal intimacy, sensations, desires, critiques of patriarchy, those narrowing gaps between the relationship of art/life—underwent a radicalization during the construction, refinement and destruction of the sculptural object of your body made of clay, a representation and copy of your image. *Tempo de Carne e Osso* (Flesh and Bone Time), this work also explores two times, two territories, two colors: the white clay of Tambaba (the coast of Paraíba) and the dark clay of Carnaúba dos Dantas (the Seridó hinterlands). These experiences nourished the body of work exhibited in your first solo show—this detail is also important to mention—*Tempo de Carne e Osso* (Flesh and Bone Time), at the cultural observatory Torre Malakoff (2004), and marked your first solo show curated by a woman, a researcher, manager, curator. Between 2003 and 2006, Cristiana Tejo was the visiting curator of this institution.

CM: Wow, it's so intense, and I don't need to overanalyze my actions, you know? I just want to feel it... and not be too rational, because if I were maybe I wouldn't have let this process happen in this way. My path is to listen to intuition, and pay attention to the signs.

Cristiana Tejo: It's very interesting to think about how

contexts also lead us to certain choices, and sometimes take us to a place we never imagined. I think that at that moment, when we did the work at Torre Malakoff, it was also a great challenge for you and for me, because my proposal was to encompass new projects for that space. So, the idea was to bet on projects from scratch. At the time, you were already scheduled to exhibit, and we talked to understand what you wanted to do and/or were doing. I remember that very well. You showed me the processes and I said: I think it's incredible, but the idea of the curatorial project is that everything be new.

You were in the research for the work *A Pele é o que Separa o Corpo do Mundo* (The Skin Is What Separates the Body from the World). And I said, "No, I think it's incredible, but it would be so great to unfold this research." And we started talking. So, I think your openness to move away from where you were was fundamental. That courage to take a risk. I think it was a beautiful meeting in a dance, I mean you were in one rhythm, and I was in another, we tried to get into that rhythm and we met in this dance. It was all so bureaucratic, yet we managed to do it. We had Léo Asfora's help with production, but overall it was all so complicated. And there was also this very intimate and personal process of yours. But I think all of this strengthened it immensely. I think it was a very powerful exhibition, a very potent exhibition. I remember there was a lot of expectation; I don't know, I think it was very special. I even remember your children entered with the music from the video, and everything was so visceral, intense, and moving.

CM: The entire video was a catharsis. Vicente and Marcelo are my sons, members of the band Mombojó, who created the soundtrack. Marcelo created a song while I was in the

production process of the work in Tambaba and gave it to me as a gift, because there was a strong synergy between the two productions. The band all together created the soundtrack for the Seridó process in just one afternoon. That part dealt with the past, ancestry, cave paintings, and brought in that context the experience related to the prehistoric past.

Many wonderful people were involved in this creation, which is, in a way, collective. Fernando Peres was invited to capture the images of the two regions, Tambaba and Seridó. He and I directed and edited the video art.

The catalog is a work of art in itself. It was done by Carlós Amorim, who contextualized and artistically translated what I was experiencing in the creation of *Tempo de Carne e Osso* (Flesh and Bone Time), to the point of printing Jurandir Freire's text by inverting the linear logic, that is, from back to front. A beloved... he understood everything and had the courage to do it without consulting me. I found it strange... and accepted it. Today, I think it's amazing.

CT: It turned out very interesting. I remember that when I saw your work, I didn't even know Celeida Tostes at the time, I think it's always important to point that out. Today it's so simple, you Google it and the information is there, but back then, she had already passed away and her poetics didn't circulate among us; she was very much inscribed in the context and dynamics of the arts in Rio de Janeiro and São Paulo. Celeida's work didn't circulate among us in the Northeast. Even recognizing common elements between you two, there are different aspects and the results differ. The way of occupying space, the temporality, it is completely different. It's beautiful to think about how each woman inscribes herself in the arts: two women, one who had

a child and another one who didn't have children, how they deal with the issue of birth, this aspect of the feminine and the cocoon of protection, but also the pain of going out into the world. They are two different things but very similar and I think that's brilliant.

CM: Actually, to me, "the cocoon" was an urn that became a uterus and was transformed into an egg in the Tempo de Carne e Osso (Flesh and Bone Time) exhibition, an egg ready to hatch. I wanted to return to Seridó and do the performance I had not done, because I had spent little time inside the urn—it was only a scene.

I discovered that Celeida Tostes did something similar, and that made me think about reliving that moment, but of course starting from my own process, my own history, my own poetics and it wasn't about going back to the past, but rather a kind of rebirth itself.

The thing is, this death/rebirth was already happening, and I only came to realize it two years later, when I revisited Tempo de Carne e Osso (Flesh and Bone Time) and watched the making of the urn, with the potter "acting" to seal it with me inside. I saw in that scene, conception, a "dialogue" between him and the urn... and it becomes a uterus at that moment. It was very moving to understand this key change because I was inside there, "being reborn."

Later, it transforms into a cocoon, in the shape of an egg. I lived the performance intuitively while creating the installation for the exhibition room that refers to the past, to Seridó. It was a moment of generating and transforming, shaving my head and leaving the hair in the "past."

CT: Just as Chris Machado was redesigning herself in the local/national art scene, I was also at the beginning of what I really wanted to do and what I became, and ended up doing. This is the kind of curatorship that interests me, I was there and it was possible, the first "guinea pig" was Christina Machado, her work was my opportunity within the Torre Malakoff. This is beautiful, in these encounters, in these conversations, we elaborate and converge. You spoke and I thought, wow, it wasn't only Chris Machado who, in a way, took this leap into the void—I did it too! Because that was exactly what I wanted to do. But anyway, we were two "guinea pigs" for each other, Chris.

CM: Speaking of that time, I consider that there was a "boom" happening in the visual arts, and I was already in it, but without having followed the process of the '80s, alongside the artists, who were mostly men. Coming from a traditional academic structure at the university of that time, after graduating I discovered ceramics and transferred to it all the learning I had from painting and drawing.

I consider that decade was dedicated to new, self-taught experiences in ceramics, with a more artistic approach, and that's what brought me closer to the artists of the time. Exchanges of experiences took place at the Atelier das Águas Belas in the 1990s, with artists Joelson, Rinaldo and Zé Paulo, and it was during this period that I produced my first exhibition at Galeria Baobá (1994) with the ceramicist Ângela Poluzzi.

In 1996, we produced the exhibition Cerâmicas (Ceramics), the four of us: Joelson, Zé Paulo, Rinaldo and myself, at Galeria Dumaresq, toasting the end of our gatherings at the atelier, and the opening of ceramics in the contemporary art of Pernambuco.

I think that with all this movement, I was gradually arriving, exchanging, and they were seeing that ceramics was not that “ceramics” (the traditional kind). Mainly because I was experimenting, and I also was “this new thing in ceramics.”

Many events happened, like at the old Fábrica Tacaruna, the Salão de Artes de Pernambuco, in 2002... and I wasn't there. What a shame. Around the same time, I applied to the open call from the Fundação Joaquim Nabuco, at Vicente do Rego Monteiro, and I wasn't selected either.

But I'm telling all this to speak of the oddities of our field and how difficult it was to enter the artistic scene at that moment. For that open call, I submitted the proposal for the exhibition A Pele é o que Separa o Corpo do Mundo (The Skin Is What Separates the Body from the World). A Pele... (The Skin...) I had been researching since 1998. I had gone to France with the project Gambiarra, Sistema Móvel de Sensações Rústicas, with Maurício Silva, Maurício Castro, Rinaldo, José Paulo and Dantas Suassuna. Each one carried a suitcase that was identical for everyone, with their works inside. The suitcases



Records of the artists participating in the group exhibition Gambiarra, Sistema Móvel de Sensações Rústicas I and II, Debret Gallery, 1999, Paris/FR and Amparo 60 Gallery

themselves were a beautiful installation. In mine, there was a panel of skin that joined parts to form a large panel.

I was in a very intense research process. My interest was about the organic and the specificity of the material.

JDL: But the two-dimensional format in which A Pele... (The Skin...) was presented at the time was being rejected by the artistic milieu and institutions. At that moment, there was a questioning regarding pictorial, two-dimensional language, and A Pele é o que Separa o Corpo do Mundo (The Skin Is What Separates the Body from the World) was placed in that box, when in fact it had much more to say, due to the concept it brought from the research on ceramic and organic skin—meaning, the questions about the body and sensuality were already there. As the artist thinks, the skin was the paternal place and the vagina the maternal one, where Tempo de Carne e Osso (Flesh and Bone Time) was conceived.

CM: A Pele... (The Skin...) was born from research to make ceramic panels lighter so they could be transported to other

locations and cities. I created very thin sheets over wood, which when placed on the wall, were transformed into skin through sensations. Because, looking at that skin on the wall, I felt a very strange attraction: my organic skin and the ceramic skin... the fire destroys the organic and constructs the ceramic... everything is perceived gradually, it is a process.

Based on these sensory experiences and the use of clay as a material, I start to make sense of contemporary ceramics. Two years before Cris Tejo and I met, I would think: "My goodness, I need a place!" I need a place to exhibit this work... it's going stale, I thought... I felt an urgency.

In this context, I went to the Torre Malakoff and proposed this exhibition to Aluizio Câmara. A meeting with the board was held, and I was finally invited to open the exhibition season at the Torre Malakoff.

And you, Cris Tejo, took over the curatorial management a few months later when I was already there. I went to talk to you to be part of your curatorial project, and you agreed on it. So, we started working together and it was very important.

CT: I remember you started bringing ideas and I thought it was incredible, especially because you captured well what I was wanting. And I think you also wanted to experiment more. You proposed two dichotomous experiences. We had two wings, each one to be occupied based on a territory and a temporality. As this progressed, you kept bringing things, we kept talking. You had two clays, the black one from Carnaúba dos Dantas and the clay from Tambaba, this dichotomy, these places, the Seridó and the sea. "That's it! That's exactly it! Let's do it!" Sometimes I see the work of curation as the

work of a doula, you know? I think it's more along those lines, you know? How we manage to guide so that this creation happens in the best way possible. How do you say it? Safety for the mother and the child. That is, how we navigate this, sometimes needing to be more incisive, sometimes less incisive, but I think with Chris, I remember it being totally fluid. Our only issue was time. I remember there was a short timeframe and you were in that moment of mourning, there was also the institution's bureaucracy, and I noticed you were very raw due to everything you were going through, a lot of pressure, your mother's mourning, and everyone talking at the same time. But despite everything you managed to do it.

CM: The work remains latent, alive. The clay woman will transform into a tree through a beautiful metamorphosis and will become a Forest Woman, now in 2025.

CT: I love that! I don't know if I sent it to you, Chris Machado, the text I wrote about Celeida Tostes; however, I've been talking a lot about this since 2020. I was writing this article about Celeida, I compare her to a forest-artist, and in my view, you are also a forest-artist. That is, you are a forest-artist in the sense that it's not a single thing, it's a process that's always shared. It's pedagogy, meaning, when you have pedagogy, it's nothing less than sowing seeds, extending beyond yourself. So, you have always been a forest-artist, you have always had this issue of expansion in your process: bringing people in, the same thing happened with Celeida. The work *Minha Cabeça, Nossa Natureza* (My Head, Our Nature) is the expansion of that pedagogy beyond yourself, our forest-artist.





Telling Stories and Creating Memories: Minha Cabeça, Nossa Natureza

By Christina Machado

1. Rethinking Tempo de Carne e Osso (2004)



Two moments of the mold that originated Ella. On the left, the artist molding her body for the construction of the mold, and on the right, the mold being used for the experience with Ella in Tambaba/
PB

Minha Cabeça, Nossa Natureza (My Head, Our Nature) originates from the video art piece Tempo de Carne e Osso (Flesh and Bone Time), created in 2004, which transformed my perspective on the relationship with life.

A work filled with experiences, performances, installations, in which I dialogue with my clay likeness and image, starting from an unpredictable artistic laboratory. To represent the past, I interpreted scenes from imaginary stories, part of myself.

It is in this atmosphere that I experiment with the future by dissolving her, the clay woman, inside a trough with the sea's help, bathing myself with the essence of what remained on my skin.



During this action, pieces of clay were removed from inside her and thrown into the sea. The largest one, which would have been from her head, was taken by the sea and brought back the next day, impregnated with coarse sand; it had the appearance of a stone and the shape of a heart. Reason and emotion in that single remaining piece from the body/woman contained her past. A stone of such strength, shaped by the sea, I considered a gift from Iemanjá. An action for the future performed at Tambaba beach, on the coast of Paraíba.

Moments of the artist with the local white clay during the experience with Ella on the seashore of Tambaba/PB beach

After living through this entire experience, I was renewed. So, I go in search of my ancestry in the Seridó region of Rio Grande do Norte, the place of origin of my parents, and spiritually speaking, it was there that my mother was born and where I was already present in her essence, in her DNA, even before being conceived.

When visiting the past, the scenes envisioned for the imaginary story merged with existing cave inscriptions at the site. These inscriptions had much to do with a period in my ceramic work when I used references from nature's drawings, with oxides applied to the drawings, the same ones as in the cave inscriptions. I felt so at home that the scenes turned into lived experiences, giving rise to the idea of rebirth, that was divided into three moments, which I named: Deixe-se viver,





depois você morre (Let Yourself Live, Then You Die). They are:

- Urn (counter-scene)

I created a clay urn meant to be the symbol of the past, molded *by* the potter Dil from Tracunhaém, Pernambuco. During its making, I placed myself inside it, crouched, and it was sealed to simulate the idea of death.

That scene reverberated within me, as I remained in that humid place for a few minutes. At that moment, I realized

Records of the cave inscriptions in Carnaúba dos Dantas/RN and the ceramic panel Órgão e Organdi, 2005

Moment of the Urn's construction at the Balneário d'Água Fria Studio, Recife/PE

circular movement along with the video's image effects, made the urn transform into a uterus. It's as if a conception was happening there. The urn relates to death and the uterus to life, and at that moment, I was being generated inside that uterus/cocoon.

- Gestation (performative installation)

From the uterus/cocoon, I moved to the ceramic egg, a metamorphosis of the urn. In the *Tempo de Carne e Osso* (Flesh and Bone Time) exhibition, an installation was created to represent the past with this ceramic object. The environment was in half-light, with a yellow light suggesting coziness, and the room temperature was warm, suitable for generating this egg, which was illuminated and prominent—it was my unconscious. Soon, my hair was shaved during a performance in reverence to the past and thrown on the ground along with the mica I brought from Seridó. What was happening was an initiation ritual, and the feeling came with the full weight of gestating, of being reborn, and transforming. Symbolically, this performance meant releasing the past from its bonds and moving forward in this movement.



it was no longer an urn, but a cocoon. We were both organic beginning something new.

- Conception (video)

Watching the urn scene two years later, without yet embracing the existing cocoon within me, I realize the potter's

Moment of the Urn's construction at the Balneário d'Água Fria Studio, Recife/PE.

Thus, I was introduced into a new setting in the other exhibition room, which would represent what remained of that



clay woman, concluding the cycle of the work *Tempo de Carne e Osso* (Flesh and Bone Time).

The plaster mold, the matrix of my body, which is shaped like a sarcophagus, becomes the object of the installation. It represented “my old home,” something left behind that would never return. I began by sealing the walls of the sarcophagus with the white clay brought from Tambaba, and this time the environment was very cold, and its white light gave a feeling of insecurity, evoking an uncertain future. I stepped on the clay repeatedly, coiled myself in the sarcophagus, left traces on the walls and on myself, entered into a catharsis resisting the loss of old habits, of anchors that no longer served me, and I fell asleep.

The two installations followed by performances revealed to me



Artist with the Ceramic Egg in the performance *Presente do Passado* (Present of the Past), for the exhibition *Tempo de Carne e Osso* (Flesh and Bone Time), 2004

Artist with the Sarcophagus in the Performance *Presente do Futuro* (Present of the Future), for the exhibition *Tempo de Carne e Osso* (Flesh and Bone Time), 2004

the feeling of gestating life and transforming it.

Everything is a very complex movement and may seem like a fantasy, but they are life situations experienced through art, which become realities capable of fragmenting in the time of now, of before, and of after.

2. Experience: Resistance, Inexistence – Iron Woman (2004-2005)

Soon after, I was invited to create a work with iron, and in my mind, using a material so distinct from clay could only happen if it continued the dialogue with myself, and once again through my body, so I built an iron armor. The trigger to start this work was a visit I made to my mother’s grave, upon noticing that my body projected my shadow onto the tomb. It was the first anniversary without her presence, and it was so recent. Her passing occurred when I was beginning

Iron Workshop that originated the artwork *Resistência Inexistência* (Resistance, Inexistence) - *Mulher de Ferro* (Iron Woman), 2004. *Balneário d’Água Fria* Studio, Recife/PE

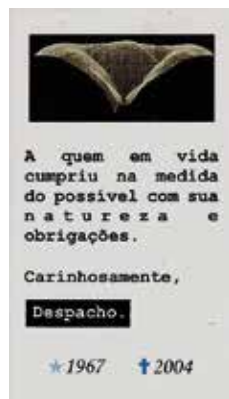


to live *Tempo de Carne e Osso* (Flesh and Bone Time), and since then, I remained connected to her absence, living my grief, which was only overcome with the help of art. I say this because of situations that I witnessed, of people who arrived at the Psychiatric Hospital (place that I frequented with the residency atelier) already destroyed by the loss of their

mothers.

The Iron Woman emerged from the work Resistance, Inexistence and was built during the Iron Workshop, and during its creation, photographic essays were made by Luiz Santos. The appearance of the shadows happened with the help of welding light, through movements I made in front of a wall. In this dance, I found my own shadow, confronting it and intensifying the concept of the work by identifying the continuity of the process that began with the clay woman.

Between Tempo de Carne e Osso (Flesh and Bone Time) and Resistance, Inexistence, I was awarded a grant by SPA das Artes in 2004. A public performative action was carried out in the Bairro do Recife, where I broke all the Vaginas/ Ceramics produced for the exhibition Corgo at Torre Malakoff in 2002.



I step on the ceramics and break them, placing them inside a large plaster mandala, and the question that remains is: O que você faria se estivesse em meu lugar? (What Would You Do if You Were

in My Place?), is the title of the work.

The following year, the remnants of that mandala containing the shattered vaginas were thrown into the Capibaribe River from the Torre bridge, in a performative action I called Despacho (Offering). A spontaneous participation within the SPA das Artes of 2005.

That same year at the SPA, I was invited to participate in a workshop using hospital scrap materials alongside other

Installation
Impressões
sobre minha
Vagina
(Impressions
of my Vagina)
(right), featured
in the group
exhibition Corgo,
2002. Torre
Malakoff Cultural
Observatory,
Recife/PE.
Material for the
subsequent
performance
in which the
artist breaks the
vaginas





Sculpture Cama
Sem Pé Nem
Cabeça (A Bed
Without Head or
Foot), installed
at the Ulysses
Pernambucano
Hospital, Recife/
PE, 2005

artists at the Hospital Ulisses Pernambucano (Tamarineira), one of the venues for the SPA das Artes that year, which I consider my official entry into the Hospital. During this process, I created the work *Cama Sem Pé Nem Cabeça* (Bed Without Head or Foot), a kind of representation of the collective unconscious. I built this piece from scrap bed frames that belonged to the institution and had been used by people who were previously hospitalized there.

I also brought the Iron Woman at that time because something told me one work was connected to the other. I performed an action by placing this iron armor on a stretcher and with the participation of the patients, we took it inside the hospital, and thus I entered Tamarineira.

In this installation, there was a dialogue between the room of the Iron Woman and the room of *Cama Sem Pé Nem Cabeça* (Bed Without Head or Foot). The two installations were connected by an electrical wire, illuminating both works with red light inside the two objects. One room was pure silence, spacious, with only the bed and a sheet embroidered by some participants from the place. The other room called the person for writing, for public participation. It was a small room and



Installation
Cama Sem Pé Nem Cabeça (A Bed Without Head or Foot), with participation of *Mulher de Ferro* (Iron Woman) and the public, SPA das Artes, Ulysses Pernambucano Hospital, Recife/PE, 2005

everyone who entered was invited to write whatever they wanted on the walls and floor. I even used red to write with, the color of the heart.

3. Experience: *Minha Cabeça, Nossa Natureza* (2009)

A few years later, I was invited to create another work for the SPA das Artes in 2009, and the central location for this entire movement was once again the Tamarineira Hospital (HUP). I was already established there, with my *Ateliê Residência* in operation. I started thinking about what I would do to interact with the hospital's patients and visitors to the event, and I

Clay molds of heads prepared for the *Minha Cabeça, Nossa Natureza* (My Head, Our Nature) experience, SPA das Artes, at the Ulysses Pernambucano Hospital, Recife/PE, 2009





Heads with interventions resulting from the Minha Cabeça, Nossa Natureza (My Head, Our Nature) experience, at SPA das Artes, Ulysses Pernambucano Hospital, Recife/PE, 2009

decided it would be a large exhibition of heads where everyone would participate, working on the same theme: to create heads and more heads, given it was a psychiatric hospital. During the process, I encountered technical issues regarding the modeling and size of the objects, and time was also very short as I envisioned a large installation.

Then, the idea came to me to use the head from the mold of my body made in 2004, to reproduce it in large quantities, so that people could intervene and create their own characters. I produced sixty life-sized heads, a beautiful proportion for

an installation, and invited everyone to “make my head.” The theme of the work was completed when I named the experience as *Minha Cabeça, Nossa Natureza* (My Head, Our Nature).

During the action, characters began to emerge, and naturally I experienced it and identified myself with some of them, whether through a gaze, an expression, or sometimes even feeling myself in them. After all, these were interventions, gestures, and appropriations made out of my image.

4. Time to Care, Nourish, and Show:

The Exhibition Minha Cabeça, Nossa Natureza (2012)

Details of the heads that underwent interventions during the experiences and now structure the installation *Minha Cabeça, Nossa Natureza* (My Head, Our Nature), 2012

In 2012, I was selected through a public call to organize an exhibition titled *Minha Cabeça, Nossa Natureza* (My Head, Our Nature), which marked the six years I spent at the *Ateliê Residência* in the Tamarineira Hospital.

Fired and transformed into ceramics, the sixty heads are part of a wall installation that bears the name of the show. They were suspended by hammock spreaders fixed to the wall, creating a sensation of embrace and unity in the work.



It was a way of softening the pain of each head by bringing the comfort and softness that a hammock provides; it's as if they were being cradled, understanding that questions of maternity and humanity are present in this gesture.

Based on the ceramic heads and the experience of the characters that became part of me, I produced the series called Meus Eus (My Selves). A kind of restitution, gratitude, and conclusion of everything that was lived within the hospital.

After all, there were many interactions, many exchanges, and I understood that this process was individual, it was mine. Therefore, alone in the studio, I returned "to the characters," that were no longer represented in clay, but in photography, drawing and painting, unlike the offering of my head to the public. It would have been easier to just draw and paint the heads I chose to reinterpret them, but it wasn't enough. I found the solution by photographing myself to occupy the interior of the heads that would be drawn and painted on that photographic paper.



Excerpts from the Meus Eus (My Selves) series, featured in the exhibition Minha Cabeça, Nossa Natureza (My Head, Our Nature), at the Janete Costa Gallery, Recife/PE, 2012

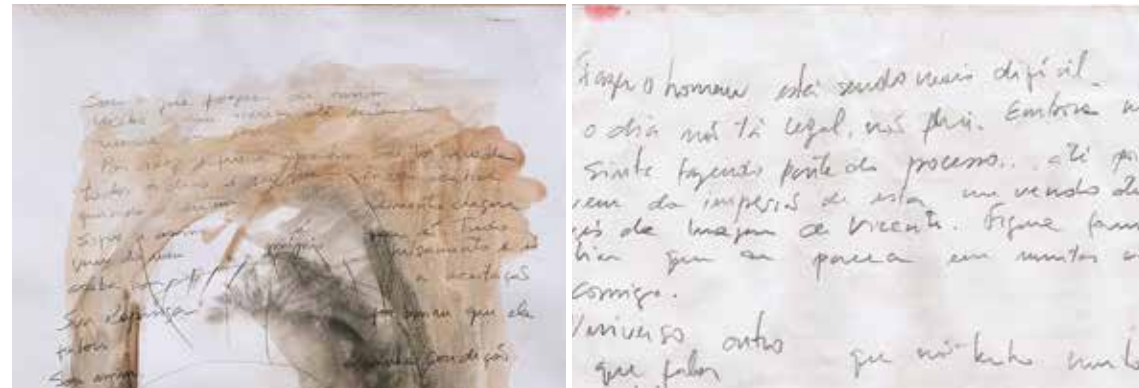
One masculine head and one feminine head were chosen in this game of identification as I remembered scenes lived, felt, and witnessed, realizing that I did not enter them, but they entered me.

The feminine head was represented by the action of a patient who used it as an object of transference in a sarcastic way, because she would throw the head on the table, pierce it, fight with it and mock it, ultimately dialoguing with herself.

The masculine head came from another patient who brought a milder scene. Knowing her, I noticed she was calm that day, and to the head she only added a modeled beard with some adornment—enough for me to see my son Vicente's features in me.



Ceramic head model that originated the Meus Eus (My Selves) series, 2012





Detail of the ceramic head
Guerreira
Bárbara
(Barbarian
Warrior), 2012.
One of the
archetypes
identified by
the artist in
subsequent
works

These were two situations brought from the outside into my “self,” which transformed into “Selves,” a point of reflection for all. A series that dialogued with the collective, as it was a return on the lived processes. But within me, three heads remained recorded: the Warrior Barbara, the Eagle, and the Forest Witch.



Detail of the ceramic head
A Águia (The
Eagle), 2012

Barbara brought back youthful memories, seeing that gaze located in adolescence. She was my younger self, which is



Detail of the ceramic head
Feiticeira da
Mata (Witch of
the Forest), 2012

why our identification was so easy, reinforced by the symbolic attire worked on by the author of the head.

The Eagle appears in the modeling of the eyes of one of the heads, when I help to fix them, not imagining that this “fixed” gaze would fix itself on me as I recognized myself in it. A gaze into the distance, beyond it.

The Forest Witch emerged a few years later, already transmuted into ceramics, and in the form of an apparition, when I was revisiting the heads for the first exhibition in 2012. It was the head of an elder woman staring fixedly at me, with a body of flesh and blood and the clothes of a faith healer. She seemed to live in a forest from the Middle Ages. And it was a vision I had through my car’s rearview mirror.

When I left Tamarineira, I carried these three heads within me, with me. And the first challenge outside was activated by the strength of the warrior woman (Barbara), in the creation of a performative installation on the front wall of the Santo Amaro Cemetery, which I named *Eu Tu Ele Nós Vós Eles, tem que ser assim?* (I You He We You They, does it have to be like this?), from 2013.



Performative action *Eu Tu Ele Nós Vós Eles, tem que ser assim? (I You We You They, does it have to be like this?)*, on Mário Melo Avenue, Recife/PE, 2013



Artist with the Installation *Atrás do Muro (Behind the Wall)*, Centro Cultural Correios, Recife/PE, 2014

In the action, imaginary posters of the tombs that were inside the cemetery were produced, affixing them outside the wall, and tagging them with the name of the work's intervention. The intention was to draw attention to the "public policies" that overlook the citizen, such as building apartment blocks for the dead leaning against walls with no distance from public thoroughfares.

In 2014, I took the idea of the wall into the exhibition *Eu Tu Nós (I You We)*, an offshoot of that action. The first work to be conceived was the installation *Atrás do Muro (Behind the Wall)*, a reinterpretation of the action done on the street, but I noticed it wouldn't be enough to capture the public's attention.

Installation *Não tenho mais coração, tenho a Natureza dentro de mim (I No Longer Have a Heart, I Have Nature Within Me)*, Centro Cultural Correios, Recife/PE, 2014





I remembered the clay woman, that reclining body that evokes death, and rescued her again from Tempo de Carne e Osso (Flesh and Bone Time), provoking a germination on the surface of her skin. An action that brings the presence of the Forest Witch, introducing at this moment the embryo of the Forest Woman.

It was nature latent in that living clay body and its forest contrasting with the death present in the wall posters, which evoked the cemetery. She, in the exhibition room, no longer as a representation of a body lying in repose, but germinating life, over two or three months of exhibition, in the installation Não tenho mais coração, tenho a Natureza dentro de mim (I No Longer Have a Heart, I Have Nature Within Me).

During the exhibition, the plants lived their lifespan and turned into fungi. The work underwent changes through its natural drying and also suffered a displacement of parts of its body when a comet passed by our planet Earth. An intervention through stitching with steel wire was necessary to restore the work, and I believe something related to Earth's gravity happened to affect the object's structure.

During this process, I began to think about writing about these experiences, transforming the characters I created into stories for a potential "film." They were adventures that no longer fit within me nor within my reality.

Intervention on the installation Não tenho mais coração, tenho a Natureza dentro de mim (I No Longer Have a Heart, I Have Nature Within Me), Centro Cultural Correios, Recife/PE, 2014

Performative experience Passagem (Passage), on the Capibaribe River, Recife/PE

I started creating narratives and moving between the visual arts and audiovisual, and then I initiated the project for the feature-length film, initially called Não tenho mais coração, tenho a Natureza dentro de mim (I No Longer Have a Heart, I Have Nature Within Me).

By narrating our adventures in this process, this movement formalized my belonging, establishing that I am also a present character.

At the end of the exhibition, she returns to the studio via the Capibaribe River by boat, a kind of retrieval, as it is done with saints in Catholicism. It was an opportunity for another performative experience, named Passagem (Passage), inaugurating one of the first scenes of the film.

In this action I feel the presence of the Eagle with its lofty gaze, seeing beyond what is happening at that moment. And the clay woman will sleep for ten years upon arriving at the Atelier das Águas Belas.

5. Second Time: Exhibition: Minha Cabeça, Nossa Natureza - Roaming (2023)

Eleven years later, I was again awarded the opportunity to present the itinerant version of this exhibition in the city of João Pessoa, Paraíba. Revisiting the collections of works

stored in the studio stirred previous sensibilities, producing new perspectives and other meanings.

Upon revisiting the work *Minha Cabeça, Nossa Natureza* (My Head, Our Nature), I began studying the visual identity by bringing forth the three heads that shaped mine, merging



with them. I photographed all four, but encountered difficulties in composition due to their diverse materialities. What the heads had in common was the expression in their gaze, because when photographing myself, I wanted to feel the strength of the characters within me.

Navigating between intuition and execution, what would bring unity to the heads—ceramic and organic—is drawing, taking them into the dimension of paper, where there is no longer a difference between worlds. Each with its own characteristics, incorporating themselves into the Archetypes and highlighting the four elements of Nature:

- The Warrior, bringing the fire of youth, with the color blood-red;
- The Eagle, carrying the subtlety of air to the sky, in its indigo-blue color;
- The Witch, with the wisdom of nature, with its waters and forests in chlorophyll-green;
- And me, Earth, in this symbolic, mythical place, because I

Archetypes found by the artist, assembled in the exhibition *Minha Cabeça, Nossa Natureza* (My Head, Our Nature), in João Pessoa/PB, 2023. From left to right: A Guerreira (The Warrior), A Águia (The Eagle), A Feiticeira (The Witch) and A Terra (The Earth)



Visual identity of the exhibition *Minha Cabeça, Nossa Natureza* (My Head, Our Nature), 2023. Organic and ceramic heads unite through drawing

am Taurus/Earth and have clay as an essential element in my work.

Thus, the visual identity brought, in some aspects, a new meaning to the exhibition and became part of the body of work.

Revisiting the work, it was natural for shifts and deeper explorations of the same theme to occur, and these sensibilities brought something new. Therefore, I began installing the heads in another space, for a new journey.

I wanted to highlight the work of Gil Vicente, one of the artists invited for the head-making experience in 2009. He left our social circle very young, due to health reasons. I remember the transformation of his head, and when he cut it into four pieces, speaking about the hemispheres contained within it. He also exalted the surface of the skin and its flesh highlighted by the cut in the clay, seeming to understand his own process.



Ceramic head
with intervention
by Pernambuco
artist Gil Vicente

I thought about placing it on a cube, but soon I gave up. I wanted something more subtle, and it was in this play that I found the perfect fit. I moved the three heads that shaped mine during the hospital experience, plus one more—the one that had no one's intervention, head number one of the sixty, the one that would represent me. The four heads began to occupy another wall, and with them was created the installation *Água, Terra, Fogo, Ar* (Water, Earth, Fire, Air).

With this change, the head made by Gil positioned itself among the four empty hammock spreaders, creating the necessary emphasis. These spreaders lost their function of embrace and comfort because the heads transcended, embodying themselves as archetypes through ceramics.

This conjunction of archetypal force began to vibrate at the same time in 2024, when the film was finally awarded funding under the title *Não sou objeto de recordação* (I Am Not an Object of Remembrance). In it, I began to write, revise, and add, updating situations for the screenplay and started a dialogue with the film's direction. During this same period,



Installation
*Minha Cabeça,
Nossa Natureza*
(My Head, Our
Nature), João
Pessoa/PB, 2023

I was invited to participate in the exhibition *Cosmos/Chão* (Cosmos/Ground) (2024), a group show at the Instituto Francisco Brennand, taking the second version of the work *Não tenho mais coração, tenho a Natureza dentro de mim* (I No Longer Have a Heart, I Have Nature Within Me), presented in 2014 at the exhibition *Eu Tu Nós* (I You We). It was at this moment that I began to propose the film with that same title. It was a confluence of situations in my favor, bringing a tide of abundance to the work's content.

The same clay woman who lay asleep for ten years in the studio resurfaces and will spend ten months in this exhibition space, already forming part of the film's first actions. For her installation, a garden was created around her and healing herbs were planted in her womb, a kind of regeneration since it wasn't possible to grow a tree within that exhibition space.

It's a juncture we began to experience together, and my intent is for a tree to grow in her womb, establishing roots inside her, while simultaneously, she dissolves transforming into the soil of a forest.

Installation
Não tenho mais
Coração, tenho
a Natureza
dentro de mim
(I No Longer
Have a Heart,
I Have Nature
Within Me).
Group exhibition
Cosmo Chão,
Accademia
Space at the
Francisco
Brennand
Workshop, 2024-
2025, Recife/PE



The impossibility of moving the clay body to create the scene at that moment led me to act in this dual play. In a performative way, I covered myself in green clay and entered the forest, connecting with young trees and ending at a great mother-tree, nestling into cradle-shaped roots.

This was one of the last scenes of many to come, always featuring the presence of the archetypes, a legacy of the lightness of being who they are.

And this is the driving force of my work: dissolving and germinating the clay woman, finding shadows from an iron armor, or making my head from one, two, three, and four identifications.

Tamarineira is all of this. It shows the importance of accepting that one can think differently from the norm, and that there is a lot inside us that needs to be released. Society imposes numerous repressive situations, and allowing oneself to observe nature, because we are nature, it is to realize that in small acts art is present making us freer, lighter, and easy.

Performance
Mulher Floresta
(Forest Woman),
on the film set of
Não sou Objeto
de Recordação
(I am not
an Object of
Remembrance),
Botanical
Garden, Recife/
PE, 2025



Testimony I

By Cristina Mendonça

Psychoanalyst
Cristina
Mendonça
(left) with
artist Christina
Machado at
the exhibition
Minha Cabeça,
Nossa Natureza
(My Head, Our
Nature), in João
Pessoa/PB, 2023



I am a psychoanalyst and I was part of the team at Hospital Ulysses Pernambucano (Tamarineira Hospital). I want to share my testimony about the experience of following the residency atelier of Chris Machado within this hospital. Even back then, we had a clear understanding of the importance of art, of artistic intervention, in the field of mental health. And then came Chris's workshop, with whom we had a simply wonderful partnership.

We were treating very serious patients, profoundly affected by psychotic episodes, with difficulties in verbalization and incidents of self and other-directed aggression. In partnership with Chris, we discussed the clinical cases and referred them to the atelier. We achieved very important therapeutic effects.

If you watch the videos, you will see examples of this.

I particularly remember one patient handling a piece of clay while being completely consumed by a psychotic episode. As he manipulated the clay under Chris's guidance—which is something worth highlighting: her ability to listen, stimulate, and engage the patient to handle the clay in their own way, without interference—his behavior visibly changed.

I also recall Benedetto Saraceno, a great and well-known theorist in the mental health field, who works with psychosocial rehabilitation. He states that psychiatric reform is not about sending the patient to paint or do some activity and calling it art. It's not that. It is about allowing the person to intervene with the material, to express themselves.

I want to share a case of a patient (Cristina) who participated in the work with Chris. She was an extremely severe patient, with difficulty in verbalization and incidents of other-directed aggression. At the time, we were working to have her transferred to a therapeutic residence.

What is a therapeutic residence? I will speak in general terms here—and if there is a specialist listening, I apologize for the redundancy, but I do not know the audience present, so I ask for your understanding. In the context of psychiatric reform and the anti-asylum movement, we seek to build a psychosocial care network, with health facilities integrated into the community, into the territory, so that these people are cared for where they live. Those familiar with the area know: we have CAPS, NAPS, outpatient clinics, among other services.

Another important aspect is the process of dismantling

psychiatric hospitals, which began over thirty years ago in Brazil. This includes removing patients who had lived for decades in these spaces and preventing new prolonged admissions. For these individuals, facilities called Therapeutic Residences were created—houses located within communities, where these former hospital residents are transferred.

Cristina was one such patient. Her family had abandoned her, she faced many difficulties, and she was hospitalized at Hospital Ulysses Pernambucano (Tamarineira), where we worked in partnership with one of the municipalities to facilitate her transition to a Therapeutic Residence. She built this subjective passage—from the hospital to the residence—and her participation in Chris's atelier was one of the important spaces in this construction.

I reiterate: an important and also therapeutic space. The way Chris interacted with the patient, especially during the most severe moments, greatly caught our attention. In situations where other professionals might withdraw in the face of a crisis, she remained present. There were episodes where we would say: "This patient is very severe. Let's call Christina Machado to partner up."

I wanted to leave this testimony because perhaps you can see in the video the trajectory of the patient Cristina: from when she arrived at the atelier, she would only pierce the clay, with great force. I will try to describe it so you understand: she would pierce, pierce... and, little by little, she began to build a rim, to do something different, to verbalize more. And she was a patient who had great difficulty expressing herself verbally. Through her work with clay, she built objects that

would compose her house. This process contributed to the subjective construction of her change of residence: from the hospital to a house.

These narratives are just small examples—the work was much broader. I just want to offer this testimony so that you understand the importance of Chris’s atelier within the psychiatric hospital. I would say the therapeutic effect on the clinical condition of those patients was undeniable. It is evident that the care provided by the team of professionals was also fundamental, but, within this set of multiple forms of care, the work of Christina Machado was indeed one of the essential pillars.

Unfortunately, with her departure, we lost that form of care. At the time, I coordinated the Psychology Residency Program. However, we managed to continue incorporating art as one of the program’s disciplines—the “Art and Mental Health” discipline. We established partnerships with Professor Ana Lisboa from the Federal University of Pernambuco (UFPE) and with Professor Paulo Barreto from the University of Pernambuco (UPE), aiming to provide the residents with the possibility of recognizing, understanding, and intervening through the importance of art in patient care.

Testimony II

By Everaldo Júnior

Psychoanalyst
Everaldo Jr.
(left) with
artist Christina
Machado at
the exhibition
Minha Cabeça,
Nossa Natureza
(My Head, Our
Nature), in João
Pessoa/PB, 2023



I was very well where I was: listening – which is what I like to do. And listening, that is the work. But it is not passive work; it is active work. Because, from this listening to the free speech of people, something happens, something presents itself and comes from afar – beyond consciousness, beyond reason, beyond what is thought to be near. And what seemed close, no longer is; now it is distant. This “distance” is a place of the subject. I was pleased when the word “subject” was introduced today. It is not about a person. It is a place of lack, a place of absence. And that is what interests me the most.

This place of the subject – which is neither him nor me – is an effect. It is becoming-a-subject. And for that, an invention is necessary.

In listening to free speech, there are moments when the mad – the psychotics, as some prefer to call them – produce the effect of the subject. There is an invention, a movement.

While you were speaking, I remembered Mário Pedrosa, from Timbaúba, Pernambuco, one of the greatest intellectuals Brazil has ever had, an art critic and consultant. I only met him once, at the Areia Art Festival in the early 1980s. I attended one of his lectures and found it formidable. He worked alongside Dr. Nise da Silveira – everyone remembers her, that doctor who introduced art as a therapeutic practice with patients, many of whom became artists.

On one occasion, Mário arrives at Nise's house and finds her lying on the sofa, very sad. She pours out her heart, lamenting the difficulties and social resistance she faced in advancing her work – her desire to promote the social bond through art. And he says: "Dr. Nise, what heals is art." I was deeply impressed by that statement.

Another who comes to mind is Leon Trotsky. He was approached by intellectuals seeking to modernize artistic language. One of them asked him: "What must be done so that the text emerges from the unconscious as a perfect new form of art?" Trotsky paused, thought, and, according to the surrealists, replied that perhaps it wasn't exactly possible. What is possible, he said, is always a transformation, an invention. And wanting to do it in that way is because art is revolutionary – it brings with it the subject of invention.

So, My Head, Our Nature has to do with invention. It goes beyond action.

I will draw a horizontal line here, as I often do: the not-knowing, the knowing, and the knowledge.

The not-knowing is that which is outside of language, outside of the image. It is the absence of being – that philosophical, rational being, but an absent one. Perhaps the human condition is composed of remnants of so many attributes, until one traverses language, until one invents, until one builds the social bond stripped of that which is troublesome: vanity. And what cures vanity is incompleteness – because the image is never total. You look at yourself in the mirror and the left side you see is not your left side. The image you see is reversed. And that reversal is the other.

For invention to happen, the flaw is necessary. The subject bids farewell to its vanity, its jubilations, its fantasy of totality, and comes face to face with its flaw. It is there that symbolic language takes effect. It is there that art is realized as invention.

I also remembered Freud – the topological question, the question of place: in what place are we? What subject are we?

Freud has a little story about this. He wrote that something always escapes. Chris made forty heads with clay molds – her partner did. But one of those heads was not used, it stayed with her. Something escaped the intervention of the interns and colleagues. It stayed with you, Chris. It escaped.

The question of the subject is central. Freud, at the beginning of his clinical work, observed an eighteen-month-old child playing with a spool tied to a string. He would throw the spool away and say "fort" (gone), pull it back and say "da" (here it

is). “Fort-da.” When the mother was nearby, it was “da”; when she left, it was “fort.” He threw the mother away and said “fort,” then brought her back and said “da.” It was a game. And the game is playful – as you said. Playfulness inspires creativity, invention, art. There is a direct line between childhood, creation, and art.

Freud has a text called “Creative Writers,” in which he speaks of this playfulness of the child. However, in Freud’s method, the subject is not passive. It moves. And this is also the condition of the art you make: participation and activity. You summoned us—and I didn’t even realize I was speaking so much!

This activity is different. Each part of us, circulating, looking, touching... it is an act. What is inside, is outside. I then remembered a well-known anthropological object that Lygia Clark worked with: the Möbius strip. A twisted strip that, when followed, goes from one side to the other without ever crossing. What is outside is inside; what is inside is outside. Such is the subject.

What causes us—or what we are caused by—has to do with this creative relationship. The critic, for example, has to do with what he criticizes. For something to be criticized, it must exist within the inferiority of the critic himself. That was the idea that came to me this morning.

So, here is the thing: this matter of the Möbius strip, this inside and this outside—which are ultimately the same thing—leads us to think that chaos and hate can realize the object in the cause. And that is what you, Chris, call your art.

You gather us to participate. Joana speaks very well about this. And, whether we want to or not, we end up participating. You did this with me on Monday, and today I am here groping the images, the heads, and other instances—in residences, in workshops.

And I said: “Chris, my house is your shattered chance.” Because chance comes in pieces. This idea came to me on the spot.

To conclude, I want to recall something you told me today: this love you have for art, this love for Tamarineira, for the madmen of Tamarineira—who live in you. It is beauty in its various forms, the elevation of the soul.

Sometimes, I go out on the streets and see a man with a certain presence who catches my attention. I wait to hear him. And you tell me: “It is you.”

Perhaps it is someone who lives on the street, some madman. So, let us be very careful. Because, besides inviting me to participate, you throw me into the fire.

In fact, even fire is an element.

Let us circulate the word. Your patience is my inspiration.

"Infinitamente Só" não sou eu e
não sei ela. A cabeça que me dá
esse sentimento é de uma mulher
luta contra a indefesa. Cris,
parceira!



"Ele" é bomto, simpático, chegou
para ensinar a me virar INTE
prozer! eu gosto de você!



Educational Proposal

By Joana D'Arc Lima and Gabriel Dionísio

Dear Educators,

This section of the book is intended to inspire you to propose investigative, playful, and creative experiences based on the work and trajectory of the artist Christina Machado. The proposal is to facilitate an encounter between educators, the artist's poetics, and students, whether in the school environment or other contexts.

From this interaction, it will be possible to cultivate interwoven relationships and perspectives, which may materialize into shared records, established dialogues, desires to build exchanges, collective learnings, proposals for collaborative work, as well as much affection and beauty—in honor of our esteemed Paulo Freire.

The journey begins, and we invite you to embark on this spiral that constitutes the work *Minha Cabeça, Nossa Natureza* (My Head, Our Nature). To do so, it is essential to bring with you an openness to observe and learn from the unknown.

To begin, we provide this poem which inspires us to enter the universe of the material used by the artist: earth, clay, mud. After all, wherever we look, we find the earth—may it save us, just as we preserve it. We are nature.

Poem "Song of the Earth", by Cora Coralina

*I am the earth, I am life.
From my clay first came man.
From me came woman and came love.
Came the tree, came the spring.
Comes the fruit and comes the flower.
I am the original source of all life.
I am the ground that holds fast your house.
I am the tile that shelters your home.
The constant vein of your well.
I am the generous ear of grain
for your cattle
and the tranquil assurance for your toil.
I am the reason for your life.
From me you came by the hand of the Creator,
and to me you shall return at the end of your labor.
Only in me will you find rest and Peace.
I am the great Universal Mother.
Your daughter, your bride, your betrothed.
The woman and the womb you make fertile.
I am the soil, the gestation, I am love.
To you, O tiller of the soil, belongs all that is mine.
Your plow, your sickle, your axe.
The tiny cradle of your child.
The cotton of your garment,
and the bread of your home.
And one day, far away, to me you shall return.
And in the maternal garden of my breast,
in peace you will sleep.
Let us plant the field.
Let us till the soil.
Let us tend the nest,
the cattle, and the granary.
We shall have abundance,
and as owners of this land,
happy we shall be.*

1. Starting Point: Pedagogy

Basing itself on the pedagogy developed by artist Christina Machado in her Open Studio, held at the Ulisses Pernambucano Hospital in Tamarineira, which uses clay as a central tool and fosters an open and free space for sensory experimentation, it is proposed to develop an activity that involves everyone in an experience of knowing and experiencing a creative process.

Such an experience can be structured into four or five pedagogical moments/stages within the context of art education:

1. Learn;
2. Research;
3. Experience;
4. Share (exhibit/show).

It should be emphasized that these approaches to engaging with the arts do not hold a hierarchy among themselves; that is, they do not constitute isolated stages where one begins and another ends. They can be arranged according to the pedagogical proposal developed with the class.

In all phases, the process involves learning, researching, experiencing, and sharing (exhibiting) what is collectively created.

2. It is important to consider

If the activity begins with the practice and use of clay, it is essential to prepare and attend to details to ensure a deep and meaningful contact with the material. For this purpose, please note the following points:

- a) Carefully select the clay to be brought to the classroom,

considering where to acquire quality material;

b) Store the material packaged in small, moistened plastic bags to prevent it from drying out;

c) Prepare the room for the experience, ensuring that each student has an individual workspace – on the table, the necessary materials should be arranged;

d) For working with clay, there are various tools that facilitate the process. Below are the main ones used.

3. Main Tools for Working with Clay

Hands – The primary tool! Modeling, smoothing, and sculpting are done directly with the hands.

Modeling Tools – Tools made out of plastic, wood, or metal, with varying tips (straight, curved, pointed) used for cutting, carving and drawing details.

Wire Cutters (Cutting Wires) – Used to cut blocks of clay or separate pieces from the work base.

Rib (Spatula or Scraper) – Can be made of wood, rubber, or metal. Used for smoothing and shaping surfaces.

Roller (Rolling Pin) – Used to roll out slabs of clay to a uniform thickness.

4. Used to roll out slabs of clay to a uniform thickness.

Sculpting needles – For making fine lines, outlines, textures, and perforations.

Modeling balls (boleadores) – Used to smooth small areas or hollow out rounded shapes.

Brushes (moistened) – For smoothing surfaces and applying

slip (a mixture of clay and water used as glue).

Sponges – Moistened and smooth the surface of the clay.

Stamps and texturizers – Create decorative patterns and textures.

5. Advanced Tools (for Ceramics)

Pottery wheel – Used to shape symmetrical pieces, such as vases and bowls.

Kiln (high-temperature) – Necessary for firing (or “bisque firing”) and glazing ceramics.

Slab roller – Equipment that allows for precise and fast rolling of clay slabs.

Extruder – Used to create cylindrical shapes or profiles with molds.

6. Cleaning and Maintenance Tools

Cloths and towels – For keeping hands and tools clean.

Buckets with water – For hydrating clay and cleaning tools.

7. Preparations for the Practical Activity:

Clay is a raw material that requires attention to several aspects, among which the following stand out:

– **Choosing the appropriate clay:** Choosing the appropriate clay

– **Place of acquisition:**

Mr. Vando's Studio – Rua Monte Alegre, 135, Ouro Preto, Olinda
– PE, Zip code: 533370-293, Phone: (81) 98641-9496.

Walter's Studio – Rua Joaquim da Costa Malta, 83, Ouro Preto,
Olinda – PE, Zip code: 533370-750.

Léo's Studio – Rua Dr. Paulo Correia, 105, Várzea, Recife – PE,
Zip code: 50670-380, Phone: (81) 99837-3221.

– **Storage:** Clay should be stored in opaque plastic bags—at least two bags per bundle—which need to be moistened at least once a week. These precautions prevent the clay from drying out, which would make handling difficult or even impossible.

– **Space Preparation:** Ideally, the clay experience should take place on sturdy tables or workbenches covered with EVA sheets (rubber-like material) to prevent the clay from sticking to the surface and to facilitate the transport of molded pieces. It is important to have a sink or faucet nearby to allow for cleaning hands, tools, and, ultimately, the EVA surface.

– **Auxiliary Tools:** Although working with hands is fundamental, various everyday objects can be adapted to facilitate modeling, such as plastic utensils, popsicle sticks, barbecue skewers, PVC pipes, nylon thread, stones of various shapes, wire, plastic cards, brushes, toothbrushes, among others.

8. Expanding the Knowledge Universe:

At some point during the work, present the artist's trajectory—preferably in one of the sessions—using images from the available book. Then, have the students conduct research about the artist and bring the results to share with the class.

It is also suggested to research other artists who work with earth (clay, mud, ceramics) in order to broaden the dialogue on the topic.

These contributions can be organized in two class sessions (two learning periods):

- One focused on the main artist and her works;
- Another that expands the dialogue with other artists researched by the students.

As a Plan B, in case the research is not sufficiently comprehensive or does not directly engage with Christina Machado's poetics, the teacher can investigate the artists Celeida Tostes and Marlene Almeida, whose works are rich for exploring the theme of earth and deepen the issues proposed by Christina Machado.

9. Possible Paths to Explore!

9.1 Experience: Our Heads and Their Natures

Designed for application in the classroom, for both Middle School and High School levels, this proposal aims to address the theme of the body in art, based on the works featured in the exhibition *Minha Cabeça, Nossa Natureza* (My Head, Our Nature) by artist Christina Machado.

The activity is divided into five stages, based on an adaptation of **Ana Mae Barbosa's** triangular approach:

1st Stage – Experimentation with Clay and Construction of the Head

Each participant receives an equal amount of clay, with the challenge of modeling a head that resembles their own image.

2nd Stage – Appreciation

Through catalogs and online records, students engage with the artist’s works—particularly the one that gives the exhibition its name and directly informs this proposal—thus building a collection of visual and conceptual references.

3rd Stage – Interventions

All participants split into pairs to exchange the modeled “heads” with each other. This exchange allows for the action of the other upon the body, reimagining the main dynamic of the work *Minha Cabeça, Nossa Natureza* (My Head, Our Nature).

4th Stage – Contextualization

After the intervention burns, the educator presents the group with the creative process of the studied works: how they emerged, where and when they were produced, among other relevant elements. The goal is to provoke reflections on the importance of context in the conception of these works.

5th Stage – Documentation and Cartography

In the final stage of the proposal, with the aim of creating a collective cartography, students produce one or more drawings of their own heads after the interventions. These visual and poetic records enable the materialization of the collective mapping.

10. Approaches to Art

Learn; Research; Experience; Share (Exhibit/Show)

These approaches to the arts do not have a hierarchy among them. That is, they are not rigid or sequential stages but can be articulated fluidly according to the work proposal the educator develops with the class. In all stages, we learn, research, experience, and share what we build.

10.1 Learn

In an initial moment, students receive a handful of clay, thus initiating direct contact with the material, which is essential for this proposal. Meanwhile, the educator introduces the activity with a poetic sensitization, based on reading the poem “Song of the Earth” by Cora Coralina. This sensory and poetic trigger serves as a basis for presenting the trajectory of artist Christina Machado, using images from the book and other available materials.

10.2 Research

A Starting from the appreciation stage, students explore catalogs and online records to gain a deeper understanding of the artist’s works, particularly the piece that gives the exhibition its name and guides this proposal. The idea is to build a collection of references to be shared with the class.

Researching other artists who work with earth—using materials such as clay, mud, or ceramics—can also greatly enrich the sharing moments. These contributions can be organized in two sessions:

- The first, focusing on the artist Christina Machado and her works.
- The second, expanding the dialogue to other artists discovered by the class.

If the research is insufficient or does not directly engage with Christina Machado’s poetics, the teacher can investigate and, as a Plan B, introduce the artists Celeida Tostes and Marlene Almeida, whose works also sensitively and powerfully address the theme of earth, expanding on the issues proposed by Christina Machado.

10.3 Experience

The experience is divided into four moments, which can be adapted according to the number of class sessions and available time:

1st – Experimentation with clay and construction of the head

Each student receives an equal portion of clay to model a head that represents themselves.

2nd – Interventions

Students organize themselves into pairs and exchange their modeled heads, allowing for the intervention of the other upon their bodily image – thus recreating the symbolic gesture present in the work *Minha Cabeça, Nossa Natureza* (My Head, Our Nature).

3rd – Documentation and cartography

As the final stage of the experience and with the goal of composing a collective cartography, participants produce drawings, short texts, photographs, collages, and other records. The intention is to express, after the intervention, the contact with one's own head. These poetic records can be assembled into various tangible formats: foldable maps, booklets, postcards, among others.

4th – Share (exhibit/show)

Finally, by organizing a small showcase or exhibition within the classroom itself, students can interact with each other's finished works, enabling a discussion circle about this experience. At this moment, the stages of the process from the beginning are recalled, and a collective reading of the cartographies – also produced in groups – is conducted, weaving narratives that connect each other's processes.

All these exchanges and collective productions form a complex web that deepens knowledge and experiences about the body and its relationship with the earth.

11. *Unfold knowledges – Focus on Law 10.636/03 – The theme “Afro-Brazilian History and Culture”*

Other paths to explore!

11.1 The Artist and Time – A notion difficult to define, yet present in our existence!

Beyond the writings of historians and their issues, time is narrated by artists in their most varied languages and poetics. Let us first take the poem by Caetano Veloso, set to music and recorded on the LP *Cinema Transcendental*, to conduct an analytical reading of how the artist updates the theme of time. In this regard, the poem helps us, as teachers or art educators, to reflect on the spiral dimension of times, its circularity, and its choreographies.

Present this song to the students, “Prayer to Time”:

*You are such a beautiful lord,
like the face of my child,
time, time, time, time,
I will make a request of you,
time, time, time, time.*

*Composer of destinies,
drum of all rhythms,
time, time, time, time,
I enter an agreement with you,
time, time, time, time.*

*For being so inventive
and seeming continuous,
time, time, time, time,
you are one of the most beautiful gods,
time, time, time, time.*

*May you be even more alive
in the sound of my refrain,
time, time, time, time.
Listen well to what I tell you,
time, time, time, time.*

*I ask of you legitimate pleasure
and precise movement,
time, time, time, time,
when the time is propitious,
time, time, time, time.*

*So that my spirit gains
a defined brilliance,
time, time, time, time,
and I spread blessings,
time, time, time, time.*

*What we will use for this remains
kept in secrecy,
time, time, time, time.
Only with you and me,
time, time, time, time.*

*And when I have departed outside
of your circle,
time, time, time, time,
I will not be, nor will you have been,
time, time, time, time.*

*Still, I believe it is possible for us to reunite,
time, time, time, time,*

*on another level of connection,
time, time, time, time.*

*Therefore, I ask of you that and offer you praises,
time, time, time, time,
in the rhymes of my style,
time, time, time, time.*

(Caetano Veloso, 1979)

A The notion of spiral time should be explored through the work of playwright, poet, and researcher Leda Maria Martins, especially in her studies on performance, ancestry, and Afro-Brazilian knowledges. This notion opposes the Western conception of linear time (past \times present \times future) and proposes a circular and continuous logic, grounded in African and Afro-diasporic cosmoperceptions.

Because it is non-linear, spiral time functions as a layer of lived time, where repetition is not a simple return but an updating and reconfiguration. An observation that makes a difference: spiral time is neither linear nor merely circular, but rather spiral; it coexists and intertwines. In other words, beginning, middle, beginning!

As it manifests in a layer of lived time, repetition is not a mere return, but rather an updating and reconfiguration. Note carefully the quote from the aforementioned author: “death is an event, a necessary act in the dynamics of transformation and renewal of all that exists, allowing the continuous movement of the cosmos and its permanent renewal and revitalization” (Martins, 2021, p. 54).

There are artistic practices that activate spiral time. We

can cite performative practices, those that assault colonial archives, and others linked to rituals and cultural practices, such as maracatu, congado, that is, celebrations, festivals, rituals, and ways of living that reaffirm ancestry as a constant presence.

Christina Machado activates spiral time in her performances, as in *Tempo de Carne e Osso* (Flesh and Bone Time) and its resonances, for example. The artist is not intimidated by time—she throws herself into its capture. The dive she performs is intense, in temporal simultaneity. She organizes past, present, and future as if assembling a mobile. For her, the forces of nature take charge of the movement: future, past, present. The temporal experience is nourishment for her works.

In addition to her, other contemporary artists also operate with this notion, such as Ayrson Heráclito, Rosana Paulino, and Grada Kilomba, whose works reactivate collective memories and ancestral knowledges in the present, destabilizing the notion of chronological time and introducing layers of presence and resistance.

The articulation between art and time, especially based on the notion of spiral time, allows us to think of artistic creation as an act of remembrance, updating, and transformation. By inscribing itself in the body, the word, and ritual, spiral time enables not only a new reading of history but also new ways of being in the world, where ancestry is not the past but a living and present force.

11.2 Lesson Plan – Spiral Time in Art

Learning Objectives:

- Understand the concept of spiral time, according to Leda Maria Martins;
- Reflect on how artists represent time in their works;
- Stimulate artistic practices involving memory, ancestry, and the circularity of time;
- Expand sensitive listening through art, poetry, and performance.

Theoretical Content – What is Spiral Time?

According to poet and researcher Leda Maria Martins, spiral time is not like clock time, which always moves forward. Instead of being linear, spiral time circles, returns, and renews itself. In it, past, present, and future coexist simultaneously, like layers of a spiral. This time manifests in rituals, festivals, dances, and Afro-Brazilian arts, such as congado, maracatu, or candomblé. The body and the word are also places where spiral time inscribes itself.

Poetic Listening and Analysis Activity

1. Have students listen to the song (you can use a video or just the audio) “Oração ao Tempo” (“Prayer to Time”) by Caetano Veloso (1979);
2. Project or distribute the printed lyrics;
3. Then, propose a collective reading aloud (each student can read a passage).

Questions for Sensitization:

- What image does the artist create of time?

- Does time seem like a line, a circle, or something different?
- Is there a feeling of conversation with time? Why?

Practical Activity: Assembling a Time Mobile

Materials:

- Wires, strings, colored paper, markers, pieces of fabric, symbolic objects.
- Glue, scissors, magazines for cutting, etc.

Proposal: Each student should create a spiral time mobile, representing:

- A memory from the past that is still alive;
- Something from the present they wish to preserve;
- A desire for the future.

These elements should be hung in a non-linear way to suggest spiral movement.

Meditation

During the creation, encourage conversations about family stories, cultural traditions, and affections that traverse time.

Circle Discussion:

- Como foi representar o tempo com o corpo e com os materiais?
- What was it like to represent time with the body and with materials?
- Which memories emerged?
- What do we have in common with the ideas from the song or

the artworks seen?

- In which moments of life do we perceive time as spiral?

Formative Assessment:

Assessment can be continuous, considering:

- Participation in conversations and collective listening.
- Expressiveness and engagement in the activities.
- Ability to relate personal experiences to the theoretical content.
- Creativity and symbolic elaboration of the mobile.

Suggestions for Further Exploration:

- Videos and interviews with Leda Maria Martins.
- Performances by Christina Machado or Ayrson Heráclito.
- Works by Rosana Paulino about memory and ancestry.
- Readings: Performances do Tempo Espiral by Leda Maria Martins, and the catalog Fio do Tempo by Christina Machado.
- Christina Machado: [https://christinamachado.art/sites/default/files/arquivos/galeria/vagina/corgo/CAT07%20-%20Fio%20do%20tempo%20\(fac%20s%C3%ADmile\)%20por%20Cristina%20Machado.pdf](https://christinamachado.art/sites/default/files/arquivos/galeria/vagina/corgo/CAT07%20-%20Fio%20do%20tempo%20(fac%20s%C3%ADmile)%20por%20Cristina%20Machado.pdf)

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Books and catalogs

BASBAUM, Ricardo Roclaw (org.). Você gostaria de participar de uma experiência artística? São Paulo: Editora Automática, 2016.

A work that discusses participatory practices and the body in artistic making a point of connection with clay as a sensory and relational medium.

COTRIM, Cecília. Entre o barro e o corpo: cerâmica contemporânea e arte relacional. Belo Horizonte: Editora UFMG, 2022.

A fundamental study on ceramists who work with performative, collective, and political processes. It reinforces the idea of ceramics as an artistic language and not merely a technique.

FERREIRA, Glória. Lygia Clark: o corpo como invenção. Rio de Janeiro: Contra Capa, 1998.

It helps to think of the body and touch as language – something that clay intensifies. It does not directly address ceramics but offers important parallels.

MARX, Miriam. *Cerâmica: arte, técnica e expressão*. São Paulo: SENAC, 2005.

It brings together history, technique, and analysis of Brazilian artists who use ceramics. A great link between technical language and artistic expression.

MIRANDA, Maria Amélia Bulhões (ed.). *Arte Contemporânea e Educação*. Porto Alegre: UFRGS, 2006.

It compiles articles that discuss contemporary practices in art and their dialogue with education. Although it does not exclusively address ceramics, it contributes to thinking about expanded artistic practices in the classroom.

Artists and catalogs for research on ceramic language

MOMOTTA, Aline. *Viagem, Memória e Água*. Exhibition catalog at MAR (2022).

Although she is not a ceramist, Aline Motta uses organic materials (earth, clay, water) as part of her poetics. It opens paths for thinking of clay as memory.

MARTA COLPANI (Brasil)

Contemporary artist who works with ceramics in installations, sculpture, and formal experimentation. Explores the plasticity of clay in dialogue with the feminine.

RON NAGLE, GRAYSON PERRY, KEN PRICE

International ceramists with a strong presence in the contemporary art circuit. They work with humor, cultural criticism, and unusual forms. Catalogs and works are

available on institutional websites and digital archives. Consult, for example: <https://www.ceramicsnow.org>. Accessed on: 23 jul. 2025.

Exhibition “Queermuseu” (2017) – digital catalog

It brought together artists who worked with ceramics in symbolic, political, and provocative ways, including reinterpretations of religious and everyday icons.

Theoretical and academic texts

BABARBOSA, Ana Mae. *A imagem no ensino da arte*. São Paulo: Perspectiva, 2010.

Essential for understanding how to integrate contemporary languages (such as expanded ceramics) into pedagogical practice.

GLISSANT, Édouard. *Introdução a uma poética da diversidade*. Juiz de Fora: Ed. UFJF, 2013.

It helps to think of material (like clay) as a carrier of memory, relation, and multiplicity – a potent conceptual basis for artistic practices with clay.

MOTTA, Adriana. “Por uma cerâmica expandida”. *Revista GEARTE*, UFRGS, 2021. Acesso em: 23 jul. 2025.

It proposes an interpretation of ceramics not as a technique, but as a sensitive and critical language. It is available online.

SIQUEIRA, Gabriel Dionísio Morais de. *Movimento de Insistência*. 2025. Final Course Project (Bachelor of Visual

Arts) – Universidade Federal de Pernambuco, Recife, 2025.

Cartographic research that investigates the poetic, symbolic, and performative relationships of the body with the element of earth, from the perspective of the theory of the imaginary, focusing on the creative processes of Pernambuco artist Gabriel Dionísio.



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Lima, Joana D'Arc

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