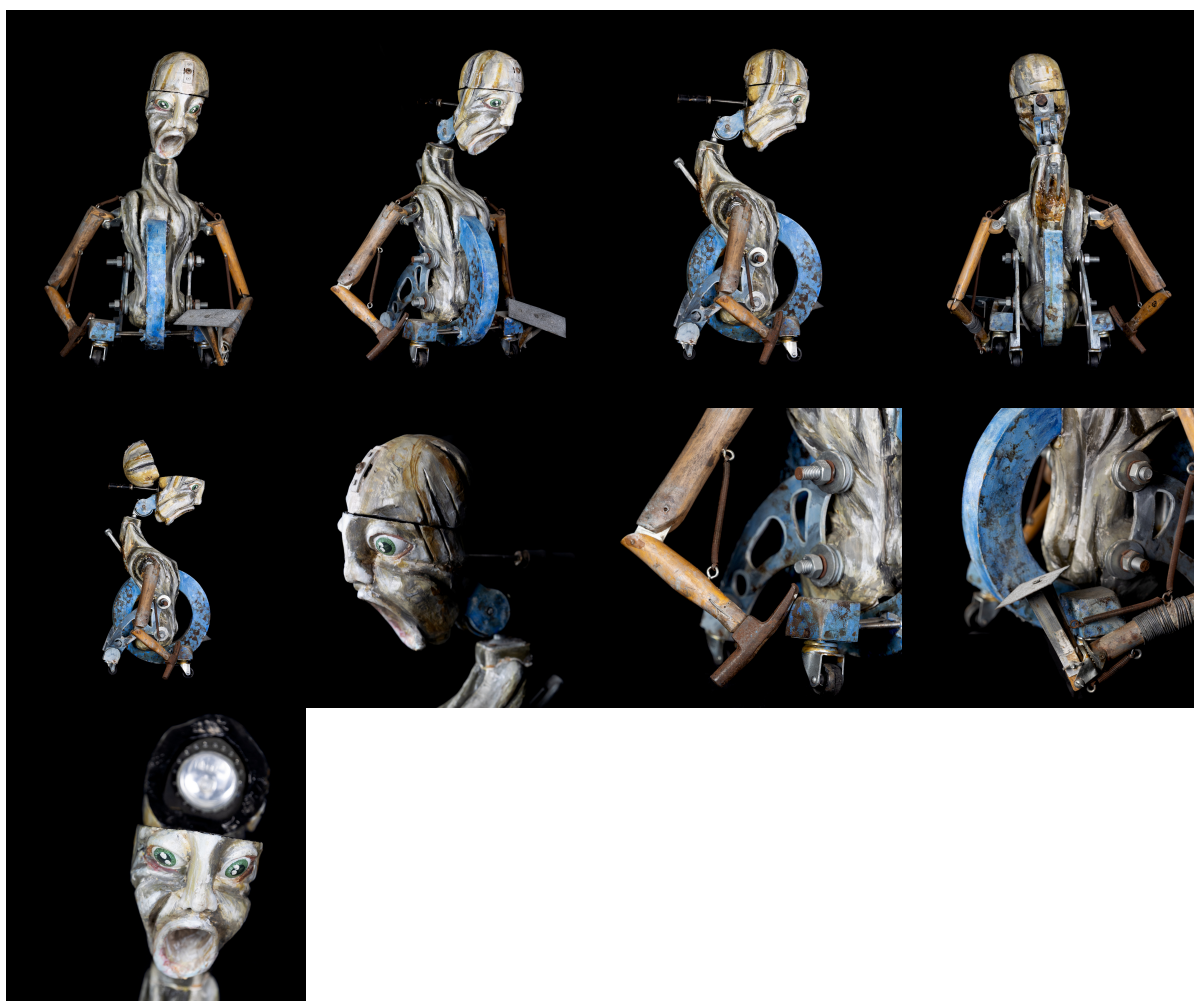
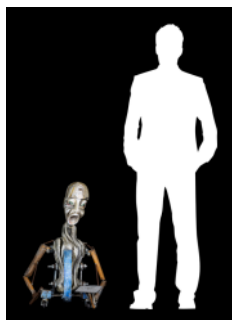




CONDITION REPORT: MTM.2009.0010.0259

REPORT CREATED: 2026-03-14 15:32:07



TECHNICAL DETAILS

NAME: Miner A.I

EVENT: Cuca Macuca Lenheiras

REFERENCE: MTM.2009.0010.0259

DATE: 2009

STORAGE REF: MT7A

TYPOLOGY: puppet / mixed technique / mixed technique

HEIGHT: 760 mm (2'5" in)

WIDTH: 250 mm (0'9" in)

LENGTH: 330 mm (1'0" in)

WEIGHT: 2730 g (6.02 lb)

MATERIALS

body/volume | polystyrene, MDF

head | polystyrene, paper dough

hands | hammer

paint | acrylic paint

joints | castors, steel spring, aluminum

ARTISTS

DIRECTION: José Caldas

ART DIRECTION: enVide neFelibata

CREATION: enVide neFelibata

ELECTRICAL: João Abreu

DESCRIPTION

As a sculptural object, we wanted to combine it with the idea of a working machine, the wagon that transported material from the inside of the mine tunnels. The helmet with a lighting system reminds us of the darkness inside those tunnels. The open mouth also indicates the difficulty of breathing the heavy air that was experienced inside the mines at that time.

The traces and lines defined by the sculpture along the figure accentuate this side of digging into the rock, of tearing up the earth. This puppet is manipulated both by means of rods on its head and torso and directly by the puppeteer's hand interacting with its arms.

CONTEXT

The creation of this puppet stemmed from a desire to understand and represent the identity of the miners of São Pedro da Cova, in Gondomar. The story to which this puppet belongs deals with the women miners who

lived off their work at the entrance and exit of the mines, mainly separating the coal from the gravel. Expressions such as "they came from the mine with their hearts and lungs embroidered in black" serve as a metaphor for the deterioration of these men's health and indicate how painfully many of them ended up perishing, as well as alluding to the filigree heart of the Gondomar region.

PROPER CARE - GENERAL CONSIDERATIONS

- Objects must be shielded from direct sunlight at all times to prevent UV damage and fading.
- Maintain a stable environment; avoid exposure to high humidity or rapid moisture fluctuations.
- A strict no-touch policy is in effect for both the public and curatorial staff to prevent oil and acid transfer.
- Authorized handlers must wear appropriate archival gloves whenever contact is necessary.
- Visitors and staff are permitted to take photographs and videos for personal use only.
- The use of flash is strictly prohibited to protect light-sensitive materials.
- No captured imagery may be used to produce saleable goods, such as postcards, books, or merchandise.
- Wheels or casters attached to objects are for on-stage positioning only and are not for general transport.
- Objects must be moved using a secondary dolly or professional equipment rather than their own casters.
- No food, liquids, or smoking are permitted within the immediate vicinity of the objects.
- No cleaning agents, polishes, or dusters should be applied to the objects except by authorized conservation staff.
- Objects must be displayed on stable, level surfaces and secured against accidental tipping or vibration.
- Display areas must be monitored by staff or camera surveillance at all times during public hours.
- Any accidental contact, change in condition, or environmental spike must be reported to the lender within 24 hours.
- Maintain controlled temperatures between 18-22°C to prevent thermal damage to materials.
- Ensure adequate ventilation without direct air currents that could cause dust or environmental fluctuations.
- Conduct regular conservation inspections and document any changes in the condition of objects.
- In case of emergency, follow established evacuation and object protection protocols.