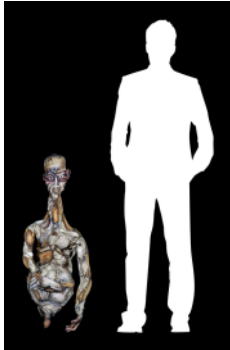




CONDITION REPORT: MTM.2010.0066.0258

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



TECHNICAL DETAILS

NAME: Father
EVENT: F.U.N.I.L.
REFERENCE: MTM.2010.0066.0258
DATE: 2010
STORAGE REF: -
TYOLOGY: puppet / direct manipulation / body puppet
HEIGHT: 970 mm (3'2" in)
WIDTH: 470 mm (1'6" in)
LENGTH: 280 mm (0'11" in)
WEIGHT: 1860 g (4.10 lb)

MATERIALS

skeleton | wood
body/volume | polystyrene, sponge, leather
head | polystyrene, paper dough
hands | paper dough
details | glass eyes
paint | acrylic paint, judaic bitumen
joints | nylon tape, steel spring

ARTISTS

DIRECTION: Clara Ribeiro
ART DIRECTION: enVide neFelibata
CREATION: enVide neFelibata

DESCRIPTION

This puppet is a powerful symbol of protection that addresses the themes of existence and identity. The presence of the tulip on the children's heads, as a symbol of rebirth and purity, is particularly significant. It reflects the innocence inherent in each individual, which the Father/Creator character desperately tries to preserve from the corrupting influences of society by cultivating a metaphorical garden of these tulip children. The act of removing the tulip is an allegory about the loss of innocence and the imposition of social norms that obscure one's true identity. The design of the puppet allows for direct manipulation of the torso, head and upper limbs, with the puppet's legs being an extension of the puppeteer's legs. This form of manipulation, in which the puppet's body is partially controlled by the puppeteer's body, promotes an intimate and integrated relationship between the two entities. The use of the

puppeteer's own body language to become an integral part of the puppet is an outstanding aspect of this conception, blurring the boundaries between the puppeteer and the puppet.

This puppet opens up space for integrality between the body of the manipulator and that of the puppet. The manipulator's body is a platform for the puppet and vice versa, in order to explore the scenic space. In this case, the manipulator is an extension of the puppet itself. By becoming an extension of the puppet, the puppeteer incorporates the character's emotions and actions, creating a more engaging and empathetic experience for the audience.

This technique involves working on the puppeteer's physicality and ability to bring the puppet to life and convey the narrative effectively. On the other hand, the integration of the puppeteer's body into the puppet can evoke feelings of discomfort in the audience, due to the strangeness of the figure that seems almost human, which emphasizes the themes of the show, presenting these strange beings that inhabit these universes.

CONTEXT

In a society where conformity is often valued over individuality, many people can feel compelled to suppress their true selves, leading them to forget their true identity. This narrative is in keeping with the works of Hieronymus Bosch, set in a grotesque and obscurantist universe.

OBJECT HISTORY

18 December 2023 - DAMAGED

Damaged right shoulder in need of gluing.

18 December 2023 - DAMAGED

Right hand detached from torso.

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.