



CONDITION REPORT: MTM.2011.0085.0251

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TECHNICAL DETAILS

NAME: Mira

EVENT: house of winds

REFERENCE: MTM.2011.0085.0251

DATE: 2011

STORAGE REF: –

TYPOLOGY: puppet / mixed technique / mixed technique

HEIGHT: 340 mm (1'1" in)

WIDTH: 145 mm (0'5" in)

LENGTH: 390 mm (1'3" in)

WEIGHT: 980 g (2.16 lb)

MATERIALS

body/volume | polystyrene, wood

head | polystyrene

hair | carpel, burlap

details | glass eyes

paint | acrylic paint

joints | steel rod

ARTISTS

DIRECTION: Filipa Mesquita

ART DIRECTION: enVide neFelibata

CREATION: enVide neFelibata

DESCRIPTION

Let's start by describing the name of this character, Mira, which comes from the word mirandese, as a tribute to the animal that is protected in Portugal, the mirandese donkey.

This puppet, sculpted from wood and polystyrene, has a mechanism on its back inspired by the controllers on traditional string puppets. This allows the four legs to move simultaneously in a realistic way, the movement of a hind limb is matched by the movement of a forelimb on the opposite side.

In addition, this puppet has a rod in its head that can be manipulated in conjunction with the structure of the puppet's back. It was intended that, unlike the other puppets in the show, this puppet should have a distinctive look. To achieve this, realistic glass eyes, commonly used in religious sculptures, were applied, giving it a distinctive human character that the viewer, not being able to detect this element, recognizes and gets closer to the character of the figure.

The puppet doesn't have speech, but it creates empathy with the viewer, either through its gentle and present side, or through its stubborn

side, which gives it a docile and highly comical character. The puppet moves around the set, as well as transporting the other humanized puppets on its back.

CONTEXT

In an articulation of different national rural heritages, the integration of this animal, the donkey, in the show meets the dramaturgy. In the sense of an observation of a heritage that is becoming extinct to give way to a new territorial identity in constant transformation. It is also based on the idea that it is important to integrate heritage into the new transformation.

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.