



CONDITION REPORT: MTM.2011.0086.0027

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TECHNICAL DETAILS

NAME: Varina II
EVENT: Salt Hands
REFERENCE: MTM.2011.0086.0027
DATE: 2011
STORAGE REF: –
TPOLOGY: puppet / direct manipulation
HEIGHT: 170 mm (0'6" in)
WIDTH: 140 mm (0'5" in)
LENGTH: 105 mm (0'4" in)
WEIGHT: 720 g (1.59 lb)

MATERIALS

body/volume | sandbag
head | paper dough
painting | acrylic paint
costume | various fabrics

ARTISTS

DIRECTION: Clara Ribeiro
ART DIRECTION: enVide neFelibata
BUILT: enVide neFelibata, Hugo Bonjour, Letícia dos Santos, Marta Pereira
BUILT SUPPORT: Maria de Lurdes Amaral
COSTUME: Hugo Bonjour

DESCRIPTION

The show features different manipulation techniques, different scales and different ways of constructing the figures, many of them animated forms, objects.

The varina is part of a group of figures that are present in different ways in the scenography, always connecting the construction of the character with the identity of a territory, in this case the sandy beach by the sea. Small sandbags are part of the scenographic device and small heads have also been sculpted, some of them with small manipulation rods that can be held between the puppeteer's index finger and thumb to control the head. Combining the bags and the heads, two more elements that make up the costume were inserted: the headscarf and the apron. Sometimes the puppeteer's index fingers are used as the puppet's arms, which completes the construction of the very small-scale character. The text is given by the accentuation of the movement of the head, and the movement through the scenic space is given by the swaying of the bag.

The symbolic and poetic character is accentuated here, as the manipulators are also women who manipulate female figures, and there is an identification between the characters, who are very small in scale, and the actresses who manipulate them. It illustrates the metaphor of a real event that brings us closer to the sale of fish that takes place immediately after the nets have been dragged onto the sand in the fishing area, a subject that has been studied in the field, particularly in the city of Espinho.

CONTEXT

This creation was born as result of the relationship the company has established with the fishing community of Espinho.

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.