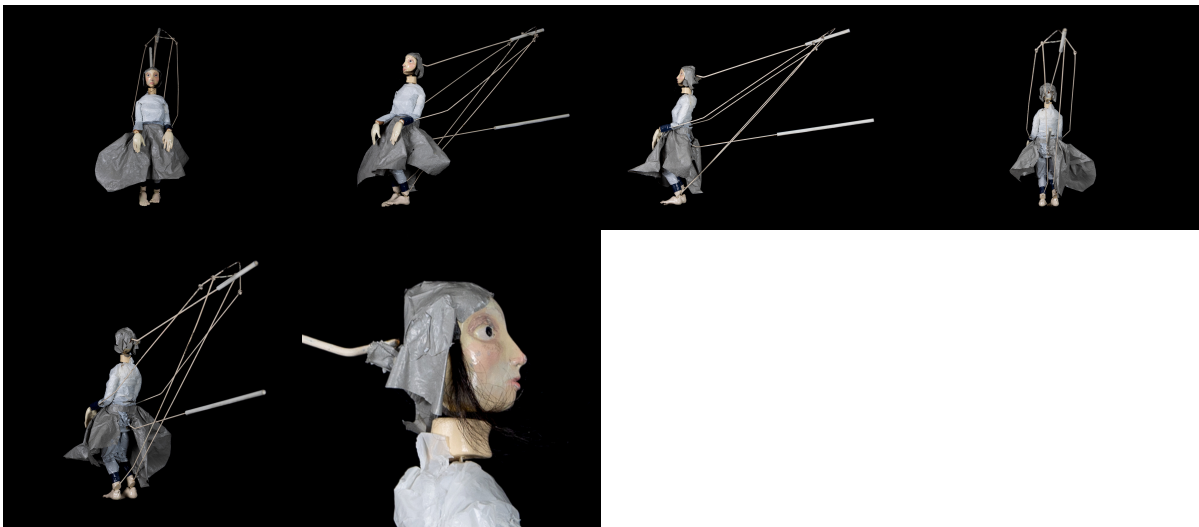
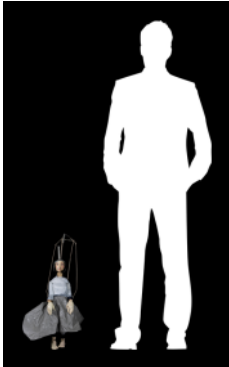




CONDITION REPORT: MTM.2016.0138.0247

REPORT CREATED: 2026-03-14 15:32:27



# TECHNICAL DETAILS

**NAME:** Water Girl  
**EVENT:** Shells  
**REFERENCE:** MTM.2016.0138.0247  
**DATE:** 2016  
**STORAGE REF:** -  
**TYOPOLOGY:** puppet / indirect manipulation / rod  
**HEIGHT:** 600 mm ( 1'11" in )  
**WIDTH:** 300 mm ( 0'11" in )  
**LENGTH:** 800 mm ( 2'7" in )  
**WEIGHT:** 990 g ( 2.18 lb )

# MATERIALS

body/volume | expanded PVC  
head and hands | epoxy dough  
hair | natural hair  
paint | enamel paint  
costume | plastic  
joints | nylon tape  
controller | steel rod

# ARTISTS

**DIRECTION:** Filipa Mesquita  
**ART DIRECTION:** enVide neFelibata  
**CREATION:** enVide neFelibata

# DESCRIPTION

This puppet has the characteristic of being manipulated in water and for this, different construction processes had to be observed in order to prevent the sculpture from degrading. The puppet has a plastic costume, a PVC sculpture and all its joints and screws are made of water-resistant materials.

The puppet is thus immersed in an aquarium and during the scene it swims through a set of rods that allow it to simulate this movement by playing with the figure's fluctuation and the materials that make it up.

The puppet represents, on a small scale, the alter-ego of the actress who symbolically dives into the water on stage, which is defined by a fabric that is above the level of the audience. We wanted to allow this idea of contact with the natural material, water, to feel its density, as well as its sound. We emphasized the quality of movement that the objects and figures have underwater, where the rhythm of movement of the materials is distinct.

The detail of the puppet's hair having come from a strand of the actress's hair accentuates the symbolic affective character of the scene. Sometimes these elements establish relationship dynamics between the creators and the creation.

This moment in the show is one of great amazement, as we understand the great difficulty involved in constructing a puppet of these characteristics, manipulating it and even the logistics that this scene requires.

## 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.