



CONDITION REPORT: MTM.2016.0140.0015

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TECHNICAL DETAILS

NAME: Sancho Panza
EVENT: COMPLAIN
REFERENCE: MTM.2016.0140.0015
DATE: 2016
STORAGE REF: -
TYOLOGY: puppet / direct manipulation / body puppet
HEIGHT: 1150 mm (3'9" in)
WIDTH: 540 mm (1'9" in)
LENGTH: 290 mm (0'11" in)
WEIGHT: 3290 g (7.25 lb)

MATERIALS

skeleton | wood
body/volume | sponge
head and hands | paper dough
hair | carpel
painting | acrylic paint
costume | various fabrics, felt
joints | nylon tape
controller | expanded PVC

ARTISTS

DIRECTION: Clara Ribeiro
ART DIRECTION: enVide neFelibata
CREATION: enVide neFelibata
BUILT: enVide neFelibata, Migvel Tepes
COSTUME: Patrícia Costa

DESCRIPTION

This puppet has great mobility, and here he is both transported on his donkey (a tricycle animal) and manipulated in front of the performer, who lends him his legs. The movement of the puppet on stage, particularly the expression of its mouth, becomes a dramatic resource that expands the range of emotions and reactions that Sancho Panza can display.

The creation of his face is based on the mold of the actress who manipulates him, Filipa Mesquita.

CONTEXT

Performed in 1733, "The Life of the Great Don Quixote de la Mancha and

the Fat Sancho Panza" was António José da Silva's first play, "The Jew".

An ironic interpretation of the play criticizes justice and the "walls" that Europe erects. This character is the governor of "Ilha dos Lagartos" and here the island is represented as an island of obsolete and declining technology. This island symbolizes a microcosm of Europe, with all its prejudices and errors, and Sancho Panza, as governor, is the personification of what is considered blind, corrupt, and unfair justice. Sancho Panza is linked to the realm of the precarious, the superficial, and the ephemeral.

OBJECT HISTORY

27 October 2023 - DAMAGED

The mouth handle is damaged.

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.