



CONDITION REPORT: MTM.2016.0140.0115

REPORT CREATED: 2026-03-14 15:32:30



TECHNICAL DETAILS

NAME: Dead Man

EVENT: COMPLAIN

REFERENCE: MTM.2016.0140.0115

DATE: 2016

STORAGE REF: R

TYPOLOGY: puppet / direct manipulation / body puppet

HEIGHT: 970 mm (3'2" in)

WIDTH: 540 mm (1'9" in)

LENGTH: 250 mm (0'9" in)

WEIGHT: 3170 g (6.99 lb)

MATERIALS

skeleton | wood

body/volume | sponge

head and hands | paper dough

hair | carpel

details | concertina insert

painting | acrylic paint

costume | various fabrics

joints | nylon tape

ARTISTS

DIRECTION: Clara Ribeiro

ART DIRECTION: enVide neFelibata

DRAWING: enVide neFelibata

BUILT: enVide neFelibata, Migvel Tepes

COSTUME: Patrícia Costa

DESCRIPTION

In the play, this character, called "Dead Man", is given exceptional treatment by Governor Sancho Panza - at least when compared to the other complaining characters. The "Dead Man" claims to have been cut in half by the kick of a donkey, which caused his death. Because the donkey is owned by Governor Sancho Panza, he favors the sentence and orders that the plaintiff be given his soul back so that he can make a statement.

The direct manipulation puppet with a mouth mechanism has an accordion integrated into its body, which allows it to imitate sound when manipulated. This sound complements the character's speech.

The puppet close to the manipulator makes it possible to integrate the body, assuming that the manipulator's legs are those of the character, allowing mobility around the stage.

The face of this puppet is based on the mold of actor Pompeu José.

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.

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.