



CONDITION REPORT: MTM.2016.0140.0228

REPORT CREATED: 2026-03-14 15:32:31



TECHNICAL DETAILS

NAME: Master Peter
EVENT: COMPLAIN
REFERENCE: MTM.2016.0140.0228
DATE: 2016
STORAGE REF: -
TPOLOGY: puppet / direct manipulation / mixed technique
HEIGHT: 1640 mm (5'4" in)
WIDTH: 920 mm (3'0" in)
LENGTH: 650 mm (2'1" in)
WEIGHT: 10450 g (23.04 lb)

MATERIALS

body/volume | plywood, fabric, paper
head | paper dough
hair | feathers
paint | acrylic paint

ARTISTS

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

DESCRIPTION

This is a puppet that needs to be defined in several dimensions in order to understand it. The character's face is based on the face of the actor Janela Magalhães. It's a puppet whose body is itself a piece of furniture with a belly that opens to reveal another theater within the theater. This figure was inspired by a puppet created by puppeteer José Carlos Barros. This brings together various inspirations. When the belly is opened, a short story is told inside, and we find some puppets as if it were a theatrical altarpiece, puppets representing Adam and Eve and their expulsion from Paradise. The puppeteer stands behind Master Pedro, and his hands are used as the character's hands. He moves around the space using wheels that give him continuous movement. It is thus the reading of a set of symbols and meanings conjugated through the work of various creatives.

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.