



CONDITION REPORT: MTM.2016.0140.0231

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TECHNICAL DETAILS

NAME: Sancha and Sanchita

EVENT: COMPLAIN

REFERENCE: MTM.2016.0140.0231

DATE: 2016

STORAGE REF: —

TYPOLOGY: puppet / direct manipulation / body puppet

HEIGHT: 1750 mm (5'8" in)

WIDTH: 880 mm (2'10" in)

LENGTH: 710 mm (2'3" in)

WEIGHT: 6580 g (14.51 lb)

MATERIALS

body/volume | metal mesh

head | paper dough

hair | fabric

details | basketry, plastic foliage

painting | acrylic paint

costume | various fabrics

joints | steel spring neck

ARTISTS

DIRECTION: Clara Ribeiro

ART DIRECTION: enVide neFelibata

CREATION: enVide neFelibata, Migvel Tepes

BUILT: enVide neFelibata, Migvel Tepes

COSTUME: Patrícia Costa

DESCRIPTION

This puppet it's made up of two heads, and a metal structure underneath a fabric that defines the puppet's body.

It represents the characters Sancha and Sanchita, mother and daughter, as if they were siamese, since they are based on the same body. The two-headed design is a symbolic representation, since in the text they complete each other's sentences and are satirical of their husband and father Sancho Panza. It also symbolizes their deep attachment and independence, as well as the repetition of social roles.

The manipulator is inside the puppet, with the weight of the puppet culminating in a helmet for the manipulator to support the puppet. The puppeteer controls the heads and mouths of the characters with his hands, and when the figures don't speak, the manipulator's arms appear as the character's arms. The manipulation of the heads and body requires a balance between weight distribution, control mechanisms and

the puppeteer's dexterity.

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.