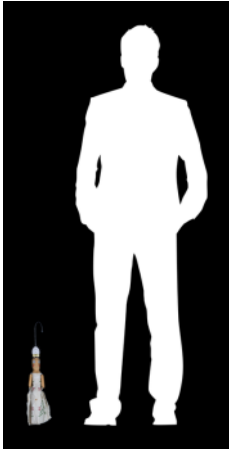




CONDITION REPORT: MTM.2016.0140.0236

REPORT CREATED: 2026-03-14 15:32:33



TECHNICAL DETAILS

NAME: God
EVENT: COMPLAIN
REFERENCE: MTM.2016.0140.0236
DATE: 2016
STORAGE REF: -
TYOPOLOGY: puppet / indirect manipulation / top rod / Santo Aleixo
HEIGHT: 440 mm (1'5" in)
WIDTH: 110 mm (0'4" in)
LENGTH: 90 mm (0'3" in)
WEIGHT: 100 g (0.22 lb)

MATERIALS

sculpture | wood
details | brass and steel nails in the mitre
painting | acrylic paint
costume | embroidered scarf
joints | synthetic string
controller | steel rod

ARTISTS

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

DESCRIPTION

Inspired by traditional Portuguese puppets, "Bonecos de Santo Aleixo" represents the 12th century medieval text "Mystery of Adam", a theatrical altarpiece depicting the expulsion of Adam and Eve from Paradise.

He performs in a unique scenic device, the inside of Mestre Pedro belly, and invites the audience to enter a miniaturist universe. The fact that the puppet is in this micro-theater, where illusions are created, denotes a resource used at the time for the entertainment and moral education of the public.

Small in scale and manipulated by a single rod, it is in line with the practical and simple aspects of the performance space. The use of a rod as the main means of control allows for minimal exploration of movement, focusing on narrative and symbolic meaning rather than complex manipulation. The arms move freely, articulated by loose

strings, adding an element of fluidity to the puppet's gestures. The puppeteer "knocks" the puppet on the stage floor when it speaks, producing a typical noise like the "Bonecos de Santo Aleixo".

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.

OBJECT HISTORY

30 November 2021 - REPURPOSED

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.