



CONDITION REPORT: MTM.2016.0140.0403

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TECHNICAL DETAILS

NAME: D. Quixote
EVENT: COMPLAIN
REFERENCE: MTM.2016.0140.0403
DATE: 2016
STORAGE REF: -
TYOPOLOGY: puppet / direct manipulation
HEIGHT: 1610 mm (5'3" in)
WIDTH: 440 mm (1'5" in)
LENGTH: 360 mm (1'2" in)
WEIGHT: 3040 g (6.70 lb)

MATERIALS

skeleton | wood
body/volume | sponge
head and hands | paper dough
hair | cotton, carpel
painting | acrylic paint
costume | various fabrics, paper, leather
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

The central character in this show is a puppet built on a human scale, whose face symbolically comes from the mold of the face of the actress, Clara Ribeiro, who manipulates and voices it. The puppet's facial expressions and movements are crucial to convey humor and satire to the scene. Its expression leads us to believe that it is already dead or mad.

This puppet has a rigid internal structure, a skeleton, which allows for a real quality of manipulation, as it easily maintains positions that allow it to appear alive, although at times it is not manipulated. It has a mechanism for manipulating the head, with a trigger that allows the mouth to open and close. This mechanism fits into the wheelchair, his horse Rocinante, in which he moves. He moves around the stage in a wheelchair, emphasizing the weakness of the character

himself, who is at the end of his life, and allowing the manipulator to be partially hidden when manipulating the puppet. In this way, the audience concentrates on the puppet, reinforcing the belief necessary for a puppet to have life on stage.

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

8 January 2025 - DAMAGED

The right foot is partially detached.

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.