



CONDITION REPORT: MTM.2016.0140.0447

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## TECHNICAL DETAILS

**NAME:** Devil-Angel-Death

**EVENT:** COMPLAIN

**REFERENCE:** MTM.2016.0140.0447

**DATE:** 2016

**STORAGE REF:** -

**TYPOLGY:** puppet / indirect manipulation / marotte

**HEIGHT:** 1970 mm ( 6'5" in )

**WIDTH:** 730 mm ( 2'4" in )

**LENGTH:** 550 mm ( 1'9" in )

**WEIGHT:** 4100 g ( 9.04 lb )

## MATERIALS

skeleton | wood, expanded PVC

head | paper dough

details | brass rattles

painting | acrylic paint

costume | various fabrics

## ARTISTS

**DIRECTION:** Clara Ribeiro

**ART DIRECTION:** enVide neFelibata

**DRAWING:** enVide neFelibata

**CREATION:** Migvel Tepes

**BUILT SUPPORT:** enVide neFelibata

## DESCRIPTION

This character had to be structured in a different dimension, an instrument character, a popular figure, different identities in one. We started with a thick rod with a rattle, widely used in Easter ceremonies, especially in the north of the country, particularly in Braga during the traditional religious parades. Its deafening noise creates a change and so three figures were created that, in this rotation and screeching of the rattle, follow one another. Identities that are presented here in the form of masks, all part of one: Devil, Angel and Death.

In this rotation, the costume designer has inserted a set of fabric ribbons in garish tones, reminiscent of the popular Portuguese festive universe.

The manipulation of this piece is thus done through the rotation and stopping of the figures, allowing the speech of the figure facing the audience or facing another puppet on stage. This creates a visual, sound, and identity game that converges towards a single meaning, of a

popular relationship impregnated with religious beliefs, accentuating the intimidating character it takes on during the show.

## **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.