

CARLOS ARA VAQUERO

GRADUATED IN BA DRAMA PHYSICAL & VISUAL THEATRE

HELLO!



ABOUT ME

Carlos is a Spanish actor and theatre maker based in UK and Spain. He is originally from Barcelona and he has been in London for 6 years, now he's excited to create a cultural bridge between UK and Spain theatre scene.

Since he graduated in Physical theatre and Puppetry (BA) at Institut del Teatre of Barcelona in 2014 he created CarroFC, a street theatre company based in Barcelona, performed it in Fira de Tarrega and on a national tour in Spain. Having moved to London in 2015 to further his acting career on an international platform and decided to continue working in different projects between UK and Spain. In 2016 he got a tour in South America and Spain with a street theatre company, La Patriotic Interesante with "La ira de Los Peces". He came back to London to continue with some projects, alongside his work both on stage and screen, Carlos was keen to pursue his role as a Movement Director, and grow his own theatre company Carlosara&co.

In 2021 he moved to Newcastle for a change of scenery, and he fell in love with the Northeast. He got commissioned by Dance City and the Festival of Thrift, and he created his first production: Sea-Saw, a street-physical family show about the environment, climate change, and the relationship between humans and the sea. He's growing his own theatre company Carlos Ara &Co. and working with North-east based companies like Theatre Illumiere, Meta4dance and teaching drama at the Theatre Royal Newcastle.

His last project was The Little Prince. A co-production with The Costumes House with a physical version of the most iconic book by Antoine de Saint-Exupéry, currently under post-production process. He is always open to working and expanding his network and creating opportunities between the UK and Spain.



TOP LINE: THE LITTLE PRINCE / LA IRA DE LOS PECES / SEA-SAW. BOTTOM LINE: THEATRE ILLUMIERE / THE LITTLE PRINCE / THEATRE ILLUMIERE / SEA-SAW



THE MAIDS

The maid by Jean Genet is his well know play. Concepts like rituals, role-play and power are key for this story. Although it was written to be performed by men being the play an explicit and deliberately provocative portrayal of his homosexuality, there's just a few male versions. Some productions had some of the more flamboyant moments of the original play and male characters left off stage.

Using Physical theatre and movement as a key language I'd love to re-explore the idea of bringing The Maids back to a stage with male queer characters and work with concepts like dominant/submissive roles, love/hate, subject/object, reality/illusion and exploring deeper in the darker corners of human sexuality and sexual instinct as Genet was obsessed with.

The main question I want to answer is 'How far do we go?' And I'm sure Genet would say. 'All the way'.

In 2014 as a part of my post graduate work, I started to investigate about Jean Genet and The Maids, having a 10-minute piece as a result of this process. Currently and after ten years of exploring my queerness and sexuality, I have a closer approach about how to work on these themes thanks to my personal experience since then.

This project wants to reflect the diversity and the queerness with a strong LGBTQ+ narrative on different cultures. That's why I would love to work on the creation of this piece as a series of repetitions with the same concepts but with different dancers around the world. Their tradition, their culture, and their understanding of the concepts with their reality will make the piece unique from the others.

