



Carlota MATOS

About the artist

Carlota Matos (she/her) is a Portuguese theatre and performance artist working internationally with a focus on social change. Her practice addresses questions of identity, migration, and mental ill-health, in the form of documentary/experimental/participatory performances. She frequently collaborates with charities, artists from different disciplines, communities and people who are not necessarily trained or experienced performers. Carlota is the Facilitator for Firebird Theatre, a company of learning-disabled actors. She is also a member of Migrants in Theatre, a movement to increase and improve migrant representation in UK theatre. Previous commissions include Projekt Europa and Counterpoints. In 2022, Carlota was awarded a DYCP grant from Arts Council England to scale up her work, explore creative access and research ethics in participatory arts. She developed and currently leads a project with migrant women in Bristol (UK) in partnership with the refugee charity Borderlands, which addresses language barriers and includes workshops, cultural trips, facilitation training, and the creation of *A Taste of Belonging*—a performative encounter that explores identity, gender roles, and food rituals across different cultures. Carlota's project *POUR UNE VIE MEILLEURE*, about Portuguese migration during the Salazar dictatorship, was selected for TalentLAB 2024 (Les Théâtres de la Ville de Luxembourg). She was recently in residency at O Rumor do Fumo in Lisbon developing a performance piece with her mother and MoYah, a hip-hop and afrofusion artist, delving into the personal, political and social impact of Portuguese colonialism in Mozambique.

About the research

Carlota Matos' research during Future Laboratory focused on identifying and removing barriers in the access to theatre and culture, understanding how mental ill-health and disability are perceived in different places, and investigating the democratisation of art.

Throughout the 2-week residencies, as well as having many one-on-one conversations, she explored how research methods themselves can be artistic. At Staatstheater Mainz (Germany), she led open workshops on the theme of belonging and how we can make theatre spaces more inclusive. At Teatrul Tineretului (Piatra Neamt, Romania), where her research topics also included deinstitutionalisation and suicide awareness/prevention, Carlota invited the public to join her in the creative process and engage with the question "What are we not talking about that we should be talking about?". In Reims (France), she was inspired by the work of the cultural centre La Boussole, where she ran a workshop with young people and another at a psychiatric hospital. She also experimented with performative approaches to presenting her findings in the Open Labs, using access as a creative tool.

Ultimately, her work highlighted the importance of working with those with lived experience and building systems of care for audiences, artists, and communities. Carlota grappled with the power dynamics between artists and institutions and the need to address the structural inequalities within these systems. Moving forward, she is interested in continuing to explore radical wellbeing in her practice and future projects.

About the presentation

A presentation of research through creative forms and group participation, and a sharing of the seed of a new idea:
Honeybee medicine contains a substance that is also found in antidepressants.



How beekeeping contributes to people's peace of mind.



- Staatstheater Mainz: 17th – 29th April 2023
- Teatrul Tineretului Piatra-Neamt: 16th – 27th October 2023
- Comédie, CDN de Reims: 4th – 15th March 2024