

CARMEN CORTÉS

Born in Barcelona of Andalusian parents. Her first steps in dancing came through Flamenco. She acquired knowledge in Classic Dance at the Escuela del Ballet Nacional (National Ballet School). She graduated as 'Titulada Superior de Danza' (Superior degree) in 1994.

Carmen Cortés, is currently one of the most prestigious artists in the Spanish dance scene, especially in reference to XXI century flamenco dance. She defines herself primarily as a flamenco dancer, but she participates in other forms of creation within dance and theatre through a continuous pursuit of reinvention and a meeting of flamenco and other manners of understanding dance.

Her style of dance is ferociously independent and always in search of innovation. Her dancing is elegant and sober, strong and fragile, delicately fierce and very personal with the utmost dedication and complete surrender.

With 27 productions under her belt, she has collaborated with some of the most important directors in Spain: Gerardo Vera (La Celestina and Salome), Nuria Espert (Yerma), Francisco Suarez (Falla's El amor brujo), Fernando Bernués (Lorca's Women), and has danced the works of writers such as Lorca, José Bergamín, Vicente Alexandre, Rafael Alberti and Oscar Wilde.

Carmen is preparing to premiere a new choreography in **2015**

2012 25th anniversary of the creation of the company, Carmen celebrates premiering a new show **CARMEN CORTÉS EN COMPAÑÍA**, which toured around Spain and various world countries.

She has been guest artist in the performances of the Madrid Pavilion for the World Expo **2010** held in Shanghai (China)

2010 Upon the opening of a new Cervantes Institute in Beijing (China) Carmen is invited to welcome the King and Queen of Spain whom she received with Bulerías, with children between 4 and 7 years old.

2010 She is invited to the performances held in Paris as part of the activities that are scheduled from the Junta de Andalucía due to the inclusion of flamenco as Intangible Cultural Heritage.

2008 CARGA DE LOS MAMELUCOS. Carmen Cortés is invited to participate in the show GOYESCAS, created to commemorate the Bicentennial of the uprising of May 2nd in Madrid. For this she composes a new choreography, inspired by the homonymous painting by Francisco de Goya: LA, under the direction of Pedro G. Romero and J.M. Gamboa.

2007 DEMONIOS O BUSCANDO EL DUENDE. Flamenco show of literary base, like the majority of her stagings. Inspired in the poetry and essays of José Bergamín.

2006 MUJERES DE LORCA. "...It is women who move the pages of Lorca's theatre, men are sitting on the lines of writing, or walking between them."
6 women from Lorca's texts form the whole of the show. The main idea has been to coax the soul of the Lorca women.

2005 LA PUERTA DEL SILENCIO. "La puerta del Silencio" (The Door of Silence) is opened to leave us blind, deaf. She opens it for us and describes in a masterly way her teaching work through art, dance, singing, music, flamenco dancing, poetry, painting, images that we try to gather and channel through the sowing of the word and popular culture. "La puerta del Silencio" opens for us the great injustice in the presence of art and culture. For this reason and to state to all that try to make us keep our mouths shut and leave our minds blank with their impositions, we will make them see that they are surrounded by art, dance, flamenco dancing... but not with it.

We will make believe that they have a hermetic interpretation. We will not deter before creativity, imagination, fantasy...

2004 CELESTINA. The show is starred by three women. The dramatic show evolves from a central love story, the story of Calixto and Melibea, and the tragic death of both, but its dramatic structure consists of three acts, each one starred by one of the three women, and her particular vision of the story. Each of them will tell us the conflictive story from their point of view. Directed by Gerardo Vera and was premièred in the Festival of Jerez de la Frontera, Cádiz.

The show happens during a period of crucial changes in the social and political history of Spain: the Middle Ages..

2003 PIEZAS ÚNICAS (Unique Pieces) (Based in The Suppliants by Aeschilus). The argument develops in the specific framework of a flamenco show divided in several choreographies which interpret the different actions. It is a show inspired by the classic tragedy and with terribly contemporary criteria. On one hand, the chorus of the Danaids, their father Danaus and Hypermnestra develop musical structures based on flamenco rhythms, while the Egyptians are closer to musical structures and rhythms of contemporary dance. The perfume of the Greek folkloric music unifies both tendencies in a single idea.

“TAMBIÉN MUERE EL MAR” (“The Sea Also Dies”) Is raised through poets chosen not randomly. They belong to the so-called Generation of 27, involved in one of the most difficult political and socio-cultural moments of our recent history.

We think that to revive and link the work of these old poets to our art is now more current than ever, because even acknowledging the value of the larger part of the flamenco shows and the importance of their contribution, we observe in others the loss what was and is in this beautiful centenary art.

“SOLEÁ, UN SON ETERNO” Has been for Carmen Cortés a visual and emotional recreation of the significance of the values of flamenco in the course of her personal and professional life.

This is one of plays that she creates thinking more as a Director and Choreographer than as a Dancer.

With it she has intended to bring out the soul, the breath of her dancers and musicians to get to the end of the emotions provoked by the Solea.

Premièred in the Autumn Festival. Madrid **2000**.

In March of 2000 she has collaborated in “Le Bal de la Rose”, organized in Monaco annually and dedicated that year to the sculptor Botero.

“RACIAL”, Premièred in the Theatre Fair of Aragón in November **1999**. It is a return to our most ancient roots. A reference of the fountain we must drink from, of its most flamenco taste. Carmen’s idea was for the company to serve as a platform for presentation of flamenco artists whether they were dancers, singers or musicians, known or unknown by the great public.

Invited for the opening act of the Universiada’99 celebrated in Palma de Majorca. Cesc Gelabert, Lucrecia, Luis Cobos, etc, participated. She created a choreography for 100 dancers.

Choreography for her Company in the television special “Tatuaje”. Directed by Gerardo Vera.

“ASÍ PASEN CIEN AÑOS” Premièred November **1998** in the Theatre Festival of Valladolid.

In that same year 1998 she was finalist for best dancer in the Max Prizes of Scenic Arts for her show YERMA. She alternates her shows with those of Salomé and Yerma, as well as teaching and her shows as a solo dancer.

1997 Carmen Cortés creates **“SALOMÉ”**, Oscar Wilde’s version. Choreography Carmen Cortés, music Gerardo Nuñez, Stage director and dramaturgy Gerardo Vera. It is the first time that the Classic Theatre Festival of Merida opens their Festival with dance, and the first time that an emblematic drama like Salomé is staged through flamenco.

1996 Creates "**YERMA**" by Federico García Lorca. Flamenco contains artistically all the keys to express the most hidden human emotions. In this case it expects to take these keys to tell Yerma, driving the text through music, dance and interpretation.

Artistic bases that will allow to exemplify a simple but very intense mis-en-scène which are already in the drama. Situations and characters, through flamenco, debating between time, love and death, taken from Federico García Lorca and return enriched by a particular as well as universal vision of the world.

A Yerma who would signify in those moments the contribution of flamenco to a theme and an idea where theatre was the primordial base of its proposal. Choreography Carmen Cortés, direction and dramaturgy Nuria Espert, musical direction and composition Gerardo Nuñez. This Yerma was selected by the Federico García Lorca Foundation to form part of the official program of activities of the Centenary of Federico which was commemorated in 1998.

From the Phillips Theatre in Eindhoven (Holland) she is invited to the annual opening concert of the year 1996 with the Philharmonic Orchestra of this Theatre.

In **1995** she creates "**A FEDERICO**", a ballet which emphasizes on the image of flamenco that captivated so much our poet. This ballet highlights the different elements that marked an era in the history of flamenco. As an example we can mention the use of the "bata de cola" in the dance of the woman, the castanets, the small shawls as an accessory of the clothing or the typical costume of the masculine dancer with his high-waisted trousers, waistcoat, "camisa de chorreras" or the same hat similar to the countryside costume or "rejoneo". Through this ballet different choreographies are developing, different choreographies, leaving always in our minds the flamenco-andalusian illustrations that drew this poet so much.

In the year **1993-94** tour through all the National Theatre and Auditoriums Net which the Culture Ministry coordinates. The tour was with the shows "**EL AMOR BRUJO**" in an inedited version with four flamenco guitars and "**LOS GABRIELES**" (Homage to the "Café Cantante" from the early century).

In **1990** premières another show based on "**CANTES DE IDA Y VUELTA**", (songs of departure and return) , called like that because of their Hispano-American origins and included in our most traditional and pure flamenco. At the same time, she choreographs and premières a show of theatre-dance "**MEMORIA DEL COBRE**" (copper memories) written and thought for her by Francisco Suárez.

Following the young movement accentuated in flamenco, she creates a Flamenco-Jazz fusion show "**CANTOBLEPAS**" with the drummer José Antonio Galicia and the solist guitarist Gerardo Nuñez, who took charge of the music.



'Premio Cabal' Prize to Dance **1988**.

1988 Carries out a study about yesterday's and today's Flamenco. Based on that she creates a new show "**FLAMENCO-FLAMENCO**". In it she stresses the three supports of flamenco, singing, guitar and dance.

She forms her own group with the avant-garde show "**ACONTRALUZ**", based in the unity of movements, aesthetics and musical chords.

As a contrast to the general tonic of the Flamenco Dance of Carmen Cortés, she stars in the classic show "**LAS FURIAS**" (the furies), directed by Francisco Suárez and choreography of master Granero.