

## SARA CANO, CV EXTENDED



First Prize in Choreography (XXVII Flamenco and Spanish Dance Contest).

First Prize in Solo Choreography (XXIII Flamenco and Spanish Dance Contest).

Second Prize in Choreography and Award of the Public (II Contemporary Woman Contest).

Nominated to Max Awards (2016), Best Dance Interpreter (Female), Best Choreography and Best Original Show for "A Palo Seco".

Nominated to Max Awards (2018), Best Dance Interpreter (Female) for "Sintempo".

Candidate for the Max 2020 Awards for Best Dance Show and finalist for Best Choreography.

Having received an eclectic training, Sara Cano is a dancer and choreographer whose style ranges from contemporary dance to Spanish dance, Spanish folk, and Flamenco. Graduated in Choreography and Contemporary Dance Interpretation from the Dance Superior Conservatory María de Ávila in Madrid. As a choreographer, her work focuses on the search for her own language, in between the Spanish and the contemporary. She started her solo career with the short piece "A Palo Seco Redux", which was awarded the first prize in Solo Choreography and Best Musical Composition Award in the XXIII Spanish Dance and Flamenco Contest, and was also the seed of "A Palo Seco", a musical and dance piece that was programmed in international and national festivals such as Cadiz en Danza, Danza Gijón, MASDANZA, Lekuz Leku, Bienal de Sevilla, Holland's Biennial of Flamenco 2017 or the Dusseldorf Flamenco Festival 2018. It also received the support of institutions like the Community of Madrid, the Ministry of Culture of Spain and the Canal Dance Company. Her second major work, "Sintempo" was funded by the Canal Dance Center's program "Abierto en Canal", premiered in the Sala Negra of the Canal theater in Madrid and appeared in MADFERIA 2019, one of the most important theater and dance festivals in Spain.

In 2018 she creates "La Espera", a small format work where she portrays her emotions and ideas around her pregnancy and future motherhood. Similarly, this show received the economic support of the Community of Madrid and the Ministry of Culture of Spain. Her latest work, "VENGO!", premiered in the Olite Theater Festival and is part of the programming of the Madrid Dance Festival 2019. The origin of "VENGO!" lays in the short piece by the same name that won First Prize in Choreography and Superior Conservatory María de Ávila Award in the XXVII Spanish Dance and Flamenco Contest, which was also finalist and winner of four prizes (Carlos III University, Cervandantes, Descalzinha and Nave del Duende) in the XXXII Madrid Choreography Contest.

Besides producing her own work, she has also created works for other companies, such as Ibérica de Danza (“The marriage of Figaro”, “The barber of Seville”) and Miguel Angel Rojas (“Ya no Seremos”). Furthermore, she was elected to set up the choreography of the XXII Edition of the Max Awards for Performative Arts, under the direction of Ana Zamora.

As a dancer, her latest collaborations have developed under the supervision of Marco Flores, Olga Pericet and Yoshua Cienfuegos, for the creation of the show “Fase Alterna” by the Marco Flores Company. Under the direction of Yoshua Cienfuegos she has worked as a substitute dancer in “88 Azucenas and a dog”, she has participated in the premiere of “Requiem” and she has played one of the main characters (along with Jean Philippe Dury) in Romeo and Juliet, a production by Elephant in the Black Box. Throughout her career she has developed a wide range of styles, working for notable choreographers such as Teresa Nieto, Shlomi Bitton, Blanca Li, Carlos Chamorro Malucos Danza, Antonio Gades Foundation, Joaquín Cortés, or Ibérica de Danza.

In the academic field of dance research, she has started presenting her first works, two of them being accepted in dance research congresses. First, her paper titled “On the Spanish and modernity, a hundred years of dance”, was part of the III National Congress “La Investigación en Danza”, that took place in Bilbao in November 2014, organized by the Más Investigación Spanish Dance Association, the Social Sciences Faculty and the Arts Faculty of the Basque Country University. Secondly, her paper titled “Towards the modernization of Spanish Dance: Aguilar, Gades, Granero, Távora and Maya as a turning point” was accepted to be part of the II International Spanish Dance Congress, that took place in Madrid in November 2014 and was organized by the SGAE Foundation and Nebrija University.