

Teatro Nacional Cervantes – Buenos Aires - Argentina

A story that turned 97 years

The inauguration of the Cervantes Theater on September 5, 1921, had a double significance. On the one hand, for the country, it was a true cultural and social event that brought together artists, intellectuals, politicians and, of course, the most distinguished of society at the beginning of the century.

On the other hand, it was the crystallization of the most desired dream of the Spanish actress María Guerrero and her husband Fernando Díaz de Mendoza, a marriage that not only committed her will and all her energy, but her personal fortune to realize the project to build in Buenos Aires the great coliseum.

In 1918, the newspapers announced the construction of the theater of the Guerrero-Díaz de Mendoza spouses on the corner of Libertad and Córdoba. Both actors launched into the company with few resources, but even compromising the king of Spain so that the entire country worked without conditions. Alfonso XIII was so enthusiastic about this project that it would constitute a high tribune for art and the Castilian language, which adhered to its realization and ordered that all Spanish cargo ships of his government arriving in Buenos Aires should transport the artistic elements indispensable for the Cervantes.

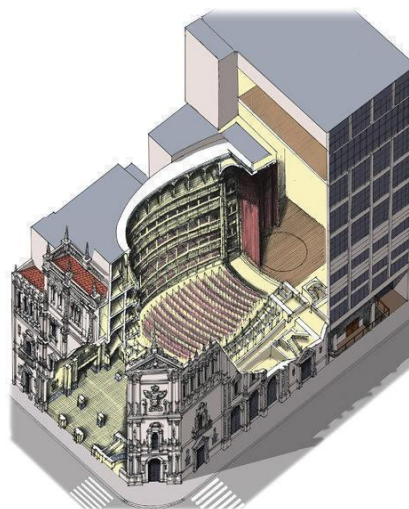
The design and execution of the works was in charge of the architects Aranda and Repetto who, together with Ms. Guerrero, agreed that the facade of the building reproduced in all details the one of the University of Alcalá de Henares, Renaissance style and plateresque columns.

In 1924, President Alvear arranged for the Banco de la Nación to acquire the theater of María Guerrero, who had serious financial problems.

The fire on Saturday, August 10, 1961, destroyed a large part of the facilities of the Cervantes Theater. Although the loss was not total, the damage was very great.

The Ministry of Education and Justice then approved the reconstruction and remodeling of the theater. The works were developed in an area of more than ten thousand square meters and also included the construction of a building on Cordoba Avenue in a single block of 17 floors (3 basements, ground floor and 13 upper floors) in which they were incorporated the new scenario of greater dimensions and height than the original, pits, grids, workshops, rehearsal rooms, dressing rooms, warehouses and offices for administration.

On the other hand, the curtain was completely reconstructed, based on photographs and remains recovered from the rubble of the room.



The Cervantes Theater was reopened in 1968 and today its four spaces are operational:

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Sala María Guerrero

The Maria Guerrero space is the main one.

Of classic design "to the Italian", it has capacity for eight hundred and sixty spectators and two more levels.

The stage measures 16 x 28,50 meters, including the chapel. It has a central rotating disc 12 meters in diameter at the stage level. At 3.30 meters below this disc there is another similar, intermediate, to facilitate work on the main.

In front of the proscenium, a 12 x 2.70 meters draw stage allows the stage to be extended, the stalls to be extended or the pit to be formed for an orchestra.

A security backdrop of 12.20 x 9.90 meters is mechanically operated from the security cabin in case of emergencies.

Sala Orestes Caviglia

The Orestes Caviglia space, called until 1996 Argentina, originally functioned as a confectionery and bar. Then it was won as another field for theatrical performances. It is ideal for chamber works and intimate shows; it has three rows of chairs with Mudejar carvings that give capacity to one hundred and fifty spectators. Its arrangement in a semicircle, frames the stage space at floor level, where the actors play the action.

Sala Luisa Vehil

The Luisa Vehil Room, inspired by the María Luisa Hall of the Palacio de Oriente in Madrid, can seat 120 spectators. It is also known as the Golden Room because of the effect of all its decorative elements with a gold leaf finish.

The Luisa Vehil Room does not have a stage or stalls, and it can be adapted according to the needs of the show, conference or other type of event that one wishes to celebrate.

Sala Trinidad Guevara

This is a multipurpose room that can be used for conferences, film screenings, read theater and prose works.

Authorities

Director: Alejandro Tantanian

General and Artistical advice: Oria Puppo

Administration Director: Ana Beláustegui

Technical Director: Lito Bara

Electro Technical coordination: Daniel Zappietro

In February 2018 the Cervantes Theater incorporated a 240m2 Reversible Pro dance floor white / black Harlequin. Harlequin is recognized as a world leader in advanced technology floors for dance, performing arts, entertainment and exhibition. Established in 1977, the experience and reputation of Harlequin Floors is based on the manufacture and supply of a complete range of portable, permanent, and durable vinyl floors and suspended floors. Harlequin offers the best dance floors and performance in the industry that are preferred for the most important related companies in the world.



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