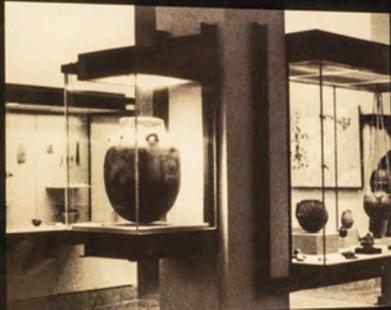


LAS SALAS DE EXPOSICIÓN ENTRE 1970 Y 2008

La gran reforma del edificio efectuada desde 1968 y durante la dirección de María Almagro buscó mejorar la circulación de los visitantes y favorecer la visibilidad de las piezas. Para facilitar la comprensión se montaron sólo la fundamental, apoyada por información escrita y complementada especialmente los elementos arquitectónicos, como mosaicos o arcos, que serían contextualizados.

THE EXHIBITION HALLS FROM 1970 TO 2008

The major renovations to the building began in 1968 under Director María Almagro Basset. Improved visitor flow and made the pieces more visible. In order to facilitate a better understanding of the collection, only the most essential pieces were displayed, explanatory texts were provided and the architectural elements, such as mosaics and arches, were spatially contextualized.





EL MUSEO ENTRE 1950 Y 1970

En esta época el Museo de Arte de la Universidad de Chile, bajo la dirección de don Juan Antonio Rodríguez, se convierte en un espacio de exhibición de arte contemporáneo, destacándose por su calidad estética y por su capacidad de acogida.

THE MUSEUM FROM 1950 TO 1970

During this period, the Museum of Art of the University of Chile, under the direction of Don Juan Antonio Rodríguez, becomes a space for contemporary art exhibition, distinguished by its aesthetic quality and its capacity to receive.



EL "MUSEO BREVE"

En esta época el Museo de Arte de la Universidad de Chile, bajo la dirección de don Juan Antonio Rodríguez, se convierte en un espacio de exhibición de arte contemporáneo, destacándose por su calidad estética y por su capacidad de acogida.

THE "MUSEUM IN BRIEF"

During this period, the Museum of Art of the University of Chile, under the direction of Don Juan Antonio Rodríguez, becomes a space for contemporary art exhibition, distinguished by its aesthetic quality and its capacity to receive.



GUERRA CIVIL Y PROTESTA

En esta época el Museo de Arte de la Universidad de Chile, bajo la dirección de don Juan Antonio Rodríguez, se convierte en un espacio de exhibición de arte contemporáneo, destacándose por su calidad estética y por su capacidad de acogida.

THE STRIKE AND THE PROTEST

During this period, the Museum of Art of the University of Chile, under the direction of Don Juan Antonio Rodríguez, becomes a space for contemporary art exhibition, distinguished by its aesthetic quality and its capacity to receive.



History of the Museum
The Repository of Our Past

The Repository of Our Past

The galleries dedicated to the history of the museum illustrate the origins of the institution and the formation of its collections in the 19th century, but they also review the internal transformations and changes it has undergone over the years and the different ways in which it has acquired artefacts.

The location of these rooms is the result of a deliberate decision to use the figure of Isabella II as a bridge between the chronological end of the exhibition and the origin and founding of the museum. In the same way, this area concludes with an explanation of the museum's non-Spanish collections right before visitors pass into the galleries dedicated to the Near East, Egypt and Ancient Greece.

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^ Coin cabinet of Infante Don Gabriel de Borbón. 18th century

The Founding of the Museum: From Mansion to Palace (1867-1895)

This area opens with vintage graphic documentation showing the original appearance of the mansion known the Casino de la Reina or Queen's Retreat, the museum's first home, inaugurated by Amadeus I in 1871. This building was too small to accommodate the museum's collections, which were displayed in accordance with the prevailing exhibition criteria of the day, as an engraving of the galleries published in *La Ilustración Española y Americana* clearly shows.

The photograph of the curators and museum staff at the entrance to the Casino, taken between 1876 and 1880, is the oldest photographic document of the institution and its employees in the museum's possession.

A second space contains a selection of pieces and documents that illustrate how the newly founded museum acquired its first pieces. Some were provided by three institutions: the Museum of Medals and Antiquities of the National Library (archaeological and numismatic artefacts, like the coin cabinet of Philip V), the Museum of Natural Sciences (archaeological and ethnographic objects from the Royal Cabinet of Natural History, created by Charles III in 1771), and the School of Diplomats. Another important source of artefacts and documents, a selection of which are shown here, was the scientific committees created by the museum to augment its collections. The painting of the frigate *Arapiles* and several Cypriot pieces illustrate this ship's travels around the Mediterranean in 1871 to gather archaeological artefacts for the museum, a common and widely accepted practice among European nations in the late 19th century.



^ Cypriot Sculpture



^ The Egyptian room of the Museum as a warehouse during the war

Finally, a number of graphic documents show how the Palace of the National Library and Museums, the museum's new and definitive home inaugurated in 1895, was built and distributed. Another set of images in the digital frame document the display arrangements of the exhibitions to commemorate the 4th centenary of the discovery of America, held in this building in 1892-1893.

A Century on Display

The artefacts and graphic documents shown in this area take visitors back to an older version of the museum, which today exists only in images. Even so, we have preserved a few of the old display elements, such as support structures, labels and frames, which make it possible to recognise or recreate some of the details shown in the photographs of the five major exhibition layouts the museum has had over the years, from the late 19th century to 2008. These images testify to how trends in museography, the needs of audiences and historical events conditioned the ways in which artefacts were displayed.

The important, little-known efforts of the museum to protect invaluable assets during the Spanish Civil War deserve special mention and are documented in an audiovisual production. Documents from the archives of various institutions situate these efforts in a broader context of protecting Spain's heritage during that conflict.

A second audiovisual walks visitors through the different architectural phases of the museum's history, featuring a wealth of graphic material that documents past remodelling and expansion projects as well as the process that shaped the museum we see today.

The Road to the Museum

This gallery contains two large display cases. The first explains the principal ways in which museums acquire their collections, with pieces illustrating the different methods of acquisition. Particular importance is attached to excavations, as the primary source of this museum's artefacts, represented by several objects obtained from archaeological digs along with an enlarged photograph of the Marquis of Cerralbo excavating a tomb circa 1911.

The objects and documentation in the second display case attempt to explain how cultural assets from outside Spain made their way to the museum. This case is divided into four sections: Greek artefacts, most of which came from private collections; Near Eastern objects, primarily from the Santa-Olalla Collection; pieces from Nubia and Egypt, where archaeological campaigns are conducted; and the results of scientific expeditions to the Sahara. A carefully chosen array of graphic documentation –field journals, inventory files and registrar logs, along with photographs of archaeological sites, monuments and expeditions– accompanies the objects that prepare visitors to discover the next galleries in the museum.



^ Horse headstall