



B Buses: Paseo del Parque: 1, 3, 4, 11, 14, 16, 19, 25, 32, 33, 34, 35, 36, 37, E, C1, C2, N1, N2.

T Taxi rank: C/ Cortina del Muelle and Plaza de la Marina.

P Parking: Nearest public car park: Plaza de la Marina.

MUSEO DE MÁLAGA
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 www.museosdeandalucia.es/cultura/museos/MMA
 www.museosdeandalucia.es

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location

first floor. art **The art collections of the Museum of Málaga**

8. Recovering history

The collections of the Museum of Málaga contain limited examples of work from before the 19th century. Nonetheless, through state deposits it holds representative pieces from Morales, Murillo, the Ribera school, Pedro de Mena and Fernando Ortiz. The collections of Ricardo de Orueta, General Director of Fine Arts during the Second Spanish Republic, consolidate the Museum's own collection.

9. Landscape painting in the 19th century: triumph of a genre

Landscape painting was one of the most successful genres in the 19th century. Production of this work in Málaga became particularly important in the national scene due to the development of a local school under the care of Carlos de Haes, where Manuel Criado, Emilio Ocón and José Gartner were all distinguished students.



J. Gartner. *Destruction of the Invincible Spanish Armada*. 1892.

12. Moreno Carbonero, artistic prestige and social recognition

Moreno Carbonero was without a doubt an outstanding student of the Málaga School and its most widely recognised painter internationally. The main piece in the room is his work *The meta sudans* (1882). Two distinguished works accompany the Museum of Málaga Moreno Carbonero collection: Jiménez Aranda's *Slave girl for sale* and Vicente Palmaroli's *The model Amelia*.

V. Palmaroli. *The model Amelia*. 1890.



J. Jimenez Aranda. *Slave girl for sale*. 1892-1897.



10. The Málaga school of painting: a national success



J. Denis Belgrano. *After the bullfight*. 1885-1890.

With the arrival in Málaga of the Valencian Bernardo Ferrándiz y Badenes in 1867, a local school of painting was formed which fostered the training of painters who were to become successful throughout Spain, producing particularly important portraits and genre art. Particularly distinguished students of the school include Denis Belgrano and Martínez de la Vega.

11. The professionalism of the Málaga circle: Muñoz Degrain

Establishing himself in Málaga in 1870, Antonio Muñoz Degrain became its most important painter, alongside Bernardo Ferrándiz, for his solid training and national exposure. His active role in creating the Fine Arts Museum means that our collection today includes work from Joaquín Agrassot, Salvador Martínez Cubells, Emilio Salas, Domingo Marqués, Joaquín Sorolla and Ramón Casas.

13. Continuity and decline: José Nogales Sevilla

José Nogales Sevilla, a disciple of Moreno Carbonero and teacher at the local School of Fine Art, is represented with the display of two of his large-format works, *The Valencian florists* and *The miracle of St. Casilda*, which demonstrate the beauty and the quality of the floral compositions for which Nogales was considered a master nationally.



J. Nogales. *The miracle of St. Casilda*. 1892.

14. Fin de siècle art: Enrique Simonet y Lombardo

Fin de siècle art is represented in Málaga with the work of Pedro Sanz, Simonet and Viniestra, accompanied by pieces from Joaquín Sorolla, Schmidt and Beltrán Massés.

And she had a heart! by E. Simonet (1890), undoubtedly the Museum of Málaga's most distinctive piece, is set against *Judgement of Paris* (1904), an example of the second stage of the painter's development. The sheer size of Salvador Viniestra's piece *Blessing of the peasants* (1887) and his skill in representing light complete a room which is not to be missed.



E. Simonet. *And she had a heart!* 1870.

16. Contemporary art of Málaga

Representing the *Generation of 1950*, the *Picasso Group* and the *Palmo Collective* are a selection of contemporary artists from Málaga who demonstrate the local commitment to renewing the visual arts, which continues to be an active focus in the city.



J. Moreno Villa. *Female nude by window* (detail). 1935

15. The avant-garde in Málaga: Pablo Picasso and José Moreno Villa

The writer, art historian and painter José Moreno Villa is the best exponent of avant-garde art in the Museum of Málaga. His art is accompanied by a presentation of *Litoral* magazine. This avant-garde work continues with Joaquín Peinado's work and the Sabartés collection, which formed the basis for rooms dedicated to Picasso opened at the Museum in the 1970s.

P. Picasso. *Old man with blanket*. 1895.



17. Special collections

The Museum of Málaga has a significant collection of drawings, graphic works and other objects where the material or techniques used mean they need to be conserved under special conditions; exhibitions in this room will therefore be rotated periodically.

first floor. history of the museum

18. A museum loaded with history

The Museum of Málaga has been active for a hundred years. Its status as an outstanding institution is narrated through its collections, centres, exhibitions, the unique nature of some of its collections, the public demand that led to the Aduana building being reclaimed, and the plans to adapt the Palace for use as a museum.



View of the Aduana patio



welcome

The Andalusian regional government's Ministry for Culture has been working for years to modernise Andalusia's museums, transforming them into a space that can take on the new cultural and social challenges with the objective of improving and increasing citizens' access to museum collections.

The Andalusian museums managed by the Regional Ministry of Culture make up a network of 24 institutions which are very different from one another: Museum of Almería, Alcazaba of Almería Monumental Ensemble, Andalusian Centre of Photography, Museum of Cádiz, Baelo Claudia Monumental Ensemble, Archaeological Museum of Córdoba, Córdoba Museum of Fine Arts, Archaeological Ensemble of Madinat Al-Zahra, Archaeological Museum of Granada, Museum of Casa de los Tiros, Granada Museum of Fine Arts, Museum of Huelva, Museum of Jaén, Archaeological Museum of Úbeda, Museum of Arts and Traditions of the Upper Guadalquivir, Cazorla, Archaeological Ensemble of Cástulo, Museum of Málaga, Archaeological Ensemble of the Antequera Dolmens, Archaeological

Museum of Seville, Museum of Popular Arts and Traditions of Seville, Sevilla Museum of Fine Arts, Andalusia Contemporary Art Centre, Archaeological Ensemble of Carmona and the Archaeological Ensemble of Itálica.

These institutions welcome anybody who wants to know more about Andalusia and its heritage through their collections and activities. This artistic, archaeological and ethnographic heritage reflects what we used to be and how we became what we are today. Through their exhibitions and activities, these institutions also show what we yearn to be in the future.

We would like to welcome you to this museum and hope that you enjoy your visit. We encourage you to visit all the museums of Andalusia and thank you for the ever-lasting bond with Andalusian heritage you have created today.

Regional Ministry of Culture



Opening hours:

To confirm opening hours and days, please visit www.museosdeandalucia.es

Group visits

To improve the best service, we recommend that groups inform us of their visits in advance and agree on the details with the Museum's Department of Education and Cultural Action.

We prefer for applications to be made four days in advance of the visit through the appointment form on our website, which is available at the **Educational Programmes** section, or by telephone or email:

visitas.museomalaga.ccul@juntadeandalucia.es

Library

Only open to researchers. Visits to be organised with Management and the Technical Department.

Other facilities

- Conference room
- Cafeteria
- Restaurant
- Shop
- Restroom
- Areas for children
- Lactation room

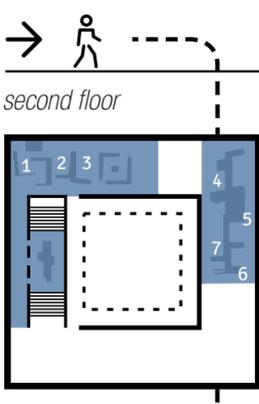
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introduction *the museum and its collections*



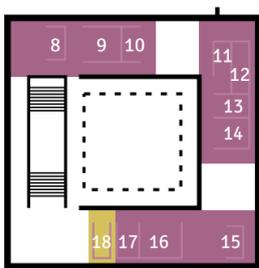
Archaeology

The Loring Collection, the origin of the Archaeological Museum of Málaga

The Museum of Málaga archaeology collections

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- 2 Among the tombs of giants: the megalithic landscape
- 3 Readings of colonisation: Phoenicians and indigenous Iberians
- 4 From the Roman conquest to the first towns
- 5 The end of Roman Málaga: the not-so-dark ages
- 6 Málaga and the islamisation of al-Andalus
- 7 Madina Málaga and its territory

first floor



Art

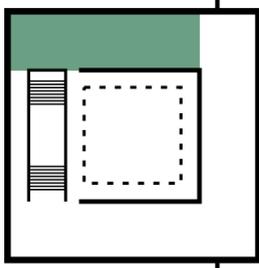
History of the museum

The San Telmo Royal Academy and the origin of the Málaga Fine Arts Museum

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ground floor



Store open to the public



The permanent collection is displayed on the first and second floors, forming a single discourse. The tour is completed by a store on the ground floor, which is also open to the public.

The city's Provincial Museums of Fine Arts (1913) and of Archaeology (1945) were joined in 1972, becoming the Museum of Málaga. These collections were later made unavailable to the public in 1996 and 1997. In 2005 the national and regional governments agreed to install the Museum of Málaga in its current home, the Palacio de la Aduana, in response to massive citizen mobilisation under the slogan "Aduana for Málaga (1998–2004)".

Two collections in a single museum

The Museum of Málaga art and archaeology collections are exhibited together in a single narrative that explains the 19th-century emergence of interest in collection-building in two areas, which subsequently led to the establishment of the two museums. The Palacio de la Aduana is present as another exhibit, and takes on its own role in the narrative. Visitors are welcomed to the Palace's ground floor by the *Dama de la Aduana* ("The Lady of La Aduana") statue, evoking the building's history and contextualising the exhibition.

The Palacio de la Aduana

The location, dimensions and architectural language of the Palacio de la Aduana ("Customs Palace") make it a landmark in the city's landscape. The building was commissioned by Charles III in 1787 in response to the city's intense maritime trade. Designed by Manuel Martín Rodríguez, following the model of Francisco Sabatini's customs building in Madrid, the palace is Málaga's most solid example of neoclassical style. Building was completed in 1791, and as well as hosting royal visits to Málaga by Isabella II and Alfonso XII, it has also been home to industrial and administrative uses, functioning as the headquarters of the Civil Government until 2008.

distribution



second floor. archaeology *The Loring Collection, the origin of the Archaeological Museum of Málaga*

The private archaeology collection, gathered by the Marquises of Casa Loring in the mid-19th century at their La Concepción estate, was in its time one of the most important in Spain, and the origin of today's museum.



second floor *The archaeology collections*

1. Prehistory in Málaga's caves

Archaeological sites in caves are a key feature of prehistoric Málaga. The collections on display document key moments such as the Neanderthals' extinction and replacement by anatomically modern humans (Zafarraya); the Caves of Nerja, showing how *Homo sapiens-sapiens* lived during the last Ice Age; and the Tres Tinajas cave (Alozaina), with ceramic vessels made by Neolithic communities.

2. Among the tombs of giants: the megalithic landscape

Málaga province is home to some of the most important conserved megalithic monuments in Europe, which are also noteworthy for having a variety of types. The museum holds some of the grave goods conserved at these burial sites, as well as everyday objects found at contemporary settlements.



Phoenician tomb. 6th century B.C. Calle Jinete-Calle Refino. Málaga.

3. Readings of colonisation: Phoenicians and indigenous Iberians

In the mid-1960s, the Madrid branch of the German Archaeological Institute excavated the first Phoenician settlement in the Iberian Peninsula, Toscanos in Vélez-Málaga. Additional discoveries were also made, such as the Trayamar Necropolis, with its famous gold medallion, and the more recent discoveries in the bay of Málaga and the new tombs at Chorreras and El Guerrero. The research community has focused in recent years on late prehistoric communities that lived alongside the Phoenicians.

Corinthian helmet. 6th century B.C. Calle Jinete-Calle Refino. Málaga.

4. From the Roman conquest to the first towns

Following the Roman conquest of the region, the Phoenicians and Iberians generally maintained their identities for several centuries; an example of this is the cult to the god Hercules or *Melkart*. The museum also houses examples of the creation of Roman towns, with a burgeoning economy based on the trade in garum and oil. In this context, we see the emergence of cities such as *Cartima*, whose baths were home to the beautiful *Birth of Venus* mosaic.



4. From the Roman conquest to the first towns

Perfume burner. 7th century B.C. Cerro del Peñón. Vélez-Málaga.



Alabaster funerary urn. 8th century B.C. Necropolis of Lagos. Vélez-Málaga.



5. The end of Roman Málaga: the not-so-dark ages

During the latter centuries of the Roman empire in Málaga, Christianity took on growing political weight. Testament to this is the presence of basilicas such as the Vega del Mar Basilica (San Pedro de Alcántara, Marbella). Recent research suggests that Málaga may have been the capital of Byzantium at the time of Emperor Justinian.

Head of Bacchus. Late 1st century. Serrato.



6. Málaga and the islamisation of al-Andalus

The local population during the first centuries of al-Andalus witnessed the birth of an important *medina*, *Málaga*, which had important pottery workshops. The region is also noteworthy for having been the backdrop to a great revolt against the Umayyad Caliphate of Córdoba, led by Umar ibn Hafsun from the capital Bobastro (Ardales).

7. Madina Malaga and its territory

In the 11th and 12th centuries, the city of Málaga was of great importance in al-Andalus, as demonstrated by the Alcazaba. With the reconstruction of the palace in the early decades of the 20th century, an impressive collection was recovered, inspiring the State to create the Provincial Archaeological Museum. *Málaga's* importance revolved around its port, with the city standing out for its production and trade in silk and lustreware.



Earthenware jar with lions. 12th century. Alcazaba. Málaga.

first floor. art

The San Telmo Royal Academy of Fine Arts and the beginnings of the Málaga Fine Arts Museum

In the 19th-century Málaga that is so well represented in the piece *Allegory of Málaga*, the San Telmo Royal Academy of Fine Arts (1849) was commissioned to found a public museum from expropriated buildings. This commission was not successful: it was not until the 20th century that the museum opened as a large modern art gallery.



B. Ferrándiz-A. Muñoz Degrain. *Allegory of the history, industry and commerce of Málaga*. 1870.