

As a public institution, it is an essential part of our mission to make accessible the heritage collection that defines us as a National Museum of Fine Arts. In this regard, a selection of 18 new artworks acquired in 2025—out of a total of 55—are on display today, in order to enrich our art collection, including new artists, topics, and periods. Accordingly, we continue to strengthen the presence of women artists, representing over 50% of our recent acquisitions. In addition, young contemporary artists and their works were also included with the aim of promoting research and art mediation, encouraging new reflections on the past in dialogue with the present, our understanding of the world and our sense of community, while nourishing the narratives of art into the future within current contexts.

Thus, this selection includes pieces of high historical value, such as works exhibited at the Club de la Unión and at the 1910 Centennial Fine Arts Exhibition. Noticeably, two female artists represent the incorporation of women into artistic practices and their presence in international salons and exhibitions at the beginning of the 20th century. Moreover, the exhibition features a sculpture by Laura Rodig, complementing the artist's iconographic paths. Similarly, a portrait by Ana Cortés of the painter Matilde Pérez inside her studio, revealing the networks established among the women artists of their generation. The 1960's and 1970's feature works linked to the abstract and/or experimental trends that characterized this decade, counting with paintings by Enrique Castro-Cid and Carmen Piemonte, and printmaking with focus on everyday life motifs by Carlos Peters. The 1980's, marked by the political context, are framed through photography as a means of capturing a testimony, particularly through the iconic work of Inés Paulino, who portrays a hundred people from the cultural world of the time. Likewise, Ester Chacón's textiles and Alicia Villarreal, through an installation-based perspective, offer a political and reflective dimension on personal and collective memory. Finally, Alfredo Helsby's 'port landscape' engages in a dialogue with the contemporary artist Josefina Guilisasti, whose work—outside the temporal framework of the exhibition—allows us to understand our local sense of belonging, historically rooted in the Andes mountains.