

## The authors

**Claudia Hopkins** is Professor and Director of the Zurbarán Centre for Spanish and Latin American Art at Durham University. Before joining Durham in 2020, she was Senior Lecturer in History of Art at the University of Edinburgh and co-editor of the Getty-funded journal *Art in Translation*. Her research focuses on nineteenth- and twentieth-century Spanish art and Anglo–Spanish cultural relations. In 2009, she made substantial contributions to the exhibition *The Discovery of Spain: British Artists and Collectors. Goya to Picasso*, National Gallery of Scotland. She is author of articles, book chapters and edited volumes, a.o. *Pascual de Gayangos: A Nineteenth-Century Spanish Arabist* (2009, with C. Álvarez-Millán), *Orientalism and Spain* (with A. McSweeney, 2017), *Hot Art, Cold War* (2 vols., 2020, with I. B. Whyte). Her monograph *The Orient Within: Spanish Art and Identity 1833–1956* is forthcoming.

**Antonio Gámiz Gordo**, who holds a PhD in architecture, teaches at the Department of Architectural Graphic Expression at the University of Seville. In 1998 he completed his doctoral thesis on images of the Alhambra throughout its history. He is the author of nearly 100 scholarly publications on architecture, heritage, cities, landscapes, drawings and images, many of them in relation to the Alhambra, the Mosque-Cathedral of Córdoba and other historic sites in Andalusia. Since 2015 he has been head researcher of the group ‘HUM976. Expregráfica. Lugar, Arquitectura y Dibujo’.

**Antonio Jesús García Ortega**, with a PhD in architecture, is a lecturer at the Department of Architectural Graphic Expression at the University of Seville. His teaching and research are closely linked to the graphic medium. He studies the relationship between architecture and drawing from the thirteenth to the nineteenth century, both in the area of design and formal control and in the representation of architecture and the city. He has authored many publications on historical images of the city of Córdoba and its Mosque-Cathedral.

**Andrew Ginger** is Dean of Faculties at New College of the Humanities, London. Andrew studied at Trinity and Exeter College Oxford, where he was Queen Sofia Junior Research Fellow, and in 2010 was awarded the title of Officer of the Order of Isabella the Catholic for services to Spanish culture. He has held chairs at the universities of Stirling, Bristol and Birmingham. Andrew is a member of the Histopia research group on historical utopias, and is co-founder and co-lead of the Nineteenth-Century Hispanists Network. He works on interdisciplinary approaches to comparative cultural and historical study, especially with regards to the nineteenth century. He has published widely, including four monographs: *Political Revolution and Literary Experiment in the Spanish Romantic Period* (1999), *Antonio*

*Ros de Olano's Experiments in Post-Romantic Prose (1857–1884): Between Romanticism and Modernism* (2000), *Painting and the Turn to Cultural Modernity in Spain: The Time of Eugenio Lucas Velázquez (1850–1870)* (2007), *Instead of Modernity: The Western Canon and the Incorporation of the Hispanic (c. 1850–75)* (2020).

**Celia Jiménez Bellido**, who earned a degree in architecture from the University of Seville (2013), was awarded a prize for her final degree project on the surroundings of Alcalá de Guadaíra castle (Seville). She completed her master's degree in Architecture and Historic Heritage (University of Seville) with a dissertation on *Vistas del Cerro del Castillo de Alcalá de Guadaíra (hasta 1930)*. She has taken part in heritage intervention projects related to places such as the Real Alcázar in Seville, the Roman Theatre in Cádiz, the archaeological site of Itálica and the Real Fábrica de Artillería in Seville.

**Briony Llewellyn** is an independent scholar and curator who specialises in British and Maltese artists' depictions of the Middle East. She has contributed to many exhibition catalogues and co-curated *Amadeo Preziosi* (Victoria and Albert Museum, 1985), *David Roberts* (Barbican Art Gallery, 1986), and *The Young Lion: Early Drawings by John Frederick Lewis R.A. (1804–1876)* (Royal Academy, 2008). She was guest curator of *John Frederick Lewis: Facing Fame* (Watts Gallery, 2019). In 2008 she was loans consultant for Tate Britain's *The Lure of the East: British Orientalist Painting* and in 2019 contributed to the British Museum's *Inspired by the East: How the Islamic World Influenced Western Art*. She has published extensively on British Orientalists in journals, multi-author collections, exhibition and auction catalogues. Her catalogue of British and Maltese works in the Ömer M. Koç Collection in Istanbul is forthcoming. She collaborated on compiling a David Roberts catalogue raisonné (unpublished) with Krystyna Matyjaszkiewicz and the late Helen Guiterman. She is co-compiler with Charles Newton of a forthcoming *catalogue raisonné* of John Frederick Lewis's work.

**Matilde Mateo** is Associate Research Professor in the Department of Art and Music Histories at Syracuse University. Her research focuses on two different lines of inquiry. One is the manipulation of Spanish medieval art and architecture in historiography, rituals, and policies, in order to construct a national identity. The other is how the Gothic has been conceptualized, visualized and manipulated over the centuries in art theory, literature and film, architecture, visual representations and fashion. She is the author of *El Pórtico de la Gloria en la Inglaterra Victoriana: la invención de una obra maestra* (1991). Currently, she is working on a book project on *España artística y monumental* (Paris, 1842–50) as an instrument of cultural nationalism.

**Krystyna Matyjaszkiewicz** is an independent art historian and curator. With a degree in History of Art and Postgraduate Diploma in Art Gallery and Museums Studies from the University of Manchester, she has worked at the Barbican Art Gallery, London, Canterbury Museums and Galleries, and freelance. She organised the Barbican's *David Roberts* exhibition (1986) with Helen Guiterman and Briony Llewellyn, subsequently assisting with their Roberts catalogue raisonné (unpublished). She also curated the Barbican's *James Tissot* (1984), which toured to Manchester and Paris. Continuing research on both artists, she contributed their biographies to the *Oxford Dictionary of National Biography* (2004 and 2011), essays about their replica-making practices to an anthology (2020), and major new findings to a *James Tissot* exhibition in San Francisco and Paris (2019–20).

**Luis Ruiz Padrón**, who has a PhD in architecture from the University of Seville, is currently a lecturer at the Department of Architectural Graphic Expression at the University of

Málaga and a member of the research group ‘HUM–976 Expregráfica. Lugar, arquitectura y dibujo’. In his doctoral thesis, *Málaga, dibujos de ciudad y paisaje hasta 1850* (2016), he analysed the historical images of the city, a favourite subject of his research. He is a member of the international group Urban Sketchers and his freehand drawings have featured in many exhibitions and books.

**Carlos Sánchez Díez** has been a curator at the Museo Lázaro Galdiano since 2002. His most important publications relate to nineteenth-century Spanish drawing, including studies on Valentín Carderera (2004), Jenaro Pérez Villaamil (2006), Eugenio Lucas Velázquez (2012) and Rosario Weiss (2015, 2018); he has also devoted exhibitions to the last three. He is the author of several themed itineraries of the Museo Lázaro Galdiano (*Arte y gastronomía*, 2012; *Encuentro de culturas*, 2013) and co-author of *Caricaturas. Ilustradores de los siglos XIX y XX en la Colección Lázaro* (2013). He has also published *Dibujos de Rosario Weiss (1814–1843). Catálogo razonado* (2018).

**Danielle Smith’s** research interests relate to eighteenth- and early nineteenth-century Spanish visual culture. She recently completed a PhD at the University of Edinburgh, focusing on Antonio Rodríguez’s costume book *Colección general de los trages de España* (1801–04). Before coming to Scotland, she worked for the Queensland Art Gallery and the University of Queensland Art Museum, and as a teaching and research assistant in the Department of Art History at the University of Queensland (Australia).

**Martin P. Sorowka** is a historian specializing in the architecture of Seville and its environs before 1850 and is particularly focused on understanding the city through the drawings made by the artists and travellers who visited it. He holds an MSc in Architectural History from University College London (2004) and is currently a doctoral candidate at the University of Seville.