

About the Authors

Inger M. L. Gudmundson, curator, holds an MA degree (*candidata Philologiae*) in Art History with a thesis on Lars Hertervig and is currently enrolled in the Art History PhD programme at the University of Oslo. She has been curator at Stavanger Art Museum for over twenty years, during which time she has staged several exhibitions on Hertervig's art, also in collaboration with other museums. In addition she has curated exhibitions on 19th-century Norwegian artists such as Kitty L. Kielland, Frida Hansen, and Olaf Lange. Over the past three decades she has worked in the field of contemporary art, sometimes in combination with historical art, as in the exhibition *In the Clouds* (Stavanger Art Museum, 2022), which focused on art and science from the 1800s to our days. In the 1990s Gudmundson was involved in the production of art books for Cappelen Publishing, Momentum biennale for Nordic Contemporary Art, and the Gallery c/o Atle Gerhardsen in Oslo and Berlin. Gudmundson is also a board member of NORDIK – The Nordic Association for Art Historians.

Knut Ljøgodt, director of the Nordic Institute of Art, studied Art History at the University of Oslo, the Courtauld Institute of Art, London, and L'Istituto di Norvegia in Rome, and received his doctorate in Art History from the University of Tromsø. He has been curator in the National Gallery of Norway, Oslo, director of Northern Norway Art Museum, Tromsø, and the founding director of Kunsthall Svalbard, Spitzbergen. As a scholar on Nordic and European 19th- and 20th-century art, including Romantic landscape painting, he has authored several publications in this field, including *Peder Balke: Sublime North* (2020). He has also curated and co-curated a series of exhibitions, such as *Peder Balke* (National Gallery, London, 2014–15), *Historier: tre generasjoner samiske kunstnere* (History: Three Generations of Sámi Artists, at the Queen Sonja KunstStall, the Royal Palace, Oslo, 2019), and *Edward Burne-Jones: The Pre-Raphaelites and the North* (Prince Eugen's Waldemarsudde, Stockholm, 2019 and KODE, Bergen, 2020).

Carlos Sánchez Díez holds a postgraduate diploma of advanced studies (DEA) in Art History. He works at the Curatorial Department of the Museo Lázaro Galdiano, where he has been chief curator since 2022. Notable among his publications are those focusing on Spanish 19th-century drawings, with studies on Valentín Carderera (2004), Genaro Pérez Villaamil (2006), Eugenio Lucas Velázquez (2012), and Rosario Weiss (2015, 2018, 2019); he has also staged exhibitions on the last three. He has authored articles and monographs on the collections of the Museo Lázaro Galdiano (*Arte y gastronomía*, 2012; *Encuentro de culturas*, 2013; *Caricaturas. Ilustradores de los siglos XIX y XX*, 2013; *Marcos*, 2019) and has lectured at courses and conferences related to Spanish 19th-century drawing and art. He is currently working on cataloguing the Museo Lázaro Galdiano's collection of 18th- and 19th-century drawings.

Begoña Torres González, director of the Fundación Lázaro Galdiano, holds a PhD in Art History and is a member of the professional body of Spanish museum curators. She received a special end-of-degree award, an honours award for her doctoral thesis, and the Marqués de Lozoya prize for cultural research. She has directed the Centro Tabacalera in Madrid (2010–20) and the Museo Nacional del Romanticismo (1997–2010), being responsible for the reopening of the latter in 2009. She has likewise held important posts both in other cultural institutions and museums and in the Spanish Ministry of Culture and Sport. As a specialist in museology, museography, contemporary visual arts, heritage, and 19th-century art, she has taught widely and has curated many exhibitions, including *Leonardo Alenza* (1997), *José Elbo* (1998), *Eugène Delacroix* (1999), *El amor y la muerte en el Romanticismo* (2001), *La Guerra de la Independencia* (2008), all at the Museo Nacional del Romanticismo, and *Larra* (Segovia, Torreón de Lozoya, 2010). Among her main publications are several books on Joaquín Sorolla (2005, 2015), Mariano Fortuny (2007), and Ángel Saavedra (2010), as well as guides and catalogues on the Museo Nacional del Romanticismo (2009, 2010).

Hanne Beate Ueland is director of Stavanger Art Museum. She holds an MA (*candidata Philologiae*) in Art History with a thesis on exhibition design and institutional history. Ueland's background in Norwegian art museums includes working as museum educator at Bergen Art Museum (2001–03) and curator at Astrup Fearnley Museum of Modern Art (2003–14). She has staged numerous exhibitions on contemporary art, both thematic and monographic. In recent years she has co-curated exhibitions at the Stavanger Art Museum, including *Bill Viola – Into the Light* (2021) and *Kvinne: 1970-tallets feministiske avant-garde* (Woman – The Feminist Avant-Garde of the 1970s, 2018). Ueland has written extensively on contemporary art and contributed to the publication of a number of exhibition catalogues.