



Visionary Romantics

BALKE

| LUCAS

| HERTERVIG



Visionary Romantics

BALKE | LUCAS | HERTERVIG

Edited by
Knut Ljøgodt and Carlos Sánchez Díez

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VISIONARY ROMANTICS
From Inner Landscape
to Experimental Form

Knut Ljøgodt

THE EXHIBITION *VISIONARY ROMANTICS* AND ITS ACCOMPANYING publication bring together works by three artists: Peder Balke, Lars Hertervig, and Eugenio Lucas Velázquez. But what, you might ask, is the connection between these three painters, apart from the fact that they all belong to the 19th century? Two of them, Balke and Hertervig, were Norwegians – though associated with different circles – while Lucas was Spanish. We have no indication that they knew one another or had seen each other's works. However, they all sprang from a Romantic tradition and they all focused – at least for periods – on landscape painting. Generally speaking, their works should not be seen as the naturalist depiction of a particular topography – even though they could be inspired by certain geographical areas – but rather as an inner landscape, a landscape of the mind. They were visionary artists. This project aims to map these painters' background in a visionary Romantic tradition, and to further explore how Balke, Hertervig, and Lucas would often apply experimental or unusual techniques to find an adequate form of expression.

A Spiritual Landscape

*The painter should not just paint
what he sees before him, but also
what he sees inside himself.¹*

With these words, the German painter Caspar David Friedrich (1774–1840) summed up his ideals. For Friedrich, a landscape painting did not just represent nature, but also reflected the mind. Though such ideas blossomed among the Romantics of the early 19th century, they can be traced further back. Of particular importance was the concept of the sublime as an aesthetic category. The modern understanding of the term had been defined around the middle of the 18th century by the Irish philosopher Edmund Burke as whatever excites 'the ideas of pain, and danger; that is to say, whatever is in any sort terrible [...] is a source of the *sublime*'.² The sublime was regarded as the opposite of beauty – often associated with the classical, southern European landscape – and thus required new themes or different ways of looking at nature. This stirred an interest in the horrible and resulted both in the Gothic novel as well as in the artists' discovery of a new type of landscape, including the awe-striking mountains of both Switzerland and the Nordic region.

1 FRIEDRICH 1986, p. 84.

2 BURKE 1884, p. 51.



Fig. 1. Caspar David Friedrich, *Abbey in the Oak Forest*, 1809–10. Oil on canvas, 110.4 × 171 cm. Berlin, Alte Nationalgalerie

Among the early Romantics, landscape came to be regarded as a gateway to an otherworldly or spiritual dimension. This is expressed, for instance, in the German poet Novalis's *Hymnen an die Nacht* (1800; *Hymns to the Night*): 'Aside I turn to the holy, unspeakable, mysterious Night. Afar lies the world, sunk in a deep grave: waste and lonely is its place. In the chords of the bosom blows a deep sadness. I am ready to sink away in drops of dew, and mingle with the ashes'.³ The encounter with nature represents here a connection to the cosmos or a kind of world soul. This transcendental worldview soon manifested itself in the works of painters and poets all over Europe. In the paintings of Caspar David Friedrich, it is sometimes symbolised through a cross appearing in the mountains, for example, or the ruins of a church or an abbey in a forest [fig. 1]. In other works, the forces of nature manifest themselves through a shipwreck at sea, or the message is conveyed more poetically by the melancholy mood of a contemplative night landscape. The transcendental ideals and their relevance to the visual arts were formulated by Carl Gustav Carus – a scientist, physician, and painter belonging to Friedrich's circle in Dresden – in his *Neun Briefe über Landschaftsmalerei* (1831; *Nine Letters on Landscape Painting*, 2002):

Beauty is what makes us feel the divine essence in nature (i.e., in the world of sensory phenomena); just as truth is the cognitive

3 NOVALIS 1897, p. 3.



BALKE, LUCAS, AND HERTERVIG
Landscapes of Rugged Mountains
and Mist

Begoña Torres González

ROMANTICISM ENCOMPASSES A HIGHLY VARIED ASSORTMENT of phenomena that emerged at a confusing and complex time, making it impossible to provide a concise definition as it is not so much a style as a way of feeling and understanding existence as a whole. The term *romantic*, employed by Jean-Jacques Rousseau to describe a type of sentiment, had first been used by James Boswell to refer precisely to the appearance of a place – that is, to a landscape.¹ For the Romantics, landscape is many things at once but it is essentially a mindset or attitude that embodies all the aesthetic, philosophical, and scientific ideas of their way of thinking: the theory of genius; the new vision of the spirit of nature; the idea of the sublime and the picturesque; the biocentric conception of the world; the eternal becoming; the appreciation of ruins, fragments, and sketches; and art for art's sake, not to mention a visionary perspective and oneiric unconsciousness.²

All these aspects are clearly visible in the work of the three artists who have been brought together for the first time in this exhibition, despite their huge geographical and even stylistic differences. In his brilliant introduction to this catalogue, Knut Ljøgodt highlights the possible connections of Hertervig, Balke, and Lucas with the output of other European artists and especially with the most visionary Romantic tradition. Continuing this line of research, this essay analyses the Spanish context of the period in greater detail and studies the most innovative production of these three artists through the choice of three specific themes: 'The Sea: Peder Balke', 'Artist, Seaman, and Wanderer: Lars Hertervig', and 'Sketch and Imagination: Eugenio Lucas Velázquez'.

In Spain the Romantic period was marked by great instability and constitutes one of the most conflictive chapters in the country's history. Whereas in other European nations like England, France, and Germany the bourgeois revolution had achieved major growth at the start of the century as a result of industrialisation, late 1800s Spain was still a largely non-industrialised country of huge contrasts. The Romantic movement reached mainland Spain very late owing to the Peninsular War³ and, above all, to the country's return to the most radical form of Absolutism. It did not fully catch on until the

1 The term appears four times in Boswell's *An Account of Corsica*, published in 1768: to describe the sight of the town of Corti from the Franciscan monastery; in connection with a wild valley where the Order of the Greek church of Saint Basil was established; when referring to the sound of a string instrument similar to the cithara; and on mentioning Rousseau's Geneva retreat.

2 TORRES GONZÁLEZ 2004b.

3 See TORRES GONZÁLEZ 2008.

century following the emergence of the idea of the sublime, which then reached new heights. It is interesting to note that sublime landscape 'required' a certain faithfulness to the natural world, something which had been carefully avoided in classical painting. According to Azorín, the Romantic landscape is one of rugged mountains and mist, and extreme natural phenomena, vertigo, and the abyss thus became favourite subjects for painters, who dared to express their passions through a freer aesthetic. Nature, far removed from bucolic and pastoral clichés and *loci amoeni*, became a reflection of and accompaniment to the artists' moods and the figures they depicted.

It should be noted that Spain is completely lacking in a tradition of landscape painting. Goya seldom paid attention to the genre, continuing to follow the more canonical trends that drew from the tradition of Dutch and Flemish Golden Age painting. In most of Goya's works – portraits, scenes, and even prints and drawings⁷ – the landscape merely provides a lifelike setting for the scene, a place in which to arrange the figures and describe the subjects, which are usually pleasantly light-hearted and cheerful⁸ such as dances, card games, and picnics, and occasionally take on more dramatic overtones. However, a pair of striking prints in etching and aquatint, *Landscape with Crag, Buildings, and Trees* and *Landscape with Crag and*



Fig. 2. Francisco de Goya, *Landscape with Crag, Buildings and Trees*, c. 1812. Etching, burnished aquatint, and touches of engraving, 168 x 282 mm. Madrid, Biblioteca Nacional de España

Fig. 3. Francisco de Goya, *Landscape with Crag and Waterfall*, c. 1812. Etching and burnished aquatint, 168 x 283 mm. Madrid, Biblioteca Nacional de España

⁷ Only five of Goya's catalogued drawings are devoted exclusively to landscapes and two of them were produced before these prints. Both, dated around 1799, are executed in red chalk, with the composition in reverse, and housed in the Museo Nacional del Prado (Do4279 and Do4278). Only three prints deriving from them are known: in the Biblioteca Nacional de España, the Art Institute of Chicago, and a German private collection.

⁸ See TORRES GONZÁLEZ 1995 and 1996.

important to the artist, a fact that is further corroborated not only by their quantity but also by their considerable size. It is as though the image has practically disappeared from these works, as their very few recognisable elements (or even none at all) seem sufficient to represent an entire landscape or scene.

A few small oil paintings on panel [cat. B18] illustrate, albeit to a lesser degree, this path towards 'disintegration'. However, as stressed at the beginning of this text, we must refrain from projecting our current ideas about the development of art onto the works now on show. It would be pointless to present these artists as fully modern, considering them outside the framework of their own time. Nevertheless, we cannot help thinking that this systematic elimination of all anecdotal and collateral aspects is a rare act of freedom in their context and period, and it is not until the beginning of abstraction that we find a comparable audacity.





Fig. 1. Siegwald Dahl, *The Painter Peder Balke*, 1844. Oil on paper mounted on cardboard, 21 × 17,5 cm. Oslo, National Museum of Art, Architecture and Design

IN 1850, AFTER HAVING TRAVELLED widely in Europe for a decade and, to a certain extent, experiencing something of an international career, Peder Balke (1804–1887) [fig. 1] settled in the Norwegian capital, Christiania (present-day Oslo).¹ A true cosmopolite, he had spent longer sojourns in Paris, Dresden, Berlin, and London, seeking to further his artistic development. But from this stage, he would remain in his native country for the rest of his life, with the exception of a couple of trips to Germany. About the same time, Balke stopped participating in the Norwegian art world and never again exhibited his works in public. His bold paintings had met with little understanding in the domestic art milieu. On the occasion of an exhibition at Christiania Art Society in 1844, a critic had given him a devastating review: ‘There is no question here of a grandiose, poetic perception; no, not even the simplest technical demands of drawing, perspective, clarity, strength, and depth of colour have been met. [...] This is not a representation of nature – his whole production is merely the mark of a dirty palette handled without discrimina-

tion’.² The criticism can be seen as an attack on the position of the Dresden Romantics in Norwegian art – meaning Johan Christian Dahl and his followers – but it was Balke who became the main target. Though the review was published anonymously, it was written by Emil Tidemand, brother of one of the leading artists of the emerging Düsseldorf school of paintings – Adolph Tidemand – that favoured a more academic rendering of nature and folk-life as part of a national programme. In this climate, there was no room for Balke’s visionary Romanticism and innovative approach.

The artist left behind a manuscript of his memoirs, providing insight into parts of his biography as well as his thoughts on art.³ But this, too, stops short about the mid-19th century. From around that time – at least to the

1 This essay is partly based on LJØGODT 2020. For further references and information, please see this book.

2 TIDEMAND 1844; cited from LANGE 2014.

3 A major part of Balke’s memoirs is published in FETT 1921. A shorter extract appears as ‘Fra kunstnerens livserindringer’ in HAVERKAMP 1994.

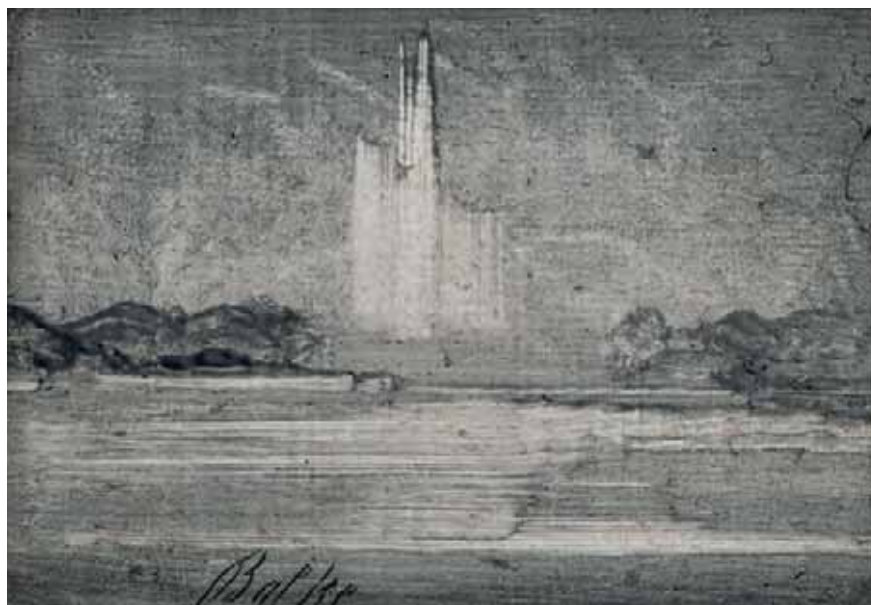


Cat. B7. Peder Balke,
*Stormy Sea with
Steamboat and Sailing
Ship*, 1870s. Oil on
panel, 8,5 × 11,5 cm.
Oslo, The Gundersen
Collection



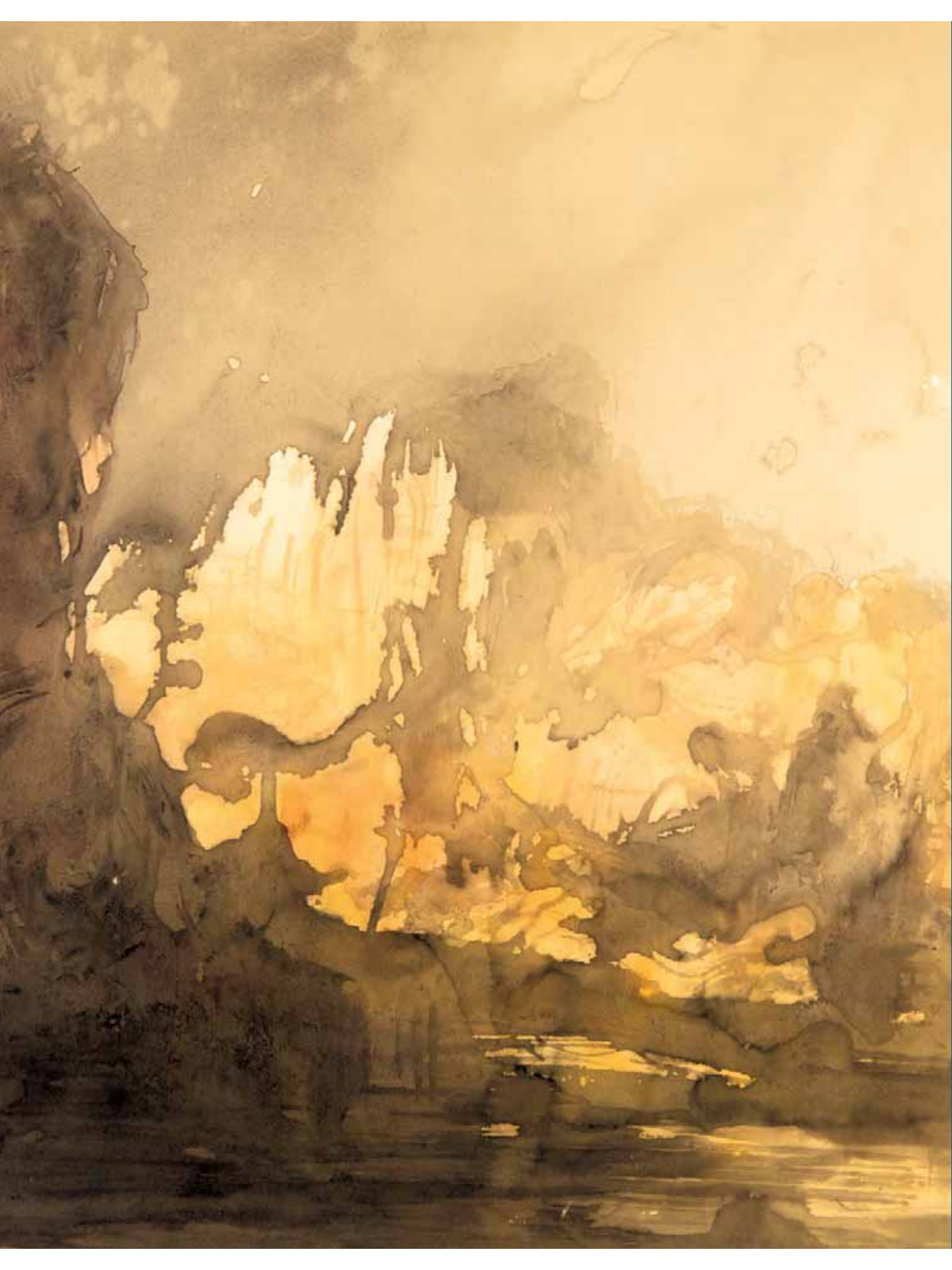
Fig. 13. Peder Balke,
Seascape with Lighthouse,
1849. Oil on cardboard,
35.4 × 44.8 cm.
Stockholm,
Nationalmuseum

Cat. B14. Peder Balke,
Northern Lights, 1870s.
 Oil on panel,
 8.8 × 11.2 cm. Oslo,
 The Gundersen
 Collection



Cat. B15. Peder Balke,
*Northern Lights by
 North Cape*, 1870. Oil
 on panel, 20 × 24 cm.
 Oslo, The Gundersen
 Collection





EUGENIO LUCAS VELÁZQUEZ
Imaginary Landscapes

Carlos Sánchez Díez

EUGENIO LUCAS VELÁZQUEZ (1817–1870) HOLDS A PROMINENT place in the history of Spanish art from the Romantic era. Moreover, he has traditionally been acknowledged as the most talented follower and interpreter of Francisco de Goya. For some years now, art historians have been bringing to attention his work as a draughtsman inspired by fantasy, an interest that he kept confined to the private realm during his lifetime. There are fascinating examples of this part of his oeuvre – especially landscapes – in ink wash, watercolour, and gouache on paper. In these pieces, which are far removed from his figurative output, the artist successfully combined his imagination and skill with the randomness the blot technique afforded him. Currently considered his most original contributions, these works are highly appreciated by the art market. Indeed, they enhance and enrich Lucas's artistic personality, granting him transnational status alongside other notable creators – known to him or otherwise – with whom he shared the same aesthetics, technique, and inspiration.

Lucas was born in Madrid on 9 February 1817. Although he began his artistic training at the Real Academia de Bellas Artes de San Fernando, he was opposed to academic methods and preferred to study the Old Masters first-hand at the Museo del Prado, where he made numerous copies of Velázquez and, above all, Goya. The works of the renowned Aragonese painter equipped him with a wide range of devices that he adapted to his own practice to create his 'Goyaesque' style, which was then in great demand and was generally the most popular part of his output. On the other hand, the influence of his Galician painter friend Genaro Pérez Villaamil led him to incorporate into his landscapes and urban views elements of the British Romanticism of David Roberts that Villaamil had emulated in his own work.

Lucas addressed characteristic subjects of Romantic painting such as landscape, portraiture, and genre scenes (witchcraft, the Inquisition, *majas*, friars, pilgrimages, Masses, bullfighting, shipwrecks, and ruins), making forays into Orientalism, history painting, and allegory. He mainly produced oils on different supports, as well as drawings in pencil, ink wash, watercolour, and gouache – the so-called 'blots'. The latter method he used to create an admirable set of landscapes and figures with free, expressive, and imaginative strokes. His skill and versatility enabled him to encompass a broad variety of styles, ranging from realism to an incipient abstraction.

The first extant records of his exhibits show that Lucas was not particularly precocious. He first showed his works at the Academy's autumn exhibition of 1841, to which he submitted two *Caprichos* and two genre scenes. On 23 April 1843 he enlisted in the National Militia, a corps of armed civilians regulated by the 1812 Constitution to maintain public order and defend the



Cat. L5. Eugenio Lucas Velázquez, *Moorish Tower*, 1850–70. Ink wash and watercolour on paper, 255 × 340 mm. Madrid, Museo Lázaro Galdiano



Cat. L6. Eugenio Lucas Velázquez, *Landscape with Figures*, 1850–70. Ink wash on paper, 340 × 480 mm. Madrid, Museo Lázaro Galdiano

Cat. L13. Eugenio Lucas Velázquez, *Coastal Landscape*, 1850–70. Ink and ink wash on paper, 236 × 312 mm. Madrid, Museo Lázaro Galdiano



Cat. L14. Eugenio Lucas Velázquez, *Mountainous Landscape*, 1850–70. Ink wash and watercolour on paper, 450 × 607 mm. Madrid, Museo Lázaro Galdiano





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JOSÉ LÁZARO GALDIANO
and Norwegian Culture
in *La España Moderna*

Carlos Sánchez Díez



Fig. 1. Cover of *Los aparecidos / Hedda Gabler*, by Henrik Ibsen (Madrid, La España Moderna, [1892]). Madrid, Biblioteca Lázaro Galdiano

BESIDES BEING AN ART COLLECTOR AND a bibliophile, José Lázaro Galdiano (1862–1947) was the editor and director of one of the most important magazines of the Spanish Regenerationist movement, *La España Moderna* (1889–1914), the eponymous name of his publishing house.¹ Rather than a business venture, *La España Moderna* was founded by Lázaro as a means of contributing to the country's cultural development: 'I do not aspire to earn [money], only to cover expenses'.² Some of the most important Spanish authors of the day, such as José Zorrilla, Emilia Pardo Bazán, Benito Pérez Galdós, Leopoldo Alas 'Clarín', Juan Valera, Ramón de Campoamor, Marcelino Menéndez Pelayo, Antonio Cánovas, and Miguel de Unamuno, wrote for this monthly magazine, of which three hundred and twelve issues were published. In its turn, the publishing firm brought out more than six hundred monographs, classics, and novelties in literature and essay writing, many of which had never previously appeared in Spanish. Notable among the foreign authors published alongside their Spanish counterparts were French and Russian

writers, as well as a few Germans and anglophones: Gustave Flaubert, Alphonse Daudet, Honoré de Balzac, Guy de Maupassant, Alexandre Dumas, Émile Zola, the Goncourt brothers Edmond and Jules, Leo Tolstoy, Fyodor Dostoyevsky, Ivan Turgenev, Johann Wolfgang Goethe, Friedrich Nietzsche, Mark Twain, Oscar Wilde, Charles Darwin, and John Ruskin.

Lázaro played a major role in promoting Norwegian culture when he published the first translations in Spain of the works of playwright Henrik Ibsen (1828–1906) in the late 1800s: *Casa de muñecas* (*A Doll's House*) and *Los aparecidos / Hedda Gabler* (*Ghosts / Hedda Gabler*) in 1892 [fig. 1], *La dama del mar* (*The Lady from the Sea*) and *Un enemigo del pueblo* (*An Enemy of the People*) in 1894.³ The magazine, too, featured several articles about or mentioning Ibsen. The first reference to the Norwegian is found in a text by Leopoldo

1 YEYES ANDRÉS 2002.

2 DAVIES 1997, p. 546, note 14.

3 Shortly before coming out as monographs, these five works had appeared in the magazine *La España Moderna* and another of José Lázaro's publications, *Revista Internacional*: see FERNÁNDEZ MUÑOZ 2016, pp. 10–12.



LARS HERTERVIG
Landscape, Time, and Silence

Inger M. L. Gudmundson

WITH HIS HEAD BENT FORWARD AND A SEAMAN'S CAP PULLED down over his eyes, Lars Hertervig (1830–1902) portrays himself in 1858 in a withdrawn attitude, as if concentrating on something [cat. H1]. Perhaps it is a real-time likeness, made at the exact moment when he was drawing this small sketch, which art historians have since called a self-portrait. But is it a self-portrait? Maybe. The cheekbones, nose, mouth, and chin recall the facial features of the young artist that Niels Bjørnsen Møller depicted seven years earlier [fig. 1]. In the work from 1851, painted while Hertervig studied at the Royal Drawing School in Christiania, he looks in the opposite direction. His dark hair is combed back, his forehead is light, his ample eyebrows arch over wide brown eyes. The contrast between these two portraits is striking. In the earlier one, an indoor scene with a dark background, the art student looks up as he gazes beyond the upper limits of the canvas. Before him lies a promising future.



Cat. H1. Lars Hertervig, *Self-portrait*, 1858. Pencil and water-colour on velin paper, 62 × 111 mm. Stavanger Art Museum



Fig. 1. Niels Bjørnsen Møller, *Lars Hertervig*, 1851. Oil on canvas, 18.5 × 16 cm. Oslo, National Museum of Art, Architecture and Design

The Düsseldorf Art Academy

Four families from Stavanger's upper class decided to pool their resources to finance the education of Lars Hertervig, the poor painter-journeyman who, since the age of eight, had decorated furniture in a local painting workshop. There he had received a thorough artisan's education, not unlike that of other Norwegian artists with a similar background. By helping him to further his artistic training, Hertervig's patrons – the foremost being Hans G. B. Sundt – had probably hoped to attain the same success as Lyder Sagen had experienced a generation earlier in Bergen. Sagen was the financial



Cat. H13. Lars Hertervig,
Landscape, 1867. Oil on
canvas, 46 × 62 cm.
Stavanger Art Museum

In *Borgøya*, one of Hertervig's chief works, nothing is dark. And yet the treeless fjord landscape still manages to convey a melancholy mood through the tension between the near and the distant, the clear and the diffuse, the true-to-nature and the imaginary. In the foreground there are beige and pink granite rocks, in the middle ground the sea appears as a blue-and-white sheet of mother-of-pearl, and in the background the fjord's colours are repeated in a light sky with compact cumulus clouds that partly shroud Borgøy. The view shows the south side of the island as seen from the mainland at Nedstrandssiden. The south side, Østabøvik, is where Hertervig lived with his uncle from 1859 to 1865. But the artist has removed the vegetation and farms from the scenery. The island's lower left side does not glide out towards the fjord in a curve, as it does in reality. Instead, it appears as a cliff.

Borgøya can be understood dialectically as both present and past, as reality and dream, but without the contradictions needing to be resolved or subordinated to one another. The picture does more than express a dream. The rich details and white wagtails in the foreground are too true to life for that. At the same time, the island is remote and perfectly still, lending it the appearance of a vision in a dream. But there are no dreamlike absurdities here. The hazy quality must instead be understood as a daydream or subjective idea rather than a sleepless vision in which the subconscious dominates and steers the stream of mental images. If this type of dream or idea is linked to

Cat. H22. Lars Hertervig,
*Coastal Landscape with
Rock in the Foreground*,
1874. Mixed media
on hand-made paper,
333 × 510 mm. SR-Bank
(Stavanger Savings Bank);
on long-term loan to
Stavanger Art Museum



paintings. Perhaps the best known are Jon Fosse's novels *Melancholy I* (1995; *Melancholy I*, 2006) and *Melancholia II* (1996; *Melancholy II*, 2014). The first of these mentions the painting *Borgøya*. Vidme, a character in the novel, says his encounter with this painting was the 'greatest experience of his life. And if he were to describe it he could only say that he got goose bumps and got teary-eyed',⁴⁹ reacting bodily when coming face-to-face with Hertervig's pictures. In the second novel, the author introduces readers to the artist's fictional sister Oline. She suffers from dementia, lives in poverty, and does not rightly know what to say about the works on paper that she inherited from her brother. For many years she has had one picture on the privy wall: '[...] and there it has hung for all those years, thinks Oline, and afterwards she saw that it was a beautiful picture, and she also understands what Lars meant with that picture, that she does, but saying so! Saying what he meant by it!'⁵⁰

49 FOSSE 2006, p. 255.

50 FOSSE 2014, p. 93.



LARS HERTERVIG
in the Collection of
Stavanger Art Museum

Hanne Beate Ueland

THE HISTORY OF STAVANGER ART MUSEUM DATES BACK TO 11 February 1865, when a group of wealthy local citizens established the art society Stavanger Kunstforening with the core mission of building an art collection. The event took place only twenty-nine years after Norway's parliament had voted to establish a national art gallery in the capital city, Christiania,¹ while Norway was still in union with Sweden.² In the 1860s, Stavanger was a small city experiencing rapid growth. The ocean provided a host of opportunities for the locals, since there was abundant herring and a thriving shipping industry. As a result, from 1850 to 1865 its population increased by more than eighty per cent, and rich citizens took the opportunity to embellish their homes. To this end, many artists were hired as decorative painters. One of these, Bernhard Hanson (1820–1883), opened a drawing school in the city in 1848. Students with talent and ambition, however, had to leave Stavanger if they wanted to further their training.³

1865 was also important in the life of the artist Lars Hertervig. This was when he was able to return to Stavanger after having lived for six years as a farmhand with his uncle on the island of Borgøy in Tysvær, north of the city. During his stay on Borgøy, Hertervig had little chance to draw or paint. Some of his most famous pictures, including *Old Pine Trees* [cat. H11] and *From Tysvær*,⁴ date from the year he returned to Stavanger.

Today, Hertervig's artworks form an important part of the holdings of Stavanger Art Museum. He is considered to be one of the leading Norwegian painters of the 19th century. The originality that imbues his painterly depictions of the country's south-western landscape has ensured that his oeuvre

1 Norway's capital was called Christiania from 1624 to 1924. The name honoured the Danish King Christian IV, who moved the city after a large fire in 1624. In 1877 the spelling changed to Kristiania. On 1 January 1925, the city's name officially reverted to the medieval name Oslo.

2 In 1865 Christiania was the capital of Norway, but Norway was not yet an independent state. To explain: In 1814, as one of the outcomes of the Napoleonic Wars, the kingdom of Denmark-Norway broke apart and Norway was ceded to the Swedish king in a 'personal union'. Norway then wrote its own constitution and largely managed its own domestic affairs while Sweden controlled its foreign policy. In 1905, the personal union with Sweden was dissolved.

3 Many young artists first attended the drawing school in Christiania and thereafter an art academy in another country. The Norwegian painter Hans Gude taught painting at the art academy in Düsseldorf up to 1862, and in 1863 became a professor at the academy in Karlsruhe. Many of Gude's Norwegian students went on to become well-known painters.

4 Oil on canvas, 63 × 73,5 cm, Stavanger Art Museum, SG.0658.

Visionarios románticos: Balke, Lucas, Hertervig

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Visionary Romantics: Balke, Lucas, Hertervig

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Peder Balke, *From Vadsø* (detail of cat. B4), late 1840s. Oil on panel, 29 × 37 cm.
Oslo, The Gundersen Collection
Eugenio Lucas Velázquez, *Tower in Ruins* (detail of cat. L3), 1853. Oil on canvas,
40 × 31.5 cm. Madrid, Museo Lázaro Galdiano
Lars Hertervig, *Coastal Landscape* (detail of cat. H7), 1856 / reworked 1873.
Watercolour on paper, 346 × 511 mm. Stavanger Art Museum

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