

Martyna Łukasiewicz, *The Origins of the National Gallery of Denmark. Danish National Art in the Theory and Exhibition Practice of Niels Laurits Høyen* - Summary

The dissertation examines the profound impact of Niels Laurits Høyen (1798–1870), first Danish art historian, on Denmark's artistic milieu and his role in shaping the foundational framework of the National Gallery of Denmark. In the realm of museum affairs, Høyen emerged as instrumental figure in the process of transformations within the Royal Picture Gallery, thereby laying the groundwork for what would evolve into the National Gallery. His theory of national art significantly influenced the display and acquisition policies of the Gallery. His tenure bore witness to the reorganization of the royal collections and the establishment of a permanent display of contemporary Danish art. This period also mirrored Denmark's transition from absolutism to a constitutional state, reflecting broader societal changes.

The dissertation addresses a notable gap in scholarly examinations of Høyen, emphasizing his contributions as a museologist. This study seeks to investigate how Høyen's theory of national art influenced his curatorial practices and the implementation of his ideas within the Gallery, highlighting the reciprocal relation between theory and praxis. It represents the first focused examination to reconstruct the Royal Picture Gallery's development between 1839 and 1870, with particular attention to the permanent display of contemporary Danish art.