

## ABSTRACT

Stanislaw Zhukovsky (1875-1944) is a Polish landscape painter, born in Yedrychovce, near Volkovysk in Belarus, about the life and work of whom little is known, although he left behind a significant body of work of nearly a thousand paintings. They are exhibited in more than a dozen European museums and even in the United States. In Poland, Zhukovsky's home country, the artist's paintings are displayed in national museums in Krakow and Warsaw, as well as regional museums in several other cities. Unfortunately, they are usually not available to the general public, as they tend to be kept in storage. Unfortunately, they are usually not available to the general public, as they tend to be kept in storage. As a result, it is easier and more common to see Stanislaw Zhukovsky's canvases in Ukraine, Russia or Belarus, which all consider him their own artist.

Therefore, the aim of this dissertation was to present - for the first time - a complete and maximally objective biography of the artist and his painting and exhibition work, based on very extensive archival research (both in Poland, Ukraine and Russia), analysis of period press releases, exhibition and auction catalogues, as well as the modest literature on the subject. After having reached a large number of the artist's paintings and cataloging them, the author analysed selected canvases that were most characteristic of his artistic personality, which made it possible to establish the place and role of Stanislaw Zhukovsky in the history of Polish landscape painting of the end of the 19th century and the first decades of the 20th century.

The dissertation comprises two volumes. Volume one (texts) includes an introduction, four chapters and a conclusion. Volume two (illustrations) contains reproductions of archive photographs, documents and correspondence and, above all, dozens of canvases painted by Zhukovsky. Chapter one presents the state of research, covering all the publications available to the author on the artist's life and work that have so far appeared in Russian, Ukrainian, Belarusian and, naturally, Polish language. Chapter two features a biography of Zhukovsky, eradicating a whole series of white spaces and misconceptions present in popular media circulation. Chapter three, in turn, comments on Zhukowski's exhibition activities, his relationships with other painters and art groups, and the wealthy patrons and collectors who were so keen to buy the artist's paintings for their collections. Finally, Chapter four, which

presents Zhukovsky's paintings, discusses the most typical features of his landscape compositions and, to a lesser extent, his palaces.

Naturally, the author has not succeeded in dispelling all doubts, for there are still many issues awaiting clarification or in-depth stylistic and comparative analysis, but the first step has already been taken. One can therefore hope that this dissertation will initiate a broader, more in-depth interest in Stanislav Zhukovsky and his paintings from Polish art historians, especially representatives of the younger generation. For it is worthwhile for this interesting landscape painter, who so loved the homeland of his ancestors and the unique beauty of its nature, to make a permanent home in our hearts and minds.

