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Foreword

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Artykuł został opracowany do udostępnienia w internecie przez Muzeum Historii Polski w ramach prac podejmowanych na rzecz zapewnienia otwartego, powszechnego i trwałego dostępu do polskiego dorobku naukowego i kulturalnego. Artykuł jest umieszczony w kolekcji cyfrowej bazhum.muzhp.pl, gromadzącej zawartość polskich czasopism humanistycznych i społecznych.

Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.

Foreword

“Art of Latin America” yearbook is published by Adam Marszałek Publishing House and scientifically coordinated by the Polish Institute of World Art Studies. Articles which are published in the periodical focus on art and visual culture of Latin America. This third volume of the yearbook addresses issue of a wide time range: the first article is devoted to cave paintings and the last – to the issues associated with image reproduction in the modern world of commercialization and advertising.

The volume consists of eight studies: first four are devoted to old, pre-Columbian and colonial, art, following four – to the issues associated with widely understood modern art. In the first article, Rainer Hostnig thoroughly analyses cave painting in Mant’o (Calca province, Cusco department, Peru). The author presents in detail a form and iconography of paintings, discovering their distinctive features and broader analogies of numerous motifs. Presented research is illustrated with immense iconographical material, which makes the text even more interesting. Katarzyna Szoblik deals with the problem of visualization of certain motifs in nahuatl texts and codes. Next two articles by Martin Isidoro and Clelia Domoñi and by Jorge Luis Merlo Solorio concern the iconographical issues of colonial art in the Viceroyalty of Peru and New Mexico.

The second part of the volume is devoted to various problems of modern art. In his article, Carlos Dimeo describes how Bárbaro Rivas, the first Venezuelan primitivist, shaped his artistic vision of the world at the borderline of reality. Anna Wendorff presents an interesting issue of illustrating books for the blind. Venezuelan artist, Rosana Faría, has created a number of “convex” illustrations in the book by Menena Cottin titled *A Black Book of Colours (El libro negro de los colores)*, aiming to replace the sense of sight with other senses (mainly the one of touch) and visualize colours appropriately via them. Last two articles are linked with a figure of Che Guevara, whose image is also on the

cover of the volume. He proves to be important not only for Cuban murals, as shown in the research of Jędrzej Kotarski, but also for the world of commerce and trade, as described by Krzysztof Cichoń.

In conclusion, it is worth mentioning that Polish Society of Oriental Art created in 2006 (transformed in 2011 into the Polish Institute of World Art Studies) set up the Section of Central and South American Art in 2006 and, in 2011, the Department of Central and South American Art, which is expanding the area of its activity. On the initiative of the Institute management and the head of Latin American Department, the first international conference *Art of Latin America and artistic relations between Poland and Latin America (Arte de América Latina y relaciones artísticas entre Polonia y Latinoamérica)* was organized in Łódź on September 25–28, 2013. It was devoted to the art of Central and South America and its associations with Poland (reception of Latin American art in Poland, comparative studies). The conference was the first meeting of this kind organized by Polish art historians. It had been prepared by the Polish Institute of World Art Studies with the help of the Department of History of Art, the Academy of Fine Arts in Łódź and Facultad de Arquitectura de la Benemérita Universidad Autónoma de Puebla, México. The conference was held in Spanish and English. Authors of conference presentations came from different countries; there were participants from Mexico, Brazil, Germany, Colombia and certainly from Poland.

Sessions were divided into three main thematic blocks concerning colonial art, modern art and folk art. In the panel meetings on colonial art, most papers were devoted to architecture, yet some took the form of theoretical treatises and a few related to painting. We could learn about cultural heritage of Michoacán region in Mexico, early colonial architecture in Colombia and the problems connected with artistic activities of the Jesuit Order. Montserrat Galí Boadella from Benemérita Universidad Autónoma de Puebla held a very interesting presentation titled *Un lugar, dos tabernáculos y la polémica en torno al neoclasicismo en la Nueva España*, in which she showed a “political” base of mechanisms influencing new forms in works of art. Exceptionally interesting papers referred to iconography. Particular attention should be paid to two of them by Colombian researchers: Olga Isabela Acosta Luna, *Entre lo local y lo global: Reflexiones sobre la pintura neogranadina del siglo XVIII* and Patricia Zalamea *El arte colonial neogranadino visto en el marco de un renacimiento global*. In both presentations, the authors, referring to particular examples, exposed broader problems of regionalization and globalization of art in New Granada. In line with modern structure of interest in art, the greatest number of participants dealt with modern questions, both in painting, architecture and in art theory. Papers could not pass over famous figures of Fernando Botero, Doris

Salcedo or Oscar Muñoz. Engrossing session discussions concerned urban re-development of post-industrial buildings (both in Poland and in Mexico or Colombia); numerous papers were of interdisciplinary character.

The third thematic block dealt with the issue of folk art, also referred to as naïve art, Native American art or *artesanía* (the last term is characteristic of Latin America). Evidently, the field of interest is hard to define; even the fact of using various terms suggests certain multi-vocality, which reaches us polyphonically, which varying intensity depending on the region. We could learn about both Polish ethnographic collections of objects coming from Latin America and the problems of folk art in certain regions of Peru and Mexico.

Meetings were attended by art historians, architects, museum employees, linguists, philosophers and ethnologists. All participants heatedly exchanged their observations on changes and currently dominating trends in visual art of Latin America and its reception in the world. We assume that the conference was a socially and, what is more important, scientifically successful event thanks to the presence of numerous foreign guests. We are planning next meetings.

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