

INTRODUCTION

The 10th volume of *Art of the Orient* is devoted to contemporary Asian art. The yearbook consists of six articles written by scholars from various Polish research institutions.

Aleksander Ciesłiczka's article is entitled: "The boundary between the art and product. On the meaning and form of *kōgei* in the past and present".

This work considers the concept of *kōgei*, showing how Japanese art and craftsmanship escapes divisions into strict categories, balancing between various forms and alternative ideas.

Katarzyna Michalewicz analysed "Chinese and Japanese characters in selected Polish mass, popular, orientalist and religious magazines published in the 1930s".

The article provides a picture of how the Polish printed press in the inter-war period introduced readers to the heritage of the Far East. The author describes how special attention was given to the Chinese and Japanese writing systems, which were then only known to a select few in the Second Polish Republic.

The article by Dorota Kamińska-Jones is entitled: "Indian woman between 'new' tradition and 'old' patriarchy. Bengali painting in the service of nationalism."

This raises issues related to the image of womanhood created by the artists of the Bengali school. The author believes that this representation corresponded to the ideological assumptions of the independence movements that saw women as "a bastion of Hinduism". The works analysed by Kamińska-Jones show the ruthless forms of oppression that posed a source of disquiet for women.

Magdalena Furmanik-Kowalska's article "Culture Trouble: The Significance of Cultural Context in an Art Historian's Research on Chinese Con-

temporary Art” analyses the influence of native culture on the artwork of selected Chinese female artists.

Maciej Szatkowski and Hanna Kupś, in their article entitled “Mao Zedong’s Bakhtinian laughter: The Chinese pop avant-garde and its origins”, introduce readers to Chinese avant-garde painting. The paper considers the origins of this movement, its subsequent development, and links with pop art and other related forms of artistic expression.

The volume closes with a text by Bogna Łakomska entitled “Animal figures inspirations in contemporary Chinese art”, analysing the work of three Chinese artists who use images of animals to visualize the contemporary problems of the world as well as human relationships.