

## FROM THE EDITOR

We present the fourth volume of “Art of Orient” – an annual dedicated mostly to the art of Asia and artistic relations between this continent and Europe. The Polish Institute of World Art Studies ([www.world-art.pl](http://www.world-art.pl)) has published this series since 2012. It is worth mentioning that “Art of Orient” is currently the only one series of books concerning the subjects of oriental art published on the Polish market, which is why it is so unique. Nevertheless, we hope to arouse more interest in Asian art and so our Institute has started to publish a variety of books regarding the topic.

This volume is mostly dedicated to the art of China. Nevertheless, there also is one paper concerning issues of modern art in North Korea. Some of the articles presenting here were already introduced during The Second International Conference of Polish and Chinese Art: “China-Poland, Art and Cultural Heritage” in December 2014 in Tainan, Taiwanese, Chinese and Polish art historians and art conservators reported the results of their research. Professor Chao-Hsiu Lee – the President of Tainan National University of the Arts and Professor Jerzy Malinowski – the President of the Polish Institute of World Art Studies opened the conference. Dr Joanna Wasilewska, the Vice president of the Institute, commemorated the eminent Sinologist who the deceased shortly before the conference, the eminent Sinologist – Professor Maria Roman Sławinski, who devoted part of his research work to the culture of Taiwan. The Professor’s death is a great loss to the environment of researchers on the art and culture of China, that’s why we would like to dedicate this volume to the memory of Professor’s Sławiński.

Our volume opens a group of papers referring to some distant events in the history of China. The first article is by Tian Shu: “Images of Monks with the Uṣṇīṣa. From the Kucha and Turfan Regions”. It develops the issues of the Buddhist iconography, and its purpose is “to study the significance of endowing the uṣṇīṣa on the non-Buddha figures in Buddhist theory and practice”. The second text: “Romantic Encounters and Urban Space” by Wang Yi describes the

urban space inhabited by the human beings and non human creatures on the basis of the literature from the Sui, Tang and Song dynasties. This paper showcases the excellent interpretive skills of the author, who freely describes ancient Chinese cities full of unusual characters. The third article entitled “Su Shi (1037–1101 AD) as an Amateur of Art Collecting” by Bogna Łakomska concerns the subject of connoisseurship in the Song dynasty. It explains the curious case of the collector, who was in fact opposed to collecting. The last paper from the group titled “Beijing–Theatre–Tea. The Habit of Tea Drinking in Theatres of Beijing from the 17th Century to the 1950s” by Maurycy Gawarski describes the history of the profound connection between Chinese theatre and tea.

The second group of the papers present texts by art conservators. The first article is titled “Problems of Re-Mounting and Restoration of Chinese Hanging Scrolls – Local Traditions versus Globalisation” and written by Weronika Liszewska. The second one is: “Chinese Embroidered Textiles from the 18th and the 19th Centuries in the Collection of the National Museum in Warsaw” and it’s by Katarzyna Zapolska.

The last group in our volume opens with an article entitled “Polish-Chinese Art Relations in the 19th and 20th Century” by Jerzy Malinowski. This profound study presents rarely known subject of the influence of China on nineteenth and twentieth-century Polish artists and their creative activity.

The next three papers consider the modern art in China and in North Korea. Anna Król develops the issues of “Chinese Painting from the May Fourth Movement to the First National Art Exhibition (1919–1929)”, whereas Bo Kang presents his thoughts on “Propaganda Art in North Korea”. The article entitled: “Culture and Globalisation in Wang Qingsong’s Photography” by Magdalena Furmanik-Kowalska closes our volume and it is dedicated to the most recent events in the contemporary art.