

## FROM THE EDITOR

**A**rt of the Orient” is an annual published by the Polish Institute of World Art Studies (<http://www.world-art.pl>) dedicated to the art of Asia and Africa as well as their European neighbours and artistic contacts between Europe and these continents and the reception of their art in Europe.

The second annual “Art of the Orient” has been published in English. Changing the language from Polish to English has opened up the possibility of a wider range of writing. This annual publishes articles by historians and art conservators, ethnologists, theatrologists, orientalists and scholars of visual culture. The aim of the magazine is also to present Polish research and researchers, to develop collections in Poland and examine the issues connected with their protection and conservation.

The volume contains 12 studies, divided into two parts:

Part I – ANCIENT ART consists of seven studies with a wide geographical scope, including the Middle East, China (and the influence of Chinese art in Mexico), Japan and Indonesia. Texts written by a younger generation of Polish researchers explore topics such as: the architecture of mosques from the Umayyad dynasty, the motifs and ornamentation of art in Indonesia, Japanese influences on European attire during the seventeenth and eighteenth centuries, issues concerning art collecting in medieval China and, from the late nineteenth and early twentieth century in Poland, the development of Polish collections, including the Asia and Pacific Museum State Ethnographic Museum in Warsaw.

Part II – MODERN AND CONTEMPORARY ART includes five studies undertaken mostly by art historians from the Russian Federation (with z the Kabardino-Balkar Republic) and People’s Republic of China. They examine the topic of modern art – the oeuvre of Russian artists in interwar China, issues concerning the relationship between the Chinese tradition of painting and European influences in the works of renowned artists such as Fengmian Lin, Zhang Ding

and Wu Guanzhong, and Chinese oil painting from the early twenty-first century. Completing this section is a study of the genesis of modern art in Balkaria, lying at the foot of the Nord Caucasus, along with the only Polish study on the role of women in the contemporary theatre of Indonesia.

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