

# Anna Wendorff

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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](http://bazhum.muzhp.pl), gromadzącej zawartość polskich czasopism humanistycznych i społecznych.

Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.

## Foreword

We are extremely pleased to present you with the fourth volume of the yearbook “Art of Latin America”, which is published by Adam Marszałek Publishing House and remains under substantive supervision of the Department of Central and South American Art, which operates within the Institute of World Art Studies. A thematic profile of the magazine is quite wide, in reference to both time range and diversity of artistic manifestations presented in it; however, as far as localisation is concerned, all articles concern the culture and visual art of Latin America.

The fourth volume of the yearbook is divided into two parts. The first one, titled “Art of Colonial Period”, consists of four articles. The first one, written by Ricardo González, concerns the issue of existence and functioning of religious fraternities’ in Colonial Buenos Aires and their influence on local temple furnishing. The author concentrates on the images connected with fraternities’ functioning as well as on the furnishing of the local chapels belonging to the fraternities. The study is richly illustrated, which makes it much more attractive. The second article, written by Ewa Kubiak, is devoted to “Il Gesù model” in Lima architecture of the first half of the 17<sup>th</sup> century. Having created a research model, the author uses it to characterise three buildings of Lima: San Pablo (currently San Pedro) Jesuit church, Franciscan church and Merderian church. Finally, she suggests three possible ways of understanding the Jesuit style, also as following the example of Roman Il Gesù church. In the third article, its author, Luis Alberto Torres Garibay, characterises local techniques and influence of the mudejar construction in structures of church roofing in the Mexican state of Michoacán in Colonial Period. The last article of this part is related to theatre. Describing acts of conveyance, Carlos Dimeo characterises the evangelisation theatre of 16<sup>th</sup>-century Mexico.

The second part of the volume is devoted to artistic manifestations of modern Latin American world, functioning on the cultural borderline. In the first article of this part, Marta Skwirowska concentrates on contemporary manifestations of Mexican religious beliefs, trying to depict them in the context of the Colonial tradition and focusing her attention on the objects of ephemeral character created alongside festivals. In the second study, Anna Wendorff discusses the issue of syncretisation and diachronisation in the context of social and historical specificity of cults associated with the Day of the Dead and the image of Our Lady of Guadalupe. Two remaining articles by Jędrzej Kotarski concern two different media: popular paintings (wall murals) and film. In the first one, the researcher presents modern Mexican murals of Chiapas and Oaxaca states. Attempting to explain their meaning, he refers on the one hand to Mexican artistic tradition, on the other – to contemporary social and cultural reality. The last article depicts a vision of Brazilian favelas seen in movies – both Brazilian ones and those created in the western world.

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