

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