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Letter to the readers

The **Brazilian Journal of Latin American Studies** presents **Art, Culture and Education of Latin America** Dossier with the objective of providing the readers with themes in the fields of art, culture and education in Latin America as a contribution to the formation of citizens, professionals and researchers. It also intends to collaborate in filling the existing gap on this subject in all educational levels including in higher education.

Therefore, the primary objective is the dissemination of research on Latin America and the Caribbean carried out on the continent and to create a repertoire about authors, artists, intellectuals, teachers and researchers in these three fields of knowledge, with the aim of those interested in the interface between Art, Culture and Education can expand their knowledge and effectively take the knowledge shared in this issue into the classrooms, observatories and extension courses. We propose an interdisciplinary

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repertoire in the face of such diverse cultures in Latin America and the Caribbean.

This dossier gains historical relevance by presenting themes linked to the critique of coloniality, ethnic-racial and gender relations. These themes related to cultural, artistic and educational manifestations – the tripod of this Latin Americanist intellectual Project – have been little addressed, leaving a considerable gap in the intellectual production available to teachers of basic or higher education which deprives them of including such topics into their syllabuses. As a consequence, basic education – but not only – can end up reproducing euro-centered content.

This **BJLAS** Thematic Dossier was organized by three researchers and professors in the field: Dr. Simone Rocha de Abreu, Federal University of Mato Grosso do Sul (Brasil); Dr. Joana Fátima Rodrigues, Federal University of São Paulo (Brasil); and Dr. Alejandra Soledad González, National University of Cordoba (Argentina).

The genre of historical painting in Paraguay is the focus of the first article, "**The persistence of historical memory in latin american art: Lívio Abramo and Alfredo Quiroz**", by journalist and art historian, Dr. Margarida Nepomuceno, researcher of Latin American Studies at the Graduate Program in Latin American Integration at the University of São Paulo. In this article, the author reflects on the transformations of representations in the genre of historical painting presenting several artists to build her arguments; however she emphasizes the artistic experiences of Lívio Abramo, Brazilian artist who lived in Asunción (Paraguay) for about thirty years, and Alfredo Quiroz, a contemporary Paraguayan artist. Nepomuceno's work is a valuable addition to a chapter of the History of Latin American Art from the perspective of the continent, with references coming from a viewpoint of the South.

Another article that aims to contribute with the History of Latin American Art from a South perspective is "**The flesh and oppression in the art works of Humberto Espíndola (MS/Brasil) and Carlos Alonso (Mendoza/Argentina)**." by Dr. Simone Rocha de Abreu, researcher and professor at the Federal University of Mato Grosso do Sul, who analyzes the works of Humberto Espíndola and Carlos Alonso in parallel, pointing out similarities and differences especially the use of the metaphorical construction of the concept of meat.

The article "**From Argentina to Brazil:a journey of young artists from Cordoba to São Paulo's International Biennial during the 1980s**" also proposes dialogues between the Brazilian and Argentinian artistic environment, particularly in São Paulo and Cordoba, when analyzing a trip of young Cordoba artists who attended the seventeenth edition of the Bienal Internacional de São Paulo that took place in 1983. Alejandra Soledad González, PhD in History by the Universidad Nacional de Córdoba, presents her arguments using different sources, including interviews that reveal the aesthetic reception of the works exhibited by those young artists as well as their attempts to familiarize themselves with the procedures of curatorship and exhibition of works of art in that exhibition in addition to their desire to visit the Argentine artist León Ferrari, who resided in São Paulo at the time.

The article "**The non-mexican latin american students of the Escuela Superior de pintura y grabado La Esmeralda in the 30s, 40s and 50s**" by Daniela Gomes Rezende, a Master's student at the Faculty of Architecture and Urbanism at the University of São Paulo presents an assessment of the impact caused by Mexican Muralism on artistic production in different Latin American countries. The author focuses on artists who studied in La Esmeralda, Mexico City, and who became muralists in their countries of origin such as: Violeta Bonilla, Francisco Amighetti, Pedro León Zapata, Rina Lazo and Arnold Belkin.

In “**Words and Latin American modern press (1860-1900)**”, Pablo Rocca, PhD. researcher and professor at the Facultad de Humanidades y Ciencias de la Educación at the Universidad de la República (Uruguay), analyzes the tensions between nationalism and cosmopolitanism, as well as between the figures of the writer and the journalist by analyzing the literary production, the press and the printed media in different places in Latin America, with emphasis on the Rio de la Plata region (Argentina) and Brazil. Rocca highlights literary modernization and the impositions of capitalism in these different territories.

Also reflecting on literary productions, the doctoral student of the Postgraduate Program in Languages at the Federal University of Paraná, Daiane Pereira Rodrigues, presents the literary criticism of the Paraguayan writer Josefina Plá to Brazilian poetry. The article entitled “**Literary relations between Paraguay and Brazil: Josefina Plá's readings on Brazilian poetry**” discuss the study of Plá's essays on Brazilian literature published in various periodicals in the 1950s and reflects on the contribution of such discussions to the controversy of whether or not there was a gap between Brazilian and Hispanic-American literary productions. In addition to these issues, the article highlights the important role of Plá as a Latin American literary critic.

The article “**Abdias Nascimento's trip to Buenos Aires: theater, politics, and blackness in a transnational perspective**” focuses on the one-year stay of the black anti-racist activist Abdias Nascimento in Buenos Aires, where he participated in the Teatro del Pueblo company. The authors Eliane de Souza Almeida, doctoral student at the University of São Paulo, and Pamela Gionco, researcher at the University of Buenos Aires, reflect on how Nascimento's experiences and learnings in Buenos Aires contribute for the creation and foundation of the Black Experimental Theater in Brazil and the repercussions on the black community and on Argentine and Brazilian political theater.

In “**The professionalization of the creative occupation. Academic context and job insecurity in Mexico**”, Juan Bello Domínguez, professor at the Universidad Nacional Autónoma de México, and Galileo Reyes Aguirre, a member of the Centro Educativo y Cultural Morelos, discuss how neoliberalism and changes in the academic context have been degrading the conditions of work for young graduates in the arts field in Mexico.

Eustáquio Ornelas Cota Jr., a doctoral student in Social History at the University of São Paulo, establishes a relevant contribution on the production of one of the most celebrated visual arts critics in Latin America in the article “**The artistic and social commitment in Latin American art: the critical essay by Marta Traba (1961)**”. Marta Traba acted in a politically committed way to combat the North American influence on the arts of the continent and in this article the author analyzes one of her works entitled “La Pintura Nueva en Latinoamérica”, published in 1961.

The last manuscript of this Dossier is a book review by Simone Rocha de Abreu of “*Contra el Canon. El arte contemporáneo en un mundo sin centro*”, published in 2020 by Argentine historian, professor and art critic Andrea Giunta in Argentina. In this book, Giunta develops the concept of “Simultaneous Vanguards” to refer to post-World War II artistic productions and, for that purpose, articulates a vast repertoire in the field of arts (predominantly painting), establishing dialogues with artists from different geographies to deconstruct the interpretive paradigm center-periphery over which the history of art has traditionally been developed.

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