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Pakistan will complete its 60 years of Independence in 2007. With the objective to both celebrate and reflect on the nation's journey, **NUKTAART** has initiated two essay series with this issue. The first is based on the retrospective of art writings in which **NUKTAART** will help its readers to rediscover and explore the critical ideas of eminent art critics. We are reproducing the writings of thinker, writer and activist, Mulk Raj Anand (1905-2004) and art critic Miriam Habib (1927-2007).

The essays on the art research of leading scholars from countries close to Pakistan in age will help to understand the dynamics of art evolution in similar communities. Indonesian curator and critic Rifky Effendy will be the first to share his documentation.

Taking the theme of art history further, Ian Maclean from Australia looks at UK-based Rasheed Araeen's influential work as the Founding Editor of the *Third Text* and his pivotal role in initiating the compilation of an inclusive *20th Century Art History of Britain* with the voice of non-Western British artists.

We bring an informative article for our readers from the remote islands of Papua New Guinea in which Diane Buck from the University of South Pacific discusses the country's emerging art scene.

Another artist of the Pakistani Diaspora to gain international recognition is the Venice Biennale veteran, Sylvat Aziz, whose works *The Mother of All Postcards* was recently acquired by the Royal Ontario Museum, Canada (ROM). Dr Deepali Dewan-Cobb, the curator of the South Asian Gallery at the ROM, discusses Aziz's multi-layered work in considerable detail.

The Temple of Ramapir in Sindh, where cultural and religious symbols and rituals crossover and are invested with new meaning, is the subject of Sohail Bawani's informative paper included here.

We have devoted a sumptuous spread of photographs by Kohi Marri and multifaceted impressions of two renowned ceramists, Catharina Kajander (Finland) and Sevim Çizer (Turkey) to the Third ASNA Clay Triennial held in Karachi. The coverage acknowledges Pakistan's largest art event in recent times, with its international exhibition, seminar and workshops for ceramists that brought together the art of 50 artists from 12 countries.

This issue's Conservation article, by well-known architect Mukhtar Husain, takes up Pakistan's important architectural conservation initiatives in a comprehensive way.

From Islamabad the writer and photographer team of Sara Mehmood and Ilona Yusuf have covered the collection of John Wall, a friend of the artist Iqbal Hussain and a passionate collector of his art.

With the expert input of Lutfullah Khan, Rumana Husain traces Pakistan's turbulent history of classical music in the last six decades and sees the revival of the glorious days of this genre of music not without pessimism.

NUKTAART has started an exchange of articles between *Daile*, a bilingual, Lithuanian art journal, with a wide European circulation. This collaboration aims to promote an art dialogue between two cultures that know very little about each other. *Nukta-e-Nazar* carries an important must-read with a conversation from *Daile*, between a Lithuanian and an Estonian art scholar on issues faced in art institutions and art practice of the post-Soviet Era. Interestingly, it resonates with familiar concerns like over-commercialization and loss of identity in the face of globalization. It also reinforces how the dominant Western influences are implanted like stem cells to radically transform the local host body of art. How international digital dialogue and technology as a medium is responsible for new values that challenge established canons of the way art has been created, perceived and disseminated.

NUKTAART's interface with artistic developments from various locations invites its readership to participate in this global debate of transformation.

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