

Shafi Aqeel who shared his ardor for art with thousands of readers through his column in *Jang*, the most widely circulated Urdu daily in Pakistan, passed away recently in Karachi after a prolonged illness. His legacy stands as a collective challenge to bring art critique in Urdu closer to the conversations in English. **NUKTAART** will be bringing translations of his work to its readers.

NUKTAART is privileged to carry the essay of Rasheed Araeen, a foremost art thinker of our time. In the text, titled *Preliminary Notes for the Understanding of Historical Significance of Geometry in Arab/Islamic Thought, and its Suppressed Role in the Genealogy of World History* he foregrounds the visual interpretation of the spirit of Islam through precise and infinite geometric formulas. According to him "Geometry in Islamic art thus represents a paradigm shift in the evolution of human thought, from the observation of things and their representation as they appear to the eye, to the creation of an art form whose sensuousness is the product of pure abstract thinking; giving thus the imagination enormous power to think but also unprecedented freedom to create".

A good number of Pakistani artists in the last decade have arrived on the shores of Canada and have begun to win prestigious prizes and participate in important exhibitions. In this issue, the Canadian Art scene is not only covered from the perspective of their entry into mainstream but also the larger context, with essays by Dr. Maureen Korp and Amra Ali, and reviews of exhibitions at the Pearson International Airport and the Royal Ontario Museum.

Maureen Korp in her essay *Looking South: Northern Scene* investigates the long term impact of "...the Crown's failure to uphold existing treaty rights and resolve outstanding indigenous territorial claims" and the State's inability to control extensive environmental damage by influential mining corporations. In her words, "...artists of Northern Scene addressed wider global matters: the importance of knowing the land's stories foremost; the importance of knowing, thereby, one's measured place in the world".

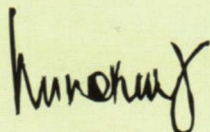
Amra Ali's essay *Jamelie Hassan: At the Center of Marginality* on Canadian born artist of Lebanese descent, Jamelie Hassan's recent Retrospective, of work from the present dating back to the 1980s, engages with the nature of ethnic histories and their relationship to the nature of representation of displacement in Canada.

Ali Adil Khan, the Collector featured in this issue, has been playing an instrumental role in making Canadian cultural institutions like the Royal Ontario Museum, Toronto, and the Art Gallery of Mississauga receptive to art from South Asian Diaspora.

To document the current cultural crisis, The Human Rights Commission of Pakistan invited artists, writers and educators from all major cities of the country to present papers on emerging issues of conflict. Recently they were compiled in a publication which has been reviewed here by Saqlain Zaidi.

NUKTAART is showcasing images from the portfolio of Ruqayya Rizwan in its Photo Essay section. The emerging photographer is inspired by images that imply an exploratory narrative in mundane scenarios.

The *Nukta-e-Nazar* of this issue comes from Islamabad where art critic Aasim Akhtar is in conversation with participants of an Artists' Residency in China, critically examining the possibilities of cultural osmosis such an exchange has to offer.



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