

The art practice of a group of young artists focuses on helping children to deal with inner aggression in strife torn Karachi, to avoid criminalization. This grassroots intervention is diametrically opposite to practices that regurgitate formulaic frameworks in white cube sterility. A handful of lone exponents strive to fuse the physical and spiritual, imbibed from their location to access the universal (not to be confused with the man-made construct of globalization). These diverse sites of art in Pakistan have evolved at the intersection of location and dislocation, local and global, market pressures and social engagement. **NuktaArt**, in this issue, extends the debate on the insider/outsider 'gaze' through essays and a photo-essay.

Twelve years into the new century, history, memory and its archives are being re-visited to understand their impact. **NuktaArt** looks at it from different vantage points. A commentary on the new Islamic wing at Metropolitan Museum of Art (NYC) informs readers how historical objects can be re-grouped and re-contextualized to be in step with new understandings of a legacy. Two more modest, but very relevant exhibitions in Karachi attempt to look at the fracture of a nation in 'A State of Being So Divided'. Interpreted by a new generation of Pakistani and Bangladeshi artists with memories tempered with time, that make a 'narrative of closure' possible.

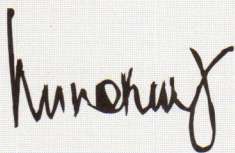
Connecting with more recent history of the Arab Spring, artists at Tahreer Square in Cairo give visualization to the spirit of revolution at Porto Alegre in Brazil. At the International Art Critics Congress and Biennales of Mercosul and Vento Sul in Brazil, the tensions and conflicts and the role of the artist and critic as its interpreter took center stage.

The sensibility of a photographer and an educator, Qamar and Almas Bana, seen through their collection of paintings, furniture and textiles introduced in the *Collector*, highlights how choices made with passion and engagement gives a distinct personality to a living space.

Virginia Whiles' book *Art and Polemic in Pakistan: Cultural Politics and Tradition and Contemporary Miniature Painting* is reviewed with special insight by Maliha Noorani, who as a student at the NCA's Miniature Department participated in the early years of the Contemporary Miniature Movement.

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