

Pakistani artists recently bagged two premier art prizes on two different continents; The Deutsche Bank Prize, won by Imran Qureshi and the Abraaj Group Art Prize, awarded to Huma Mulji. This institutional success is a matter of pride for the entire art community. In the last year the demand for art from Pakistan was visible in its expanded presence at many new galleries at Art Dubai 2013. This was echoed in booths at Beirut Art Fair, Frieze, Hong Kong Art Fair and Art Basel last year.

To complete the picture, it's also important for **NUNTAART** to focus on journeys like that of Kohari, who for half a century have introspected on material and process in an art practice that problematizes the homogenization and corporatization of global art.

In January 2013, the three week engagement with art during The Fourth ASNA Clay Triennial with its diverse events created opportunity for not only 60 artists (from 16 countries) working in clay to exhibit their work in Karachi but also carried multiple

conversations between different tiers of society. **NUNTAART** has tapped into some of these conversations; Aasim Akhtar's paper on persisting contradictions and attitudes associated with medium-centric art practices within Post Modernism and the search of a new critical language that can effectively articulate the linkages. The possibilities offered by *Riwhyti One Night Stand*, a seminal event of Performance Art, which was a collateral event of the Triennial curated by Amin Gulgee and focused in *Nukta-e-Nazar*, which covers the perspective of four of the many participating artists. Displayed at NED University's City Campus, the exhibition *Earth, Light and Architecture*, for which designers, architects and crafts persons developed projects together, was yet another show commissioned by the Triennial that broke new ground.

Earth, Body, Mind was the conceptual canvas offered to artists at the Kathmandu International Art Festival to re-imagine a world without ecological crisis. Kurchi Dasgupta's critical gaze focuses on the convergent and divergent strategies used by the 100 participating artists, from which four were from Pakistan.

Located in the streets and souks of a working class neighborhood, the Sharjah Biennale made the traditional courtyard its central theme under the over arching concept of '*Towards a New Cultural Cartography*'. Royce Smith examines the art and the underlying tensions offered by the location that challenge both the audience and the artist at the Sharjah Biennale 2013.

Gemma Sharpe's comprehensive piece on the Abraaj Group Art Prize looks at its implications for artists from the emerging art centers of the MENASA region as 'Awarded artists utilize the financial, practical and curatorial support of the prize, its curators, and its organizers, to produce ambitious works that may otherwise be impossible to achieve', elaborates the writer.


As the urban dispossessed wake up to face another day on the fringe in Karachi, it is recorded by the empathetic lens of photographer and social commentator Vaqar Ahmed, our contributor to the Photo Essay.

The sumptuously printed book, *The Tale of the Tile*, which is authored by Nasreen Askari and Hameed Akhund on the craft of the *kashigar*, has been reviewed by Dr Asma Ibrahim, a well known archaeologist with vast knowledge of this region's history and its crafts.

'The Hosains' at Marble Arch in London was a familiar haunt for those seeking South Asian books and cultural history. The couple that ran it befriended artists, writers and poets who were either in political exile or merely passing through. This connection enriched both their lives and their art collection that Ilona Yusuf covers for The Collector.

The Review section for exhibitions from different cities of Pakistan and the world, has a new addition, initiated from this issue. It is a critical response to a particular work from anywhere that a critic has found extraordinary. Salman Asif and Nafisa Rizvi are the first to contribute to this, in the current issue.

This issue of **NUNTAART**, with its smaller size and crisp design, aspires to retain its identity while giving a fresh face to the publication, which this May will complete its eight years.



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