

International art events like the Documenta serve as a reminder that all contexts are subordinated by the dominant discourse, which leads to misrepresentation of non-Western art. This is a concern addressed by two essays in this issue. 'The Incomplete as a Strategy of Misrepresentation' reflects on Documenta 13 and the unchanging theoretical prism that did not allow the original voice behind the art from Kabul to be heard.

Amra Ali's essay through the art of two celebrated Pakistani women artists Meher Afroze and Nahid Raza engages in a discussion on the art market that can marginalize artists who privilege local concerns that does not find traction with global audiences. To allow the subaltern narrative to be heard and extend the discursive space, the production of knowledge that produces critical / historical texts from each location has become even more vital and urgent.

NUKTAART's mandate has been to integrate the multi-disciplinary threads that constitute the contextual matrix of Pakistan. In Nukta-e-Nazar, Dr Prof Valeria Fiorani Piacentini shares her exclusive research on the coast of Balochistan, which as an alternate trade route to the Silk Road had a pivotal role to play in the transfer of knowledge with material goods from East to West in the Pre-Renaissance era.

Dr Mehjabeen Abidi Habib's anthropological study of the Hunza children's perception of their physical environment and sense of self through their drawings, underlines an essential connection to one's location.


The impact of multi-lingualism on the purity of language and the hybrid form that has emerged from this experience is examined by Quddus Mirza in the context of societal change and text as form and content in contemporary art of Pakistan.

Art Dubai, seen through the eyes of Hungarian critic Zoltan Somhegyi, brings a fresh perspective to an art event which has become the watering hole of the MENASA (Middle East, North Africa and South Asia) art community and some of world's premier art galleries. Its Global Art Forum in 2012, with the participation of artists, curators and artists examined the relationship of reportage and artworks under the rubric "The Medium of the Media."

The book reviewed here is the autobiography of Attiya Dawood, a firebrand feminist poet and activist, whose life in rural Sindh echoes the conditions of artists who have struggled against gender apartheid to find success.

China is often typecast through the idealized culture of the Middle Kingdom but the Photo Essay in this issue challenges this with portraits by Shanghai-based photographer Benoit Florencon, of a generation that wants to taste the edginess of music and explore other youth subcultures.

Laila Rahman visits Ghazala Rehman's art collection in Lahore to discover the eclectic taste of this pioneer designer that marries contemporary visual art sensibility with traditional applied arts and their exquisite skills that transcend time.



Nilofur Farrukh
Editor

Rumana Husain
Senior Editor

Amra Ali
Senior Editor

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