

"Meanwhile...History" the title of the Global Art Forum, Art Dubai 2014 suggested the incompleteness of history...almost as if historical events await reclamation from distortions and erasure to restore authenticity to the present.

**NUKTAART** too has been foregrounding cultural and social narratives to create a new circuitry of ideas from the past and present to re-imagine the future.

From the eclipses of art history, **NUKTAART** brings Shahid Suharwardy's 1939 essay, *A Nation's Art*. As a thinker, his engagement with world culture led him to extrapolate on, what later came to be seen as globalization of national cultural expression. His deliberations include investigations into the resistance and subversion of Greek aesthetics in the Indian Sub-continent following Alexander's annexations. His conclusion '...a national art can be vigorous and effective only when it has the courage to accept freely adaptable foreign influences, and is vital enough to assimilate them to its own artistic needs even after eight decades, continues to have relevance'.

The ways in which appropriation and synthesis is played out in the new century is taken up in Art Global articles on Asia's expansive art expositions, The Singapore Biennale and the recently concluded Dhaka Art Summit. These ambitious showings of regional art seek recognition leveraged by the power of the art industry.

The essay on Pakistani artist Rashid Rana, who with his simultaneous critical acclaim and art market triumph has become a new archetype of success in Pakistan, looks at how inventiveness lends new meanings to historicized images in his conceptual practice. The author also brings into discussion how a new paradigm in public programming is needed to de-eliticize art into the cultural mainstream.

With Shirin Niazi as this issue's 'Art Collector', **NUKTAART** reminisces on a pre-art market era when family memories were archived through paintings and art objects passed through generations. Her collection simultaneously provides a lens to view the nostalgia of the Burmese Diaspora.

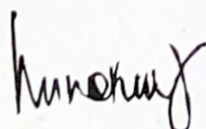
The book review of *Ganga Jamuni: Silver and Gold : A Forgotten Culture*, a compilation of narratives by Naz Ikramullah brings into discussion the convergences between the social and cultural practices of Hindu and Muslim communities in pre-partition India. This elaboration on the code of interaction between people that kept their religious identities intact is supported by expressive visuals from history.

Pathways activated by personal affinities of six Karachi artists restore a conflicted city with a new sense of belonging in 'Right to the City: Travel Guide to Karachi'. This publication, the art project of curator Shahana Rajani in Nukta-e Nazar, offers further insights with interviews of the participants and reiterates the objective of 'Devising our own subjective maps and images of the city, we have set in motion our own discipline of detail, to construct new spaces of visibility which otherwise remain invisible'.

In the Reviews section, **NUKTAART** has invited three new voices to participate in an inclusive gesture to add yet another layer of how art is read by individuals who are engaged with art from the perspective of their own experiences that lie outside the profession of art writing.

According to an anonymous quote '...to archive is not to 'save' but to throw forth, an archive should not be a fortress but a rocket' suggesting a proactive use of documentation to create new knowledge that activates imagination, creating new instruments to understand the present.

**NUKTAART** as a repository of texts and images hopes to archive, animate and spark new connections.



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