

**P**akistan is identified by ecologists as one of the countries most vulnerable to climate change. The warning bells sounded in the Copenhagen Protocol have therefore acquired a greater urgency.

The environmental crisis looming over Karachi, Pakistan's biggest city, prompted **NUKTAART** to explore art as a tool of ecological awareness with a more direct agenda. The concern was taken up in a six-week workshop in partnership with One Mile Square of Visiting Arts, UK and AICA Pakistan. During this period four artists and an art critic focused on Mai Kolachi, a strip of coastal land where the mangrove forest has been partially destroyed.

The project, designed to engage the larger community with exhibition and dialogue, was successful in informing them of the link between ecology and irresponsible urbanization.

Contributors have been invited in this issue of **NUKTAART** for an international print dialogue, to inform the readers how artists all over the planet negotiate ecological issues. Art critics from India and Mexico, both developing countries struggling with the impact of climate change, discuss art interventions in ecology. Shusma Bahl (India) traces the origin of the genre of environmental art to her people's religious reverence for nature. Agelia (Mexico) speaks of ambitious land art projects and their success in generating awareness. From Nigeria, home to immense wealth but extreme poverty, Wahab Ademola Azeez looks at artistic interpretations of the environment by artists of different generations. Scars left on the earth by mining, is the core concern of artist/ writer Jeanette Unite, who traces the depiction of colonial exploitation by African artists. She shares how in Congo wages are kept rock-bottom to ensure a supply of cheap raw material for the burgeoning mobile phone industry. This shifts some of the environmental responsibility also on international consumers with their large appetite for technological toys.

Similar provocations are present in the report on *One Mile Square - Mai Kolachi* by Shahana Rajani. With the project's focus on the coastline, it compels us to see it as a microcosm of the unplanned urban crisis created by a dysfunctional waste management and endangered coastal ecology. The art created during the workshop brought home to a large audience the human and environmental dimensions of countless sites like Mai Kolachi in Pakistan and other countries.

Expanding the understanding of environmental concerns to artisans working with natural materials, Fauzia Minallah brings into discussion interventions initiated in Islamabad and Hazara.

The 2009 AICA (International Art Critics Association) Congress in Dublin with its title 'The Relations between Art and Science: complicity, criticality, knowledge' saw the discussion on the collapse of boundaries between the two fields by twenty four art critics, scientists, art historians, and artists from over a dozen countries. An overview of their deliberations is presented in this issue.

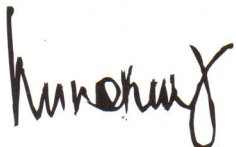
Art Dubai 2010, four years into existence, has survived the financial crunch to establish itself as a watering hole for the regional art community. **NUKTAART** which was present there as a Media Partner for the second year, looks at the role of Art Dubai beyond art business, as a catalyst in the expansion of the discursive space and bringing visibility to the art practice of Arab artists.

Two tomes have been reviewed here. One is the richly illustrated *Karachiwala: a Subcontinent within a City* by Rumana Husain, **NUKTAART**'s Senior Editor. Scholars have heralded it as a relevant document of its time as it brings to the foreground the complex and layered cultural matrix of Pakistan's largest city. The second, *The Craft Traditions of Pakistan* is an anthology of essays on crafts of the country by Noorjehan Bilgrami, a known name in craft research. This book was commissioned by the Trade Development Authority of Pakistan with the aim to connect the living craft tradition with business possibilities to save craft from atrophy.

*Nukta-e-Nazar* appears in this issue in a new format. The conversation with artists and curator is centered around the show 'The Moving Image' held at the inauguration of Poppyseed Gallery (Karachi). This exhibition was selected for the dialogue it created between social transformation and mass media.

Continuing with the influence on collective memory, the *Photo Essay* reproduces posters of blockbusters with iconic images from the Pakistani cinema.

In 2010 **NUKTAART** will complete five years of publication. Its journey has been an eventful one as it has raised seminal questions and stepped into unexplored territory in art writing in Pakistan, and we hope, in some modest way it has raised the bar of the print art discourse. While **NUKTAART** joins its friends and readers to celebrate this landmark, it is fully cognizant of the challenges present in serving its mandate to bring together local, regional and global art on the platform of shared concerns.



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