

The fact that every eighth Pakistani has been displaced by the floods tells us how vast and ferocious has been the scale of this catastrophe. The art community has responded with fundraising with the sale of art to assist in relief work. Its second phase will be the mammoth task of resettling them, which will need an equally sustained effort over the coming months.

This issue of **NUKTAART** focuses on what has been called 'the discontinuous state of being' of immigrant artists. For diasporic art, the distance from the fringe to the mainstream has taken half a century in UK. It began with Rasheed Araeen and his peers who, forced by alienation, initiated a visual and written discourse to address racism and marginalization. Today his art has been acknowledged by the prestigious Tate Modern and commercial galleries and auction houses have opened their doors to émigré artists.

Examining this transnational art, writers from Bahrain, Teheran and Karachi present a perspective of the diasporic art as seen from the country of origin. This has become particularly relevant as these artists have begun to confront social and political issues in their country of origin and act as its representative at international art events.

In Nukta-e-Nazar, Gemma Sharpe and one artist each of Pakistani and Bangladeshi origin examine the role of the local museums in creating cultural stereotypes by failing to recognize the shifts regarding identity and race relations.

Two interpretations of a monumental work by Kiefer, *Palm Sunday*, has been included in this issue to provoke a debate on the validity of multiple viewpoints in a culturally inclusive environment when the de-territorialization of discourse has begun to gain currency.

Readers will read in detail about two important art events. The Berlin Biennale where art linked to personal and cultural memory has found resonance with the audience. On the occasion of the mega Julian Schnabel Retrospective at the Art Gallery of Ontario, Edward Rubin records an exclusive interview with the artist who talks about creative convergence of painting and film.

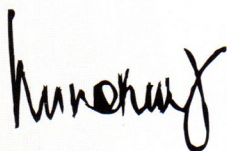
An innovative portfolio that combines photography with digital design comes from artist/designer/photographer Marie Noelle Chatelian who finds links between Toronto's architectural landmarks and elements from historical monuments. Seen for the first time in print, **NUKTAART** would like to thank the artist for her generosity.

Among the two books reviewed here, one is the well illustrated biography of prominent architect and artist M A Ahed, which helps to re-introduce his sensitive watercolor renderings to a new generation. The second book is *Bolti Lakeeren*, a young designer's project that employs art to articulate social change.

As **NUKTAART** visits Saquib and Nadia Hanif, it finds an art collection that acknowledges both personal relationships and professional brilliance. Their strong affinity with some of the artists has led to the acquisition of true gems of their works, particularly of Mussarat Mirza - the Sukkur-based artist.

Researcher Khurram Ali Shafique brings to light a relatively unknown contribution of the chocolate hero of Pakistani cinema, Waheed Murad. His challenging experiments in film that went largely unnoticed because they were ahead of their time are central to the essay. Particularly in his film *Ishara* that with his direction, explored the literary technique 'stream of consciousness' to connect with audiences at a level that transcended the conventional narrative.

Diasporic artists as the new favorites of Western curators have gained visibility at art biennales and shows in international galleries and museums and since their oeuvre represents the contested space between an authentic discourse and a mediated one that sometimes marginalize artists whose art practice is linked to grassroots issues within their country, it merits a special debate. It is hoped that the arguments presented from both sides in **NUKTAART** will extend the discussion for a better understanding of its layered complexities.



Nilofur Farrukh
Editor

Rumana Husain
Senior Editor

Amra Ali
Senior Editor