

Holding **NUKTA** in your hand and reading this, you may be curious to know more about this publication. **NUKTA** is the joint endeavor of three writers and a designer who have been linked with the arts in Pakistan for some time. In the beginning when support was thin on the ground, we were stubborn enough not to give up our dream; the proverbial kitchen table became our workplace and we stole time from our careers and families.

I don't know if it was our persistence or gradually evolving marketing skills that convinced people that **NUKTA** was not just a personal project but an important art document that would provide the missing link between art practice and art perception in Pakistan.

As the country's arts come of age, they not only need a voice in print to discuss and inform, but also to look critically and view them in a global context. In **NUKTA** we address these issues through a selection of articles. This publication will place Art at its core and offer an opportunity to art critics, art historians and artists to examine, debate and contextualize the many dimensions of this field. Related disciplines such as archaeology, architecture, design, performing arts and film have also been included in the discourse.

Dr Rasheed Araeen observes in his writings, published here, that a 'dependency syndrome' has kept postcolonial societies from developing critical faculties. One of the primary objectives of **Nukta** is to provide a forum for critical writing and contribute to the critical mass that will propel us out of this comfort zone of dependency.

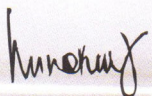
Working without a specific model in mind, **NUKTA** is guided by vital issues that the editorial team feels strongly about bringing to its readers. On a lighter note, *Art@Nukta* serves as a small window to art happenings in the different cities of Pakistan and the world.

The creative dynamics of the city have been explored in four articles: *The Iconography of a City under Siege* investigates a city's visual schizophrenia; while *Awareness and Dissent - Performance in the By-lanes* examines street theatre as a tool of social change. The other two articles focus on interventions in the urban space by artists and architects around the world.

One of **NUKTA'S** priorities is to discuss the shared art history of the region. We have invited writers from Nepal and Bangladesh to spotlight new facets of the life and work of Chughtai and Zainul Abedin, two South Asian Masters. In his interview, contemporary painter Nagori reminds us that memories transcend identities as he speaks of how a childhood spent around temple art has influenced his visual references.

In the articles from Brazil and Lithuania, their struggles to meet the challenges of history and geographical location are inspiring and informative. These voices from outside the dominant discourse point to the emerging alternate global history of art where each story adds its own textural richness.

As **NUKTA** draws its readers into a stimulating dialogue on the arts, this engagement will hopefully be a modest step towards a positive change in the way the arts are viewed, recognized and documented in Pakistan.



Nilofur Farrukh
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