

By **Huma Yusuf**

Pakistanis are hungry for visual representations of their own culture. What else explains the success of designer Maheen Khan's truck art-inspired Gulabo line, the wildfire popularity of reproductions of Lollywood posters, and the prevalence of new art that grapples with Pakistani standards such as the passport stamp or Jinnah's portrait?

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Certainly, the hunt for an indigenous iconography is on. But what, precisely, that iconography constitutes — its roots, influences, stylistic parameters, and contemporary incarnations — has not been articulated. Until now.

*Mazaar, Bazaar: Design and Visual Culture in Pakistan*, edited and designed by Saima Zaidi, is an unprecedented volume that documents this country's visual culture, both high- and low-brow, across the spectrum of art, politics, and society. This encyclopedic effort comprises 33 essays by an array of artists, critics, scholars, curators, and advertising bigwigs, including two photo essays by Arif Mahmood and Amean J and a collection of political cartoons by Feica.

