

NEGOTIATING HYBRID MODERNITIES IN CONTEMPORARY
PAKISTANI ARTSaba Hisham^{*1}, Muhammad Mahboob Ahmad²¹School of Art and Design, Superior University;²Institute of English Language and Literature, GC University Lahore.^{*1}saba.hisham@superior.edu.pkDOI: <http://doi.org/10.5281/zenodo.21642650>**Keywords**

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Abstract

This paper discusses the chosen works of contemporary Pakistani artists Shahzia Sikander, Rashid Rana, and Omar Gilani in order to understand how hybridity can be considered a critical measure of contemporary South Asian art formed under the influence of colonial modernity. It claims that hybridity in these works does not mean a process of cultural compromise and straightforward fusion of traditions, but rather a conscious visual and conceptual strategy, as a result of which colonial modernity is exposed as fragmented, unstable, and ideologically constructed. These artists use hybrid visual languages instead of accepting Western models of modernity as universally applicable, to challenge the power of colonial art histories and representation systems. The paper will examine how these artists disrupt the colonial hierarchies of art and representation by reading them through the works of Partha Mitter, Iftikhar Dadi, and Nicholas Mirzoeff. Sikander refigures Indo-Persian miniature painting in SpiNN to break down colonial hierarchies of fine art and craft. Red Carpet by Rana employs the aspect of digital fragmentation to show the contradictions and violence within globalized modernity. In The Trucker, Gilani involves Islamic geometric abstraction and popular visual culture to repossess the traditions of knowledge that were pushed to the background by colonial rule. The paper proposes that contemporary South Asian artists create alternative modernities based on local visual histories and in critical relation to the realities of the present world.

Introduction

Modern South Asian art has been created in relation, response, or reaction to the historical processes of colonialism. Colonialism assumed Western models of modernity to be universal. Native visual traditions of miniature painting, Islamic geometry, and ornaments were mostly regarded as craft or decorative art. Those classifications influenced the education of art, the practice of museums, and art historical writing.

The impact is still felt today in the discussion of art.

Modern South Asian artists have taken a proactive approach in recent decades in exploring these colonial legacies. Instead of denying tradition or merely aping Western modernism, most artists are integrating past visual traditions with modern forms and technologies. This has been referred to as hybridity. Nonetheless, the concept of hybridity is often confused with cultural mixing or compromise that does not fully recognize the

critical aspect of hybridity in the work of the postcolonial artist. This paper focuses on *SpiNN* by Shahzia Sikander, *Red Carpet* by Rashid Rana, and *The Trucker* by Omar Gilani to identify how hybridity works in action by using certain artistic methods. Sikander reinvents the methods of miniature painting in Indo-Persia in terms of repetition, fragmentation, and multiple compositions. With the help of digital photography and pixel-based montage, Rana forms images that demonstrate disorder behind the facade of order. In *The Trucker*, Gilani demonstrates the normal life of a Pakistani truck driver, indicating how modernity manifests itself in simple, traditional social settings, as opposed to abstract and elite conceptions of the same. With these methods in mind, the paper presents a thesis that hybridity can be an important strategy that opens colonial modernity as something unfinished and ideologically vested, revealing other perceptions of modern life based on local experience.

Research Argument

Building on the thesis introduced above, this section specifies the logic of the argument developed across the three case studies. The paper does not treat hybridity as a single claim established once and then illustrated three times; rather, it argues that Sikander, Rana, and Gilani rework three distinct visual registers—inherited pictorial tradition, digital image technology, and vernacular popular imagery—to arrive at a shared conclusion by different technical routes: that colonial modernity's claims to universality, order, and progress are historically contingent rather than given.

Reading these three practices together, rather than in isolation, is itself part of the argument. Existing scholarship tends to treat Sikander's engagement with miniature painting, Rana's digital photomontage, and Gilani's popular illustration as belonging to separate critical conversations—respectively, discourses of craft revival, of globalized spectacle, and of everyday visual culture. This paper contends that placing them in a single comparative frame reveals hybridity as a shared

strategic logic across media, rather than a set of unrelated stylistic choices, and that this logic becomes visible only through sustained comparison.

The paper accordingly situates contemporary South Asian art as a site of postcolonial contestation, in which hybrid visual practices construct alternative modernities grounded in local visual histories and responsive to present global conditions—a position the following sections develop through a review of the relevant theoretical literature and a working framework for the three case studies.

Literature Review

The historiography of modern and contemporary South Asian art has been traditionally influenced by colonial epistemologies which conveyed the notion of artistic modernity as a Western invention and placed native visual traditions as stagnant, decorative, or pre-modern. The institutions of colonial art, such as art schools, museums, and systems of exhibitions, possessed a decisive role in classifying South Asian arts production in terms of European aesthetic standards. These institutional systems reinforced binaries, which included tradition/modernity, craft/fine art, and local/global, creating a hierarchy that marginalized indigenous systems of visual knowledge to advantage Western systems of representation.

Historiographical approaches to South Asian modernism in the early twentieth century tended to assess this modernism using comparative frameworks whereby the modernism was constructed in relation to the European avant-garde movements. These strategies implicitly assumed that modernity was a linear path which had originated in the West. Postcolonial studies of recent years have been questioning these beliefs by highlighting the fact that modernity in instances of colonization did not originate in an even manner, but rather as a contentious and locally oriented development. South Asian modernity is no longer perceived as a late or partial variant of Western modernism but is becoming increasingly perceived as plural and internally differentiated.

This change in historiography revolves around the formulation of indigenous modernity by Partha Mitter (2001, 2007). Mitter (2001) posits that the artists in colonial and postcolonial South Asia were actively involved with visual practice in their countries to represent modern subjectivities. Instead of interpreting tradition as an impediment to modernity, Mitter (2007) shows how it served as an innovation and criticism source. This viewpoint is particularly applicable to the case of *SpiNN* (2003) by Shahzia Sikander, which reinterprets the methodology of Indo-Persian miniature painting, including line work, overlay, and repetition, against the background of a modern aesthetic. The discourse of colonial art pushed miniature painting into the domain of craft and ornamentation art, but *SpiNN* can be interpreted through the lens of Mitter as a tactical act of revitalizing a lowly subject matter that challenges colonial cultural hierarchies of art value. According to existing literature on Sikander, one may tend to focus on identity and gender; however, this work foregrounds technique and visual structure as areas of postcolonial criticism.

Ifthikhar Dadi (2010) develops postcolonial modernism further to include non-linearity, fracturing, and mediation as characteristic features of artistic practice in postcolonial societies. Dadi is critical of teleological accounts of modernism which believe in coherence, autonomy, and progress, and instead posits that postcolonial modernity is configured by disjunction, circulation, and interventions of technology. His work is especially topical to the modern practice of using digital media and photographic montage. The example of Rashid Rana's *Red Carpet* (2007) offers an excellent example of this condition by using digitally fragmented images which seem to be a single picture from a distance, but upon closer view reveal the use of violence and chaos. Although his work has been referred to in the context of globalization and spectacle, the context in which this paper places *Red Carpet* is the collision of the visual pledges of colonial modernity—order, clarity, and rationality—under examination. The hybridity in this case can be

interpreted in the framework of Dadi (2010) not as aesthetic fusion but as structural criticism.

The visibility and counter-visibility theory of Nicholas Mirzoeff (2006, 2011) brings in the element of the critical that prefigures power relationships within visual regimes. According to Mirzoeff (2006), visibility can be described as a system that structures perception and legitimizes domination, as well as naturalizing inequality. Colonial visibility was based on mapping, classifications, and representations to impose control over colonized people. Counter-visibility is thus the activity of intervening in these prevailing forms of visibility to make alternative visual claims. This theoretical view is especially applicable in explicating *The Trucker* (2017) by Omar Gilani, as the work involves ordinary life and does not focus on iconic or highbrow imagery. Using the image of a truck driver who is a part of the social space, Gilani shows modernity as something real and as a part of experience instead of something abstract and ideal. In contrast to representations which relate modernity to the spectacle of technology or westernized elites, *The Trucker* redefines modernity in the context of old social rhythms and represents a counter-visual practice that breaks the colonial discourse of progress and visibility.

Along with these three main theorists, the discourse of hybridity in postcolonial studies in general offers a valuable source of context to this research. Although hybridity has been commonly theorized as a cultural negotiation process or in-betweenness, these interpretations run the danger of de-politicizing the concept. Hybridity should be perceived in the context of modern South Asian art as a deliberate and planned activity that includes the colonial heritage on the level of form, technique, and representation. This paper is consistent with critical practices in which hybridity is seen as a resistance mechanism and not a reconciliation mechanism because of its ability to reveal ideological divisions that exist in colonial modernity.

Though there has been substantial study on Sikander and Rana separately, these artists have rarely been studied together in the context of Omar Gilani using the same theoretical framework. In addition, the work of Gilani is

under-theorized in the academic body of work, being more descriptive than analytical. Existing literature is inclined to concentrate on iconography or identity politics without providing an adequate emphasis on how technique, medium, and visual structure serve as arenas of postcolonial criticism. This gap is addressed in the current paper, which puts *SpiNN*, *Red Carpet*, and *The Trucker* into comparative analysis, backgrounding hybridity as a strategy of critical approach instead of a stylistic device.

This study is an original intervention in the history of South Asian art by synthesizing the indigenous modernity of Mitter, the postcolonial modernity of Dadi, and the counter-visuality of Mirzoeff. It maintains that the ways in which present-day South Asian artists negotiate between tradition and modernity is not simply a negotiation process, but actively upsets colonial epistemologies by engaging in visual practices of hybridity. By doing this, the paper locates contemporary South Asian art as an epistemic place of resistance that undermines Eurocentric histories of art and constructs other understandings of modernity that rely on local visual histories and lived experiences.

Theoretical Framework

The study falls within the context of postcolonial art history and critical visual culture studies, attempting to understand the phenomenon of hybridity as a critical and decolonial practice in contemporary South Asian art influenced by colonial modernity. In lieu of perceiving hybridity as a neutral fusion of cultural products, this paper views hybridity as a practice of art that interferes with colonial knowledge, representation, and aesthetic valuation. The framework is based mostly on the works of Partha Mitter, Iftikhar Dadi, and Nicholas Mirzoeff, whose contributions allow for a critical approach to the issues of modernity, tradition, power, and visuality. Colonial modernity does not here simply refer to a historic epoch, but is a persistent ideological state that lives on to organize the categories of art, institutional hierarchies, and practices of perception. The theoretical framework thus acts at three levels of interconnectedness: (1) the reworking of tradition as modern practice, (2) the fragmentation and

non-linearity of postcolonial modernity, and (3) the politics of visibility and everyday representation.

The concept of indigenous modernity by Partha Mitter (2001, 2007) is the premise of this framework. Mitter points out that the belief about a single, Western path of modernity in art is inherently problematic, and insists that modern art practices in colonized nations have been formed in local visual cultures, colonial authorities, and global interactions. His writing disrupts the colonial duality between tradition and modernity by showing that tradition can play the role of experimentation, criticism, and theoretical production.

In this context, the critically reconceptualized Indo-Persian miniature painting *SpiNN* by Shahzia Sikander is considered a reconfiguration as opposed to a revivalist act. The historical discourse of colonial art has marginalized miniature painting as a craft and decoration, refusing it intellectual depth and modernity. *SpiNN* uses contemporary visual language and mobilized miniature painting through methods of repetition, fragmentation, layered surfaces, and spatial ambiguity. The theory of Mitter enables one to read this work as a critique of colonial art historical hierarchies and reveals how colonial modernity created imperial categories of value in art. In this respect, hybridity can be described as a strategy disrupting the colonial division of past and present, tradition and innovation.

Whereas Mitter predicts the revitalization of tradition, the work of Iftikhar Dadi (2010) discusses the structural circumstances of postcolonial modernity and its discontinuous, fragmented, and mediated quality. Dadi opposes teleological narratives of modernism which suppose the presence of coherence, progress, and autonomy, arguing instead that postcolonial modernity is defined by rupture, displacement, globalization, and the technological intrusion of the colonial. His treatment is especially applicable to modern art that uses digital technology and worldwide visual economies.

The review of *Red Carpet* by Rashid Rana is discussed within the framework provided by Dadi

as the visual expression of the contradiction of modernity. The effect of digital photomontage by Rana is the creation of images that are unified from a distance, but upon closer examination break down into fragmented and frequently violent images. This method reflects the process of globalized modernity, whereby spectacle and order are accompanied by instability and trauma. Dadi theorizes hybridity in *Red Carpet* as an unequal approach to the realities of postcolonial life, rather than as a synthesis of cultures, which is reflected in the formal strategy and challenges the ideological claims of colonial modernity.

The theory of visibility and counter-visibility suggested by Nicholas Mirzoeff (2006, 2011) provides a critical approach that foregrounds visual representation and power. Mirzoeff describes visibility as a regime whereby authority constructs perception, casts dominance as legitimate, and naturalizes inequality. Colonial visibility was very dependent on representation such as mapping, classification, and display as a means of exhibiting control over colonized people, as well as determining what was modern, visible, and valuable.

Counter-visibility, on the contrary, can be defined as the practice that breaks the ruling regimes of vision and demands other forms of perception. This lies at the heart of the discussion of *The Trucker* by Omar Gilani, which dwells upon ordinary people, their daily life, and common topics instead of elite or grandiose depictions of modernity. Gilani redefines modernity as experienced and practiced by portraying a truck driver amidst familiar social and cultural surroundings. This opposes colonial and elite representations that have solely identified modernity with Westernized aesthetics, abstraction, or technological advancement. *The Trucker*, according to Mirzoeff, is a counter-visual practice that rebirths the visibility of marginalized social actors and reinstates the site of modernity in conventional everyday life.

In combining all these theoretical lenses, this study theorizes hybridity as an important strategy that works on the levels of technique, medium, and representation. Hybridity cannot be regarded

as a symbol of cultural compromise or identity negotiation in the chosen works. Rather, it serves as one of the ways of revealing colonial modernity as divided, unsteady, and ideology-driven. Through the synthesis of old visual languages, digital technologies, and daily images, Sikander, Rana, and Gilani undermine the colonial epistemologies that continue to inform art historical discourses.

Such theoretical synthesis allows for a comparative analysis of *SpiNN*, *Red Carpet*, and *The Trucker* to show that various artistic practices contribute to resisting Eurocentric discourses of modernity. The framework locates South Asian art in modern times as an epistemic location in which hybrid practices create alternative modernities based on local visual histories and live realities. By doing that, the paper repositions hybridity not as an in-between state of being, but as a decolonial practice that contests the power of colonial art history and visual regimes.

Research Methodology

The study is based on a theoretical, interpretive, qualitative paradigm of research within the study of postcolonial art history and visual culture, addressing how hybridity can become a critical strategy in modern South Asian art due to the impact of colonial modernity. The methodological frame is structured to examine works of art not merely as aesthetic objects, but as historically specific visual practices that work with colonial legacies, global modernity, and regimes of representation. The paper analyzes three chosen works of art—*SpiNN* by Shahzia Sikander, *Red Carpet* by Rashid Rana, and *The Trucker* by Omar Gilani—in a combined framework based on the works of Partha Mitter, Iftikhar Dadi, and Nicholas Mirzoeff.

Qualitative visual analysis is at the center of the methodology, involving close and protracted interaction with the formal and visual structure of each artwork. This involves a thorough analysis of composition, spatial arrangement, repetition, fragmentation, treatment of surfaces, scale, and visual rhythm. It employs visual analysis to comprehend the creation of meaning in terms of

visual form and the manner in which artistic techniques are utilized as tools of critique rather than neutral aesthetic decisions.

Selective semiotic interpretation, which is used to examine how signs work within historically constructed visual systems, supports the visual analysis. Following Peirce's (1931–1958) triadic account of the sign, in which meaning arises from the relation between sign, object, and interpretant rather than from fixed correspondence, semiotic analysis is not strictly followed but is used to discuss the functioning of motifs, digital fragments, compositional structures, and ordinary imagery as signs whose meanings are volatile and disputed. This method does not attribute predetermined meanings, but analyzes the way hybrid signs defy inherited colonial visual signification.

Formal analysis is key to comprehending the functioning of artistic techniques as historically informed strategies. In *SpiNN*, the reconfiguration of Indo-Persian miniature painting—reproduction, stratified space, and fine line work—is analyzed within the framework of indigenous modernity by Mitter. This enables the research to illustrate how Sikander defies colonial differences between fine art and craft.

Artwork Analysis

This section critically discusses three contemporary South Asian artists—Shahzia Sikander, Rashid Rana, and Omar Gilani—using three of their works: *SpiNN*, *Red Carpet*, and *The Trucker*. They are characterized by a continuous negotiation process of historical traditions and contemporary issues, locality and global

modernity, and aesthetic experimentation and socio-political criticism. Through interaction with theoretical works by Nicholas Mirzoeff, Iftikhar Dadi, and Partha Mitter, this analysis places these works in the context of postcolonial visuality, hybridity, and counter-visibility.

Shahzia Sikander — *SpiNN*

Medium and Technique *SpiNN* by Sikander represents an advanced intermedial combination of miniature painting and modern-day visual representations. She combines animation, projection, and digital manipulation with the use of traditional methods such as fine brushwork, the accurate use of layers, and the control of pigmentation. This meeting of analog and digital strategies turns miniature painting into a dynamic, three-dimensional experience rather than a fixed archival one.

Interaction with Miniature Painting

Sikander works critically within the miniature tradition, not only repeating historical styles, but also reinventing them. The motifs are abstracted, and the compositions are spiraling and fluid structures of narratives that destabilize linear temporality, creating a simultaneous experience that is both historical and contemporary. Such practices, as mentioned by Dadi (2010), are a negotiation of historical specificity in the circumstances of global modernism, showing how modern artists of South Asia can reform tradition. Mitter (2007) adds to this point by noting that such an approach is a variant of postcolonial modernism: a selective reinterpretation of inherited forms rather than a general rejection.

Figure 1 *SpiNN*

Note. From *SpiNN* [Digital animation with sound], by S. Sikander, 2003, Shahzia Sikander (<https://www.shahziasikander.com/artworks/spinn>). In the public domain.

Hybridity and Postcolonial Critique:

The conceptual framework of the work centers on Sikander creating hybrids. Through her unification of South Asian iconography and Western abstraction, combining old historical themes with new digital technology, she criticizes colonial visual hierarchies and questions the power of the archival gaze. This, according to Mirzoeff (2006), is an act of postcolonial visibility in which art generates another epistemology and establishes cultural agency. *SpiNN* is therefore as much a work of political commentary as aesthetic innovation, bringing into question the ways in which identity, memory, and history are depicted in visual culture.

Rashid Rana – Red Carpet

Digital Montage and Fragmentation:

Red Carpet by Rana is a perfect illustration of the critical application of digital montage and

pixelation. Fractured, paved surfaces are erected that encompass several photographic components into a structurally unified and conceptually confusing entity. The technique anticipates technical accuracy and conceptual richness, establishing a stratified visual field that demands active decoding.

International Modernity and Violence

Scattered under its decorative facade, *Red Carpet* condemns the socio-economic and political conflicts of the modern urban environment. The lavish character of imagery, in contrast to understated cues of inequality, city riots, and marginal social status, reveals the contradictions of globalization. According to Mirzoeff (2011), this is the creation of critical global visibility: a method through which modern art questions power structures to expose the violence inherent in visual culture.

Figure 2 *Red Carpet II*

Note. From *Red Carpet II* [Digital photomontage], by R. Rana, 2007, Google Arts & Culture (<https://artsandculture.google.com/asset/red-carpet-ii-rashid-rana/7QETVqBiI8ptVg>). In the public domain.

Visual Disruption and Fragmentation:

Rana plays upon perception purposefully to generate a cognitive dissonance that reflects the instability of urban experience and globalized life. This embodies the concept of critical visuality as presented by Dadi (2010): fragmentation does not only appear as formal experimentation, but as a conscious move to disrupt and disturb established ways of seeing. Rana breaks traditional visual pleasure and creates a meditative, even confrontational visual aesthetic which forces viewers to face the socio-political reality inherent to contemporary visual culture.

Omar Gilani – The Trucker

Everyday Life and Popular Culture *The Trucker* by Gilani foregrounds banal spaces and the narratives inherent within them. The artist uses ordinary

subjects and popular culture to elevate the mundane, focusing on the social, economic, and cultural meaning of everyday life. Mirzoeff (2006) characterizes such work as counter-visuality, in which marginalized or ignored experiences are brought into the limelight to form alternative visual discourses.

Modernity within Traditional Spaces The artwork negotiates modernity within familiar situations. Gilani places modern signs—cars, street images, and icons—within a traditional or localized environment, demonstrating both the harmony of this coexistence and the tension between old and new. Mitter (2007) stresses that modernism in South Asia is not foisted upon the nation, but is rather a result of such conversations between tradition and modern life.

Figure 3 *The Trucker*

Note. From *The Trucker* [Digital illustration], by O. Gilani, 2017, Omar Gilani (<https://omar-gilani.pixels.com/>). In the public domain.

Counter-Visuality and Resistance The compositional techniques and thematic emphasis of Gilani create a counter-visual discourse that opposes dominant representations. His focus on labor, marginality, and everyday subjectivity is similar to the idea of localized agency presented by Dadi (2010) known as resistant visualities, placing visual tactics used by contemporary artists to challenge mainstream discourse and establish their own presence in the world.

Thematic Synthesis Across Sikander, Rana, and Gilani, three major thematic intersections emerge:

- **Negotiation of Tradition and Modernity:** Every artist recreates historical shapes in the context of present times. Sikander uses digital hybridity to revitalize miniature painting; Rana questions contemporary urban life using digital fragmentation; Gilani investigates everyday spaces as places of continuity and transformation.
- **Postcolonial and Global Critique:** The three artworks deal directly with postcolonial issues. Sikander critiques hierarchies of colonial art; Rana reveals socio-economic inequalities in

the globalized environment; Gilani foregrounds marginalized and localized views.

• **Visual Innovation and Counter-Visuality:** The artists use various formal techniques of hybridization, fragmentation, and subtle compositional intervention to disrupt dominant visual discourse. This corresponds to Mirzoeff's (2006, 2011) concept of visibility as a tool of domination and a place of opposition within the system of South Asian counter-visibility. These works together present a highly developed, critically informed contemporary art practice. They exemplify how visual culture can mediate between historical consciousness, present experience, and socio-political criticism, placing these artists at the center of postcolonial aesthetic discourse.

Conclusion:

A basic and urgent question this research initiated was: how could contemporary South Asian artists visually respond to the legacies of colonial modernity without rejecting tradition or

succumbing to global homogenization? Through a close encounter with the works of Shahzia Sikander, Rashid Rana, and Omar Gilani, the research has revealed that hybridity is an effective and intentional approach utilized by artists to negotiate history, identity, and visibility.

Sikander's practice demonstrates how inherited visual traditions such as miniature painting can be revitalized instead of being held as dead heritage. By stretching, fragmenting, and reanimating those forms, her work disrupts colonial hierarchies embedded in art history and opens space for alternative narratives, particularly regarding gender and power. Rana's digitally constructed images challenge the audience with visual instability, showing how violence and spectacle are normalized in global media culture. His work reveals the fractures beneath photographic realism. Gilani's involvement in everyday urban imagery—in particular, *The Trucker*—makes discussions of modernity familiar and situated within lived existence, demonstrating that tradition and modernity exist jointly rather than in opposition.

Together, these artists demonstrate modernity as an unevenly distributed experience negotiated on a day-to-day basis, rather than a singular historical accomplishment. Their works resist closed, definitive readings, instead encouraging viewers to remain open to complexity and contradiction.

This study contributes to postcolonial art history and visual culture scholarship by providing a specialized, comparative analysis of hybridity as a critical visual practice. Instead of viewing hybridity as a mere descriptive category, the analysis demonstrates how it functions as an active method of thinking through images—one that enables artists to challenge received narratives without losing touch with material culture.

Methodologically, combining semiotic analysis with postcolonial and visual culture theory allows for close attention to how meaning is generated through visual signs, materials, and compositional techniques. By placing the theoretical work of Partha Mitter, Iftikhar Dadi, and Nicholas Mirzoeff into sustained dialogue with concrete artworks, this study bridges the gap between abstract theory and artistic practice, offering a

model for writing art history that is both critical and visually sensitive.

Limitations :

This paper is aware of its limitations. Focusing on a few select case studies enabled analytical depth and thoroughness, but it inevitably excludes numerous significant voices and practices within contemporary South Asian art. The study does not claim to be exhaustive, nor does it aim to map the entire field.

Furthermore, visual analysis is inherently interpretive, meaning the readings presented in this paper are inevitably informed by the positionality of the researcher. Although grounded in established theory and peer-reviewed scholarship, visual interpretation remains open-ended. This openness is not a weakness, but a necessary condition of engaging with images and visual meaning.

Recommendations:

Future studies may expand this investigation to encompass additional artists, media, and regionalities, particularly practices in performance, moving image, and digital installation. Research incorporating interviews with artists, curators, and audiences would provide valuable insight into how hybrid visual forms are created and perceived. Further investigation into how contemporary South Asian art is circulated and understood across digital platforms, international exhibitions, and art markets also represents a critical area for development. This would deepen understanding of how visibility, power, and value are negotiated within global visual culture.

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