Abstract
“We have an irresistible tendency to decorate everything… because we’re such dreamers and escapists” (Kazi).
When one looks at a Pakistani truck, they encounter not only the world of the painter who has decorated it, but the world of the image itself, open to any interpretation. This way, the viewer’s world also becomes a part of the process of interpretation, as his world may also be affected by viewing the image.
It is this aspect of truck art which this dissertation discusses. It is the intentional and unintentional iconographic significance in these trucks which has been examined.