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Hyperrealism of Mojtaba Tajik

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به فارسی بخوانیم



During the second half of 20th century, when surrealism was slowly losing its freshness and attraction for artists as well as the public, different styles of realism started to emerge. What was in a way unique about some of these styles were their interesting and symbolic depiction of urbanism. In a way, these were mostly scenes that one could come across during a typical day in a city and would perhaps pass without paying much attention to it. Except, this time around, no matter what type of "ism" the artists took on they could not overlook the intimidating shadow of another form of visual art that by then was in full bloom; this shadow that has continuously tickled the mind of most gallery goers and art lovers belonged to photography.

Indeed the question most asked when confronting some of these works was and still is: "if it can be photographed why paint it?" The response that came from artists was in many ways different but could be summarized into two distinct approaches. First, they were those whom I call "wonder makers;" this group decided to show such extreme delicacy with details and raise the level of realism to the degree that one had to stick one's eyeballs out to realize that... Yes, this is a painting, and then marvel at the sophisticated skills of the artist and talk about how difficult it must be to paint with such fineness, so on and so forth. While wrapped in these thoughts they would completely forget the absence of creativity and imagination, which are the essence behind any form of art.

The second approach is by those who were more committed to that essential factor decided not to do wonders and leave photography unchallenged. Instead, they took the everyday reality and along with their own creative touch gave the work an air of modern symbolism. A new language relating our time and its roots.'

The paintings of Mojtaba Tajik at Assar Gallery seemed to be more a combination of these "isms". While some works would move you from the mere surface and take you deeper into a more abstract or symbolic dimension, some others left you wondering why he didn't just use a camera!

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Gallery

Paintings of Mojtaba Tajik

