

Morteza Khakshoor  
STUBBLY NUMBNESS



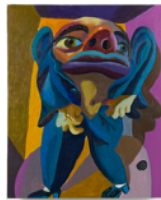
“Burning Hills”  
Acrylic on canvas  
20x16  
2022



“A Heap of Flies”  
Acrylic on panel  
12 x 10”  
2021



“Confessor”  
Acrylic on canvas  
16 x 12”  
2022



“Lapis Lazuli Suit”  
Acrylic on Panel  
12x10”  
2020

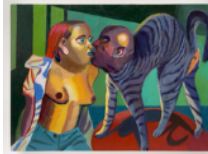
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Martyr in the Morgue  
Acrylic on canvas  
19 x 24"  
2021



"Respected but not Respectful"  
Acrylic on Canvas  
20 x 16"  
2022

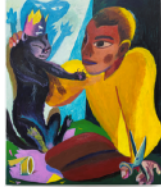


"Stubbly Numbness"  
Acrylic on canvas  
11 x 15"  
2021



"A Faithful Bunch"  
Acrylic on panel  
16 x 12"  
2021

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“Little Jerk & Little King”  
Acrylic on panel  
14 x 12”  
2021



“Tender Just Like a Riot”  
Acrylic on canvas  
24 x 20”



“Three Not Very Wise Men”  
Acrylic on canvas  
10x12”  
2022

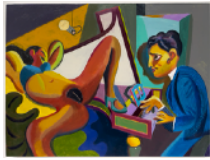


“The Impulse”  
Acrylic on panel  
24 x 20”  
2022

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"What Now"  
13 x 12"  
Acrylic on panel  
2020



"Harpsichord"  
Acrylic on panel  
12 x 16"  
2021

MARTYR DRAWINGS

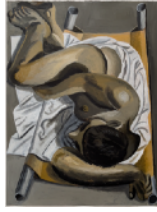


Small Martyr no.1,  
Acrylic on paper  
20 x 15"



Small Martyr no.2,  
Acrylic on paper  
20 x 15"  
2022  
Framed 22 x 17" approx

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Small Martyr no.3,  
Acrylic on paper  
20 x 15"  
2022  
Framed 22 x 17" approx



Small Martyr no.4,  
Acrylic on paper  
20 x 15"  
2022  
Framed 22 x 17" approx

Framed with UV museum non glare plexi

These coordinates of Khakshoor's practice dovetail prominently in his Martyr series (2021-present), which commonly depict a lone reclining male figure (some are occasionally female or ambiguously gendered) that appear to be dead or asleep. The series arose in reaction to "Bloody November," in which an unprecedented number of protesters were killed by Iranian state forces in November 2019. Still processing the rage, sorrow, and hopelessness of the incident, Khakshoor continues to delve into the complexity of martyrdom and its combination with the innovations of early Renaissance painters Mantegna and Massacio. Their sympathetic portrayal of the dead inform Khakshoor's homage to the suffering, defeated, and murdered.

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