



永恒之城 | *Immortal City* (局部 | Detail). 场域特定装置 | Site-specific installation. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

凯沃尔克·穆拉德 当时间宛若河流

开幕: 2025 年 3 月 11 日 (星期二)
2025 年 3 月 11 日至 5 月 24 日

在马友友领衔的纪录片《陌生人的音乐》的开场，镜头穿梭于伊斯坦布尔的街道间，仿佛成为这欢快热闹的时刻的一部分。俯瞰连接欧亚两陆的博斯普鲁斯海峡，音乐家们汇聚一堂，他们的音乐以轻盈而热烈的方式展开；马友友本人也沉浸其中，他的手指在大提琴上翩飞，轻巧地弹奏出即兴而细腻的拨弦音。艺术家凯沃尔克·穆拉德身处这一切的核心，他俯身贴近地面，手中的画笔不停挥动，在一幅巨大的画布上用黑色颜料和线条勾勒出“音乐”。

这种即时性——对双手的坚定信任，能够传达出思维难以表达的东西——定义了穆拉德的作品。无论是在街头和马友友以及他的“丝绸之路合奏团”一同演出，还是在纽约大都会艺术博物馆那幽深的静谧中创作，他的快速笔触都带有预言般的感觉，就像是用颜料进行一场塔罗占卜。每一个标记都是可见的，过去的每一笔不可逆转地凝固于此时此刻。

穆拉德此次于贝浩登上海空间举办的展览“当时间宛若河流”，也是艺术家在亚洲的首个项目，延续了他一贯的艺术气质。正如河水不会倒流，穆拉德的线条也不会回头。尤其是在像《波浪》(2025) 这样的大型作品中，观众可以感受到他的笔触充满力量，仿佛每一笔都在推动画面向前发展，将被遗忘的历史带入未来。

作为来自叙利亚的亚美尼亚人，穆拉德长期以来善于与往昔对话。他的创作过程不依赖图像参考，而是根植于直觉，一种通过笔触、版画、剪切

KEVORK MOURAD

WHEN TIME WAS LIKE A RIVER

Opening Tuesday March 11, 2025
March 11 – May 24, 2025

In the opening scene of Yo-Yo Ma's documentary, *The Music of Strangers*, the camera drifts through the streets of Istanbul, weaving in and out of the gathering crowd as if it were part of the moment itself. Overlooking the Bosphorus, the river between Europe and Asia, musicians have banded together, their music unfurling in a weightless fervor; Ma, himself, enthralled, his fingers dancing across his cello in a delicate, improvised pizzicato. At the heart of it all, Kevork Mourad crouches low to the ground, his brush in motion, mapping music in black pigment and line over the expanse of a large canvas.

This immediacy—an unflinching trust in the hand to channel what the mind cannot—defines Mourad's work. Whether performing in the streets with Ma and his Silk Road Ensemble or in the cavernous hush of the Metropolitan Museum in New York City, his quick strokes carry a sense of augury, a cartomancy in paint. Every mark is visible, an irreversible stroke of the past solidifying into the present.

Mourad's debut exhibition in Asia, *When Time Was Like a River*, at Perrotin Shanghai, extends this ethos. A river does not double back, nor does Mourad's line. Especially in larger works like *The Wave* (2025), the viewer can feel how his brushstroke sweeps forward with undeniable force, carrying deposits of forgotten histories into the future.

An Armenian from Syria, Mourad has long been in dialogue with what came before. His process, devoid of reference images, is rooted in instinct, an improvisational dialogue of brushwork,



沉思 | *Contemplation*, 2024. 亚麻布面丙烯 | Acrylic on linen. 182.5 x 121.5 cm
图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

和绘图的方式进行的即兴对话。“越是重访记忆，便越是模糊了记忆”，穆拉德曾说道。他的创作方法并非试图重现过去，而是通过墨水和颜料的层叠铺叠，让过去不经召唤便浮现出来。

此次展览围绕四个部分加以调度：装置、纸本、绘画以及“剪切画”，每种媒材的使用都蕴含着深刻的沉思，艺术家探寻着失落的文明、人类的忍耐以及记忆的结构。作为展览的同名作品，剪切绘画《当时间宛若河流》（2025）生动体现了穆拉德如何通过构图将历史层层叠加。这是一幅手工切割的双层作品，其底层向古代城市巴尔米拉致敬，这座城市是希腊罗马和波斯建筑的交汇点；而表层则警示了它被伊斯兰国摧毁的命运。作为曾经丝绸之路重要枢纽的巴尔米拉，如今其遗迹正因战争和时间的流逝而备受侵蚀。在画作中，向上的双手支撑着摇摇欲坠的柱子，试图在历史完全消失之前将其挽留。

这种挣扎以及在崩溃面前的坚韧，贯穿于整个展览中。穆拉德的另一件剪切作品《荆棘之路》（2025）关注的是苦行朝圣，这是一种通过物理性的痛苦而实现的虔诚行为。这件作品向拉丁文文献《埃格里亚的朝圣之旅》致敬，后者记载了一位基督教女性艰难攀登西奈山的过程。朝圣者们身体疲惫，有时甚至不得不手脚并用艰难爬行，却依然怀着深深的敬畏。在穆拉德的作品中，人物扭曲着身体，紧紧抓住地面，攀爬危险的建筑结构，追求位于画布顶端的圣地。这些元素共同传达出一种面对逆境时人类所能展现的精神力量。

穆拉德的作品在中国的文化语境下显得颇有深意。他的建筑式构图不仅融入了书法水墨的传统元素，还与中国古典绘画中的“山水”精神相契合。山水并非直接再现自然，而是关于道家哲学——山是通往天界的媒介，风景作为能量而存在。穆拉德的绘画也在类似的脉络中流动，用楼梯代替山，象征精神上的攀登。这一元素在《荆棘之路》（2025）和《拱门的



最后的祷告 | *The Last Prayer*, 2024. 亚麻布面丙烯 | Acrylic on linen. 66 x 53 cm
图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

printmaking, cutting, and drawing. “The more you visit the memory, the more you blur the memory,” he has said. His approach is less about re-creating the past than about allowing it to surface, unbidden, through the layered improvisations of ink and paint.

The exhibition in Shanghai unfolds in four movements: installation, work on paper, paintings, and cut-out paintings, each a meditation on lost civilizations, endurance, and the revealing architecture of memory. Among the cut-out works, *When Time Was Like a River* (2025), the exhibition's eponymous painting, exemplifies Mourad's ability to layer history within his compositions. A hand-cut, double-layered work, its back panel pays homage to the ancient city of Palmyra, a crossroads of Greco-Roman and Persian architecture, while the second layer warns of its destruction by the Islamic State. Once a vital hub along the Silk Road, Palmyra's remnants are now further eroded by war and time. In the painting, hands reach up to support the crumbling columns, an attempt to hold history in place before it disappears altogether.

This sense of struggle, of perseverance in the face of collapse, resonates throughout the exhibition. In *The Thorny Path* (2025), another of his cut-out works, Mourad turns his attention to the penitential pilgrimage, an act of devotion made physical through suffering. The piece nods to *Peregrinatio Etheria* (*The Pilgrimage of Egeria*), a Latin text chronicling a Christian woman's arduous ascent of Mount Sinai, where pilgrims, overcome with reverence and exhaustion, sometimes crawled on hands and knees. Mourad's figures, contorted and clasping the ground, scale treacherous architectures in pursuit of the shrine that waits at the top of the canvas.

Encountering Mourad's work in a Chinese context is particularly meaningful. Beyond shared traditions of calligraphy and ink painting, his architectural compositions echo *Shanshui* (山水, “mountain-water”), the classical Chinese landscape tradition. *Shanshui* is not about direct representation but about Daoist philosophy—mountains



透过巴别塔 | *Seeing Through Babel* (局部 | Detail). 场域特定装置 | Site-specific installation. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

回声》(2022)中可见,让人联想到亚美尼亚修道院中狭窄而艰难的台阶,这些设计旨在考验攀登者的信仰。

人物在整个展览中浮现又消散,他们的存在形式既是神话般的,也是极为个人化的。在《休息的旅人》(2025)中,一匹马从看似抽象的构图中缓缓显现。这件作品借鉴了两位伟大思想家的智慧:苏菲派神秘主义者伊本·阿拉比,他教导我们一切伟大的精神转变都始于内心的意图和一次朝向神圣的迈进;另一位则是中国古代哲学家老子,他的名言“千里之行,始于足下”至今仍启迪着世人。

展览的核心作品《记忆之门》是艺术家完成于2020年的沉浸式织物装置。它悬浮在空间中,仿佛在召唤观众靠近,穿过那些因外界的走动而轻轻摇晃的走廊和拱门。在这里,历史不仅是体察的对象,更是可以居住的空间。这件作品唤起了穆拉德童年时在故乡阿勒颇的记忆,以及古代巴比伦和伊什塔尔门的景象,这些失落的地方曾经牛羊遍地,骏马飞驰。出现于装置中的文字是一种阿拉伯文与亚美尼亚文的融合体,它既不属于两者中的任何一种,却又同时属于两者。织物本身则是保护的象征:叙利亚内战期间,巨大的布片曾悬挂在街道上方,用以保护平民免受狙击手的袭击。

如同山水画仅以纸墨便能勾勒出万千气象,穆拉德的作品也展现了材料利用的精妙与高效。减少色彩、材料和制作是他创作实践的核心。这些作品似乎是“游牧式”的——像《记忆之门》这样宏伟的作品,或是阿迦汗博物馆馆藏中高达6米的《透过巴别塔》——虽然它们以壮观的姿态俯瞰着观众,却可以被折叠成一个小巧轻便的方形,如同手帕,小到足以放进背包。

在作品《沉思》中,一个半鸟半人的形象伫立于时间的门槛上,凝视着失落文明的遗迹。它的翅膀承载着过去的智慧,而它的双眼,则映射出当下的紧迫。它提出了一个根本性的问题:我们如何才能将过去的美丽留至现在?又如何能在它们永远消逝之前,将那些逝去的历史编织进此刻的现实?

撰文:佩奇·哈兰

as conduits to the heavens, landscapes as energetic presences. Mourad's paintings move in a similar current, replacing mountains with staircases as symbols of spiritual ascent. His staircases, seen in *The Thorny Path* (2025) and *Echoes of Arches* (2022), recall the narrow, arduous steps of Armenian monasteries, purposefully designed to test the faith of those who climbed them.

Figures emerge and dissolve across the exhibition, their forms at once mythic and deeply personal. In *The Resting Traveler* (2025), a horse slowly materializes from what initially appears as an abstract composition. The work references two great thinkers: the Sufi mystic Ibn Arabi, who taught that all great spiritual transformations begin with an act of intention (*niyyah*) and a single movement toward the divine, and Laozi, the ancient Chinese philosopher and founder of Daoism, who famously wrote, “A journey of a thousand miles begins with a single step.”

At the exhibition's heart is *Memory Gates*, an immersive fabric installation completed in 2020. Suspended in space, it invites viewers to step inside, moving through corridors and archways that subtly sway with their presence. Here, history is not merely observed but inhabited. The work echoes Aleppo, Mourad's childhood home, as well as ancient Babylon and the Ishtar Gate, populated with horses, roosters, and other animals. The script winding through the composition is a fusion of Arabic and Armenian, a language that is neither and both. The fabric itself recalls a device of protection: during the Syrian Civil War, vast sheets of cloth were suspended over streets to shield civilians from snipers.

As in *Shanshui*—where only black ink and paper are used—Mourad's work speaks to a resourcefulness. His paring down of color, material, and fabrication is central to his practice. The works themselves are deceptively nomadic. A work as monumental as *Memory Gates*, or his 6-meter-tall *Seeing Through Babel* in the Aga Khan Museum's collection, looms over viewers with grandeur yet folds down into a small, lightweight square, like a handkerchief, small enough to fit into a backpack.

In *Contemplation*, a half-bird, half-man figure stands at the threshold of time, gazing at the remnants of lost civilizations. His wings hold the wisdom of the past; his eyes, the urgency of the present. He poses a fundamental question, one that carries throughout the gallery: How do we carry the beauty of the past into the present? How do we weave its vanished histories into today's fabric before they slip away forever?

Text by Paige Haran



凯沃尔克·穆拉德 | Kevork Mourad. 摄影 | Photo: Ed Tadevossian
图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

关于艺术家

凯沃尔克·穆拉德 (1970 年出生于叙利亚卡米什利) 是一位居住在纽约的亚美尼亚艺术家, 他以独特的艺术风格闻名, 巧妙地将绘画、影像艺术与现场表演融为一体。他的作品曾在全球多个知名机构展出, 包括阿加汗博物馆 (2024)、亚洲协会三年展 (2020)、斯珀洛克博物馆 (2020)、伦敦伊斯梅尔中心 (2019)、塔巴里艺术空间 (2019) 以及罗斯艺术博物馆 (2017) 等。

作为“丝绸之路合奏团”成员中唯一的视觉艺术家, 穆拉德与马友友的合作在摩根·内维尔执导的纪录片《陌生人的音乐》中呈现。穆拉德融合文化遗产传统与当代视觉风格的叙事和多媒体表演赢得了国际认可。

2023 年, 阿加汗博物馆收藏了穆拉德的大型装置《透过巴别塔》。其作品已被世界银行集团 (华盛顿)、阿拉伯世界研究所 (巴黎)、CAP (科威特) 和斯珀洛克博物馆 (伊利诺伊州) 等机构永久收藏。

他曾在多个国际知名机构与活动中演出, 包括美国斯波莱托艺术节 (2022)、韩国国家歌剧院 (2020)、华盛顿国家大教堂 (2020)、大都会艺术博物馆 (2018、2012、2010)、阿加汗博物馆 (2018、2024)、沃尔特·迪士尼音乐厅 (2018)、汉堡易北爱乐厅 (2017) 以及荷兰皇家宫殿的克劳斯亲王基金会活动 (2016)。此外, 他获得了多项荣誉, 如 Fountainhead 驻地奖学金 (2024)、纽约州艺术委员会资助 (2023) 和罗伯特·博世基金会奖 (2016)。他拥有埃里温美术学院的艺术硕士学位。

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About the artist

Kevork Mourad (b. 1970, Qamishli, Syria) is an Armenian artist based in New York City, known for his dynamic integration of painting, video art, and live performance. Mourad has exhibited at institutions across the U.S., Europe, and the Middle East, including Aga Khan Museum (2024), Asia Society Triennial (2020), Spurlock Museum (2020), Ismaili Centre London (2019), Tabari Art Space (2019), and Rose Art Museum (2017).

The only visual artist of the Silk Road Ensemble, Mourad's collaboration with Yo-Yo Ma was featured in the documentary *The Music of Strangers* (dir. Morgan Neville). His visual storytelling and multimedia performances have earned him international recognition, blending cultural heritage with contemporary visuals.

In 2023, Aga Khan Museum acquired his large-scale installation *Seeing Through Babel*, adding to the growing number of institutions that hold Mourad's work in their permanent collections, including the World Bank Group (Washington, D.C.), Institut du Monde Arabe (Paris), CAP (Kuwait), and the Spurlock Museum (Illinois).

His performances have been showcased globally in institutions and festivals such as the Spoleto Festival USA (2022), Korean National Opera (2020), National Cathedral in Washington, D.C. (2020), The Metropolitan Museum of Art (2018, 2012, 2010), Aga Khan Museum (2018, 2024), Walt Disney Concert Hall (2018), Elbphilharmonie Hamburg (2017), and the Dutch Royal Palace for the Prince Claus Foundation (2016), among others. He has received numerous fellowships and grants, including the Fountainhead Residency Fellowship (2024), a New York State Council of the Arts grant (2023), and the Robert Bosch Stiftung Prize (2016). He holds an MFA from the Yerevan Institute of Fine Art.

More information about the artist >>>