

继续和不继续的游戏

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Henrik Drescher一再强调，自己画的不是旅行日志，而是再创造的图形组合。对于自己多年前的明信片实验，他只想说这就是一场游戏并且不可能再有了。但是“笔记本”作品，一直都会继续

4月7日，“搞”艺术画廊里一片狼藉。忽闪而过一个穿彩色格子衬衣的男子，下意识有种感觉他应该就是Henrik Drescher。

因为正在布展，地上堆满了硕大的“笔记本”，这就是Henrik Drescher最主要的艺术品形式，硕大的纸片上拼贴以随手画下的图形、回收的照片和纪念印刷品等。桌上则是海量的“垃圾”，奇形怪状的小纸片就是“笔记本”的原始材料，看上去如狂热的邮购商品目录，这是Henrik Drescher的收藏。

Henrik Drescher随手从地上的纸板箱中利索地拿出了许多书，这才是让他声名鹊起的东西。数千美金一本的限量手工书被纽约现代美术馆和英国V&A博物馆等收藏，而印刷书《Turbulence》和《Postal Seance》则更为潮人们所爱，而他的儿童书则是进了插画专业的教科书的。

愤世嫉俗者

“我当年被罗德岛设计学院拒了，可两年后我就成了那里的教授！”说这话时的Henrik Drescher愤世嫉俗，毫不掩饰自己没有上过艺术学校的历史：“我坚持了一个学期，然后自己让自己毕业了！”

就是这样的Henrik Drescher以一种与众不同的姿态活在艺术界。他没有工作室，周游世界各地，途中的成果就是“笔记本”。当面对着抽象的“笔记本”一头雾水时，Henrik Drescher适时出来解惑：“即使是在印尼旅游时画的，你也不可能从中看出任何能象征印尼的东西。”他一再强调，自己写的不是旅行日志，而是再创造的图形组合。

这次在“搞”艺术画廊的展览《神经网络》里，最抢眼的不是“笔记本”，而是装置作品“神经网络”，是“笔记本”作品的延伸。作品的骨架由从中国到北美街头收集的废弃铁丝组成。而作品最初始处的三幅画作显然是受了中国山水画的影响，大篇幅的红绿着色讲究的是意境。

明信片实验

出版于2004年的《Postal Seance》源自于Henrik Drescher对于死亡的思考：我们到底能不能和去世的人沟通？在他亲自书写的实验法则中，详细地写道：先确定想和哪一位去世的人沟通（通常都是名人，他的名单中包括爱因斯坦、约翰·凯奇、培根、甲壳虫乐队等），再假象他们“现在”所处的位置，把它写成地址，然后分别投递。如果明信片被退回至发信人处，则视为“死人拒绝接收”，若没有被退回（事实上，这些明信片应该是遗失了），则被视作“投递成功”。Henrik Drescher总结说这就是一场游戏。

在他的实验中，投递对象包括甲壳虫乐队的约翰·列侬和乔治·哈里森，地址是“永远的草莓地”。而在给卡夫卡的明信片上，是被网状结构捆住的人和鲜黄抽插的鸟类，还用歪歪扭扭的字体写着“解放内在的解构主义元素”。Henrik Drescher央求朋友们在全世界9个城市一起进行这个实验，好玩的结果是：87%的明信片“投递成功”，其中罗马的投递成功率是100%。不过，问他会不会再次实验，他坚决地说不可能了。

面对面

壹周：你如何获取创作的灵感？

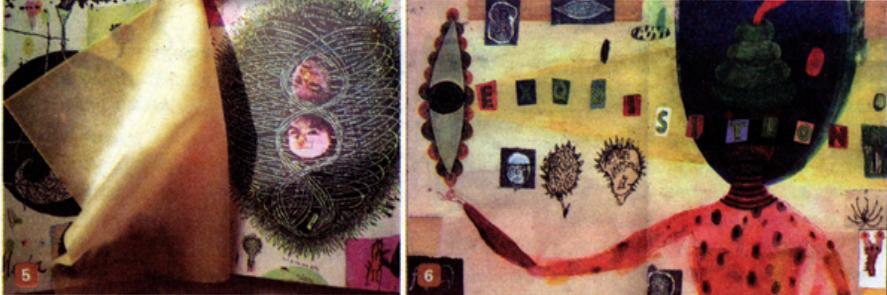
Henrik Drescher：不知道。谁如果回答他知道，那可真是Bullshit!假设我看了一部电影后画了点什么，也只能说明电影情节触发了我脑海中已有的某个形象。

壹周：你曾经和妻子一起在香港建过一个艺术工作室，名叫Babble Lab，现在怎么样了？

Henrik Drescher：我从来不喜欢工作室，香港那个已经不在。如果有，我想一定很乱吧。现在我们在大理买了个房子，打算在那里定居。



1. Henrik Drescher正在布展，墙上的就是装置作品《神经网络》
2. 寄给卡夫卡的明信片
3、4. Henrik Drescher寄出的明信片



5、6. 充满神秘色彩的《Turbulence》
7. 寄给爱因斯坦的明信片

Shanghai Weekly, 2010.4.13 issue (Translation):

The Game of Continuation and discontinuation

By Chen Meng Jie

Henrik Drescher insisted that his work was not a travel journal but rather a recreation and reconstruction of imageries. About his postcard experiment that he conducted years ago, he said it was just a game that won't be continued. However, the "notebook" works will.

On April 7th, the inside of Stir Gallery was a mess. A man in a plaid shirt suddenly appeared in my glance. I subconsciously realized that he must be Henrik Drescher.

Because the exhibition set-up was still in progress, the gallery floor was filled and covered by enormous "notebooks". It was Drescher's primary way of art making- randomly arranged drawings, scrapped photographs and printed ephemera to form collages over large pieces of paper. On the tables were seas of "trash" that consisted of odd looking pieces of paper. They were the raw materials from his "notebook" which looked like a manically encyclopedic mail order catalog.

He pulled out stacks of books from a cardboard box. These books had brought him fame. Some of them were copies of his limited-edition and one-of-kind handmade books which sold for thousands of US dollars, and were in the collection of New York MOMA, Victorian and Albert Museum and other museums. There were also some copies of his printed and published books, such as *Turbulence* and *Postal Seance*, which were loved and enjoyed by even the trendiest readers. He was also the author of many children's books that have been treated as the "textbooks" for illustration major in art colleges.

A Non-conforming Person

"My application to the Rhode Island School of Design was rejected. Two years later, I was teaching there," cynically said Drescher. He frankly told about his experience with education, "I endured for a semester there and I graduated myself!"

He existed in the field of art with this kind of unconventional attitude. He didn't have a permanent studio. He traveled around the world. His journeys became his "notebook". When I was puzzled in front of this abstract "notebook", his explanation cleared my mind. He said, "for example, in the drawings I've done while I was traveling in Indonesia, you wouldn't be able to find anything symbolical about Indonesia." Again, he stated that his work was not a travel journal.

In the exhibition *Nervenet* at Stir Gallery, the most impressive work goes to the installation piece, titled *Nervenet*. It's an extension of his notebook work. The armature of the piece is built from discarded wire picked up in the streets of China and North America. The three large panels at the starting end of the installation seem to be reflecting the Chinese landscape scroll paintings. The enormous shapes of reds and greens reinforce an artistic interpretation.

The Postcard Experiment

Postal Seance, published in 2004, derived from Drescher's pondering about the meanings of death: could we communicate with the afterlives? The rule of the game in his experiment was that he sends out actual postcards written by himself. He wrote in details: the names of dead people to communicate with (mostly of them were famous people such as Einstein, John Cage, Francis Bacon, The Beatles and so on), and their assumed "current" addresses. If the postcards were returned to sender, it would mean the deaths had "rejected" the mail. If not (the postcards were probably lost in the mail), it would mean they were "delivered" successfully. He said it was only a game.

The address for Beatles' John Lennon and George Harrison was "the Forever Strawberry Fields." On the card to Franz Kafka, there was a man encaged by a net, and a convulsed yellow bird. The crooked writing read: "liberating the destructive element in himself." Drescher had asked friends in nine different cities around the world to participate in the experiment. The amusing results were: 80% of the postcards were "delivered". The success rate for Rome designated mails was 100%. I asked him if he would do the experiment again, he said no.

Face to Face

Shanghai Weekly (SW): How do you get inspired when you create?

Henrik Drescher (HD): I don't know. If someone tells you that he or she knows the answer, that would be a bullshit! Assuming I wanted to draw something after watching a movie, I could only say that some parts of the movies reminded me something or imagery that had already existed in my mind.

SW: You and your wife has set up a studio in Hong Kong, called Babble Lab, do you still have it?

HD: I never like studio. It's not there anymore. If I had one now, I think it's going to be a mess inside. We now brought a house in Dali and will plan to settle down there.