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# You Are Not A Gadget

## Group Exhibit

Jan 15 - Apr 18, 2011

Carol Yinghua Lu

I have a confession to make. In the last few months, whenever I start up my computer, the first thing I would do is to log into sina microblogging and check out my account. I would then spend the next half an hour, if not more, writing blog entries of less than 140 words and browsing around on it, reading other people's postings and responding to some of them. It's nearly an obsession. I would write about my everyday encounters, experiences and observations of the art world, sometimes, quotes I come across while reading, and random commentary and reflections. It excites me the most whenever there are indications of new fans, comments on my tweets and other tweets that have mentioned me, appearing on my page.

As I spend more and more time on my computer, I can't help but begin to wonder about my fixation and that of my colleagues and peers with microblogging. What keeps drawing us to it? Is it the desire to express ourselves but moreover to have ourselves heard? Our inner thirst for attention and constant quest for affirmation of our humble existence? To a certain extent, the way one expresses oneself on microblogging is almost tantamount to speaking out loud to a crowd, only that it happens in writing and usually alone. More importantly, the authority and legitimization to speak up is granted by yourself, not anyone else. You don't need to be permitted or invited to speak. This is a very interesting aspect of digital being, which is something in between private and public. While we become more and more secluded and less social in public as our eyes and hands are always glued to the computer screen and keyboards, there is usually something to keep us engaged and entertained, we become more and more entangled in an online community, or a number of online communities that we've signed ourselves to. There we are allowed anonymity and to a certain extent, freedom of speech, not bound by any geographical, national, sexual, cultural, political, social, or even personal limits. Our physical non-existence in the digital world seems to convince us that we are safe and far from any conflicts we might choose to contribute to and get involved in digitally, as we are protected behind the screen and can remain fictional in a way. The Internet provides us with the possibility to stay in a community without being physically present in one. This sense of physical detachment generates a substantial amount of liberty. We have been led to think that the Internet is perhaps a place where we have the choice to make things happen without having to take responsibility for any consequences. While many believe that the Internet world creates a virtual reality, I would like to argue the Internet is the reality, if not more complicated, precarious and exciting, offering all kinds of possibilities for information, networking and marketing, while exposing us to an equal amount of scheme, control, and manipulation that also organizes and regulates our life outside of cyberspace. The control and manipulation that is realized through the design decision of software engineers and developers exert a considerable amount of influence over our behaviors, often in ways less discernable and thus less resistible.

As the American artist and computer scientist Jaron Lanier likes to remind us in his book *You Are Not A Gadget: A Manifesto*, "that design (or ratification) by committee often does not result in the best product, and that the new collectivist ethos — embodied by everything from Wikipedia to "American Idol" to Google searches — diminishes the importance and uniqueness of the individual voice, and that the 'hive mind' can easily lead to mob rule." As we embrace the convenience and liberating feeling the Internet has brought us, we are increasingly confronted with complications, challenges, and consequences that unfold on the digitalized social platform. Published in 2010, Lanier's influential volume depicted a bleak outlook in which he believed that Internet life has reduced individuals from complexities to categories, and subjects them to the will of what he calls the "hive mind." In his writing, he has suggested that the Internet favors the mob over the individual, and group efforts without personality and perspective are prized. Uncredited bits of information — article excerpts, photos, video, etc. — are stripped of their humanity by being stripped of their context.

As I write to this point, I begin to realize that my own writing behavior, my means of gaining information and my mentality of referencing have also been largely shaped by the accessibility of the Internet. Sometimes, I even depend on the Internet, especially searching engines like google, as a fast way of accessing information world-wide. As a writer, I do value Internet as a formidable platform to have my writings published and read by a wider range of readers that would find me and the links to my digitalized texts by googling me on the web. We are all involved in the Net one way or another. I myself do have also experienced the very downside of the Internet, what Lanier has characterized as "digital Maoism" in my professional and private life. In 2008, my partner, artist Liu Ding and I found ourselves the very target of a planned group attack on an art-related website due to professional rivalry. The over 1000 anonymous commentaries appearing intensively within one month under this posting made all kinds of unfounded accusations and vicious insults towards our professional practice, as well as our private life and family members. The collective front was overwhelming and we couldn't find any appropriate means to deal with it right away apart from remaining silent for almost a year. This very incident affected our personal and professional life deeply and made us remain vigilant to the possibility of the Internet to be used by people with harmful intentions. The absolute freedom without being moderated by law or a basic sense of morality and humanity can also leave people defenseless on the other side of the free users.

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This experience and perspective have driven Liu Ding to create a work, entitled "Gravestone for Rumour Monger", which was a roomful of black acrylic clouds hung on the walls and gravestones of various shapes made of heavy black metal scattered on the floor, in which the over 1000 postings about Liu Ding and I on the art forum were published as a newspaper tabloid for the audience to read. As much as this work was a testimony to our experience of the terrorism of the Internet, we've also continued to raise awareness on a rational basis and invite more artists to examine both the potential and implications of Internet tools for self-publishing and voicing individual concerns, calling for rational and critical use of the Internet. This discussion led to an exhibition "Liberation and its Relative Meaning" that we co-curated and that took place in the Chinese Arts Centre in Manchester in July 2010. The exhibition grouping four people's works, celebrated the limitless of the Internet yet warned solemnly against the gradual conditioning and forming of a collective identity we are adapting us to unconsciously as we become a user, member, partner, benefactor and perpetrator of the Internet conspiracy supported by commercial, political, religious, or ideological ambitions.

All I am saying is that the Internet is not simply a brainless gadget no matter whether you are aware of it or not. How the Internet is controlled and maneuvered is paradoxically more visible in China with the censorship of selected websites and searching engines. With its widespread censoring efforts and mechanisms, the government is increasingly giving out signs of its own tolerance. This given reality and the very political and social context of China makes the Internet both a crucial platform that opens up possibility of freer circulation of news and more transparency in government management, an objective prospect, and both a highly controllable and tightly supervised place. Even after the closure of Ai Weiwei's blog on which he publicized numbers and names of school children killed in the Sichuan earthquake in 2008 through voluntary investigations and openly criticized the government for their misconducts, Ai continues to let his own voice heard through twitters, where he now spends eight hours a day, speaking to a younger generation of Chinese people about his world views and activities. For him, the existence of twitter and other similar digital social networks provides the possibility for mass mobilization. He has once compared his interaction with his fans on twitter as an alternative form of schooling and education for the youngsters.

"You are not a gadget" fittingly expresses the critical distance and attitude the artists in this group exhibition have towards the Internet, which is also an integral part of their everyday practice, but what really binds the discussions of these seven artists in the show together is their inquisitiveness in exploring and exposing the political machinery and intentions at work behind what we see on the Internet. Like TV, the Internet has been forever imbedded in our life as a way of organizing the horizon of our information, knowledge, experience, relationship and subsequently worldview and value system. Karl Popper once compared TV to an irrepressible force, which could corrupt the hearts of human beings as war does. The same can be said about the Internet that conditions every facet of our life and society.

The show of "You are not a gadget" starts metaphorically with "The Moon in My Room", a photograph by Lu Zhengyuan. Having turned off all the lights in his room, Lu Zhengyuan found a close up shot of an illuminated side of the moon set in a dark sky through google search and photographed a scene of his computer and its surrounding lit up by the result of his google search. While the thin partition of the computer screen separates the spaces on and off line, it doesn't stop the light of the moon on cyberspace to illuminate the physical space of the room and become the only source of light for the space, thus linking the two spaces together. This work was part of Lu Zhengyuan's practice in which he made one work a day consecutively over the course of 84 days. It was like a diary entry for Lu Zhengyuan as he tried to unearth the wonders of the everyday life in his work. Yet what might have been an innocent discovery of the artist suggested to me a provocative question: how much influence does the cyber space exercise over the rest of our world? How much does human nature fall under the spell of the nature of the Internet, which is both seductively open and responsive to individuals as well as invisibly dictated by many difference forces and intentions of a more collective and powerful character?

Huang Ran's 28-minute *The Next Round is True Life* depicts the repeated acts of three similarly dressed and expressionless men coming on and off stage in turn, chewing the same chewing gum and passing it on to the next comer. They dutifully go on stage, stand next to the other, take over the chewing gum and move his mouth around in an awkward attempt to make small and often unformed bubbles. This act appears in an endless loop and they all appear indifferent and unengaged. The next round is never gonna to outdo the current one and although its prospect remains forever tempting. The nature of the true life lies in the very repetition of life itself, an allegory that applies aptly to the difference or non-difference between the digitalized world and the material one.

Chen Shaoxiong's series of oil paintings of signature monuments and power structures of the contemporary art world such as the Tate Modern and the Centre Pompidou are covered by descriptions and commentaries of these architectures and destinations taken randomly from the Internet and written directly across the surfaces of his canvases. Mindful of Karl Popper's theory of three worlds of knowledge,

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Here Chen brings together what Popper referred to as world 1, the world of material being, the physical shelves of art and power and what Popper referred to as world 2, the world our subjective and personal perceptions and cognition. Like the Internet itself, Chen Shaoxiong's paintings is a fragment of world 3, which is the sum total of the objective abstract products of the human mind. Here, we are reminded again that the Internet is not simply an independent world, but rather one conceived and projected by the very human mind of ours. Our understanding, experience, value, and ideology can be precisely mirrored in the organization of the cyber space.

The artist duo of Zhuang Hui and Dan'er took spam advertisements of sexual pills that had come into their mailbox and printed their content onto sheets of silk that can be hung on the walls like advertising silk flags seen in bars or clubs. The printing was completed with small shiny plastic beads that gave the works the playful flavor of pop art. The formal transformation of spam ads that usually nestle in the garbage bins of our mailbox through enlargement and printing on silk enables them to become something of a decorative item in the open light.

Leng Wen takes photographs of the faces of herself and her friends reflected on computer desktops and turned them into light boxes. One might develop an illustration that he's looking into a mirrored image of a face.

Jin Shan's light box installation A Cloud on Beirut and Shanghai was based on an action he carried out on a busy shopping street of Shanghai, where he placed a self-made smoke machine to let out a lot of smoke. As pedestrians in the area stopped shopping to look at the harmless smoke coming out of his machine in the middle of a public space, with pose and without much commotion, Jin took a photo of them and juxtaposed it next to another image he downloaded from the Internet that recorded a scene in which people on the street of Beirut seen reacting differently in the face of smoke. This installation reminds us that no matter how much the Internet links us and globalization tries to formulate our pursuits into a universal one, we are still defined by very different sets of geographical and political coordinates.

The last project of this exhibition, a performance entitled Daddy Project by Yan Xing is both poignant and confrontational. On the opening of the exhibition, Yan Xing will stand facing one wall of a gallery room with his back opposite the audience and recount the experience he had by posting a blog entry about his father online and by doing so, turning his private life into a public debate. His story was quoted on other people's websites and broadcast on Internet radio. He quickly realized that once he publicized details of his personal history online, he wasn't able to take it back and thus subjected himself to the complete loss of his privacy and the random compassion or violence of the Internet. This experience in turn affected the artist intensely and his contemplation of it led to this performance. By recounting this experience in a live performance and inviting more people to come to the performance and listen to his story, Yan Xing will have himself recorded and screened simultaneously on a monitor placed in the same space and further blur the line between his private life and his professional identity. The project evokes questions such as: Where do we draw the line between our private life and our public presence online? How much should we give out and how much can we take? How much of what circulates around, online and off line can we take seriously? Are we victims or co-accomplice or both? I invite you to come into the exhibition with these questions.

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<sup>1</sup> A Rebel in Cyberspace, Fighting Collectivism, a review of You are not a gadget by MICHIKO KAKUTANI in Books of The Times, New York Times, Published: January 14, 2010.

<sup>2</sup> This bit of information itself was stripped by myself from "You Are Not A Gadget: A Manifesto: How the Internet is leading toward "digital Maoism" and the loss of individuality" a post by LARRY GETLEN on New York Post ([http://www.nypost.com/p/news/opinion/books/you\\_are\\_not\\_gadget\\_manifesto\\_FJh8VNuK1Lz4w8IXdGUT6H#ixzz1AccmjyZ](http://www.nypost.com/p/news/opinion/books/you_are_not_gadget_manifesto_FJh8VNuK1Lz4w8IXdGUT6H#ixzz1AccmjyZ))

# 你不是个小玩意儿

群展

Jan 15 - Apr 18, 2011

卢迎华

我得承认，在最近几个月里，每次打开电脑的第一件事就是登录新浪微博。我会花上至少半个小时的时间发微博（每条不超过140字），然后在那上面四处浏览，看看别人都说了些什么，并发表一些回复。我都有点微博控了。我把每天遇到的事情都写在上面，包括在艺术圈中的经历以及我对艺术圈的一些看法；有时会转发一些微博，时不时的也有一些评论和思考。看到页面上提示我有新的粉丝，有人对我的微博进行了回复，或者有人在其微博里提到了我，那就是我最兴奋的时候。

我在电脑前花的时间越来越多，我不得不开始思考我和我的同事、同侪对微博的痴迷。到底是什么把我们都吸引过去了呢？是自我表达的需要，或者说，更多的是想让自己的声音被他人听到的愿望吗？是我们内心深处对于被人所关注的渴望，抑或是不断想要得到他人对我们自身卑微存在的肯定吗？从某种程度上说，我们通过微博所作的自我表达，跟在人群中大声说话没什么区别，只不过前者是书面的，而且通常在自己一个人的时候进行。更为重要的是，这种表达的权威与合法性来自你自己，而非其他的任何人。你的发言并不需要来自他人的允许或邀请。这正是数字化生存非常有趣的一个方面，介于私密和公开之间。我们和社会越来越隔绝，社交活动越来越少，而我们的双眼和双手却始终盯着屏幕，按着键盘。网上总有一些事来占用我们的时间，我们也从中得到不少乐趣。我们注册一个甚至多个网上社区的账号并深陷其中。在那里我们可以隐去自己的真实身份，并获得了某种程度上的言论自由，不受任何地理、民族、性别、文化、政治、社会乃至个人的局限。在那个虚拟的数字世界中，我们的肉身不存在，这仿佛能让我们确信自己是安全的，即使在网卷入某种纷争，那其实也是遥不可及的事情。我们躲在电脑屏幕的后面，似乎就能保持一种虚拟的状态。互联网让我们得以在某个社区中存在，却又未必以真实面貌现身。这种物理上的抽离感带来了巨大的自由。网上的种种似乎让我们相信，这是一个不需要为自己所做的任何事情负责的地方。尽管许多人认为网上世界创造了一个虚拟的现实，但在在我看来，互联网就是现实。就算它不比网下的世界更复杂、更不稳定、更刺激，也为信息、网络互联和营销提供了一切可能。组成并调节网下世界的一切设计、控制和操纵在网上一样也不少。软件工程师和开发者通过设计决策实现的控制和操纵对我们的行为产生了相当大的影响。由于这种影响往往不易察觉，所以也就越发难以抵抗。正如美国艺术家暨电脑科学家雅龙·兰尼尔（Jaron Lanier）在他写的一本名为《你不是个小玩意儿：我的宣言》当中提醒我们的那样，“集体的设计（或批准）通常并不会产生出最佳的产品：新集体主义气质——从维基百科到‘美国偶像’到谷歌搜索均有所体现——湮没了个体声音的重要性和独特性；‘蜂群思维’很容易导致暴徒统治。”我们对互联网带来的便捷和自由的感觉欣然接受，同时也越来越多地面临数字化社交平台上出现的种种复杂的问题、挑战和后果。兰尼尔的这本颇有影响力的著作出版于2010年，为人们描述了一幅颇不乐观的前景。他认为互联网世界已经把从复杂的个体类型化了，并让他们屈从于他所说的“蜂群思维”。在他的文章里，兰尼尔指出，比起个体来，互联网更喜欢成群的暴民。没有个性、没有想法的群体行为更受青睐。来路不明的点滴消息——几段话，几张照片，几个视频，等等——既然被剥离了上下文，也就相当于被剥离了人性。

写到这里，我开始意识到，我自己的写作行为、获取信息的途径以及引用资料的心理状态，都早已深受唾手可得的互联网的影响。有时候，我对互联网甚至可以说是十分依赖，尤其是像谷歌这样的搜索引擎，能让我迅速获得世界任何一个角落的信息。作为一名作者，我的确也很重视互联网这样一个强大的平台，可以有更多的读者通过在网上搜索我而找到我和我的网上文章的链接，转帖和阅读我的东西的人也会更多。我们全都以某种方式跟互联网发生着关系。在我自己的工作生活中，我也经历了网络带来的非常消极的影响，即兰尼尔所称的“数字毛主义”。2008年，我和我的先生刘鼎发现，我们在一个艺术网站上成为了一场源于业内竞争的有组织有计划的攻击的对象。短短一个月的时间，在一个帖子里出现了1000多条匿名评论，对我们的工作、生活乃至家人进行了各种各样毫无根据的抨击、谩骂和侮辱。面对这种一边倒的集体攻击，我们当时实在是毫无办法，只能保持沉默长达近一年的时间。这一事件对我们的工作和生活产生了严重的影响，也让我们对互联网保持时刻警惕，以防其被人恶意利用。没有法律和基本道德、人性意识规范的绝对自由会使人对那些滥用自由者毫无招架之力。

这一经历及其带来的思考催生了刘鼎的作品《献给情绪性舆论制造者的墓碑》。在一个房间里，黑色的塑料云朵挂在墙上，黑色金属制成的各种形状的墓碑散放在地面，那个艺术论坛上出现的与我和刘鼎有关的1000多个帖子则以小报的形式印刷出来，供观众阅读。这一作品是我们在互联网上遭遇的恐怖主义经历的证明。我们所做的是想要唤起一种理性的认识，让更多的艺术家来检验互联网作为自我表达、自我呐喊的工具到底隐含了什么样的意义，由此倡导一种对于互联网的理性和批判性的利用。该讨论促成了2010年7月在曼彻斯特的华人艺术中心举办的由我和刘鼎共同策划的展览“解放——及其相对的意义”。该展览集中了四个人的作品，既赞颂了互联网的无限自由性，同时也严肃地警告人们，在被商业的、政治的、宗教的以及其他意识形态野心所操控的整个互联网阴谋当中，当我们利用它又被它利用，当我们在其中行善或者作恶，我们正在不自觉地让自己融入一种逐渐形成的集体无意识中去。

我想说的是，不管你是否意识到了，互联网并非仅仅是一个没有思想的“玩意儿”。要说互联网是如何被控制和操纵的，可以从中国政府对特定网站和搜索引擎的审查看得很清楚。政府的审查触角无处不在，频繁地以各种行动表现其容忍的限度。在这种现实和中国的政治社会大环境下，互联网既是实现更加自由的新闻传播和更加透明的政府管理的重要平台，也是一个被高度操控、严密监视的地方。因为在博客中公布了通过自发调查获得的在2008年汶川地震中死亡孩子的名字和人数并对政府的失职行为进行了批评，艾未未的博客遭到了封杀，但他依然通过Twitter（著名的微博网站）发出自己的声音。艾未未现在每天要在Twitter上花上八个小时，向中国的年轻一代讲述他的世界观和经历。对他而言，Twitter和其他类似网络社区的存在为动员大众提供了可能性。他曾经把自己在Twitter上和粉丝的互动比作另一种形式的青少年教育。

“你不是个小玩意儿”恰到好处地表达了本群展中的艺术家对互联网所保持的一种特定的距离和态度。互联网也是他们每日生活中不可或缺的一部分，但真正把这七位艺术家的艺术探索联系在一起，是他们在探索和展示我们在互联网上看到的政治机器和意图时的好奇心。和电视一样，互联网已永远成为我们生活中的一部分，决定着我们在获取信息、知识、经历、关系方面的眼界以及由此而来的世界观和价值体系。卡尔·波普尔（Karl Popper）曾将电视比作一种难以征服的强大力量，可以像战乱那样摧毁人类的心灵。对于决定着我们的生活和社会的每个方面的互联网，可以说也是这样。

# 你不是个小玩意儿

展览

Jan 15 - Apr 18, 2011

卢迎华

展览“你不是个小玩意儿”从卢征远的一幅摄影作品《房间里的月亮》开始，具有强烈的隐喻意义。卢征远关掉房间里的灯，通过谷歌搜索找到一张黑暗太空中月球的明亮面特写照片，然后拍下了这样一张电脑及其周围的东西被屏幕上的搜索结果照亮的照片。虽然薄薄的电脑显示屏隔开了网上和网下空间，但它并没有阻碍网络上的月亮照亮房间里的真实物理空间。这个月亮也是这个空间里唯一的光源，从而将两个空间联系了起来。卢征远在连续84天里每天创作一幅作品，这张照片就是其中之一。这就像卢征远的一篇日记。他想通过自己的作品来发掘日常生活中的奇迹。这对于作者本人来说可能只是一个无意的发现，但对我来说却提出了一个很有挑战性的问题：互联网空间对我们生活中的其他部分究竟产生了多大的影响呢？开放的互联网充满诱惑，又能满足个人的不同需要，同时，又有多种不同的更为集中和强大的力量和目的在暗中对其进行操控。这样的互联网究竟会让人性堕落到何种程度呢？

黄然的作品，27分22秒长的《下一轮才是真实的生活》，拍摄的是三个衣着相近、面无表情的男人轮番上场下场、嚼完同一块口香糖并传给下一个的重复动作。他们老老实实地走上来，站到上一个人旁边，接进口香糖，嘴巴艰难地动着，吐出一个个小小的，不成形的泡泡。这一动作就这样不停地循环，而他们始终一副无动于衷的漠然表情。虽然前景依然充满诱惑，但下一轮绝不会胜过现在这一轮。真实生活的本质就在于生活本身的不停重复。这个道理正好适用于数字化世界和真实物质世界之间的不同或相同之处。

在陈劲雄的上传下载系列油画作品当中，画布上的当代艺术界标志性的建筑物，如泰特现代美术馆和蓬皮杜艺术中心，被从网上随意找来的关于这些建筑物和场馆的文字和评论所直接覆盖着。受卡尔·波普尔关于知识的三个世界的理论的影响，在陈劲雄的画里，他把波普尔所说的世界一，即物质的世界，艺术和力量的真实载体，和波普尔所说的世界二，即我们个体的、主观的感知和认识，结合了起来。如同互联网本身一样，陈劲雄的画成了世界三的一部分，即人类头脑产生的客观抽象物体的总和。在这里，我们再一次认识到，互联网并非仅仅是一个独立的世界。它恰恰是由我们人类的头脑所设计和建构的。我们的认知、经验、价值和意识形态在网络空间的建构中得到了如实的反映。

艺术家组合庄辉和旦儿把电子邮箱里收到的壮阳药垃圾广告邮件印到绸布上并挂上墙，好像酒吧或俱乐部里的绸布广告旗。图案上还加上了闪闪发亮的小塑料珠，让作品呈现出一种波普艺术的戏谑味道。垃圾广告邮件的通常归宿都是电子邮箱里的垃圾箱，可现在艺术家却一本正经地把它们放大、印制到绸布上，使其成为了光天化日之下的一种装饰性物品。

冷文把电脑桌面上显示的自己 and 朋友的脸部肖像拍成照片并做成了灯箱。或许会让人感觉是在看一张镜子里的脸。对于艺术家自己而言，她“希望通过对个人电脑桌面的探索和摄影展现完成我对这个独特空间之中，‘我’的概念的存在与蜕变的影像思考。”

靳山的灯箱装置《贝鲁特和上海天空的云》是基于他在上海的一条繁华的购物街上所做的一次行为艺术。他在街上放了一个自制的烟雾释放机器，冒出好多的烟雾。周围的行人停下脚步，看着无害的烟雾在这样一个公共场合里从他的机器里冒出来，场面是静止的，并没有多少骚动。靳山把这一场景拍了下来，并排放在另外一张他从网上下载的照片旁边。那张照片拍的是在贝鲁特的大街上人们看到烟雾时的不同反映。这一装置作品提醒我们，不论互联网如何将我们联系在一起，也不论全球化如何努力地把我们的追求统一化，我们依旧是被不同的地理和政治坐标所定义的不同的人。

本展览的最后一个项目是酩酊的一个名为“DADDY项目”的表演，尖锐而充满对抗与冲突。展览开始之时，酩酊会在一间展览室里，面朝墙壁，背对着观众，讲述自己的一段经历：他在网上发表了一篇关于父亲的日志，却由此把自己的个人生活置于一场公开的辩论当中。他的故事在别人的网页上被引用，也被网上广播所播出。他很快意识到，一旦把自己的过去在网上公开，就再也收不回来了。自己从此毫无隐私可言，并将面对来自网上的种种同情或暴力。这一经历对艺术家产生了深刻的影响，他对此事件的思考最终催生了这个表演。通过现场表演叙述自己的经历，并邀请更多的人加入到表演中，倾听他的故事，酩酊同时也会在现场放一个监视器同步录制和播放他自己的表演，这将进一步使得他的个人生活和专业身份之间的界限变得模糊。这个项目激发了诸如下面这些问题：在我们的私生活和我们在网上的公开身份之间，这条界限到底在哪儿？我们应该公开多少，又能够得到多少？对于网上网下流传的东西，有多少是可信的？我们是受害者还是帮凶，或者两者都是？请带着这些问题来参观这个展览吧。

1 《网络空间的反叛：与集体主义的对抗——关于〈你不是个小玩意儿〉的评论》。作者：角谷美智子，2010年1月14日发表于《纽约时报》书评专栏。

2 这信息也是我从《纽约邮报》网站上一个题为“《你不是个小玩意儿：我的宣言》——互联网如何导致了‘数字专制主义’和个性的丧失”的帖子里摘来的，作者是莱利·格特兰（LARRY GETLEN）

([http://www.nypost.com/p/news/opinion/books/you\\_are\\_not\\_gadget\\_manifesto\\_FJh8VNuK1Lz4w8IXdGUT6H#ixzz1AccmjvyZ](http://www.nypost.com/p/news/opinion/books/you_are_not_gadget_manifesto_FJh8VNuK1Lz4w8IXdGUT6H#ixzz1AccmjvyZ))