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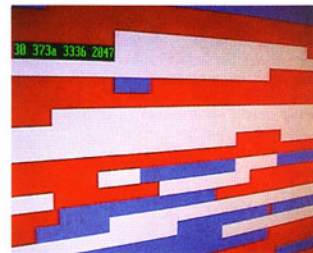
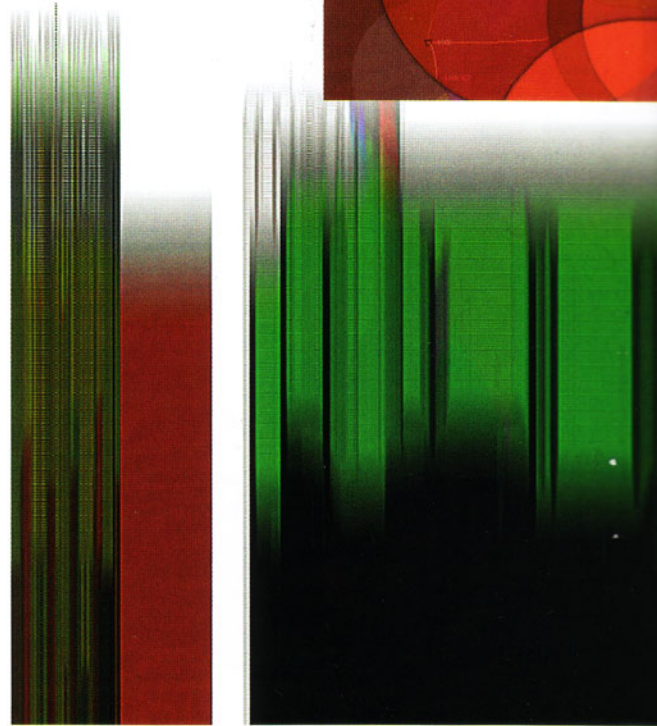
# DIGITAL DETAILS

## INTERNET-SURVEILLANCE TOOLS MAKE FOR UNLIKELY INSPIRATION

“Data surveillance technology has long been available to corporations and law enforcement,” says Alexander Galloway. “If the bosses and the government can have it, why can’t the artists?” Luckily for Galloway, he — and the Radical Software Group, the collective of the digital artists he represents — came up with their own workaround: CarnivorePE software, available for download at [rhizome.org](http://rhizome.org). CarnivorePE was inspired by the FBI’s DCS-1000, formerly known as “Carnivore,” an Internet surveillance program that made headlines as a tool for fighting terrorism — and as the bane of privacy advocates. Like its predecessor, CarnivorePE monitors any network it’s installed on and then feed this raw data to what RSG calls “Carnivore Clients” — artist-created interfaces that represent the data in a variety of ways, some visually orient-

ed and others less so. For example: RSG member Cory Arcangel’s version tracks every time someone on the network encounters the phrase “boo-yaa tribe;” each time the phrase is registered, a display on a television keeps count. (“Boo-yaa” is the sound made by unloading a shotgun, according to hip hop artists Cypress Hill; Arcangel’s reference is a tribute to the early ’90s Boo-Yaa Tribe group and their 1990 album, *New Funky Nation*.) Installed on the network at Eyebeam Atelier — the Manhattan art space where Arcangel was a teaching resident for three months, and where several CarnivorePE-related artworks are on display through early December — Arcangel’s television has yet to register a hit. “I guess one of the things it measures,” says the 24-year-old artist, “is how cool your network is.”

PETE ROJAS



What pretty data you have, top to bottom: “amalgamatmosphere” by Joshua Davis + Branden Hall + Shapeshifter, “Carnivore is Sorry” by Mark Daggett, and “RSG-CPEOC-1” by RSG