

1 — 100  
**Bruno Ministro**

## Brief Summary

---

1,100 (Charles Bernstein, magnetic tape, 1969)

1-100 (Charles Bernstein, included in cassette *Class*, 1982)

1\_100 (Bruno Ministro, appropriation and digital re-reading from Charles Bernstein, 2016)

---

1\_100 is a digital poem by Bruno Ministro that appropriates Charles Bernstein's voice recorded from a live performance that took place somewhere in the late 60s. First called 1,100 and later 1-100, the sound piece by Bernstein consists in the author's voice reading numbers from 1 to 100. Transposed to the digital ecologies, we can easily relate the numbers of the artwork's title to the cartographies of the binary code, composed of infinite sequences of 1s and 0s.

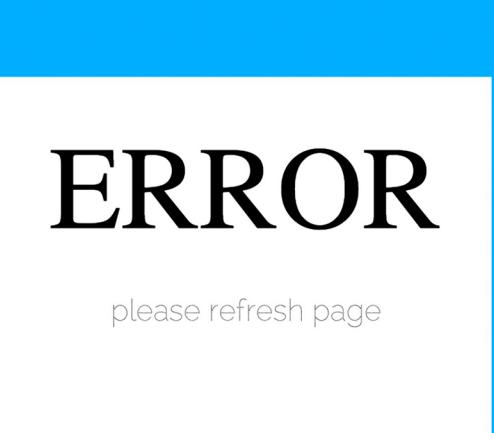
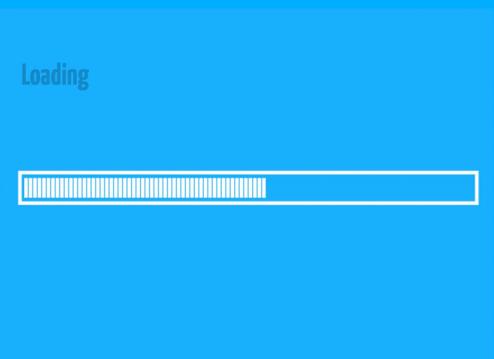
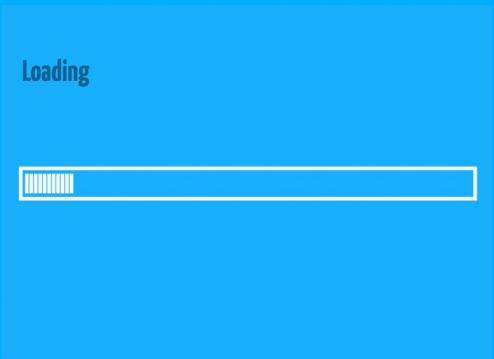
In Charles Bernstein's sound piece there are variations in time, intensity, harmony and frequency. Bernstein explores the number's counting using the expressiveness of spoken language, constantly shifting emotional charges and transmitting a deep presence through the acousmatic voice. Numbers and emotions, being both daily things, commonly occupy dichotomous positions in the scale between rational things and things related to feelings. This apparent distinction is now being questioned in the posthumanist paradigm and this digital poem try to address the theme in a very particular way.

The lack of quality of the magnetic tape is here understood as a self-reflexive emergence of the medium — moreover, when compared to the digital surrogate, which, having been mastered, could not be totally enhanced due to the poor media used in 1969. In that sense, what are we doing when we appropriate past memories of old media and bring them to a new media form that sometimes seems to have no memory?

The interface of the digital poem uses the blue color from the pre-programmed main theme of the last release of Windows operating system (a color picker was used), trying to build a poetical path for sarcastic profanation and détournement. This poetical artifact deals with user expectation, latency and frustration. Users are expecting the digital poem to load and, at the end, all they can see is an error message that instruct them to refresh the page, starting the loading process all over again. Everyone knows that there is nothing more frustrating than the latency of a loading bar in an age without time (as we are constantly in a rush, sharing this sense of urgency). Even more if the loading process does not end at all, requiring an eternal loop that insists in the iterative formatting of memory. Is time in the digital age a different type of time?

Bruno Ministro

<http://hackingthetext.net>



figs. three printscreens