

A man with short dark hair, wearing a black long-sleeved t-shirt and dark trousers with a silver belt, is leaning on a white table. He is looking directly at the camera with a neutral expression. The background is a plain, light grey wall. The lighting is soft, highlighting the contours of his face and clothing.

BYETONE

olaf bender · info sheets · 2005

PERSON

Olaf Benders experimental work with film-material started during school-time. The casual finding of a complete 16mm movie equipment gave the initiation. From this time on started an intensive dealing with the medium »film« as well as the raw material »film«.

Technical limitations forced special methods: He scratched directly on the footage with objects to create geometrical figures. The results were archaic motion patterns. Due to the experiments he came into contact with the East-German underground band AG-Geige.

In 1988 he became a permanent member of AG-Geige.

By working with this group he got into musical aspects. Home computer made it possible for autodidacts like him to work multimedial without knowledge of practical musical skills.

After the falldown of Berlin Wall in 1989 he was working with a music distributor. The work experiences he collected there led to the idea of publishing own musical projects by himself.

He and together with Frank Bretschneider founded the recordlabel rastermusic in 1996. Rastermusic wanted to publish their own electronic music projects and those of other similar working artists. The special process of creat-

ing electronic sound should be reflected also in the graphical presentation of the label and his products.

One of the earliest rastermusic productions was the project signal, which Olaf Bender has been continuing together with Bretschneider and Nicolai until today. Nicolai owned the sublabel noton, which finally merged with rastermusic to raster-noton in 1999.

Beside the management of raster-noton he is responsibly the graphic design and public appearance. Additionally Bender performs solo under the pseudonym byetone.

1968 born in karl-marx-stadt/GDR

1974-87 secondary school and apprenticeship as tailor

1990-93 work as graphik designer with different agencies

1993-95 agent in mediadistribution

1996 founded rastermusic, works independently in chemnitz

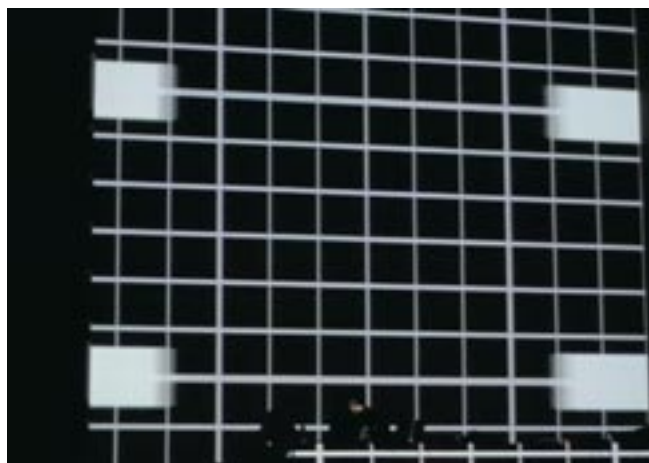
rastermusic and noton, merged in raster-noton

PERFORMANCE

Bender creates his music digitally. He assembles sine tones to complex sound fabrics. Digital clicks and effect plug-ins are essential to create the rhythms. All this is brought in a timely relation and so a track is born — an artificial world without any physical effort.

Computer music is often hard to perform in front of an audience. Although possibilities seem almost unlimited it is difficult to present this music in a concert setting without an immense deal of technology.

Bender therefore uses visuals in the sense of animated light. Abstract animations support the abstract pieces of music — in this way the rhythm of music is transformed into a graphic equivalent. By using the computer Bender controls the animations in realtime. In connection with sound effect processing this enables him to interact live on stage.



ARCHIVE

cd byetone

1999	byetone-.-20' to 2000	raster-noton
2001	oacis-.-box	raster-noton
2001	morte auvache	staalplaat
2003	byetone-.-feld	bine-music

cd collaboration

1996	produkt-.-float	raster-noton
1997	produkt-.-stretch	raster-noton
1998	signal-.-waves and lines	raster-noton
2000	signal-.-centrum	raster-noton
2003	lumen-.-weltecho	raster-noton

cd compilation (selection)

2000	new forms	raster-noton
2003	neue berliner initiative	nbi
2004	archiv1	raster-noton

live presentations solo (selection)

1999	phonotactic, vienna	austria
1999	elecrip rote fabrik, zurich	switzerland
1999	link., bologna	italy
1999	scart-fylkingen, stockholm	sweden
2000	ars electronica linz	austria
2001	tonic, new york city	usa
2002	spiral, tokyo	japan
2002	radar, copenhagen	denmark
2003	bios, athens	greece
2003	künstlerhaus bethanien, berlin	germany
2004	sensoralia, palladium rome	italy
2004	mutek, montréal	canada
2004	la casa encendida, madrid	spain

INTERVIEW

interview extracts · tj norris · olaf bender · © 2004 igloomag.com

[...]

In less than a decade, can you describe how electronic music has changed and developed? How do you feel Raster-Noton has become associated with the emergence of the microsound movement? [...]

During the last ten years the most important development was the switch from using heaps of machines to produce the sounds towards the single digital computer. Therefore today music sounds digital and clicks and cuts are only an expression of this development. For Raster Noton, computers were always an important basis for creating music as none of us has a classical musical education. Always technology influenced the development of aesthetics. So today the computer is our instrument and we try to create a computer typical sound. As we are part of this development /movement we hope to have had a certain impact on it.

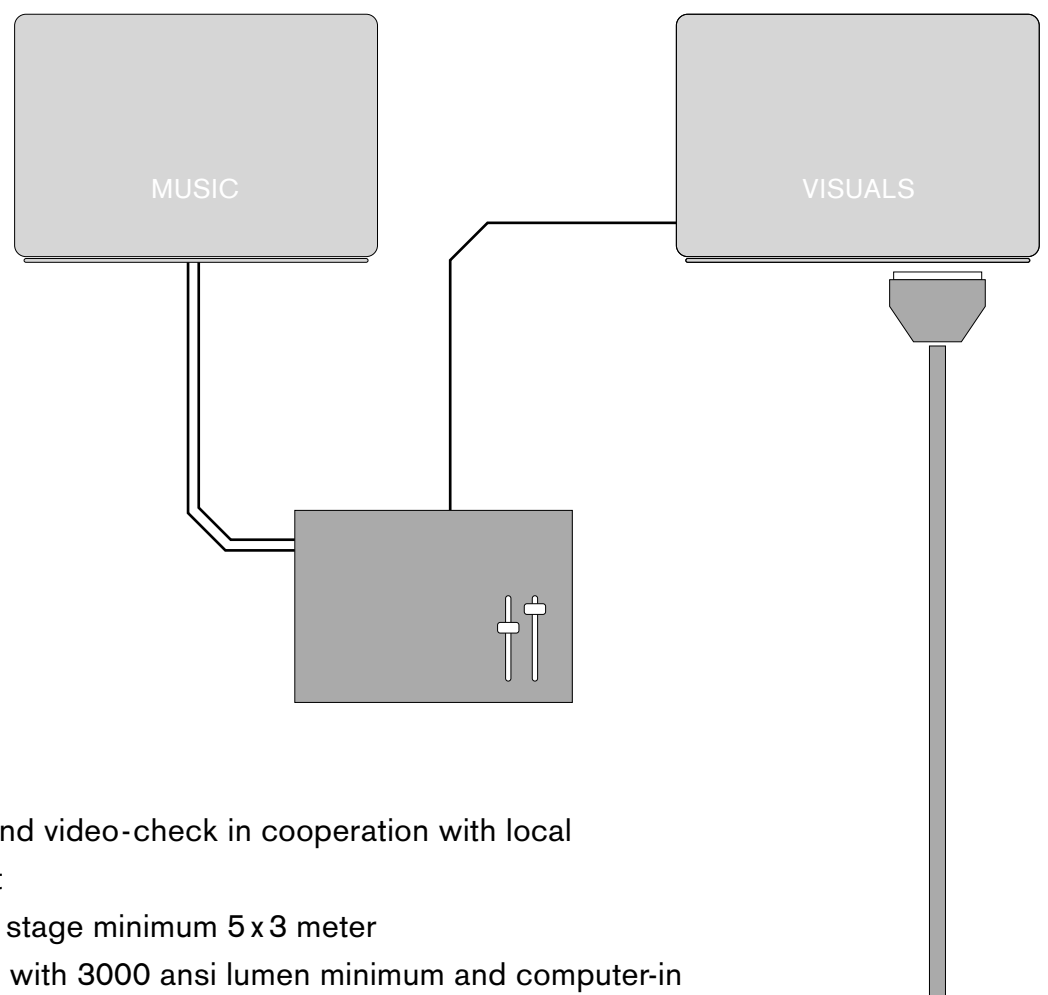
Under the moniker of Byetone you have been recording since 1999. Can you talk about that project as opposed to other sound collaborations you have been involved in? What is the basis for your sound and how do you source your ideas? What can you tell us about yourself, some of your personal interests and hobbies? [...]

My first solo release was in 1999. Before that I was involved in the releases of Product and Signal. As I was rather used to working in a team it took quite a while until I released a solo cd. Whenever I use a computer, it doesn't matter in what field, typography or sound creation, I work with symmetries, proportions and modular structures. When I create music the whole thing is pretty abstract. I don't use any samplings. I get my ideas from each field of life. I like to collect older things, things which had been used already. I often get my inspirations from these items. When I have to travel long distances I often read mathematical riddle magazines. I am not really interested in the riddles itself but find interesting details.

Well, I appreciate your continuing a series, so connected to its graphic aspects, the lines, dots, monochromatics and all. Can you tell me what connection your label is making between sound and science?

Difficult to answer. We are no real scientists. But we are especially interested in the abstract scientific process of production and we try to use these processes and their certain aesthetics. Sound in the physical sense means energy, acoustics and oscillations — and this oscillating is the connection between sound and other forms of energy (eg. light).

TECH RIDER



one hour sound- and video-check in cooperation with local technical assistant

1. screen behind the stage minimum 5x3 meter
 2. 2x video projector with 3000 ansi lumen minimum and computer-in
 3. vga-cable from projector to stage (monitor cable)
 4. four channel audio mixing board including a three-band equalizers and two independently summary adjustable audio-outs
 5. two channel monitor system
 6. double projection
 7. vga channel splitter/small control-monitor on stage
- !!! not a video signal will coming from G4 it's a vga signal



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for general information please visit www.raster-noton.de
for high-resolution photos please contact mail@sebastianmayer.com

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