

KREIDLER

To change something, good opportunities are worth more than a perfectly devised master plan.

(1994)

Early in 1994, the Düsseldorf Avant-Artschool-Trio DEUX BALEINES BLANCHES host a spoken-word evening at the trendy Op de Eck Café, across the road from the Art Collection NRW. Here, Thomas Klein (Drums), Andreas Reihse (Electronics) and Stefan Schneider (Bass) first meet Detlef Weinrich, alias DJ Sport, who at the time DJs at the Academy of Art. They like his choice of records, he is impressed with their music, and they decide to collaborate on a new project.

A few weeks later, the four provide musical accompaniment to a spoken-word poetry event at a small club. Deux Baleines Blanches all wear dark-blue T-shirts featuring the Kreidler motorbike logo: a new name, a better concept - goodbye local prominence... hello world!

In summer 1994, they present the first sample of their work under the name KREIDLER: Riva, a C-46 cassette in a plastic bag, released on the Parisian label A Contresens. The idea of combining music and spoken-word poetry is the focus of the best pieces, but what is most apparent is that the four different personalities are working toward a common sound. It is this search for a common voice that also defines the first Kreidler concerts.

(1995)

The demo tape is sent to Matthias Arfmann (of Kastrierte Philosophen fame), with the desired result: in May 1995, Kreidler record seven tracks for a first mini LP at Knochenhaus Studio in Hamburg. It is released on the Cologne label Finlayson (who gained a reputation with the first Workshop releases). Surprisingly, the untitled mini-LP (sometimes reviewed under the name Sport) sounds less like the debut of a band still searching for their own style, and more like a relaxed session with the quartet making various new musical developments. The press immediately attempt to fit Kreidler into a suitable category, whether the Chicago postrock school or the conjured-up krautrock revival - though both comparisons are considered less than appropriate by the band themselves.

However, it is undeniable that Kreidler's combination of classic analog and digital sounds, and their way of building upon variations of patterns to create constructed, open tracks does have something in common with the postrock attitudes of the time, especially when playing live. The group would also not deny their affinity for one particular branch of Krautrock: the Düsseldorf electronic bands Kraftwerk and Neu!. More clearly rooted in these worlds are the side projects of individual members: Stefan Schneider, together with To Roccoco Rot, explores the possibilities of postrock. Andreas Reihse works with Klaus Dinger (ex-Kraftwerk, NEU! and La Düsseldorf mastermind) in his new formation la! Neu?.

But Kreidler's ambition is to create music beyond any of these contexts - music based on the

most varied of influences, according to their own world of possibilities. They achieve this with the single Kookaï, on the Düsseldorf label Stewardess (now Italic), a surprisingly melodic instrumental piece that reminds Spex Magazine of late night car journeys through deserted shopping streets in the center of Düsseldorf. Here, Kreidler present their pop qualities in a most impressive manner.

(1996)

With Kreidler's steadily growing reputation after these releases and over 50 performances, the Hamburg label KiffSM takes interest in the band. The first result of a successful deal is the already eagerly awaited LP Weekend, released in October 1996. It is no longer necessary to quote from the many, often overwhelmingly positive reviews of this convincing debut. With only this one record, it is certain that Kreidler now rank among the most notable German bands. This opinion is not just shared by Spex readers, who vote Kreidler as the best newcomer band in the 1996 readers' poll, but also internationally, particularly in musical circles. Over the months, the likes of David Bowie, Arto Lindsay, Momus, Ken Ishi, Pavement, Stereolab, and Nicolette express their high appraisal of this band.

(1997)

1997 is another year of performances for Kreidler. Weekend's success leads to shows in London, then on to Belgium, the Netherlands, Switzerland, and a tour of France. In the meantime, they find the time for an impressive new twelve-inch: Fechterin is released in June and made single of the week by Melody Maker. "The three songs are the most precise exercises in exponential electronics I've heard since Kraftwerk's Hall Of Mirrors, and just as danceable" is how the MM critic fittingly describes this new, rougher yet more precise development in the Kreidler sound.

In the same month, the remix EP Resport appears on Stewardess, with remixes by Pyrolator, Erik (MMM), L@n and Robert Lippok. Kreidler themselves remix Shantel and the Einstürzenden Neubauten. As April & Seasons, Andreas Reihse and Detlef Weinrich also participate in the Kante remix album, which appears in February of 1998.

(1998)

By this time Kreidler have already completed the recording of their new album. Between December and January, they work with engineer David Nash on a follow-up to Weekend. Appearance and The Park is released on LP and CD in May of 1998 on KiffSM, with Au Pair as the first single.

In an article about Kreidler, Houseattack Magazine asserts that music needs to be more than just fragmentary, that it must offer a general mode for the 'arrangement of an environment'. Detlef Weinrich answers: "The world that builds the music must have something to do with me - it cannot be a constructed world, put together in order to give an illusion of closeness." Appearance and The Park can be understood as a comprehensive expression of this opinion.

Rather than sounding foreign or forcedly personal, Kreidler have created an abstract, yet - for the listener - an understandable path into their world. Hardly any band has so quickly and so expressively managed to leave all connotations behind them, creating a convincing language of their own.

With the tour in support of the album, Kreidler fulfill their wish of having Add N to (x) as special guests, for whom it is the first time before a German audience. Shantel opens the concerts as DJ.

In summer 1998, the five-track remix EP *Coldness* appears, Kreidler's first piece with vocals since 1994. As the second single from *Appearance and The Park*, the song is completely rearranged. It is an urban love-declaration to neon lights and cocktail glasses, with a touch of new wave romanticism. Shantel's club mix enchants the listener with Liane Sommers' and Detlef Weinrich's duet. Two further remixes are contributed by Daniel Miller - the founder of Mute Records, discoverer and producer of Depeche Mode. A music legend in his own right as *The Normal*, and a well-known fan of the Düsseldorf sound, he was part of the enthusiastic audience at one of Kreidler's first London gigs. Together with Gareth Jones he filters out Kreidler's reminiscence to the 80's in the *Sunroof Mix* to create a perfect piece of synth-pop. *Forced Exposure* writes: "Kreidler's most outlandishly accessible moment, in a synth-electro style that is totally captivating." *Coldness* was also used as soundtrack for a fashion piece by the French magazine *SelfService*.

Later in the year, Kreidler perform at festivals throughout Europe: they are invited to experimental electronic events in Dresden, Amsterdam (Melkweg and Paradiso), Copenhagen and Brussels (AB and Botanique), but also to the big pop-festivals in Frankfurt (VIVA II), Brighton (The Fringe) and Roskilde. The Tokyo label Captain Trip Records release the *Resport* album, with Japanese liner notes.

(1999)

At the end of 1998, Kreidler part company with bassist Stefan Schneider. Now concentrating on the nucleus of Klein/Reihse/Weinrich, they find support from Alex Paulick on bass, otherwise guitarist and mastermind of the Cologne-British formation *Coloma*. In 1999, this new constellation is successfully tested on a tour of Britain and, along with Tarwater, of France and Switzerland.

1999 also sees Kreidler performing in Istanbul, at Klangart in Osnabrück, at Battery Park in Cologne, at Sonar - the convention for electronic culture in Barcelona, and at the opening of the Van Dijk Retrospektive in Antwerp - where the audience members experience the performance through headphones in order to prevent damage to the paintings from high volume levels.

The clip for *Au-Pair* is part of a video exhibition in Munich, the Video Art Festival in Baden-Baden, and is awarded Second Best Video at the Oberhausen Film Festival. The New York Times twice praises *Appearance and The Park* as "Record of the Week" when both Kreidler albums, previously only available as imports, are released in America by Mute USA.

In 1999 Kreidler remix Adolf Noice, Lundaland, Trance Groove, A Certain Frank, Appliance and Faust. A different, though related kind of project means an invitation to the Copier Coller Festival in Geneva and Brussels: alongside artists like Skanner, David Shea and Mego, Kreidler create a twenty-minute program - scheduled for release in September 2000 - from a sound bank sent to all the participating artists by the Swiss musician Franz Teichler.

(2000)

Since last year Kreidler were setting up their studio in the huge concrete building that was formerly the post office, behind Dusseldorf's main station. From there - between the gallery and workspaces of hobbypopMuseum gallery and the EGO techno club, next to I@n, Antonelli Electr., the Bad Examples and the underground techno-label Background - they intended to forge even further into the realms between art-track and pop-song. And in the summer of 2000 the Circles twelve-inch appears. From the modern soul piece Beauties, to the R&B-beats of the title-song and the dubby dancefloor tracks Circumstanzed and Lanzelot - it's an appetizer of the new Kreidler: Free and relaxed - as a threesome, backed by new record company Wonder, independent in their own studio.

Inbetween the Chicks on Speed popped in. What was intended as a recording session ended in a week of big party. So it took them until autumn of 2001 to finish an EP. Thomas Klein also worked with his Fauna outfit, Andreas Reihse released as April and together with Detlef Weinrich as Binford (on Italic), both of them performed with Alex Paulick and his Coloma partner Rob Taylor as Dark Park.

Finally these weeks of experiments and experience flew into the eponymous third Kreidler album, out in October 2000.

“Celebration? Hardly any other band organises sounds and noises with such skill that their music can sound fragmented yet complete at the same time. The songs always explore that enchanting moment when a sequence of notes and sounds suddenly begins to make sense: the initiation of beauty. (...) over the course of the album, scattered sounds and short intervals form a swaying, circulating track, with those melodic lines and swinging rhythms that are typically Kreidler. You're likely to find yourself dancing along automatically. (...) In 'Mnemoresx', Momus and Kreidler describe a sort of departure, made possible by their connection to the past, their own history and their knowledge of the loss of innocence. Here, and in the following songs, they are re-creating themselves, sounding more focused yet at the same time lighter; (...) Emotions which one may have never actually felt, but nonetheless seem strangely familiar, are portrayed in a pulsing, dynamic entity of sound (...) Along with Momus, the Argentinean Leo Garcia lends the band his voice for an intensive three-and-a-half minute celebration of the brief moment. Kreidler's most complete and liberated album to date has achieved all this with gallant coolness, a charming sense of humour and that undogmatic intelligence which has always led to the most exciting music.” Oliver Tepel wrote.

December 2000 Kreidler started their Mnemoresx Germany tour. Momus as the supporting special guest, followed by Kreidler and then performing three songs together: Mnemoresx, Momus' Rhetoric and the new piece Taxi. Berlin sees additional an improvised Coldness.

(2001)

From Momus to MoMA: February 2001 lent Kreidler to New York City. Besides of a spontaneous organized concert at the legendary Knitting Factory the main reason was the invitation of Dusseldorf photographer Andreas Gursky: he asked the band to play at the opening of his retrospective at The Museum of Modern Art. The German media seems to love it: two television teams came over, the music-channel Viva II broadcasted a special program of the event, the Frankfurter Allgemeine Zeitung took a comment on the "enlightenment of the Techno-untrained ears of the New Yorkers", while the author of GROOVE magazine said thanks for the opening and expressed her wish that "the city of New York will awake out of its rock-Dornröschenschlaf". Besides - the curator Peter Galassi loved to see "how to party the Dusseldorf way" and the audience of 3000 people was amazed. The music was so stimulating, one guy stripped during the concert.

March to May saw Kreidler once more touring Europe. For the first time they went also to Ireland, Portugal and Italy. Where in Rome the audience welcomed them: "we were waiting for you since five years."

Back in the studio they focus on their new project Eve Future, a forthcoming mini-album, a tongue-in-cheek retrospect to their own band-history: in a baroque-like sound-design they do variations of Kreidler themes. The release is scheduled for May 2002.

In November finally the Chicks on Speed / Kreidler Sessions are released on Chicks-on-Speed records. Alongside with three new compositions it contains a coverversion of the Nick Cave - Kylie Minogue duet Where the Wild Roses Grow. Here the female part exchanged with the male - or viceversa.

This production merited five stars in DE:BUG, "spectacle" in Intro, and enthusiastic praise in The Face, The Wire and NME, and was regularly played by John Peel.

Also in this year: Andreas Reihse is in London to take part at the remastering of the three NEU! re-issues on Groenland.

Same city: Flesh records releases Planeten Suite of Christian Jendreiko - a production with the help of Andreas Reihse, Detlef Weinrich and Alex Paulick. Paulick and Rob Taylor - assisted by Thomas Klein - finish the recordings for the first Coloma album (out in february 2002 on Ware records).

"Presented by Kreidler:..." Binford play and deejay in Tbilisi, Georgia - two times live and one night on the radio.

And Kreidler remix STATION 17, PHILIP BOA and DEPECHE MODE.

(2002)

In January Kreidler and the Chicks on Speed are together again. Performing as special guests on the anniversary celebrations of music magazine Intro in Hamburg and Koeln. Which was featured on Viva, KunoTV and Arte.

One year after Kreidler's celebrated performance in New York's MoMA, opening the retrospective of Düsseldorf photographer Andreas Gursky, came in February 2002 a just as successful follow-up at the Centre Pompidou in Paris. "...immenso Magical Mystery Tour!" wrote Italian magazine Amiga.

In February three hundred guests were invited to the Düsseldorf Kunstverein gallery for the debut of Kreidler's Eve Future. With this presentation, Kreidler concludes the EINGANG LINKS series, featuring evenings with artists Stephen Prina, Turner Prize winner Martin Creed, the hobbypopMuseum a.o. For the event, Kreidler elaborated upon the idea behind Eve Future, creating videos shown as an installation. Further evenings took place in Cologne, Hamburg and Berlin.

From April 20th to the 21st in the Düsseldorf Staendehaus (the former regional parliament), the Museum K21 (for art of the 21st century) opens with a 21 hour-long program including a Kreidler concert.

Finally the album Eve Future is released - and praised in Stern, Max, Sueddeutsche Zeitung, Keyboards, Spex, Intro, de:bug a.o.; there are features on Deutschlandradio and in a lot of web magazines.

In April the clip for La Casa is a contender in the final round of the MuVi Prize at the Oberhausen Short Film Festival. While the clip for Solaris is played on German music television Viva and Viva+.

Kreidler creates pages relating to Eve Future for the international catalogue "Toit du Monde".

Kreidler plays e.g. festivals in Namur, Pukkelpop, San Sebastian, Geneva and are invited to the multimedia-festival Observatori in Valencia.

Kreidler remixes a track of the British project MULTIPLEX and covers "Popcorn" for a tribute to HOT BUTTER album. Also they are involved in a dance-theatre project.

Andreas Reihse acts in two movies of German artist Lothar Hempel and is a soldier in a videoclip of Justus Koehncke.

Finally Eve Future is in the charts of London-based Rough Trade Shops.

(2003)

Kreidler plays a surprise gig at the 20th Anniversary Party of Monika Sprüth Gallery. Further they are the special guest at the launch of Thea Djordjadze's Absolut Vodka image. And for the second time in Georgia: in the Adjara Music Hall in Tbilisi.

Detlef Weinrich creates a short movie for a project at the Museumsinsel Hombroich. Andreas Reihse does soundtracks for Thea Djordjadze's movie "Vodka makes us very very happy", for Rosemarie Trockel's "Kinderkino" at the Museum fuer Moderne Kunst, Frankfurt and for Djordjadze/Poussttchi/Trockel's installation "l'anas bianco" at the Biennale in Venice.

Eve Future is used on the Chanel Catwalk and in a documentary about the German Reichstag. For the project Oscilaciones in Barcelona Kreidler create an installation with the Eve Future films.

In October Kreidler goes South-East-Asia: eight concerts and one seminar in Jakarta, Kuala Lumpur, Hanoi, Bangkok, Manila and Singapur - commissioned by the Goethe Institut. They play in amazing concert-halls, in techno-clubs, on theater-stages and in a mall. They are featured in magazines, radio-shows and on the tv. And - most important - they meet very enthusiastic audiences.

After all these impressions they restart the recording sessions of the forthcoming albums.

(2004)

Spring: music of Kreidler in the new Pina Bausch dance-piece 'Ten Chi'

Summer: Detlef Weinrich opens with two friends the Café-Bar 'Salon des Amateurs' in the building of the Kunsthalle Düsseldorf.

Autumn: Andreas Reihse composes the music for the 'Zero G' project of British fashion designer Hamish Morrow.

Andreas Reihse starts within the group 'I Will' - Thea Djordjadze, Rosemarie Trockel, students of the Kunstakademie Düsseldorf a.o. - a project (exhibition, catalogue, theatre-play) regarding (anti-authoritarian) education; commissioned by Stadtmuseum Düsseldorf.

Winter: new album 'Eve Future Recall'.

'Eve Future' soundtrack for a documentary movie about auction houses.

(2005)

Winter: Thomas Klein and Andreas Reihse finish the soundtrack for Alexandra Sell's movie 'Durchfahrtsland/ Terre du Transit/ Remote Area'. movie premiere at Berlinale.

Februar: London Fashion Week Kreidler's 'Solaris' bei der Show von Giles Deacon.

Spring: premiere of the play 'I Will' in Düsseldorfer Schauspielhaus.

Summer: open-air festivals: Visions, CH-Rigi Küssnacht, Duisburg.

Autumn: 'Kleines Musikbrevier' Andreas Reihse's edition for the Kölner Kunstverein; release as April 'Südstadtvirus' on album 'Stadtmusik Köln'

Winter: 'Eve Future Recall' onboard-music Air France.

'Eve Future Recall' at the Jose Carrera Gala

(2006)

Special concerts for Sophie von Hellermann (London) and Rosemarie Trockel (Cologne);

Detlef Weinrich's Album Too Lose Low Track is released.

Begin of the production of the new album (working title: 'No').

(2007)

New album production.