

C.A.R.

Presskit



We could go the long way around and talk about German post-war music history such as "Krautrock", "Kosmische" and "Jazz-Rock" and what these terms mean to us. But we could also just say: "Hello, we are C.A.R. from Cologne and we play music as we like it: A little bit acoustic, a little bit electronic; on a trip, but without a specific destination; intense but not brutal; spherical, but not arbitrary; excessive, yet precise. Does this help you? No? Then stay a while and listen!"

<http://thisiscar.de>

<https://www.facebook.com/thisiscar/>

<https://thisiscar.bandcamp.com/releases>

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C.A.R. @ G5A, Mumbai, 2017

This is C.A.R.

C.A.R. was founded in 2011 by Johannes Klingebiel and Kenn Hartwig in Cologne, Germany. After an early period of artistic orientation they released “Beyond The Zero” (2014), the “Interlude EP” (2017), “Look Behind You” (2018) “Befunde ab 1999” (2020), the EP “Elektronik / Erlösung” (2021), “Any Percent” (2021) and “Gästeliste” (2023). Originally playing experimental jazz, the media recently labeled their music as Krautrock, Kosmische, Electronica and experimental Pop.

Among the highlights of the band’s career were gigs and residencies such as Fusion Festival, Jazzfest Kolkata and Casa Banchel in Madrid. By invitation of the Goethe Institute C.A.R. went on a four week long tour playing concerts in Pakistan, Sri Lanka and India in 2017. In November 2018 they went to China to play four concerts, taking part in the Jazz Improvise Meeting Festival.

In 2019, C.A.R. curated and hosted the concert series “C.A.R. presents Kraut am Ebertplatz” in Cologne with seven bands on four days, presenting to the audience a cross-section of a new musical movement that got consolidated under the term Krautjazz by now. The series was crowned by the joint appearance of C.A.R. and Damo Suzuki, the former singer of the band CAN on legendary albums such as Tago Mago and Ege Bamyasi.

Also in 2019 the band was featured on the sampler “Krautazz Futurism” from the label Kryptox.

C.A.R. has been funded by the Musikfonds e.V., the Initiative Musik gemeinnützige Projektgesellschaft mbH and the Kulturstadt der Stadt Köln. From 2019 till 2022 C.A.R. received the three-year-long funding programme "Ensembleförderung" of the Ministry of Culture and Science of the State of North Rhine-Westphalia.

Releases

2014	“Beyond The Zero”	CD & digital; Unit Records
2017	“Interlude EP”	CD & digital; self-released
2018	“Look Behind You”	Vinyl, CD, digital; Bimba Music
2020	“Befunde ab 1999”	Vinyl, digital; Bimba Music
2021	“Elektronik / Erlösung”	digital; Planet Akwa
2021	“Any Percent”	Vinyl, digital; Bimba Music
2023	“Gästeliste” feat. Pegelia Gold, Niklas Wandt, Max Loderbauer	Vinyl, digital; Bimba Music

Fundings

2017	Album production “Look Behind You” – funded by Kulturrat der Stadt Köln South Asia Tour – organized and financed by Goethe Institut e.V.
2018	China Tour – funded by Initiative Musik gGmbH and Kulturrat der Stadt Köln
2019	Concert series “C.A.R. presents Kraut am Ebertplatz” – funded by Musikfonds e.V.
2019 – 2022, 2024 – 2026	“Ensemble Funding Music” from the Ministry of Culture and Science of the State of North Rhine-Westphalia



the inflationary universe

10^{sec.}

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universe

E W I D N

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Quotes about C.A.R. from broadcasts, magazines and cool dudes

“The psychedelic Four of C.A.R., who combine repetition and wobbling.”

ULRICH STOCK, DIE ZEIT

“No matter if you describe it as kraut-jazz, trip music or psychedelic improv [...] C.A.R. has long been a band with its own character, in which groove, trippy sounds and the freedom of improvisation get combined in a successful synthesis.”

JAN TENGELER, DEUTSCHLANDFUNK KULTUR

“Magic moments with the Cologne based band C.A.R.”

KLAUS FIEHE – 1LIVE

“C.A.R. create an intimate atmosphere with a mixture of jazz, krautrock and ambient”

FAZ – FRANKFURTER ALLGEMEINE ZEITUNG

“Enthralling psychedelic sort of 70’s music, pleasurably taking you on underwater or interstellar wanderings.”

THE DAWN, PAKISTAN

“Amalgamations of ambient sounds, Düsseldorf beats, Krautrock influences and a pinch of BadBadNotGood.”

JAZZTHING

“This is great - really surprising in places, excellent work. already put it on again... ”

JAMES HOLDEN

“I intuitively assume that the men of C.A.R. are nice.”

LEIF RANDT, POSITIONEN – TEXTE ZUR AKTUELLEN MUSIK

“When listening to C.A.R. the old fields of jazz seem to lie on another planet.”

JÖRG MEYER, KIELER NACHRICHTEN

“Trippy shit for spacing out and fading away.”

FUSION FESTIVAL PROGRAMME

“Defining the future of sound.”

JAZZFEST KOLKATA

“In a decade or two, bands from the Rhineland will have to deal with their predecessors. These will then be called C.A.R. - Cologne Traditions 2.0.”

LARS FLEISCHMANN / KING GEORG



C.A.R. + Damo Suzuki, Ebertplatz Cologne, 2019

Press

COLOGNE TRADITIONS 2.0

2022

WRITTEN BY LARS FLEISCHMANN

[HTTPS://KINGGEORG.DE/KOELNER-TRADITIONEN-2-0/](https://kinggeorg.de/koelner-traditionen-2-0/)

Perhaps somnambulistic is the best description for the music of C.A.R. Similarities with legendary bands of pop history are definitely seen by the band members themselves - but very calmly.

Sometimes the similarities are so striking that you don't even think about whether they are any at all. If you have the monumental band of German Kraut, CAN, in mind, you will without question easily draw connections to the Cologne project C.A.R.: CAN - CAR.

C.A.R. are nevertheless not mere apologists of the best Cologne export product since Johann Maria Farina invented cologne. That would not be possible at all, as Johannes Klingebiel, drummer and responsible for most of the band's tracks, says: „We don't want to and can't reproduce what CAN played back then. For example, I am a completely different type of drummer than Jaki Liebezeit was. Even if I wanted to, something different would emerge.“

Clearly, C.A.R. is a band that has its own sound, its own sense of timing and atmosphere - and has worked on it continuously during the eleven years of its existence. Whereby the airy settings and transparent tracks only sound like „work“ to a very limited extent.

Especially on their last year's newcomer „Any Percent“ the band's own sound comes so loosely out of their fingers that they even slip into dreamlike grounds. No wonder, then, that they just played a program at Cologne's Achtbrücken Festival that dealt with states of consciousness in the process of falling asleep.

Perhaps „somnambulistic“ is also the best vocabulary to describe the music C.A.R. plays. Other genre labels may well fit - the references to Kraut and Jazz are obvious - yet they have developed a distinctive sound that is difficult to narrow down. There are strong connections to soundtrack sounds, to melancholic indie jazz, even to the (atmo-) sparse pieces of Bohren & the Club of Gore and other doom-jazz bands.

Why they sound so true to their essence also has to do with their history as a band and musicians: All four members, besides Johannes Klingebiel they are Leonhard Huhn (sax), Christian Lorenzen (keys) and Kenn Hartwig (bass), once studied music together at the Hochschule für Musik und Tanz Cologne. Just in time for the diploma concert of the drummer Klingebiel and the bassist Hartwig, they founded the combo. Klingebiel remembers: „We all knew each other from our studies, since you have an overview of who you study with anyway due to the small jazz course. And also know who you click with and who you don't.“ So the band didn't break up after the concert either, he said, but just kept going. „In the beginning, everything was very wild. Loud, distorted, fast, lots of effects,“ he continues, „but that gradually changed into the sound we make today.

Now, if you put on one of the five records available, or go to a concert, you experience something different. Jazz sometimes stands out, although, as Huhn clarifies, „by now

you're very far away from the idea: there's a jazz quartet and now they're playing a concert!" Rather, he says, a more intuitive design has emerged as counter measure against dictates from their studies, which always annoyed them. Instead of the band laying the groundwork and the solos „nailed on top of it“ (Klingebiel), they now play in a different, shared jam where everyone is band structure and can play their own thing. In this way, something else emerges.

This other thing then resembles the ancestors of CAN. Leonhard Huhn sees the parallels - but calmly: „Irmin Schmidt and Holger Czukay from CAN also studied in Cologne - with Karlheinz Stockhausen. And then, with their knowledge from their studies, again wanted to play a different sound.“ One arrives at similar results even after almost 60 years that lie between them. That is perhaps the course of events that repeats itself with some distance.

But what is unmistakable about the new Cologne tradition is that the achievements of electronic music are incorporated as a matter of course. Klingebiel in particular, who also appears as a DJ, producer and label maker, has a knowledge and feeling for synthesizer settings and sounds, for current developments and connections - as people may also know, for example, from internationally very successful combos such as the Portico Quartet or Go Go Penguin. Or just last year when saxophone legend Pharoah Sanders delivered a much celebrated and award-winning LP with the English electro tinkerer Floating Points.

In C.A.R. there is also this idiomatic note, which must be described as psychedelic. This,

the band confirms, has developed by itself - during the joint jams, which are not guided and thus leave room for the respective interests and preferences of the individual members. Like other bands in the last 30 years, the four musicians of C.A.R. let themselves be measured against their Rhenish predecessors - at the same time they use it to reassure themselves of their own musical positions and expressions and to get in touch with their own language again and again. This also likes to go hand in hand: they recorded „Any Percent“ together with René Tinner, the Swiss sound engineer and producer who headed the CAN studio in Weilerswist and was one of the most important architects of the Rhenish Krautklang.

This ensures: Even in a decade or two, bands from the Rhineland will have to deal with predecessors. These will then be called C.A.R. - Cologne Traditions 2.0.

X-PLORATIONS NO.II, MIT C.A.R. , AI UND HARU SPECKS 23.9. – CHRISTUSKIRCHE DÜSSELDORF

SEPTEMBER 25TH 2017

CRAZEWIRE.DE

The interplay of the group (consisting of drums, contrabass, synths, and electronically twisted saxophone) is phenomenally concentrated and intuitive, which is simply wonderful to watch. The sound is very playful and open, jazz in the best sense. There is, however, a great sensitivity among the musicians, so that the dynamic overall sound is always in the focus.

The whole concert evolves over five or six pieces, until it gets really loud at the end. All the while the supertight drummer keeps everything in balance. The music always remains varied and oscillates between composing, melodic parts and free improvisation or ambient noise generation, whereby it can also get a bit weird when the bassist starts searching for the brown tone with a short wave radio or the saxophonist playfully turns the knobs of a small tone generator and produces wonderful chirp sounds.

An incredibly good band, if you have the opportunity, go check them out!

The Dawn, Nov. 20th 2017

([HTTPS://WWW.DAWN.COM/NEWS/1371636](https://www.dawn.com/news/1371636))

ISLAMABAD: The German embassy and the Goethe Institute in Pakistan hosted a German Jazz concert at the Pakistan National Council of the Arts (PNCA) featuring C.A.R. The group consisted of Leonhard Huhn on the saxophone, Christian Lorenzen on synthesizers, Kenn Hartwig playing the double bass and Johannes Klingebiel on drums.

Ambassador Martin Kobler introduced the band, saying: "It is a particular pleasure to welcome the four young musicians from Cologne to Pakistan. They have incorporated electronic effects into jazz and are now embarking on a South Asian tour starting from Islamabad." After playing the introductory piece, Leonard Huhn said: "It is a pleasure to be here. We just started with two pieces which we combined and as you will realize, that is what we do – play pieces together in parts or combined. We came together 11 years ago in Cologne and we have been making music together for about eight years. We developed our sounds on the base of jazz - we love jazz, we play jazz. But as we went deeper into sound we found krautrock which was a form of music very popular in the 1970s in Germany," he said.

Similar to the bands of the early 70s, C.A.R. expanded the sonic possibilities of jazz to include a mechanical and electronic sound with synthesizers and with the addition of an avant-garde pulsating beat. In a manner very unusual for a jazz quartet, C.A.R. had a strong rhythm with spurts of improvisation that at no time overpowered the collective sound. Each instrument contributed to the piece of music with evocative hypnotic sound

effects. Michele Louise Galopin said: "Not quite what I expected – that is more classical jazz – but enthralling psychedelic sort of 70's music and very pleasurable taking you on underwater or interstellar wanderings". The interplay of the group was interesting as each member of the band ensured that his component contributed to the overall sound while remaining open to the discovery that is inherent to jazz.

A member of the audience, Hina Khalid said: "I think it was an excellent effort by the German Embassy to bring their native music to Islamabad. I really like the music and thought the way they played was impressive. These sorts of exchanges help in understanding other cultures and we should send our musicians on similar tours." Mohammad Shaukat, who had brought his family including a very excited eight-year-old, said: "We found it very enjoyable. Our son is studying photography and he gets to know about the best performances at PNCA. I liked the music very much and my daughter wants a photograph with the band". Another audience member Amina Asghar said: "I'm not sure if this concert was jazz. It was interesting music but it wasn't anything like any jazz music I've heard before".



Press

About „Befunde ab 1999“ (2020, Bimba Music)

This is an astounding and brilliant album. Imagine Terry Riley jamming with Damo-Suzuki-period Can playing tracks by Faust with a few ideas culled from Pink Floyd -- or so you might describe this impressive avant-garde non-pop electronica release. I enjoy this very tight album immensely. The cover is slightly unusual: just a floating folder into which the vinyl has been placed without any inner sleeve (well, at least my copy came wrapped inside a protective polyethylene bag). Really seems to be limited to 300 copies, so make sure you grab one before they're sold out.

WRITTEN BY AMONDULL – APR 15, 2022

[HTTPS://WWW.DISCOGS.COM/RELEASE/15718878-CAR-BEFUNDE-AB-1999](https://www.discogs.com/release/15718878-CAR-BEFUNDE-AB-1999)

About “Look Behind You” (2018, Bimba Music)

Really good jazz sometimes thrives in secret. Although the centers of European jazz today are rather located in London, Zurich, Oslo and Stockholm than in Cologne, the cathedral city has a broad, young, curious and experimental jazz scene that can rely on a loyal following, at least locally. The Cologne Quartet C.A.R. is one of the most promising insider tips from the Rhine metropolis. At the same time, the category “jazz” is only a very vague description of what the four musicians are creating: the terms “KrautJazz”,

“Psychedelic Jazz” and “Trip Music” are often used to describe the genre mix of their music. And even these are still sketchy.

Their second album “Look Behind You” (after the debut album “Beyond The Zero” from 2014 and the “Interlude EP” from 2017) begins with psychedelic alienated arpeggios that seem borrowed from minimal music, then soon turns into trippy climes, quoting the pinkfloyd art rock of the 1970s, shines with modern, urban grooves (an explicit praise for the excellent rhythm section Kenn Hartwig on bass and Johannes Klingebiel on the drums), slows down to impressionistic ambient sequences and then picks up speed again. Analog keyboards and an Epiano (tastefully operated by Christian Lorenzen) and saxophone (beguilingly played by Leonhard Huhn) take over the melody lead and most of the solo parts, the sound is always pleasant, but never superficial. C.A.R. do not stand for covert, hypervirtuoso Jazz but for a finely balanced and grooving overall sound in which the collective is more than the sum of the individual soloists. “Look Behind You” offers music that you can listen to as well as just run in the background. And that’s something you can only say about very few albums.

SALVATORE PICHIREDDU – BLOG.SCHALLPLATTENMANN.DE

About the “Interlude EP” (2017, self released)

Well, their new release has much of the same intriguing mix of modern jazz and electronic music, except this time around, they focus on the compositions of artists like Pavement, Flaming Lips, Tame Impala and James Holden. Beyond The Zero allowed itself to be more random with unexpected bursts of melody. The Interlude EP shows how arresting their sound can be when they work a project that possesses a pop music succinctness. Good stuff.

BIRDISTHEWORM.COM

Website

<https://thisiscar.de>

Music

<https://thisiscar.bandcamp.com/>

Youtube

https://www.youtube.com/watch?v=XhXZRQSkU5c&list=PLtQUp_RTvClQySKth-FMppBsl16g-pVP3q

C.A.R. feat. Damo Suzuki (CAN)

<https://www.youtube.com/watch?v=kZx8AkoSGok>



C.A.R. + Damo Suzuki, Ebertplatz Cologne, 2019