

CHRIS IMLER

MASCHINEN UND TIERE

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CHRIS IMLER IS AVAILABLE FOR INTERVIEWS

No, it is not that the phenomenon of Chris Imler would have remained completely unamazed in the German-speaking world. His debut album "Nervös", for example, was regarded as *"one of the most exciting records of the year"* by the Austrian Der Standard, the Berlin city magazine zitty cited it as *"Berlin Record of the Year"*. Musikexpress also noticed that *"really weird, great pop music"* took place here.

But the prophet only experiences cult worship abroad, in Imler's case especially in France and Italy. Imler is a regular star at the annual closing party at **Centre Dramatique**, one of the most important theatres in Paris. At **Palazzo Grassi** in Venice he recently had the pleasure to outplay Laibach and Matthew Herbert.

You also have to look abroad for contemporary references, preferably in England. Although artists like Dean Blunt, Micachu and The Shapes or the Sleaford Mods resemble Imler little in their immediate sound, he shares with them an attitude to punk that *"preserves fire rather than worship ashes"* (G.Mahler). He says YES to a cheerful imposition and to an anarchic variety of austerity, NO to premature customer service and petrified resistance formulas. He knows time is a moving target, and whoever wants to beat it to death must adjust their weapons.

On "Nervös" the means of choice was the consistent over-stimulation, the track "Achterbahn ins Glück" (rollercoaster to fortune) was the means of transport programmatic for the listening experience. On "Maschinen und Tiere" (machines and animals) Imler's new record, a song is called "Fahrvergnügen" (driving pleasure), the rollercoaster becomes a motorway. The movement remains rapid, but it

becomes more even. The passing soundscapes tower more majestically, Imler's gift to create them has increased further and with it the patience to show it to us. And we admire it piece by piece: The above-mentioned track "Fahrvergnügen" with its oriental-looking, high spirits and threatening combination of bombasticity; the quite cool, shiny chrome "Küchenmesser" (kitchen knife); the (as incidentally some on the album, slightly reminiscent of the late 70ies Brian Eno) oblique and beautiful "Richtige Stille kann niemand ertragen" (real silence no one can bear); "Appelliere" animalistically and mechanically rousing according to the line contained in the title; or the rhythmically tricky "Beach Balls", always shortly before an outburst that is always kept from us in a playful and provocative way. The latter is one of two instrumental pieces and stands for Imler's increased tendency to hypnotic, tracky, ehm, tracks. But it never becomes unpleasant artsy, even in the more abstract moments, for Imler, even if he keeps his mouth shut, is too clearly perceptible just by his ultra-communicative drumming, artfully fused with the underlying electronics.

As befits a rock'n'roll star, his person is an integral part of his work. Of course, it is still best to see him on stage (at his own turbulent shows or as drummer of Oum Shatt, Die Türen, Jens Friebe etc.). Zitty titled their Imler article "Die Coole Sau", perhaps one could say more precisely, his aura oscillates between eternal street boy and dubious magician.

Like the blessed Lemmy Kilmister, he stands for a longing for an uncompromising, glamorous, crazy, but at the same time bullshit defying life. He's not hiding how fucking difficult this can be.

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And so at large his texts describe the stones that late capitalism lays in your way
"I lost my bag on the way to Vienna/ I wanted to save myself from ruin (...) I deserve never to get what I deserve /Do I deserve the war I get /Did I deserve to derail with all my trains" he sings in "Fahrvergnügen", and the cheerful pessimistic "Nach Unten" (downwards) leaves no doubt about the final destination of the journey: *"It goes down / It goes down / To the dogs tied up in front of the customer centre"*.

But also the journey into the abyss can be an adventure, and a better companion than Chris Imler is really hard to wish for.

Tracklisting

- 01 – Appelliere
- 02 – Soluzione
- 03 – Who Stops Clapping First Will Be Shot
- 04 – Küchenmesser
- 05 – Beach Balls
- 06 – Me And My Future Horse
- 07 – I'll Sail Upon The Dogstar
- 08 – Richtige Stille Kann Niemand Ertragen
- 09 – Fahrvergnügen
- 10 – Middle Aged Sex Object
- 11 - Nach Unten

Video:

Tourdaten:
TBA

M A T H M A T I C S

N E W S

H I S T O R Y



