

PLAIN FOLLY

BIOGRAPHY

In the end, it's not about success or failure. It's about finding your own path. A way to yourself. In life, in music, everywhere. Irina Kühn aka Plain Folly has been on this way for the last few years. With patience, a sense for herself and enough humor, the indie pop artist with the pervasive voice navigates through the ups and downs of our existence, sings about the great fears and small islands of calm of our time. Now she has enough stories for an album: With "Tales Of A Hundred Thoughts" (release date: 2023) she speaks from the soul of all those who know self-doubt as a constant companion at their side. And delivers a sometimes melancholic, sometimes powerful indie soundtrack with the beautiful message that you can accomplish more on your own than you generally think.

This path has not been without pitfalls: self-doubt is tragically a fixed star of every artist's soul. But she did not let herself be deterred. Not dissuaded from her vision. And has continued to work for herself on the songs that are so dear to her heart. Now these pieces of her new album "Tales Of A Hundred Thoughts" will be released little by little. For her, this is a pure act of self-empowerment. For her listeners, a rare stroke of luck: her songs are healing studies in introspection, bittersweet hymns to the strength in ourselves, but also confessions to our own weaknesses. But above all, they are one thing: insanely good, dreamy, uplifting, autumnal indie pop somewhere between Fiona Apple, Phoebe Bridgers and Florence + the Machine.

Plain Folly makes music you can dive into. Music that was carefully developed, allowed to breathe and mature. She took time for herself and her music, didn't rush anything, didn't let herself be bullied.. Of course, she now wants her songs to be heard. They are much too important to her to sing them only for herself. Plain Folly is many things. Unadjusted, thoughtful, sometimes dreamy, sometimes eruptive. But she is always DIY as fuck. To the heart, to the beat. With her, everything is homemade, everything is self-tailored. She writes her own songs, she records almost all instruments, she produces partly herself. "I didn't necessarily want to do everything on my own," she says, shrugging her shoulders. "I just didn't find anyone who understood and shared my vision. The trials were so exhausting and grueling that two years ago I decided to go back to doing everything on my own and only collaborate with very specific people at certain points." These very specific people are producer Tom Schenk and drummer Moritz Müller. She entrusts her songs to them.

For Irina Kühn, this game as an unwanted solitaire was an almost cathartic lesson in self-determination "I listened to others for too long until I was finally able to break free from external influences. In the meantime," she adds, "I'm very glad I trusted my inner voice. Even if everything takes much longer than planned. But today I know that I can make it on my own. I saw it all negatively for a long time, because it all felt like an endless struggle. Head against the wall, over and over again." But the wall cracked, finally

broke. No one will ever take that strength away from her. She's more Phoebe Bridgers than Taylor Swift, preferring to take longer on a song than not have it realized exactly as she has it in mind.

Her music is wavelike. It lets emotions come and go, breaks the sunshine like a veil. There is light, but not without shadow. There is pain, but not without hope. Sometimes feathery, sometimes driving indie pop with a strong focus on her voice. A stroke of luck: it is powerful and full of unfiltered emotion, kaleidoscopically covering everything Plain Folly also deals with musically. Irina Kühn listens to heavy metal and dances through many a night to electro, tends to put on Debussy or Sinatra at home - extremes that are reflected in the dynamics of her sensitive songs. "I like to play with different harmonies and tease out spaces in between. I like the indeterminate in music." As an example, she mentions the graceful "Breaking Clocks," deliberately set in the borderlands between major and minor. This gives her music a foreboding intensity and a magic all its own.

In terms of content, Plain Folly is honest with itself. "My songs trace my own swirls of thoughts. Unfortunately, I can lose myself in them every now and then," she admits to herself. That's where the album title "Tales Of A Hundred Thoughts" comes from, she says: "I worry way too much." She laughs, "About everything." This sometimes happens subconsciously and finds its way into her lyrics along the mysterious paths of the psyche. "When I feel like something needs to come out, I let it out. My new songs revolve around self-reflection, hopes, longings, dreams and fears. A big topic is the fear of transience and stagnation. I'm constantly afraid that time will run out on me."

Everyone deals with transience differently. Irina Kühn does it with music. Because she can't help it. "Somewhere inside me there's something that makes me create music," she says. "If I don't do that, I'm not complete." Plain Folly. Always against all odds.

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