



rites de passage

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What is more alive - the ghost ship that comes to mind when listening to "Rites de passages" or the world of consumer goods in which we ascribe a life of its own to dead things? And what is more eerie - the prevailing conditions or ghostly music that takes on the real spook in all urgency?

Luise Volkmann's "Rites de passage" is music of resistance and transition. It contrasts the life in which we settle with a utopian space that has yet to be established. The musical transformations take their cues from the concept of ritual. But Volkmann's artistic

"rituality check" is also a political reality check that evokes the question of how we can overcome walls that actually exist in fact? Walls in the minds of hard heads. Concrete walls at borders. She neither adheres to preconceived genres nor does she stop at crossing the last threshold of existence - the preoccupation with death.

Luise Volkmann sees herself as an artist with a social idea of music. This self-conception expresses itself through the pieces of "Rites de passage" - performatively. They are the first songs she has published under her own name exclusively. Her starting point was the idea of foregrounding compositional experimentation over improvisation. At the same time, there is personal history in the collectivist spirit of the album, which is released in two slightly different versions on vinyl and CD. The recordings, made with varying ensembles over the last few years in different places, reveal a clear signature. They are the soundtrack of a period of life.

Volkmann placed the ephemeral form of the compositions in the hands of several artists performing electronic music in the broader sense of the word. They overhauled and reworked them. Some with club-tested, others with academy-tested expertise. Now they can continue to work within us as "reworks". This approach breaks with release habits. The "reworks" do not appear as downstream remixes of the compositions. There is something thoroughly communal, if not symbiotic about them. A form in which hierarchies dissolve to the greatest possible extent.

The instruments seem to play themselves in an act of ghostly sound appropriation. Impressions blur synaesthetically; in the song "Das Meer voller Kinder" (The sea full of children) you begin to smell the ocean's salt, to feel the rumbling of the waves. The spirit of departure that comes with exploring new worlds - already, you can no longer distinguish it from the bitter taste of hopes sinking where life once began. The sea is not just a metaphor, it is a real boundary and element of transition, associated with dying. Beneath its surface lurks a universe full of mystical secrets, whose whispers can also be heard in the music.

Luise Volkmann is the composer behind "Rites de passages" and plays alto saxophone on most of the pieces. Boundaries, which she tries to overcome together with the musicians involved, also run through the songs themselves like a thread. Be it the borderline between desire and reality - "Things we'd like to hear" - or between object and designation - "And I name you Teki". On "Knock", singer Michael Rexen knocks obsessively on the closed door. Behind it could lie the realm of the dead or the world of the living.

Making ghosts of the past audible without exploiting them as references in the present - Luise Volkmann comes close to this pop shamanism called hauntology on "Rites de passage" while mostly touching pop, new music, chamber music, electronica, jazz or improv by appropriating their influences in an inspiring mix of curiosity and negation and transferring them into other contexts. In the search as a ritual - for a new and future spirit - the magic of "Rites des passages" unfolds.

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