

Sonic Energetics





Concept

SONIC ENERGETICS is an experiential installation by low-frequency sound artist Stefanie Egedy. Each edition unfolds as a collective yet introspective session, where a continuous field of low-frequency sound and dimmed light invites participants to listen with the body.

Perception is guided not by direction, but by vibration. The work composes with the body rather than for it, creating conditions of air pressure, light, and space that support internal sensing and energetic coherence. Within this environment, sound, air, light, and architecture sustain each other, carrying vibration through and between bodies as each participant experiences their own unfolding of awareness.

Although the experience is inward, it unfolds within a shared field — a subtle social fabric formed through sound in motion. Bodies co-regulate through sonic pressure, breath, and presence, generating a collective energetic coherence that extends beyond individual perception.

Sonic Field

The sonic field consists of low-frequency vibrations in the infrasound and sub-bass range, perceived more as pressure than tone. Non-visible subwoofers emit continuous waves that move through air and body, producing a soft yet physical sense of immersion. Each installation can be adapted to the proportions, materials, and resonance of the room. Whether in a small studio or large space, what emerges is an even, breathable field of vibration that envelops without overwhelming, allowing each body to attune in its own way.

Light and Spatial Environment

Light composes along sound as another layer of vibration, following the same rhythm of expansion and release — a dimmed-down atmosphere where gradient illumination becomes material and spatial. The color palette is named *Pearl Neutral Mist*, and draws from a warm, extremely low-chroma white that behaves less as color and more as diffuse atmospheric luminance. This palette is selected for its scientifically documented physiological and perceptual effects: light conditions with minimal chromatic saturation and fog-like diffusion reduce visual load, lower sympathetic activation, and support parasympathetic regulation, facilitating somatic grounding and internal orientation. In this environment, illumination forms a luminous continuum that oscillates between intimacy and spatial openness, sustaining the conditions for sensory quietude and deep perceptual presence.

The environment remains low-lit, warm, and acoustically responsive, with soft furnishings such as cushions, mats, or low platforms. Elements of air and texture integrate into the composition, supporting physical ease and sensory openness.

Experience

With a duration of around 30 minutes, followed by a few minutes of silence, participants enter individually, guided only by a brief invitation to remain present and receptive. As the field unfolds, awareness slows and deepens.

The experience is shared yet silent — a collective stillness where sound becomes relation. **SONIC ENERGETICS** offers an artistic-somatic encounter in which listening becomes sensing and feeling, and vibration becomes a mode of connection between bodies, space, and energy.

Technical Info

Light and spatial layout

Format: Experiential installation

Session length: 30 minutes (+ brief quiet after & post glow)

Guidance: Offered in paper and audio form (non-directive)

Participants: Sitting or lying on cushions, low platforms, or soft surfaces

Room: An enclosed, dimmable space.

Somatic field

Room arrangement: Even, breathable infrasound and sub-bass field

Subwoofers: Placement and count are tuned to the room; utilized subwoofers are non-visible.

Light and spatial layout

Light composes along sound — soft, dim, slow; color palette as defined for **SONIC ENERGETICS**; Pearl Neutral Mist.

Furnishings: Comfortable cushions, low platforms, and soft textures.

Room: Enclosed, quiet, dimmable; discreet cable runs; basic electricity.

Room examples — utilized subwoofers and comfortable capacity

Capacity estimates are based on lying participants with comfortable spacing (~1.5 m grid) and approximately 70% of the total floor area used for participants.

A) Small space

Approx. room: 8 m × 6 m × 3 m (48 m²)

Utilized subwoofers: 2 SL-SUB

Comfortable capacity: 14–16 persons

B) Medium space

Approx. room: 12 m × 10 m × 4 m (120 m²)

Utilized subwoofers: 2 SL-SUB

Comfortable capacity: 34–38 persons

C) Large space

Approx. room: 20 m × 14 m × 6 m (280 m²)

Utilized subwoofers: 4 SL-SUB

Comfortable capacity: 80–90 persons

D) Extra-large space

Approx. room: 25 m × 18 m × 8 m (450 m²)

Utilized subwoofers: 6 SL-SUB

Comfortable capacity: 120–140 persons

Notes

1. Room, sound, and light configurations are adapted on site by Stefanie Egedy during the setup to maintain a balanced and breathable field. If exact measurements are provided, the number of appliances and layout will be confirmed accordingly.
2. A lighting designer and a sound engineer are required for setting up alongside Stefanie Egedy.

ARTIST STATEMENT

by Stefanie Egedy

Have you ever felt sonic energy caress you, vibrating within — deeper than touch?

“Somewhere between hearing and being touched, **SONIC ENERGETICS** unfolds through the body. The movement of vibration across skin and tissue reaches the intimate interiors that “listen” beneath; it draws the sensory and mechanical rhythms of the organism into one shared plane of perception.

Low-frequency sound travels through air and physical structures. It allows muscular tone to modulate in response to sonic waves — a sequence of micro contractions and releases that glide through fascia and muscular chains. These undulations move slowly, continuously recalibrating posture and the body’s feeling of gravity.

SONIC ENERGETICS is an embodied practice involving low-frequency sound, light, and non-directive facilitation. Sound and light mingle in the air, shaping waves of pressure and light. Perception folds space and time into one continuous medium — proximity stretches; duration lengthens. Attention drifts inside the field.

Here, external energy meets internal sensation. The same wave that brushes the surface courses through spine and breath, softening the distinction between what touches and what is touched. Breath, tone, and circulation merge into a continuous rhythm. Tension and release move through the body’s tissues. Within this space, the threshold between inner and outer perception begins to loosen — it starts to blur. The line between what surrounds and what is contained softens and opens you for a new social experience of coherence.

Drawing from the Latin spiritus — breath, soul, air — sound moves as a physical force between bodies and space. In this exchange, sound becomes a kind of respiration — not symbolic but physical — merging sensing and being into one continuous act.

When we speak of energetic fields, we refer to the inner landscapes of the body — not symbolic energy or mystical aura. Still, the tangible, felt states of breath, muscle tone, emotional frequency, and nervous system responsiveness. Sound does not direct these states; it articulates the conditions for sensing them, allowing them to surface, to be noticed, to come into relation. That is what **SONIC ENERGETICS** is about. What emerges is not interpretation, but presence — a state of attunement in which sensing and being coincide. **SONIC ENERGETICS** is an intentional space for energetic relationality. ”

Stefanie Egedy
Berlin, 2025

BIO

Low-frequency sound artist Stefanie Egedy investigates sound as a composer of conceptual pieces, commissioned works, and electronic music. Focused on researching possibilities with low-frequency sound, bodies, and subwoofers, her work stems from installations to live performances as sonic propositions, building a growing body of work called BODIES AND SUBWOOFERS (B.A.S.).

Sub-bass, bass, infrasound, subwoofers, and their potential therapeutic effects (such as relaxation and the reduction of stress and anxiety), along with their capacity to permeate a space, form the core of her artistic practice. This foundation is enriched by experiments in the possibilities of interaction between human/architectural bodies and sound waves, using field recordings in conjunction with analog and digital synthesis. Immersed in this context, Egedy articulates the crossover between sonorous and musical language to investigate sonic communication between beings.

Furthermore, Egedy co-founded and manages the label COISAS QUE MATAM (THINGS THAT KILL), researches light-sound relations with Camille Laurent, and has collaborated internationally with Chris Salter, Alexis Blake, and Fernando Velázquez, among others. In 2017, Stefanie attended an artist residency at Red Bull Station in São Paulo, where she returned to give a lecture in 2019, in 2022-2023 she was selected as part of the European Union's SHAPE+ artist programme, and in 2024 she was awarded a grant for the Sound Art Lab Residency in Struer, Denmark, after which she published her first research paper.

Stefanie Egedy has worked with and exhibited in contexts such as KW Institute for Contemporary Art, CTM Festival, Berghain, Heroines of Sound Festival, Tresor, Radialsystem, The Fairest at Trauma Bar, and MONOM in Berlin (DE), Massachusetts Institute of Technology (MIT) and Harvard University in Cambridge, MA (USA), The High Line (New York City, NY, USA), FIBER Festival (Amsterdam, NL), Sónar+D (Istanbul, TR), Kunstfest (Weimar, DE), Zentrale (Vienna, AT), Centro Pecci (Prato, IT), Una Boccata d'Arte at Fénis Castle (Valle d'Aosta, IT), Nextones Festival (Ossola Valley, IT), Patchlab Festival (Krakow, PL), WIELS (Brussels, BE), Museu de Arte Moderno (Buenos Aires, BR), Museu Paranaense (Curitiba, BR), in São Paulo (BR) at MIS, Museu da Imagem e do Som, and Festival Novas Frequências (Rio de Janeiro, BR).

Education

BA in Public Administration, Fundação Getulio Vargas (FGV), São Paulo (BR), 2014-2018

BA in Philosophy, Pontifícia Universidade Católica de São Paulo, São Paulo (BR), 2016-2019

Awards

Part of the European Commission's Creative Europe-supported SHAPE+ artist roster (2022-2023)

Research paper - "The Experience of Acceleration and the Desertified Time" in PUC-SP (2018)

Thank you.