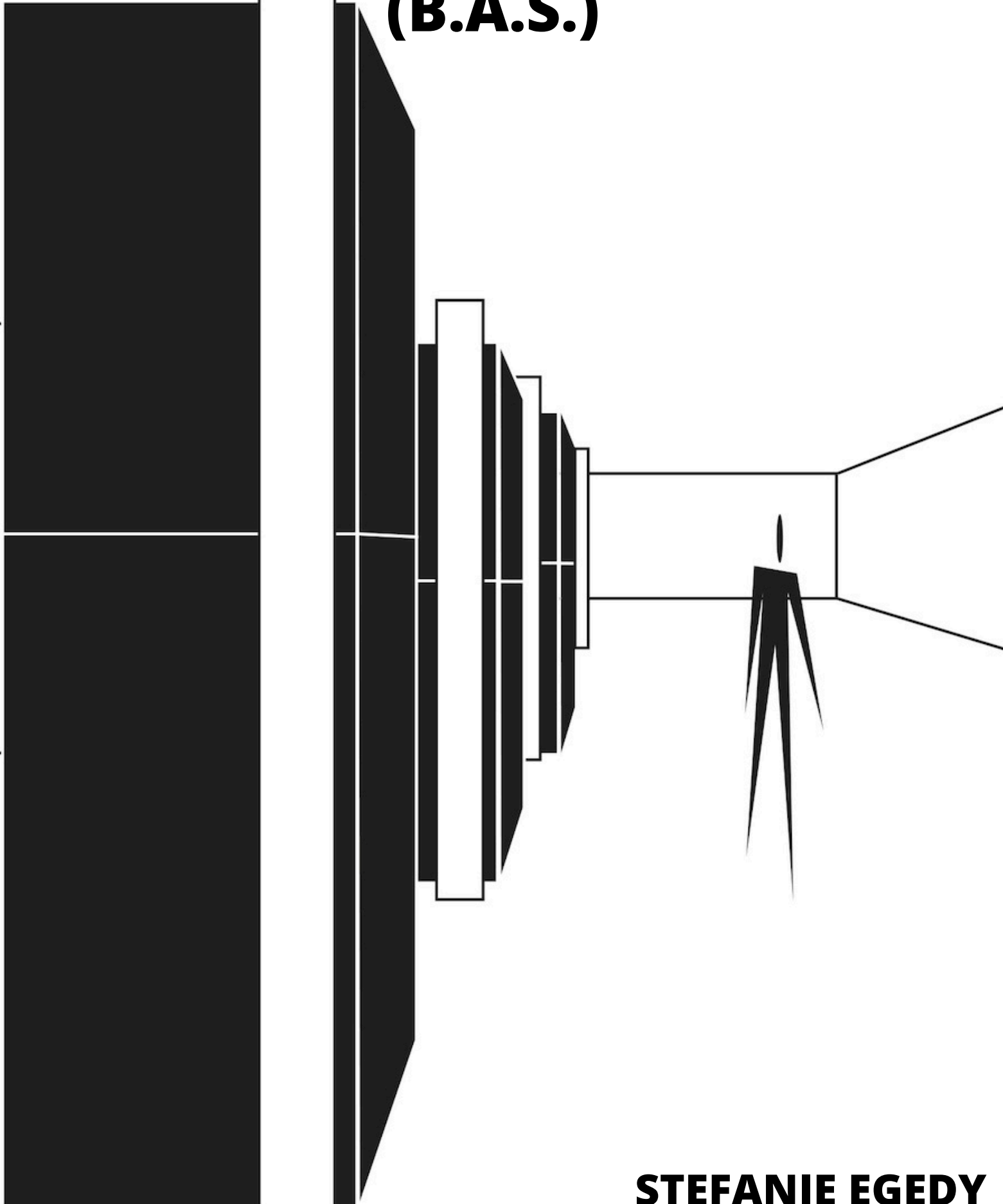
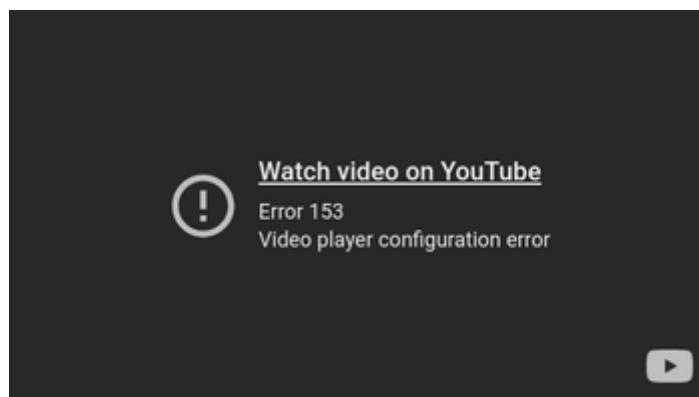


BODIES AND SUBWOOFERS (B.A.S.)



STEFANIE EGEDY

VIDEOS



CLICK: <https://youtu.be/V0aeO0n2Lgg>



CLICK: <https://youtu.be/YhKKUh7p33o>

ABOUT STEFANIE EGEDY

Works and lives in Berlin
(b. São Paulo, 1996)

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.

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).

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.

Residencies

Red Bull Station Artist, São Paulo Brazil (2017)
Sound Art Lab, Struer, Denmark (2024)

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)

Education

BA in Public Administration, Fundação Getúlio Vargas (FGV), São Paulo (BR), 2014-2018
BA in Philosophy, Pontifícia Universidade Católica de São Paulo, São Paulo (BR), 2016-2019

LOW-FREQUENCY SOUND & B.A.S.

Low-frequency sound (LFS) refers to audio waves with frequencies typically ranging from 20 Hz to 150 Hz, situated at the lower end of the human auditory spectrum. They are often associated with somatosensory perception, the body's ability to sense stimuli such as pressure, vibration, and movement through the skin, muscles, and internal structures, rather than purely auditory sensations.

They enable a non-auditory sonic massage, bypassing traditional ear-centered listening to engage the body physically

LFS demonstrates therapeutic potential by engaging the somatosensory system and its mechanoreceptors—specialized sensory cells that detect mechanical stimuli such as pressure, vibration, and stretch, translating these into neural signals for the brain to process—thereby potentially inducing states of relaxation and alleviating stress. Research in vibroacoustic therapy highlights that exposure to LFS, particularly within the 30–60 Hz range, activates mechanoreceptors such as Pacinian corpuscles and Merkel cells (which detect vibrational stimuli and transmit signals to the central nervous system), eliciting physiological responses that enhance mental clarity, reduce anxiety, and promote physical ease (Skille et al., 1989; Wigram, 1996). These responses have been linked to improved circulation, vasodilation, and reductions in cortisol levels, aligning with broader applications of vibroacoustic therapy in clinical and wellness contexts.

The characteristics of LFS facilitate their interaction with sensory and spatial perception, particularly through subwoofers, which are loudspeakers designed to reproduce these sounds. Subwoofers operate by moving significant volumes of air through large diaphragms (components in speakers, headphones, and microphones that vibrate to convert electrical signals into sound waves), generating the acoustic pressure necessary to produce extended low-frequency responses. This refers to sound waves with long wavelengths, requiring substantial air displacement to generate sufficient acoustic pressure for audibility and physical impact.

BODIES AND SUBWOOFERS (B.A.S.) is both a research framework and artistic practice that explores the possible interactions between LFS, subwoofers, and bodies as co-creative agents in sensory and spatial dynamics.

CONCEPT

How does human interaction with low frequency sound and the presence of subwoofers offer new possibilities in engaging with sound and space, experiencing different realities, and perceiving potential therapeutical effects such as relaxation, anxiety and stress reduction?

B.A.S. is an ongoing investigation of the possible interactions between sub-bass, bass, infrasound, and bodies, human and non-human, via a series of site-specific sound installations and performances composed of subwoofer arrangements and low frequency sound (LFS).

Throughout organized LFS spoken by subwoofers, Stefanie Egedy explores how this particular frequency range communicates with multiple types of bodies: human bodies—and how sound waves contribute to the nervous system with increased relaxation, reduction of stress, and anxiety—and non-human bodies, such as structural aspects of the space where the installation is presented—informing correlations (resonances) between sound and constructional features (materials, walls, columns, and floor).

Often without conscious awareness, bodies (human and non-human) cultivate an automation of perception. While usually inattentive to the complex network of physical resonances in its environment, bodies are sensitized through the materiality of larger sound waves.

Perceived by these bodies, sub-bass, and infrasound frequencies are capable of creating vibrational experiences in which one can feel the specific Sound Pressure Level (SPL) generated by this type of sound while perceiving sound through the body/skin. As the air pressure is altered by sound waves, bodies are wrapped in layers of vibration. Such differences in the air pressure levels instigate a new panorama, offering alternate reality perceptions. Specific sound and subwoofers enable different ways of feeling and being, in which sensory stimulation contributes to existing in space together and experimenting with being and perceiving through bodily felt vibrations.

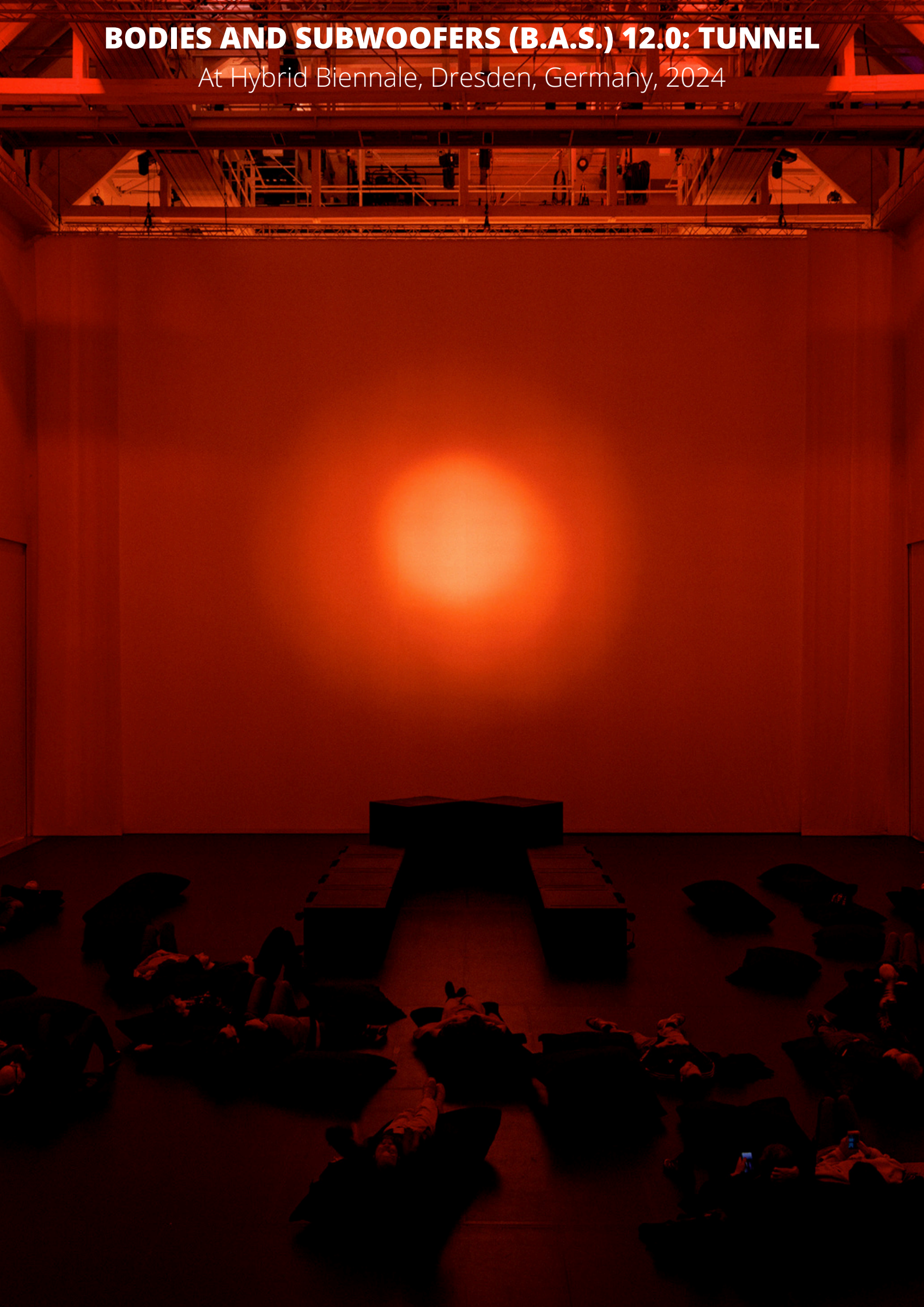
BODIES AND SUBWOOFERS (B.A.S.) 12.0: SUPER STRETCHED

At Struer Tracks, Biennial for Sound and Listening, Struer, Denmark, 2025



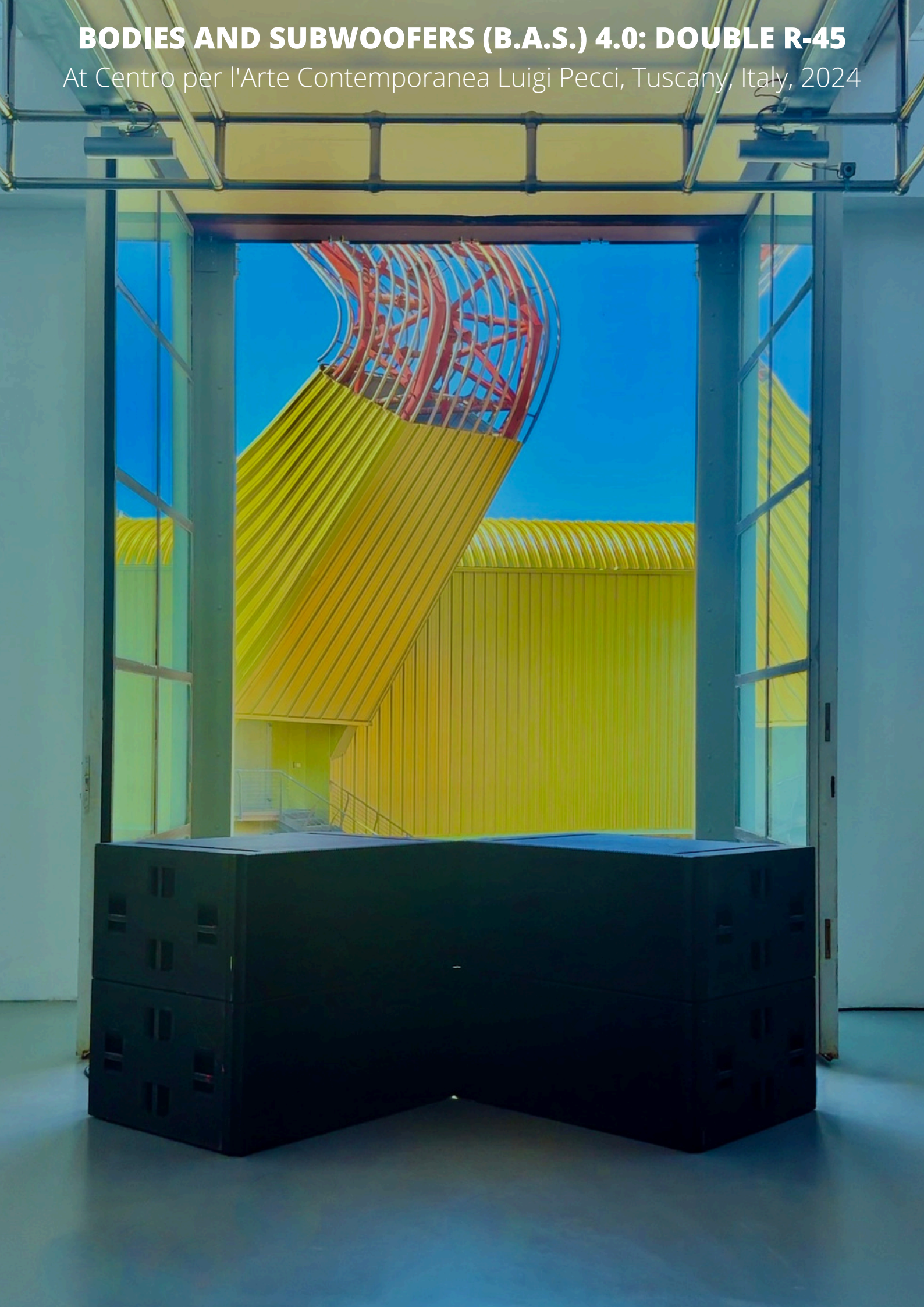
BODIES AND SUBWOOFERS (B.A.S.) 12.0: TUNNEL

At Hybrid Biennale, Dresden, Germany, 2024



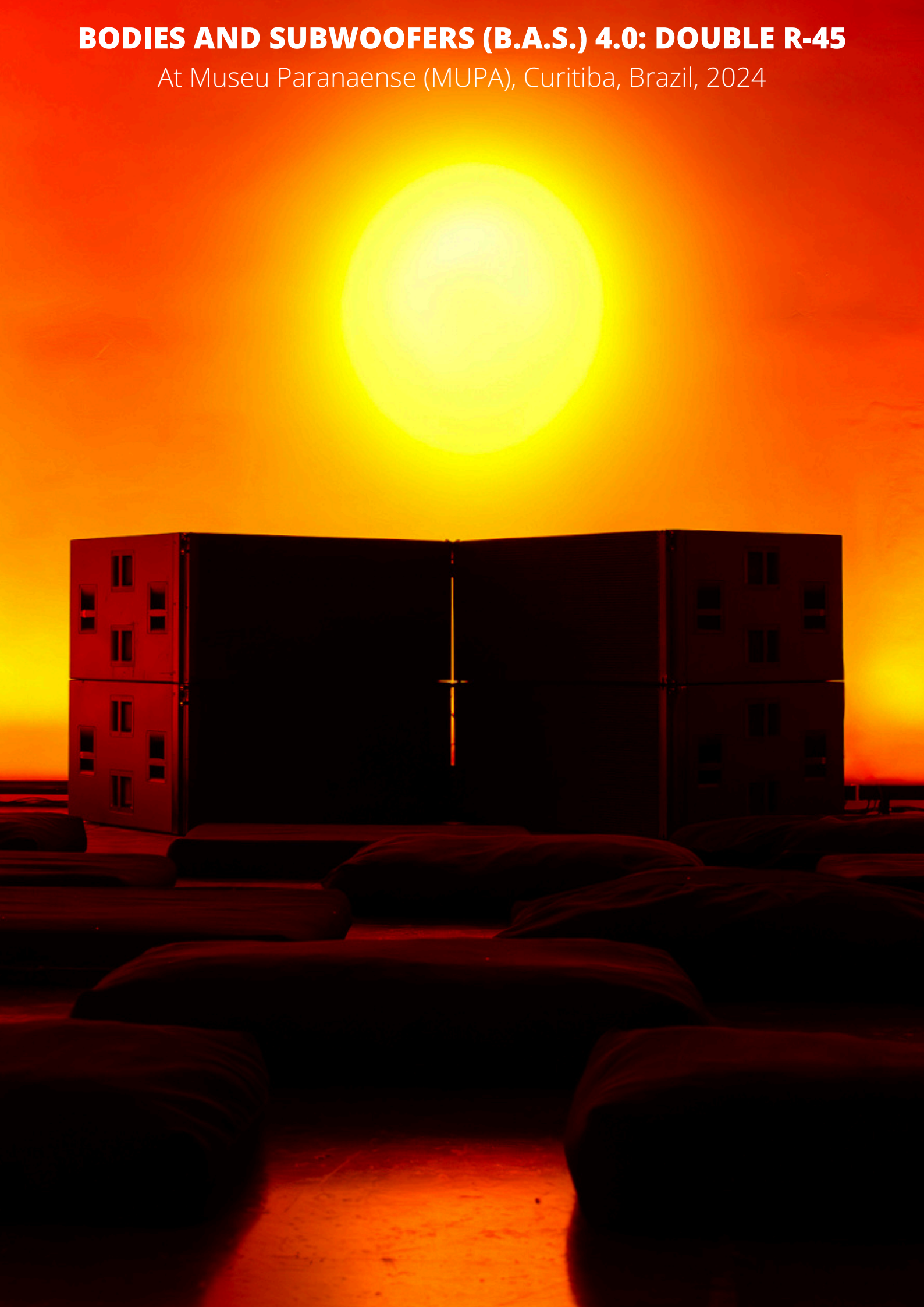
BODIES AND SUBWOOFERS (B.A.S.) 4.0: DOUBLE R-45

At Centro per l'Arte Contemporanea Luigi Pecci, Tuscany, Italy, 2024



BODIES AND SUBWOOFERS (B.A.S.) 4.0: DOUBLE R-45

At Museu Paranaense (MUPA), Curitiba, Brazil, 2024



BODIES AND SUBWOOFERS (B.A.S.) 6.0: TRIPLE R-45

At FIBER Festival, Amsterdam, Holland, 2024



BODIES AND SUBWOOFERS (B.A.S.) 12.0: TUNNEL

At JetztMusik Festival, Mannheim, Germany, 2024



BODIES AND SUBWOOFERS (B.A.S.) 12.0: PRESENCE

At St. Marien Church for DIVE Festival, Bochum, Germany, 2023



BODIES AND SUBWOOFERS (B.A.S.) 12.0: END-FIRE + R-45

At Blitz Club, Munich, Germany, 2023



BODIES AND SUBWOOFERS (B.A.S.)

At The High Line, NYC

For Alexis Blake's Crack Nerve Boogie Swerve performance, 2023



BODIES AND SUBWOOFERS (B.A.S.) 8.0: END-FIRE ARRAY

At the Euro Sculpture for EOS, Frankfurt, Germany, 2023



BODIES AND SUBWOOFERS (B.A.S.) 8.0: PERMANENZA

At Tones Teatro Natura, Oira, Italy, 2023



BODIES AND SUBWOOFERS (B.A.S.) 8.0: PERMANENZA

At Fenis Castle, Italy, 2023



BODIES AND SUBWOOFERS (B.A.S.) 12.0: CAPSULE

At Zollverein, Unesco World Heritage, Essen, Germany 2023



BODIES AND SUBWOOFERS (B.A.S.) 12.0: CAVE

At Trauma Bar und Kino, Berlin, Germany 2023

For The Fairest



BODIES AND SUBWOOFERS (B.A.S.) 12.0: TRIPLE CIRCLE

At Monom Studios, Funkhaus, Berlin, Germany, 2022



BODIES AND SUBWOOFERS (B.A.S.) 6.0: TRIPLE R-45

At Tresor Club, Berlin, Germany, 2022



Post-Music with Subwoofers as Instruments: A New Approach to Bodily Composition

By Stefanie Egedy with
Holger Lund

Published July, 2025

[CLICK HERE TO READ IT](#)

TECHNICAL RIDER

To be provided by the venue:

- SL-SUB SUBWOOFERS by d&b (quantity to be discussed according to the space, and the artist's preferences)
- D80 AMPLIFIER by d&b
- AC Power Plug (6 inputs 220 AC)
- Power converters/adapters where applicable (artist uses EU-output)
 - Cables to connect all the above-mentioned equipment + stage hands to run and hide cabling
- FOH (should not be visible to the audience)
- Seating, when preferable for audience experience (to be aligned between artist and curator)

To be provided by the artist:

- A computer and a soundcard that serves as a playback device for the installation
- Analog Synthesizer
- Micro-tuner device

PRODUCTION PLAN

PRE-PRODUCTION

A location visit (preferred) or a PDF with the room dimensions as well as photos and videos of the space (to understand the acoustic and architectural characteristics) are required to design the subwoofer arrangement.

PRODUCTION

As much time as possible is preferred for composition, to get familiar with the space and work on the site-specific composition. Below is an ideal scenario - Please note that the setup can also be done in one single day if no more days are available:

DAY ONE

9h-13h- Subwoofer arrangement in the space and mounting of the amplifiers.

13h-14h - Lunch

14h-22h - Composition time

DAY TWO

10h - 22h - Composition time

DAY THREE

10h-17h - Composition of the piece

17h-20h - Final setup of the room (including lights and seating where applicable)

STAFF REQUIREMENTS

Two helping hands for the speaker positioning and hiding of cabling. Helping hands for the pack down of the speakers and cables.

One lighting designer to follow the lighting plan.

BODIES AND SUBWOOFERS (B.A.S.)



STEFANIE EGEDY
WEBSITE
INSTAGRAM