

Abelha Supersônica



PORTFOLIO

Project
„Tree of Sounds“
interactive soundinstallation

haptical
sound research
live arrangement

Project
„Flow - Irritation“
performance

sound
movement
audio-digitality

„Superbooth“
vocalelectro hardware
music-performance
live composition - haptical esthetic

„Swathes of Fog“
composition
an auditory fusion of
myth and present
sound work

**„Meine große Welt -
eine bewegende Klangperformance**
cultural project for kids
sound research - movement - theatre

Project
„Shadow Relations“
performance/video
dance - light - body - sound

Som e Movimento
installation & workshop

participative
sound & movement art

Icke's Leveltrip
radio play (german)

...a philosophical journey
into another dimension...

„Schattenlicht“
audiocollage - music
poetic sound language

live composition
haptical
electronic

„Like I am“
music-performance

Project
„KulturGate“
videodocumentation

urban common

Project
„Maschinenmensch“
performance

body
technic
transformation
music

Production
„Die Bakchen“
participative theatre

sound design
composition
rave

open space
sound research
participation

research project
„KlangBewegung“
interface human & technology

haptics - esthetic - body
sound & mouvement - performance art

Project
„KlangStimme“
soundinstallation

composition/ sound design: Abelha Supersónica

„Swathes of Fog“ is the beginning of a captivating sound work that explores the myth of dance mania and connects it with modern cultural phenomena. It was created as part of the production Bacchae. Inspired by historical accounts of ecstatic dances at the Strasbourg horse market and the literary depiction of dance mania in Euripides' The Bacchae, this work delves into the intersection of ritual, myth and contemporary music. The work bridges history and modernity, creating a listening experience that brings the mystical atmosphere of the story to life. In doing so, dance mania is explored both as a spiritual ritual in honor of the gods and as a collective phenomenon that has found expression in different eras and contexts.

The central concept is to create an auditory connection between these temporally and culturally distant narratives: leading into an ecstatic, mystical dance mania of centuries past and the modern phenomenon of rave. This connection is created through a multi-layered sound design that immerses the audience in a world that feels alien and familiar at the same time. The soundscape of „Swathes of Fog“ was recorded in the solitude of the Portuguese nature and evokes the atmosphere of a mythical forest clearing. This natural soundscape is enriched by distorted animal and ambient sounds, creating a surreal and mystical sound environment. The composition evolves by interweaving these archaic elements with a short motif of a technoid 4/4 rhythm. This rhythmic pulse builds a bridge to contemporary club culture and the collective experience of rave. The result is a powerful synthesis that conveys the energetic intensity and trance-like devotion that is common to both phenomena - ritual and rave alike. The beginning of a rhythmic premonition that then develops into a mystical, rave-like experience within the context of the story *Die Bakchen*.

The artistic aim of this work is to make the universal power of rhythm and ecstasy tangible. It invites reflection on the origins of ecstatic movements while linking them to the present. Simultaneously, it creates a space that addresses both historical awareness and physical sensation. „Swathes of fog“ interweaves eras and contexts and takes the audience on a journey that connects past and present, myth and reality. The work demonstrates how cultural practices of ecstasy have transformed over centuries while retaining their fundamental allure and power. Through a physically immersive soundscape, it offers an experience that the audience can not only hear but also feel - a dialogue between mythical epics and modern zeitgeist.

Presentation: In *Die Bakchen* - 25 - 27/10/2024 Naxos Frankfurt am Main, DE

„Swathes of Fog“

Video/Bild: Sophia Igel



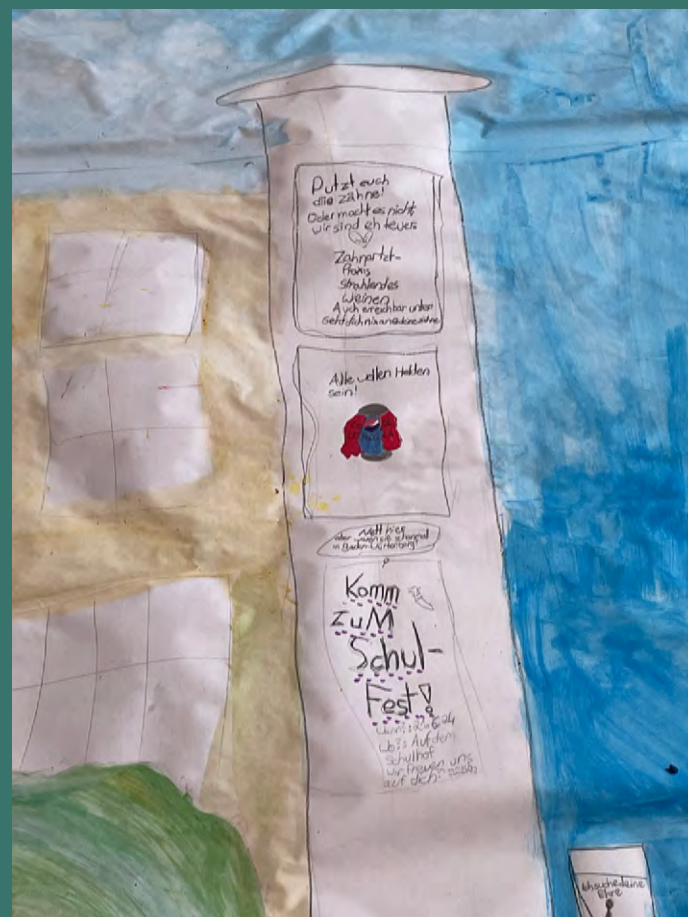
Audio: „Swathes of Fog“



back

„Meine große Welt“

eine bewegende Klangperformance



Concept/ artistic direction/ project management & direction:
Abelha Supersónica

„Meine große Welt“ is a participatory art and culture project that takes children and young people for 3 months on an interactive journey through the world of sound, movement, and theater. The concept, developed by artist Abelha Supersónica, combines innovative technologies, artistic freedom, and social learning into an intermedial experience. At the heart of the project is the artistic system „KlangBewegung“, which merges movement and sound through the use of modern technology like the Playtron interface. This opens up new forms of expression that place tactile engagement, social interaction, and self-initiative at the forefront.

The project is aimed at children in grades 5 to 7, empowering them to make their own ideas and stories visible and audible through art. The goal is to strengthen self-confidence, creativity, and social skills by encouraging participants to explore their world artistically in a playful and experimental way. The focus is on the process: art as a means of self-efficacy and social participation. In an open, supportive atmosphere, young participants discover a variety of artistic methods, including sound experiments, theater work, and movement studies. They actively create a stage production that highlights their voices and perspectives. The project employs interactive sound and movement technologies such as Playtronica, which allow for experimentation with space, body, and conductive materials. Participants explore how movement generates sound and how music and dance can seamlessly blend. Through the integration of movement principles inspired by Laban, the body becomes aesthetic sound material. This not only stimulates imagination but also encourages physical activity and creative teamwork...

During weekly meetings and intensive workshops, the children explored sound journeys, experimented with conductive materials, integrated movements and spaces into soundscapes, and collaboratively developed and performed their own stories. Highlights of the long-term project included the performances of the two stage productions, Lea's Dream and The Night of the Werewolves, both fully developed by the children. Using a custom-built truss construction and self-designed stage sets, participants created a multisensory experience. Self-generated sounds were played live and merged with dance and theatrical representations. The stories, born from the children's ideas, became impressive works of art through their creative contributions.

„Meine große Welt“ demonstrates how participatory art projects can support young people in their personal development and open up new pathways to creativity. The project fosters reflection, social skills, self-initiative, and teamwork - key elements for active societal participation.

Professional guidance from artists and educators ensured an optimal balance between individual encouragement and collaborative learning.

Abelha Supersónica illustrates with this project how interactive art can unlock new dimensions of expression and participation, empowering children and young people to become active co-creators of their own stories.

Presentations: 28.03. & 02.06.2024 @ Orangerie Frankfurt am Main, DE

 „Meine große Welt“
Kulturprojekt sucht Kids!
(im Alter 10-13 Jahre)

Hast du Lust auf...



Musik, Tanz und Theater?

Wolltest du schon immer mal auf einer Bühne stehen?

- deine eigene Geschichte schreiben
- selbst Musik machen
- eigene Moves ausprobieren
- gemeinsam ein Theaterstück entwickeln
- einfach künstlerisch unterwegs sein



➔ **dann mach mit bei unserem kostenfreien Projekt!**

Das Projekt startet am Donnerstag, 29. Februar und geht bis 02. Juni 2024!

Wir treffen uns **ab 29. Februar jeden Donnerstag von 16 – 18:30 Uhr** in der Kulturwerkstatt, Germaniastraße 89, 60389 Frankfurt Bornheim.

Beim ersten Treffen könnt ihr mal reinschnuppern, ob das was für euch ist.

Neben den wöchentlichen Treffen haben wir 2 intensive Phasen, in denen das Stück von euch selbst geschrieben, geprobt und aufgeführt wird:

24.03. – 28.03.2024, 10 – 17:00 Uhr in der Orangerie, Comeniusstraße 37, 60389 Frankfurt

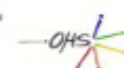
30.05. – 02.06.2024: 10 – 17:00 Uhr in der Orangerie, Comeniusstraße 37, 60389 Frankfurt

Habt ihr Lust?

➔ dann meldet euch schnell an!
(maximal 15 Kids können mitmachen!)

Gebt per Mail Bescheid und wir schicken euch dann ein Anmeldeformular!

Mail senden an: bine@nama-stay.de
www.nama-stay.de



„Flow - Irritation“



Concept/ performance/ sounds: Abelha Supersónica

“Irritation – Flow” is an interactive performance at the intersection of humanity and technology, exploring how disruption and fluidity coexist in artistic expression. Rooted in contemporary art, the project investigates the transformative relationship between flow—the seamless integration of movement, sound, and technology—and irritation—the interruptions and challenges that provoke adaptive creativity.

Central to my work is the free bodily shaping of sound compositions, realized through an installation that merges technological elements with spatial dynamics. This environment fosters a reciprocal dialogue between sound and movement, where technological disruptions are not barriers but catalysts for innovation. These moments of creative irritation inspire new aesthetic expressions, transforming limitations into opportunities for flow and beauty.

A key focus of the project is the embodied aesthetic experience that arises from the interplay between human presence and technological elements. Through sound as the primary medium, I examine how the body can act as both a receptor and a creator of sensory and artistic experiences. Conductive elements extend and transform the body, allowing it to function as a sound-producing instrument, while simultaneously inviting the performer and audience to experience a heightened awareness of their embodied interaction with technology.

This symbiosis between technology and art highlights how the body serves as a central medium of aesthetic exploration. The interplay between disruption and harmony becomes a source of both creative tension and sensory delight, enabling new forms of embodied artistic expression to emerge organically.

Through “Irritation – Flow”, I explore how technical processes evolve into artistic tools, rendering the dynamic interplay of movement and sound into an immersive sensory and aesthetic experience. By engaging audiences in this embodied dialogue, the project not only invites reflection on how irritation and flow manifest in their own lives but also reveals how disruption, when embraced, can lead to profound aesthetic transformation and innovation.

Presentation: 31.08.2023 Museum für angewandte Kunst/ Frankfurt am Main, DE



„KlangBewegung“

Research Project „KlangBewegung“

Concept: Abelha Supersónica

Since 2023, I have been researching artistic and aesthetic questions at the interface of body and technology in the interdisciplinary project „KlangBewegung“. At its core is the development of an artistic system that links sound and movement, functioning as an open research space. The goal of the project is to create multisensory experiences in which the human body serves as both an interface and an instrument for generating sound. Through touch and movement in space, sounds are activated and controlled via interfaces such as the MIDI controller Playtron and sensors. The system uses, among other things, voltage-controlled technology that enables the closing of circuits, generating a variety of artistic and aesthetic actions initiated and controlled by the body itself.

Conductive materials such as human skin, plants, or other objects offer an unusual tactile experience, repositioning the body as an interactive instrument. The project creates an immersive, temporary reality in which participants experience a deeper understanding of space and self through embodiment and sound. This process promotes an understanding of the connection between auditory and physical dimensions, allowing new access to self-perception and spatial awareness.

A key element of „KlangBewegung“ is the potential for social formation processes and the creation of creative communities. The interactive nature of the project fosters dialogue and collaboration among participants, as they come into direct contact with one another through their body movements and interactions with technology. Collective experiences emerge that not only expand artistic expression but also trigger communal, inclusive negotiation processes. Through improvisation and the possibility of co-creation, participants become active co-creators of the artistic process, promoting the formation of a creative, participatory space. This potential for social and creative interactions enables the realization of inclusive, participatory projects in diverse contexts, ranging from educational institutions to community projects and arts and culture events...

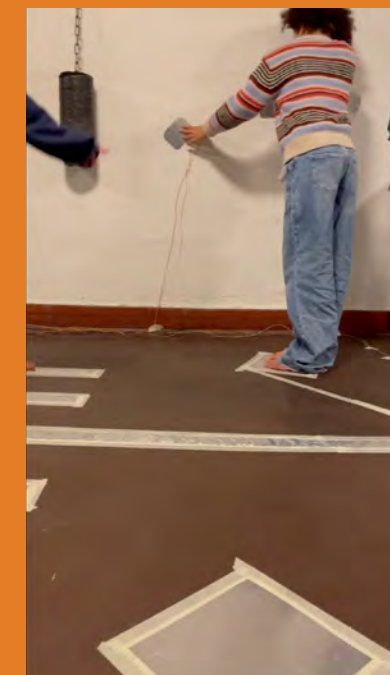




The project adopts an experimental approach that merges art and science. Technical and creative questions are addressed both theoretically and practically, with the research „lab“ serving as a central platform. This space is not only used for the development of materials and techniques but also for testing new social and aesthetic formats. „KlangBewegung“ fosters the formation of communities through the interactivity of the participants, actively shaping both artistic and social processes. The artistic work with this approach was also a part of my Master's thesis „KlangBewegung“ – Haptic Performance Art between Interface and (Body) Medium, and was extensively explored through various workshops and formats with diverse target groups. The phenomenological approach, inspired by Maurice Merleau-Ponty, views the body as an active medium in the perception process, enabling a sensory awareness of one's embodiment in space. „KlangBewegung“ thus contributes not only to aesthetic and artistic research but also makes an important contribution to social and participatory educational processes, stimulating self-awareness and community building through the creative use of technology and the body.

The research project brings together dance, music, neuroscience, visual arts, technology, and philosophy, contributing new insights into interface and perception studies.

Presentation: The variety of results of the research is presented in different projects and workshops since 2023



Realtime composition/ performance/ music: Abelha Supersónica

„Like I Am“ is a transformative song performance that combines voice, movement, and technology to explore central societal themes such as equality, self-acceptance, and overcoming prejudice. The song's lyrics ask profound questions about shared humanity, emphasizing that regardless of skin color, origin, or individual life paths, all people face similar inner struggles: „If you are black yellow or white, you can see the little devil from inside.“ The refrain, „Just let me be like I am,“ calls for the recognition and respect of individual identities.

This message is conveyed through an intense fusion of sound and body. The physical interaction with music machines and effect devices symbolizes an active engagement with societal barriers. I use my voice as a primary medium of expression, enhanced by real-time manipulation and effects to deepen the emotional impact of the song. Rhythmic body movements and the direct control of technology make the creative process both visible and tangible.

The performance transforms the song's abstract message into a visual and tactile experience. The struggles described in the lyrics are made palpable through the dynamic physicality, while the improvised sound design reflects the search for balance and harmony.

By combining technological precision with human intuition, the performance creates an emotional tension that engages the audience intellectually, physically, and emotionally. In this way, „Like I am“ invites audiences to reimagine themes of acceptance, empathy, and equality - through music that is not only heard but deeply experienced.

Presentation: 24/11/2018 Klangstärke Hildesheim, DE

„Like I am“

vocalectro live performance



Video: „Like I am“



back

Concept/ ethnographic and artisitc research/ video: Abelha Supersónica

Music: Olivia FX

The central aim of my research in this project was to explore and illuminate the social and cultural dynamics of Kulturgate at Tempelhofer Feld in Berlin, transforming these insights into an engaging and accessible format. By integrating ethnographic methods—such as participant observation and narrative interviews—with artistic practices like videography and sound recordings, I captured not only the tangible interactions but also the intangible atmosphere of Kulturgate.

This interdisciplinary methodology allowed me to interpret the space creatively, portraying its people, their encounters, and the moments that define it. Immersive observation and artistic experimentation were integral to my process, enabling a dual perspective: one grounded in scientific rigor and the other enriched by artistic intuition. Data collection was not merely about gathering information; it was also about engaging deeply with the space and its community, fostering meaningful connections and a more profound understanding.

Through audiovisual media, I translated these insights into an experiential format, inviting audiences to engage directly with the lived realities of the Kulturgate community. By combining artistic media and scientific evaluation, I developed a holistic approach to analyzing and presenting the data. Artistic experimentation added sensory depth and emotional resonance to the findings, while qualitative evaluation methods rooted in scientific standards provided structure and clarity, ensuring a reflective and rigorous interpretation of the material.

The resulting audiovisual documentation conveys the transformative impact of Kulturgate as a cultural and social meeting point, bringing its essence to life for a broader audience. This project demonstrates the power of combining art and science to deepen understanding and representation. By bridging these two disciplines, I was able to reveal and share the rich, multi-layered meanings of a community and its space, offering both insight and connection.

urban comman

„KulturGate“

videodocumentation



Video: „KulturGate“



back

Composition/ music and soundscapes:
Abelha Supersónica
Direction/ text: Philipp Scholtysik
Dramaturgy: Jacob Bussmann
Video teaser: Sophia Igel

For the project „Die Bakchen“, I created a soundscape that lies at the intersection of participatory theater and musical experience. The aim was to craft an immersive atmosphere that blurs the boundaries between mysticism and reality. Sound serves as the medium that transports the audience into an indefinable world—somewhere between mythical realms and tangible textures. The sound unfolds its effect gradually, infiltrating the body and eliciting subtle physical reactions. At first, faint vibrations cause the limbs to twitch, until eventually the rhythm takes over, leading the audience into a frenzy of ecstatic dance. In my work, I immersed myself in the different temporal layers and moods of the play to incorporate the emotional and cultural nuances of the ancient world into the sound design. This historical depth was interwoven with contemporary elements to create a unique sonic landscape that bridges the play’s various dimensions.

A central aspect of my approach was the exploration of the acoustic characteristics of the performance venue. The specific spatial acoustics were integrated into the composition, allowing the music and soundscapes to blend seamlessly with the environment. This created an immersive experience that envelops the audience and fully immerses them in the play’s atmosphere. The fusion of sound, space, and body transforms this performance into a holistic experience. Sound becomes an embodiment of the narrative: it is perceived externally, delivered directly into the listener’s auditory space via headphones, and merges with the inner perception of the story. The body itself becomes a narrative medium, bringing the story to life through movement and sensation, and dissolving the boundaries between audience and performers.

Presentation: 25 - 27/10/2024 Naxos Frankfurt am Main, DE

„Die Bakchen“

Bild: Philipp Scholtysik



Video: „Die Bakchen“ Teaser

Video: Sophia Igel



„Som e Movimento“



Concept/ artistic direction/ sound & movement art/ choreography/ installation/
workshop: Abelha Supersónica

„Som e Movimento“ was an inclusive, participatory art project held from May 30 to June 2, 2023, in Portugal, bringing together young adults with disabilities to engage in an immersive creative process. The project combined sound, movement, and inclusivity, culminating in a public performance that celebrated both individual and collective expression. Central to the experience was *Tree of Sounds*, a collaborative installation that embodied the participants' auditory and physical contributions, inviting active involvement from all.

Over four days, participants explored sound creation through body percussion and the use of natural materials, recording their compositions and integrating them into the evolving installation. Guided movement exercises expanded participants' physical awareness, facilitating new forms of nonverbal communication. This was further enhanced by co-creating a short song and rehearsing it for the final performance. The outcome was a vibrant celebration of creativity, individuality, and shared effort, where sound and movement became a unified language for personal and collective expression.

At the heart of “Som e Movimento” was the belief in empathy, active listening, and the power of inclusion. The project was deeply shaped by its location and the unique personal experiences of its participants, fostering artistic expression, social connection, confidence, and mutual understanding. It demonstrated how participatory art can bridge differences, amplify often-overlooked voices, and create shared moments of creativity and meaning, all while encouraging a deeper engagement with one's body and environment.

This project stands as a testament to the transformative power of inclusive artistic practice. By harnessing sound and movement, it created an interactive, tactile space where creativity, dialogue, and social **change were nurtured**. It serves as a model for how art can foster collaboration, reflection, and empowerment, particularly in social and artistic contexts where voices are often marginalized.

Presentation: 02/06/2023 @ Popolomondo Festival Canelas, P



„Tree of Sounds“

Concept/ sounddesign/ installation: Abelha Supersónica

“Tree of Sounds” is an interactive sound installation that explores how auditory memories from one place can resonate and inspire in another. Rooted in the sounds and emotions gathered from participants of “KlangStimme” in Mainz, the project investigates how the essence of a location - its unique soundscape, atmosphere, and emotional context - can be transported to a new environment and experienced afresh. My aim is to uncover how these auditory fragments influence the emotions, thoughts, and creativity of visitors in a completely different setting, sparking new interpretations and collective expressions.

Through this installation, participants engage with the transplanted soundscapes in an interactive and transformative way. By listening to and reshaping these sonic memories in the new context, visitors are encouraged to reflect on how sound carries the emotional and thematic essence of its origin. This dynamic exchange invites them to co-create new, collective sound compositions, fostering creativity and a sense of community in the present moment.

A central element of “Tree of Sounds” is its haptic and interactive approach. Participants actively shape the soundscape through touch and movement, engaging with tactile sound modules that foster a deeper, embodied connection to the auditory memories. This hands-on interaction blurs the boundaries between individual creativity and collective experience, enabling visitors to feel and contribute to the evolving emotional resonance of the installation.

By integrating haptic exploration with soundscapes, the project becomes a space for reflection, collaboration, and creative expression. It invites participants to actively listen, experiment, and reimagine the transported sounds in real time, transforming them into new shared compositions. “Tree of Sounds” is not just an auditory experience; it is a platform for connection—between places, people, and emotions—where visitors shape and reshape the sounds together, making them their own.

Exhibition: 28.10. - 30.10.2022 & 18.11. - 20.11.2022 Atelier Frankfurt/ Frankfurt am Main, DE



Concept/ performance/ music/ video: Abelha Supersónica

“Shadow Relations” is a multi-layered, intermedia performance that combines sound, light, video and movement to delve into the intricate relationships between shadow and light. The project includes the approach of the bodyart OscillART that is an extraordinary symbiosis where sounds and inner emotional processes are translated into movement through the body and expressed outwardly in a visually embodied form.

At its core, the project explores how the body, in interaction with sound and shadow, can serve as a powerful narrative and artistic medium. By blending these elements, I aim to uncover new layers of visual and emotional depth within the performance space.

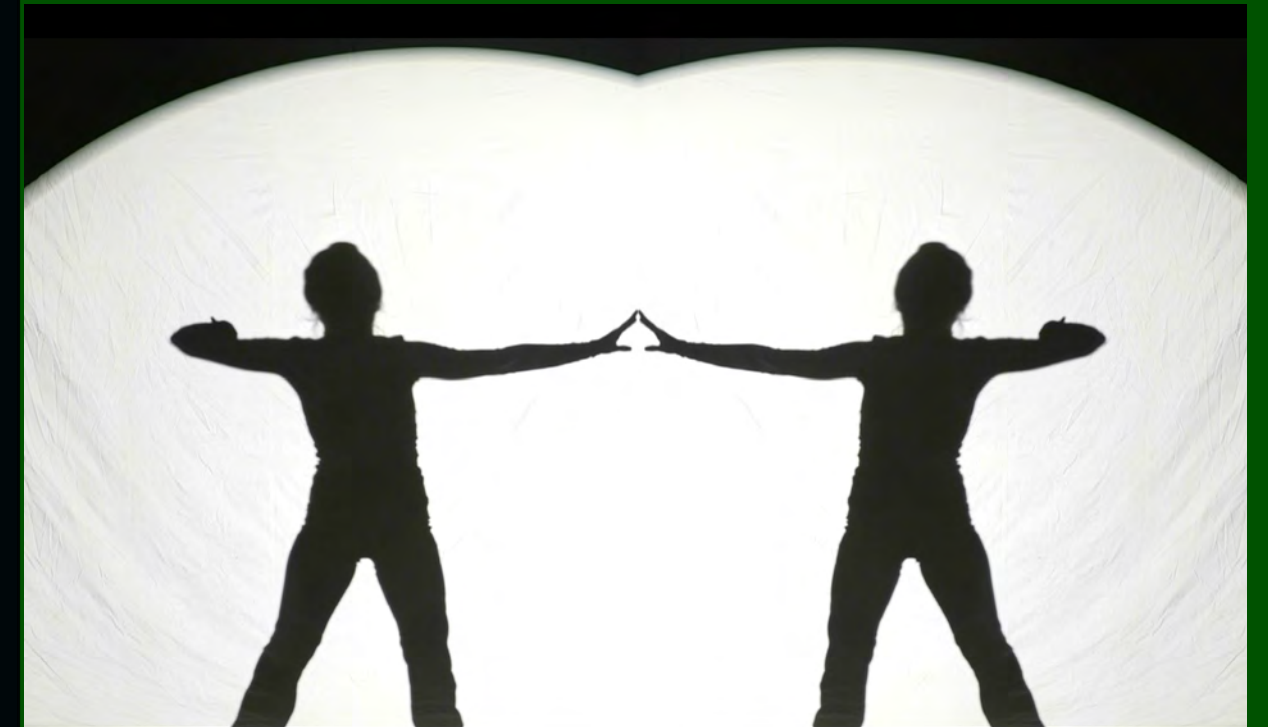
In this work, I focus on merging auditory and visual perception, translating sound into the visual dimension of shadow in innovative ways. Here, shadow transcends its traditional role as a mere projection surface to become an active design element. Through its dynamic interplay with sound, shadow influences and expands the performance’s aesthetic language. The body, responding to sound impulses, generates shifting and fluid shadow images that amplify its expressive potential, creating new aesthetic spaces and emotional resonance. An integral part of my approach is to investigate how sound, shadow, and movement together affect and shape the perception of space and the narrative possibilities of the body. The performance examines how these elements form a symbiotic relationship, where light and shadow interact with sound to evoke visceral, embodied experiences. The body becomes a living narrative, its movements and gestures transformed into a dialogue with the shifting interplay of light and shadow.

Additionally, I explore the technical possibilities of manipulating these elements to influence the audience’s perception and the storytelling language of the piece. This includes experimenting with the ways light and sound design can shape emotional and spatial impressions, as well as how the resulting interplay can be captured and reinterpreted through video documentation. This documentation itself becomes a tool for further investigation, offering new perspectives on the aesthetic and narrative outcomes of the performance.

Through “Shadow Relations”, I aim to guide the audience toward a heightened awareness of the subtle interactions between sound, light, and shadow. By fostering this deeper engagement, the project invites reflection on the expressive possibilities of these elements and their combined impact on space, narrative, and embodiment.

Exhibition: 28.10. - 30.10.2022 & 18.11. - 20.11.2022 Atelier Frankfurt/ Frankfurt am Main, DE

„shadow relations“

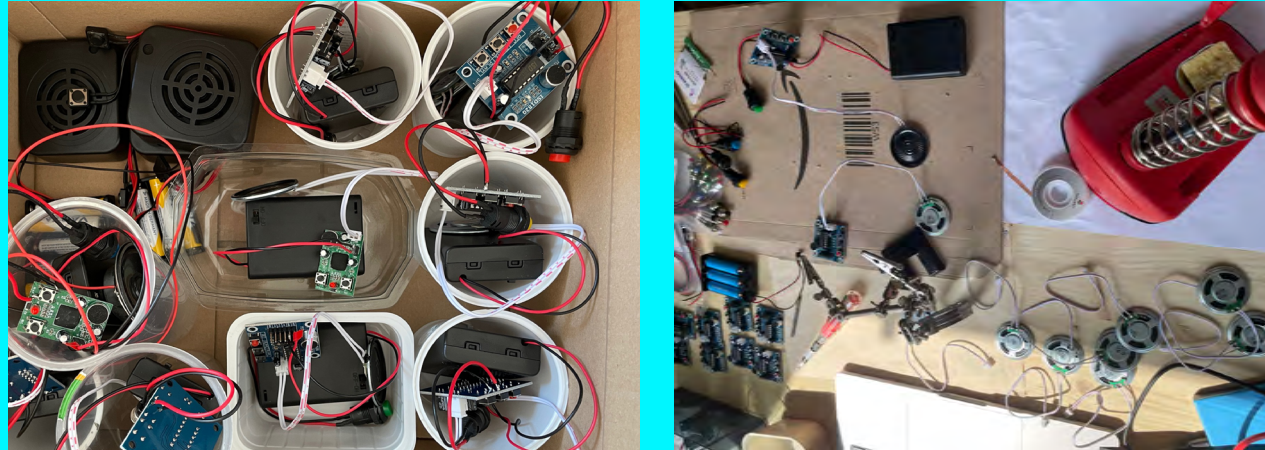


Video: „Shadow Relations“



„KlangStimme“

Preparation



Result



Concept/ artistic direction/ sound art/ DIY: Abelha Supersónica

The “KlangStimme” project explores how sound can act as a medium for personal expression while fostering a sense of communal resonance. Anchored in the location of Goetheplatz in Mainz, the project draws its inspiration from the themes and emotions evoked by the space. My artistic process began with inviting participants to engage deeply with their own feelings and personal experiences, transforming their responses to the environment into creative sound sequences.

A key aspect of “KlangStimme” is its focus on active participation. Participants crafted simple sound-producing devices and used them to generate unique sonic expressions that reflected their emotional states. This process of externalizing inner emotions through sound not only encouraged self-awareness but also tied these expressions to the physical and emotional essence of Goetheplatz. By engaging with the space and their emotions, participants were able to embody their experiences and translate them into tangible, creative outputs. The sounds created were recorded and installed as interactive sound modules in the public space. Visitors to Goetheplatz were invited to engage with these modules, activating the sounds at the press of a button. This transformed the installation into a dynamic public event, where individual compositions merged into a collective auditory experience. The ephemeral nature of the installation ensured that every moment was unique—shaped by the listeners’ reactions and the ever-changing atmosphere of the public space.

Through this combination of personal creation and public interaction, “KlangStimme” became a bridge between individual and collective experience. The project demonstrates how sound can serve as both a tool for introspection and a medium for connection, bringing participants and audiences together in a shared, evolving soundscape. By intertwining sound, community, and public space, the project highlights the transformative power of sound as a means of artistic expression and communal resonance.

Presentation: 09/08/2022 Neuspektiven Mainz, DE



„Schattenlicht“

audio-collage



Audio: „Schattenlicht“

Concept/ Text & sound design: Abelha Supersónica - Music: Olivia FX

The interdisciplinary audio project „Schattenlicht“ delves into the emotional and societal impacts of the COVID-19 pandemic. It explores the connection between the inner world and external reality during a time marked by isolation, uncertainty, and profound transformation of social and artistic interaction.

The project began with an intensive thematic reflection on the pandemic's influence on the human psyche, artistic creation, and the social context. This exploration materialized in a poetic text that became the emotional core of the project. The text „Schattenlicht“ describes the tension between darkness and hope, between inner confinement and the longing for lightness. This lyrical starting point served as inspiration and foundation for a musical transformation. In collaboration with the band Olivia FX, soundscapes were created to translate the emotions expressed in the text - ranging from darkness and confinement to the yearning for light - into an auditory experience.

The musical realization was carried out in a „pandemic-compliant“ manner, using the challenges of the COVID era as a creative catalyst. Through innovative recording and collaboration methods, a work emerged that conveys the emotional depth of the text through sound. Ethereal tones, melancholic melodies, and pulsating rhythms combine to create a layered, immersive listening experience.

The collaboration with Olivia FX added a distinctive element to the realization: the band enriched the compositions with their unique musical language, crafting a sound that vividly embodies the emotional ambivalence between heaviness and hope.

„Schattenlicht“ is a testament to an extraordinary time and an attempt to make the invisible audible. It addresses the fragility of the human spirit, the effects of external crises on the inner world, and the power of hope that can shine through even in the darkest moments.

This work bridges poetry and music, enabling emotions to be experienced on multiple levels—through words, sound, and resonance within the listener. It is a reminder of art's ability to create connection, expression, and transformation, even in challenging times.

Presentation: 01/2021 online presentation (*because of corona*)



back

„Maschinenmensch“



Concept/ performance/ music/ choreography: Abelha Supersónica

The „Maschinenmensch“ project is an artistic performance exploring the influences of technology and capitalism on the human self-image and perception. The work begins with the observation that, in an increasingly achievement- and profit-driven society, people are being reduced to functional units. This project poses the question: is a person defined by what they feel? Or are they merely a pawn of external forces, moving within a system that replaces individuality and emotions with cold efficiency?

In „Maschinenmensch“, this condition is expressed as a performative „outcry“ – a struggle against alienation and a call to return to sensing and being alive. The performance aims to depict an inner transformation process and to heighten the audience’s awareness of their own inner vitality and individuality.

The performance is divided into two contrasting parts: the „Blue Part“ and the „Red Part.“ In the Blue Part, the performer represents the human being frozen in the state of a „cold, empty machine-person.“ Through robotic, slow movements, the performer symbolizes existence as a feelingless shell, within which something still begins to struggle. The body practically crawls along the ground, embodying a subtle resistance against the suffocating emptiness. This part culminates in a final outcry, „I want out of here!“ marking the desperate urge to break free from both the inner and outer cage...

In the „Red Part,“ the process of awakening and transformation becomes visible. Here, music serves as the central means of expression, creating organic, imperfect structures through the intentional use of a looper. This musical development reflects the machine-person breaking free from rigidity, bringing individuality and vitality back to life. The performer's voice supports and expresses this transformation—sometimes deep and admonishing, sometimes bright and affirming—to convey the transition from emotional frost to inner warmth. The Red Part is also an appeal to the audience: humanity must no longer surrender to external control. Both the words and the music are a call to consciously recognize and live one's own transformation.

Through Machine-Person, a bridge is created between art and science by using the body as a medium for perception and reflection, making a socially critical message sensually tangible. The alienation of humanity, influenced by technology and capitalism, is broken down and questioned through the aesthetic tools of performance. The artistic design illustrates the urgency of freeing oneself from the one-sided dominance of external influences and reconnecting with one's own humanity.

By juxtaposing coldness and warmth, rigidity and vitality, Machine-Person conveys an existential insight: being human is more than function and achievement—it is the ability to feel, to fight, and to shape one's life autonomously. Due to COVID-19, the presentation took place online.

Presentation: 07/2020 online presentation *(because of corona)*



Superbooth

Vocalelectro - hardware music performance



Video: „live view“

Realtime composition/ performance/ music: Abelha Supersónica

In my performance „Vocalelectro – Hardware“ at Superbooth, I merge voice and technology to craft a captivating and aesthetically rich soundscape. This project embodies the essence of Superbooth by celebrating the creative potential of modern electronic instruments while pushing the boundaries between art, technology, and sensory experience.

Superbooth – Europe’s premier trade fair for electronic musical instruments and synthesizers – provided the ideal platform to explore the interplay of music, technology, and artistic expression. Here, I showcased the seamless integration of hardware synthesizers, effects devices, and live sampling, creating immersive sound worlds that combined technical innovation with artistic vision.

Aesthetics are central to my work, guiding how sound, rhythm, and texture intertwine to evoke emotional and sensory resonance. My approach blends intuitive sound design with experimental performance art. I begin by structuring themes and environments using field recordings, sampling, and synthesizer sounds. These elements are then transformed live – through my voice, intricate effects, and real-time modulation – into layered soundscapes that explore depth, movement, and texture. The result is an immersive auditory experience that invites the audience to perceive and feel each theme on multiple levels.

This process not only bridges art and science but also highlights the aesthetic and emotional power of sound. By engaging with the sensory dimensions of music, I aim to explore how sounds influence human perception and create meaningful connections. „Vocalelectro – Hardware“ thus aligns with Superbooth’s mission of showcasing the creative intersection of music and technology and serves as a testament to the artistic and aesthetic possibilities of electronic instruments.

Through the fusion of voice, machine, and aesthetics, my performance encapsulates Superbooth’s vision: to innovate, inspire, and create new sonic experiences that challenge and expand the boundaries of music technology.

Presentation: 21/04/2017 Superbooth Berlin, DE



Concept/ production/ sound design:
Abelha Supersónica

„Icke’s Leveltrip“ is a poetic audio play that takes listeners on an immersive journey beyond the ordinary. The story follows *Icke*, a soul who accidentally departs from the here and now and finds themselves in a mystical dimension after “death.” In this in-between world, *Icke* traverses various levels, striving to reach the “highest” plane - a state of complete spiritual serenity and fulfillment.

The work approaches the themes of transcendence and the search for spiritual completeness with a unique narrative style that explores both philosophical and emotional dimensions. Through *Icke*’s journey, the audio play becomes a metaphorical reflection of the universal human experience: the quest for inner peace and harmony, both in life and beyond. The “highest” plane is not portrayed as a distant, unattainable place but rather as an inner state that can be achieved by releasing pain, desire, despair, and longing. It represents a profound sense of gratitude for life and serves as a call to recognize the preciousness of each moment.

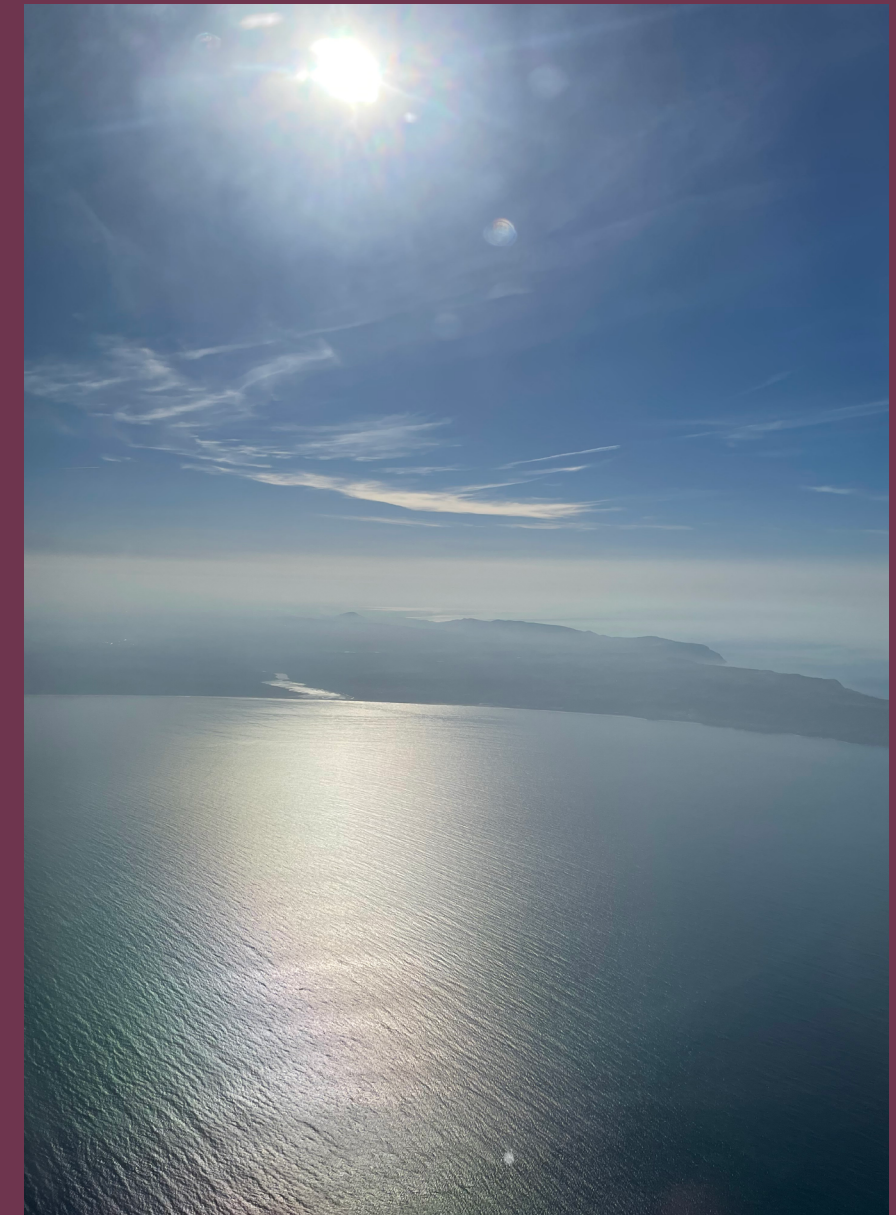
The audio play combines narrative storytelling with experimental soundscapes to create an immersive auditory experience. Each level that *Icke* traverses is defined by a unique acoustic design, emphasizing specific emotional and atmospheric qualities. Dark, heavy tones represent inner struggles, while bright, ethereal sounds symbolize release and enlightenment. The multi-layered sound design, emotional voice acting, and musical compositions blur the boundaries between reality and fantasy, inviting listeners to experience the journey on a personal level.

„Icke’s Leveltrip“ invites listeners to engage with questions about life, death, and spiritual growth. It encourages reflection on the meaning of life and the value of the present moment, while simultaneously offering an emotional and auditory experience that soothes, inspires, and transforms.

The audio play’s added value lies in its universal message: an encouragement for self-reflection, acceptance of life in all its facets, and the pursuit of inner peace. It serves as an artistic catalyst for exploring existential themes and as an emotional experience that resonates long after listening.

Icke’s Leveltrip

radio play (german)



Audio: „Icke’s Leveltrip“



back