

abstraqt: creative portfolio

- media art
- curation
- sound
- video
- light

abstraqt is a multimedia body that inhabits physical and digital spaces. In its practice it searches for and builds relations between humans, communities, media, as well as between art and activism. Deeply reliant on digital tools, abstraqt's work is an act of extension of physical environments. It creates spaces where new forms of within-technological spirituality emerge. Multimedia by nature, abstraqt's installations, live performances and curated events let sound, image, light, space and body move as parts of one organism.

[Website](#) | [CV](#) | [Vimeo](#) | [SoundCloud](#) | [Bandcamp](#)

peerless: Multimedia participative performance by Smooth Transitions

- **Period** Jan 2025 - current
- **Location** Berlin
- **Media** Video, Sound, Performance
- **Links** Documentation,
Simple language

A multimedia spectacle **peerless** explores the social function of technology in capitalist reality through the prism of religion. Blending elements of a DJ set, drag, video performance, dance show, religious mass, karaoke and participatory audience interventions, the piece draws parallels between the narratives of salvation propagated by Christianity and technological progress, the moral imperatives embedded in both systems, the mechanisms of coercion and population control they construct when intertwined with the state, and their domination of the collective imagination and visions of the future.

At the center of the piece is the journey of a character, ECHO, either an anthropomorphic technological creature or a robotized human, whose advent is foretold by an apocryphal text of the Gospel of the Machine. The piece follows ECHO's quest after the hijacked agency in the world governed by a divine yet controlling system. An indispensable attribute of the creature is a Smart Cross, a multifunctional device, a pocket idol, a hotline access to the gods. Commenting on both religious semiotics and the addictive nature of technology, the Smart Cross becomes a primal symbol of the new technological evangelism.

In the culmination of the show, ECHO escapes the premises of the false dilemma of seeing technological progress as salvation or apocalypse and finds communion, connection and solidarity with humans through leading them in a revolt against the oppressive techno-state apparatus.

Presented at: Secret Location (Ziegrastr.), Berlin Art Week opening at MaHalla, Vorspiel opening at Panke;
Smart Cross design: Jona Wolf;
Style: Agathe Stephan;
Photos: Galya Feierman, Harshini J. Karunaratne, Simona Radici, SODACREAM.





Gear-Up!: Research-based project about resistance to police violence and protest with [Jona Wolf](#) and [Miriam Poletti](#)

- **Period** January 2025 - ongoing
- **Location** Berlin, London
- **Media** Workshops, Activism
- **Links** Documentation

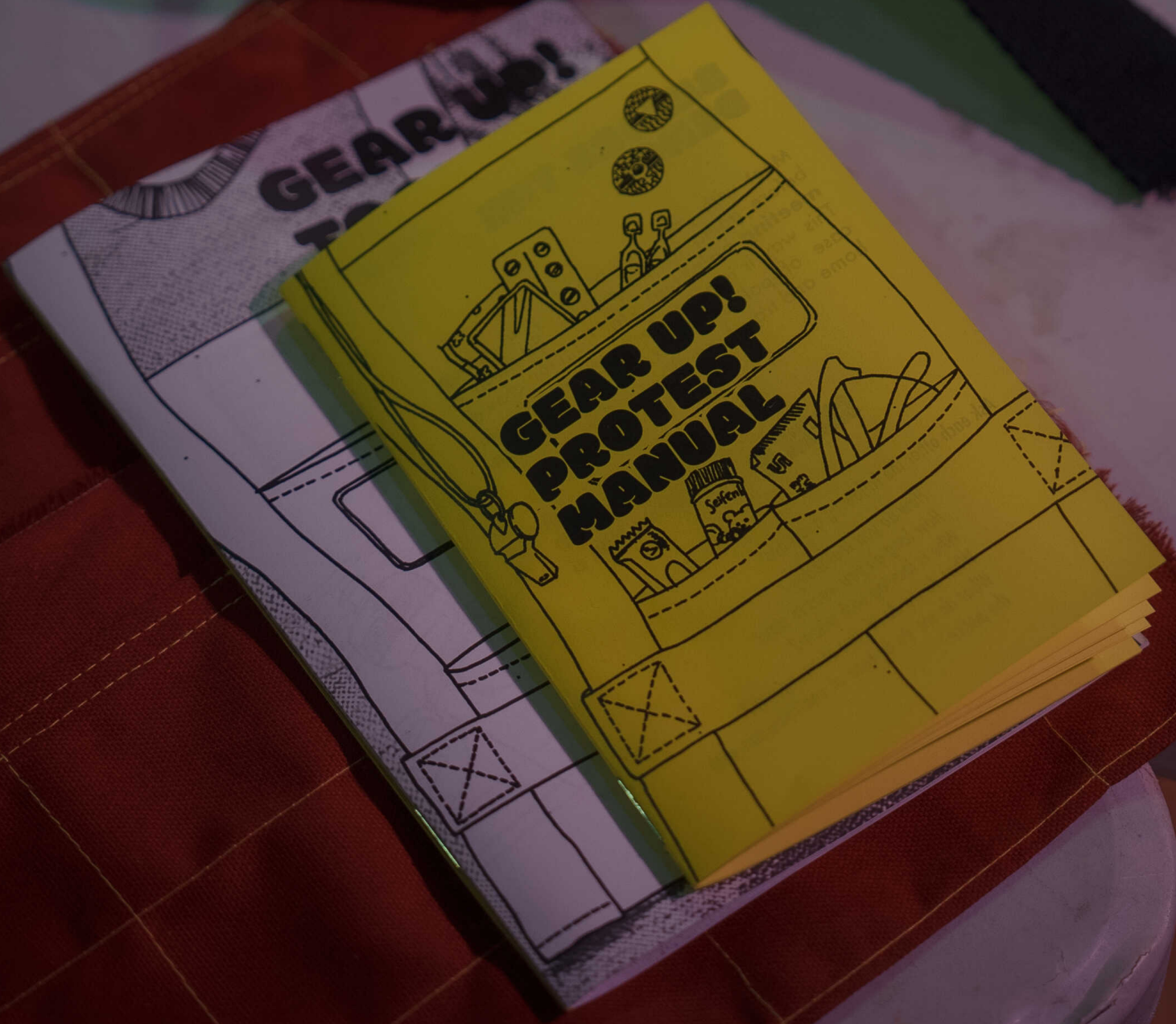
Gear Up! emerged in response to police violence and increasing restrictions on the right to protest in Germany. These issues have escalated around the Palestinian solidarity movement since October 7th, 2023. We create spaces for exchange and introduce creative engagement in protest, empowering people to come up with their own actions or find their way into activism.

We created a zine that offers practical information for protesters in Berlin and examples of tools used in protest – such as noise makers – and how these have been used in previous actions internationally. We also organized workshops, in which we designed and made protest vests. These vests can hold some of these protest tools, including practical items like face masks and eye drops, water balloons and soap bubbles to distract the police, and a whistle to make noise. The vest also has a transparent pocket on the back for carrying banners, and strong carabiners that can link with other vests - useful for forming human chains during protests.

Gear Up! is a collaboration between [Miriam Poletti](#), [abstract](#) and [Jona Wolf](#), but ongoing conversations with activists, lawyers, and journalists continue to contribute to the project.

Photos: [Simona Radici](#);
Funded by: [Amnesty International](#) and the [University of York](#).





GEAR UP!
PROTEST

**GEAR UP!
PROTEST
MANUAL**

Seifen

Wonderung: Multidisciplinary artistic event, self-organized residency and a community space

● **Period** 2023-ongoing

● **Location** Berlin

● **Media** Curation

Wonderung is a self-organized platform initiated by **Smooth Transitions** that explores new formats of community gathering in urban landscapes. These events, residencies and trips to nature consist of multimedia performances, workshops and discussion rounds that provide a space for connecting with oneself and others, and a unique stage for bold artistic experiments.

As the project's main curator, I encourage playful exploration of unusual or nonexistent formats. Some of the pieces presented at **Wonderung** include a workshop on cringe exploration, a live haircut & BDSM performance, a lecture-performance on data protection, and a noise set featuring a vacuum cleaner. **Wonderung** is also a welcoming space for first-timers. New media, collaborations, first iterations of larger projects are often tested at these events.

Another aspect of **Wonderung** is the exploration of communality. How can we relate to each other when our lives are so atomized? How can we learn to really see each other's struggles and acknowledge our own privileges? How can we build horizontal organizational structures in a world governed by authority? A recurring theme at **Wonderung** is the practice of listening -- to the environment, to oneself, to other people when they speak or choose to remain silent.

WONDERUNG



WUNDERUNG

WUNDERUNG

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Who Do We Leave Behind When We Come Together?:

Interactive multimedia installation exploring the role of communities in times of crises

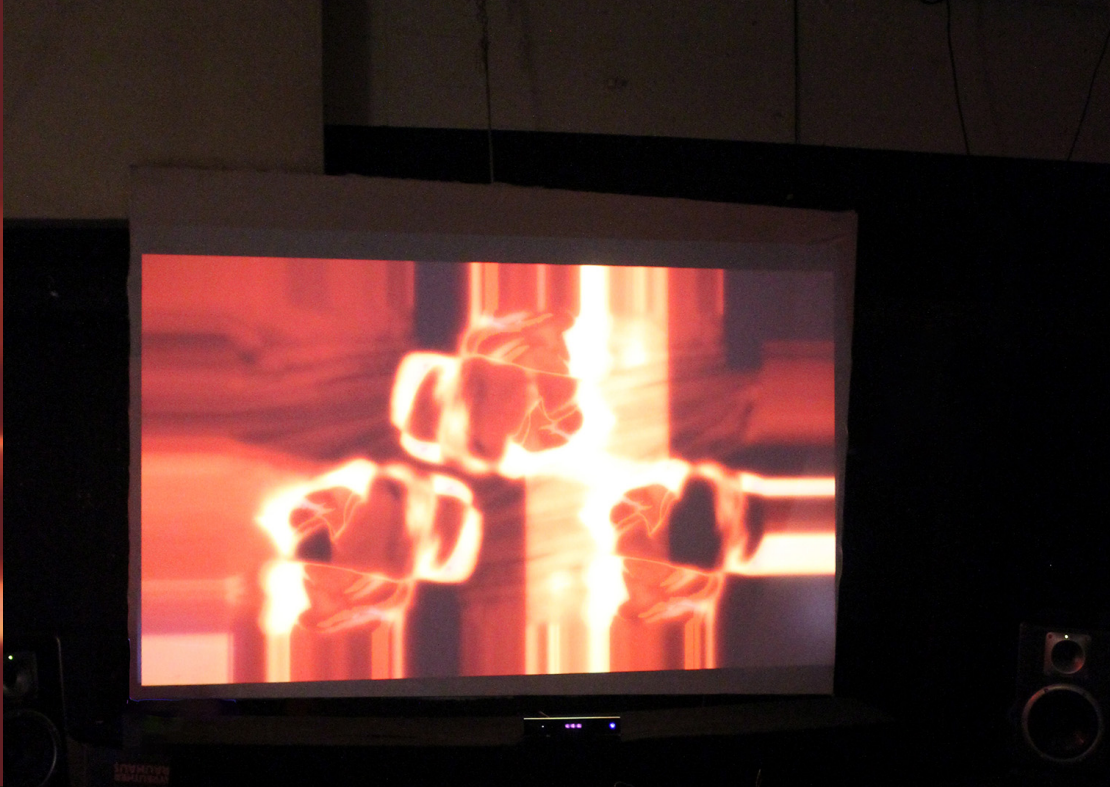
● Time	Jun 2024, Jan 2025, Jan 2026
● Place	Uckermark & Berlin, Germany
● Media	Sound, Video, Interaction
● Links	Video Documentation

This multi-sensory interactive installation was developed in collaboration with artist and activist **Miriam Poletti**. Taking place in the midst of ongoing conflicts around the world, the project invites the audience to explore the limits of the collective body created in art spaces, to confront the contradictions of feeling the pleasure of touch, comfort, and physical presence with one another, and to reflect on the idea of community through those who are excluded from it.

The installation consists of a soundtrack, a background video and an interactive system that responds to the movements and touches between the participants' bodies with sound and visual effects. It includes a score for a touch-based group interaction built around shifting awareness between sonic, visual, and emotional elements that are either present or excluded from the immediate physical environment.

Prior to the launch of the installation, **Miriam Poletti** facilitates a workshop called **Stitching Closeness** to collectively make pillow sculptures, which are later displayed in the project space. Whenever the project is showcased, it included a fundraiser for Palestine, and exploring the capacity of art to create networks of care became part of this creative investigation.

Presented at GLU Festival, 90mil for ALTER-NATIVE, Pandora Gallery for supersoft.





The Eye With No Iris: Poetic documentary about the joint history of statistics and eugenics

- **Period** Nov 2025
- **Location** Berlin
- **Media** Video
- **Links** [Part I](#)
[Part II](#)

The Eye With No Iris is a poetic documentary film produced by **Smooth Transitions** premiered in **silent green** in November 2025. The piece revolves around questions: What does it mean to see the world through the lens of statistics? What does this reductionist gaze reveal and distort? And how might our answers change when we learn that the roots of modern data science reach back to Francis Galton, Karl Pearson, and Ronald Fisher, whose work was entangled with the history of eugenics?

Statistical methods are deeply ingrained in the DNA of modern society. They have spread into virtually every field—underpinning innovative technologies from self-driving cars to AI-powered toothbrushes, shaping corporate management, and guiding our own tools of self-optimization. Yet the ubiquity of these methods has made us blind to the political agenda that once inspired them.

Can we see without imposing, measure without dominating? Can the 'eye with no iris' ever escape the structures that shaped it?



Does the data remember
the hands that gathered it?



How can you nourish symbiotic relationships in your data?

The Body: Lecture-performance transformed into a video about socio-political contexts of the body

- **Period** Mar - Jun 2024
- **Location** Berlin, Online
- **Media** Performance, Video
- **Links** [Full video](#)

This A/V work was created by the art group **Smooth Transitions** and presented at the opening of the 4th edition of the event series **Wonderung**. The theme of this edition was The Body.

The goal of the opening and the work itself was to invite the participants to engage in their own creative research of what constitutes the body, as well as to lay the ground for the further exchange, dialogue, and exploration throughout the rest of the event's program. Far from being objective and general, the curatorial choice of materials and references aims to highlight the breadth of semantic, visual, and political contexts with which the subject of the body is saturated, while at the same time acknowledging and critically examining our own implicit biases.





Scales of Vulnerability: Interactive installation exploring the vulnerability and interconnectedness of technological systems

- **Period** Sep 2024
- **Location** Berlin
- **Media** Video, Sound, Interaction
- **Links** Documentation

Scales of Vulnerability is an interactive multimedia installation created together with **Jona Wolf** and presented at a conference by **Sovereign Tech Fund** in the Kuppelhalle of **silent green**. The project translates the conference theme of software vulnerability to a personal and bodily level. It also highlights the interplay between physical and digital technologies and the interconnectedness of technological systems.

At the center of the installation is a kinetic light sculpture that responds to the electromagnetic field generated by visitors' personal electronic devices and the piece itself. It contains two microphones that capture the electromagnetic waves and translate them into sound. The audience can listen to the resulting soundscape through radio headphones.

The changes in the electromagnetic field create distortions in the light patterns within the sculpture and alter the algorithm that controls their evolution over time. The piece is live-streamed onto the dome of the Kuppelhalle, reflecting the scale of the environmental consequences that technological vulnerability can bear.

Technical support: Freya Trapp.





GLU Festival: Annual residency at an art and music festival as artist and curator

- **Period** 2023 - 2025
- **Location** Uckermark, Berlin
- **Media** Curation, Video, Sound
- **Links** Website

GLU is an annual festival that brings together a diverse program of DJs, musicians, workshop facilitators, sculptors, performers, visual and digital artists.

In 2023, I created one of the festival's spaces, which was its softest and most sensual zone. Its centerpiece was a 3D video sculpture made of organza and video projections. In 2024, I played a live music show as part of **aaber** and presented the installation **Who do we leave behind when we come together?** created together with **Miriam Poletti**.

In 2025, I co-curated the festival's arts program. Together with **Luvi**, we presented a selection of ten installations, dance, music and video performances and workshops. The theme of this year's festival was "Where Do We Go From Here?", exploring the affirmative visions of the future in the times of wars and genocide. I also ran a workshop **Cosy Digital Life** (as part of **Smooth Transitions**) offering tools to build community-based internet.

Photos: tamu.fotos.





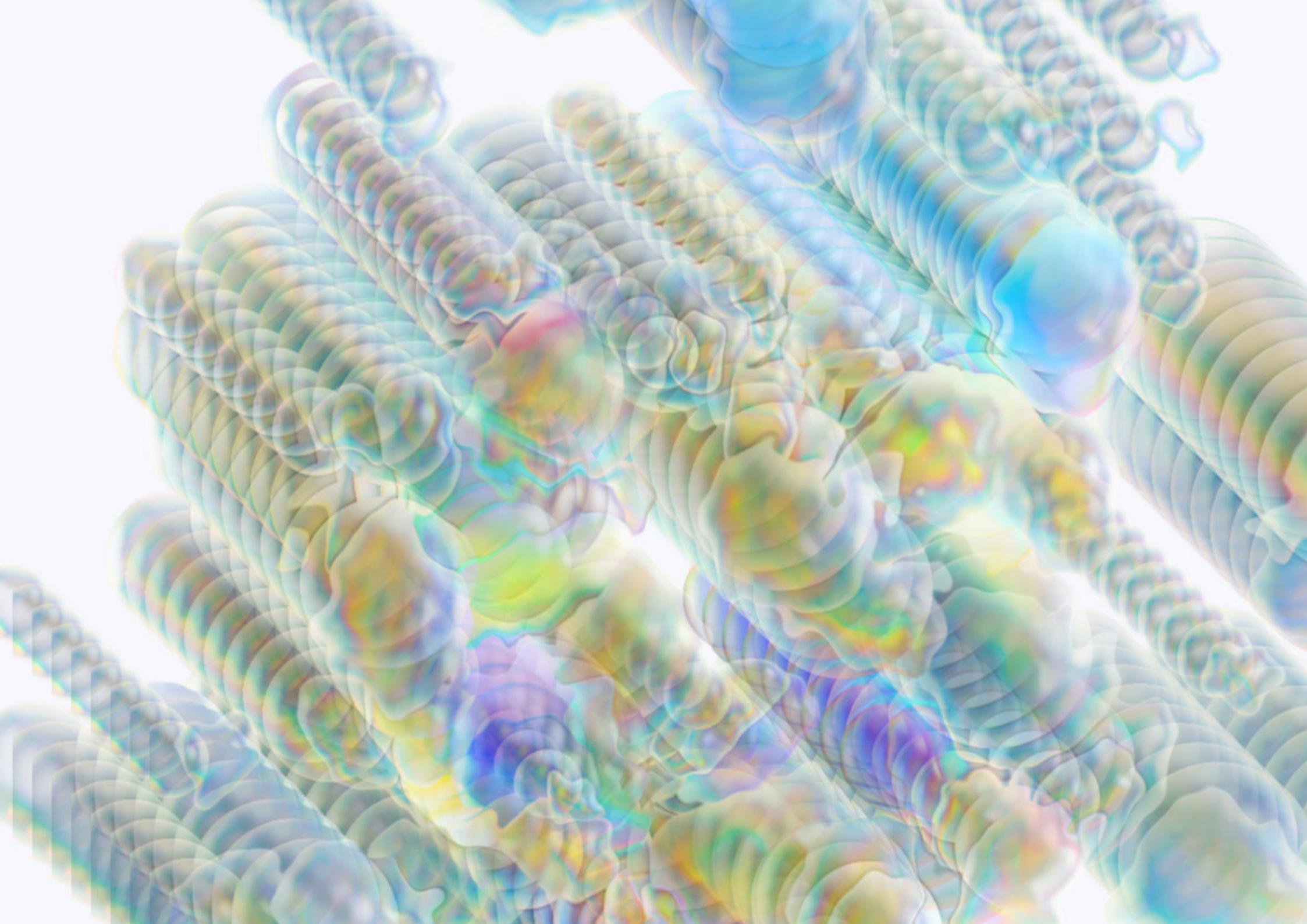
aaber: Experimental, ambient, drone and noise music project

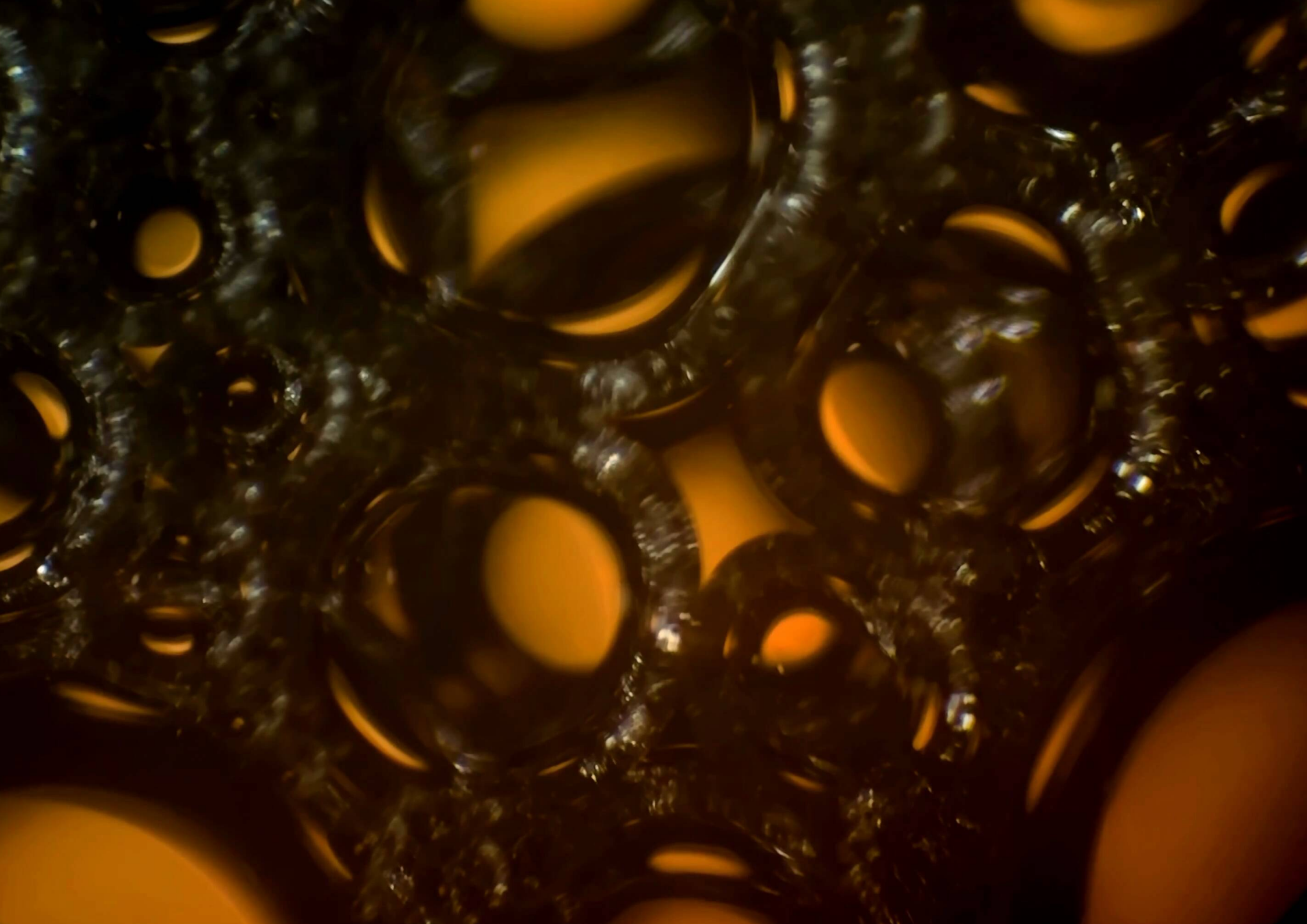
- **Period** 2020-2025
- **Location** Berlin
- **Media** Sound
- **Links** Bandcamp

aaber is an improvisational experimental music project, started together with **fiori161** in the midst of the COVID pandemic. Originally conceived as a simple refuge to relieve the lockdown anxieties and as a source of a rare social contact in a time of isolation, it evolved into a mindful explorative process of the possibilities of musical non-verbal communication, the power of sound to heal and relate to others, to bring the wonder of unexpected discovery and the sheer joy of the shared experience of playing.

Over the years, **aaber** has put out a number of releases. These include a compilation of edited live recordings **Ambient Soundtrack for Dystopian Future** (2023), a sonic reflection on the post-climate change world inspired by the Letzte Generation event at the Volksbühne in Berlin. In 2024 they released an EP (☉) with two long-form ambient tracks and a recording of a live show at the **GLU Festival**, performed with dancer **Magdalena Meindl**.

A music video for (☉), made by **Via** together with **abstract** was screened at Zeiss Planetarium in Berlin.





Living Room: Audio-visual installation about ghosts and disappearing community spaces

- **Period** Apr, Nov 2024
- **Location** Berlin
- **Media** Video, Installation
- **Links** [Full Video](#)

... a space can become a ghost when it ceases to exist in a physical reality, but when you participate in cultural experiences that are not rooted in a sense of community, you become a ghost anyway, whether you physically disappear or not ...

Living Room is an audio-visual installation created together with **Jona Wolf** and **snaeb** that explores the precarious and evanescent nature of independent cultural spaces in gentrifying urban environments. The project draws parallels between the physical abandonment of communal spaces and the phenomenon of ghosting in digital communication. Just as buildings that hold memories of collective histories are left empty and forgotten, online messages are ignored and digital connections are dropped without explanation. **Living Room** uses this analogy to comment on the wider implications of abandonment and disconnection in both the physical and digital realms.

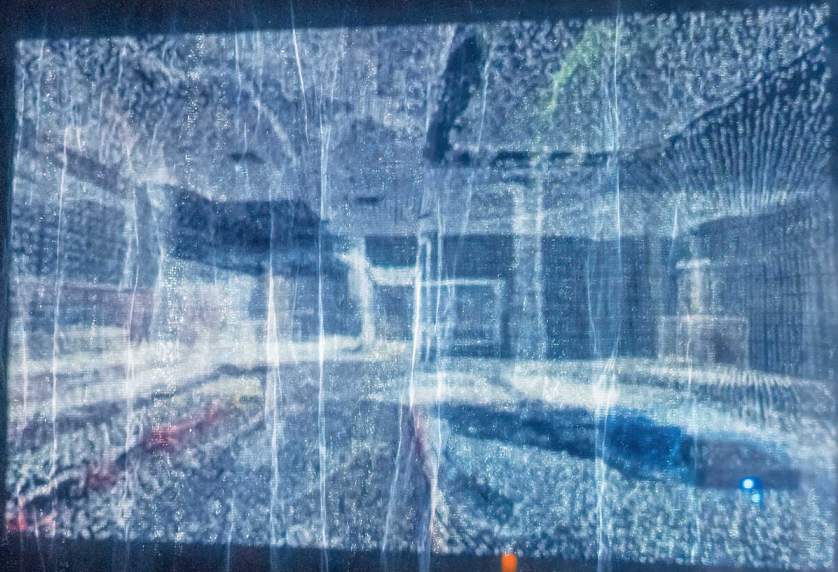
The visual content of the piece mixes 3D scans and video recordings of disappearing and now extinct cultural spaces, giving a sense of temporality to the shifting cultural landscape of Berlin. The spatial mapping of the video evokes a ghostly feeling and draws the shadows of the audience into the piece. The haunting soundscape includes interview snippets about the connection to the space and the process of transformation. The physical setting of the piece presents a cosy yet eerie living room, inviting the audience to relax and feel at home in a space that is already transitioning into non-existence.

Originally developed with Jack Miguel and Sabina Moe;

Sound recordings by Harry Silverlock;

Video footage by Aoife McGuinness, Mihály Kornai, Maria Sécio with Henry Weekes;

Photos by tamu.fotos.



HEY I KNOW IT HAS BEEN A LONG TIME SINCE WE
HI, THANKS A LOT FOR YOUR TEXT! I'LL GET
BACK TO YOU ASAP:)
YOU KNOW I'M FINE.

I'm here just for the music: Full-dome video performance about the politics of nightlife

- **Period** Feb, May 2024
- **Location** Berlin
- **Media** Video, Performance

The video performance **I'm here just for the music** invites club-goers to reconsider their relationship with the politics of nightlife. The piece presents a series of abstract, slogan-like phrases on the verge of nonsense, set against stripped-down, black-and-white visuals, reminiscent of old-school techno aesthetics. The audience's response to these catchlines becomes the central part of the piece. Viewers are presented with a choice: find superficial comfort in the familiar visual environment, or engage in the complex and contradictory process of merging art and activism.

The work's critique extends beyond individual responsibility to broader reflections on the politics of the scene. While the phrase 'the dancefloor is political' has become a cliché, its underlying rhetoric is often confined to the repetition of unsubstantiated proclamations within a bubble of like-minded people with no intention of engaging in direct political action or organizing. Such politics neither confront structural oppressions and divisions within the community nor bear any tangible relevance for the broader socio-political context, masking hedonism behind performative solidarity.

I'm here just for the music calls attention to the limits of political discourse surrounding the art and music scenes and urges the search for authentic and meaningful activism beyond empty declarations.

Text on the photo: 'I can always get pleasure from ... as long as I don't look too deep*' – rephrased quote from an interview conducted by bell hooks on the pleasure of cinema (bell hooks, *The Oppositional Gaze: Black Female Spectators*); Presented at: Kirche von Unten and Zeiss-Großplanetarium.





Dis-co

possessed

bodies

recent and upcoming shows

- 29.01-07.02.26 **Who do we leave behind when we come together?** for **supersoft.wtf** (Installation with Miriam Poletti)
- 20.01.26 **StudioDB** (Live Noise Music)
- 14.01.26 **Stitching Closeness** for **supersoft.wtf** (Workshop with Miriam Poletti)
- 01.12.25 **Lichtgespräch** at **Zeissgroßplanetarium** (Multimedia Performance)
- 28.11.25 **90mil Art School Showcase***
- 14-15.11.25 **Gear-Up!** for **Artivism Futures** at **Kairos, London** (Conference and Exhibition)
- 14.11.25 **The Eye With No Iris** by **Smooth Transitions** at **silent green** (Video Installation)
- 02.11.25 **Wonderung** x **The School of Humans***
- 27.09.25 **The Body** by **Smooth Transitions** at **The School of Machines** (Video Installation)
- 25.09.25 **Reflection Phrase Change** at **90mil Radio** (Poetry & Live Music with Luvi, Alice Ampersand, Dima)*
- 10.09.25 **peerless** by **Smooth Transitions** for **Berlin Art Week** at **MaHalla** (Multimedia Performance)
- 02.09.25 **future of nostalgia** at **Refuge Worldwide** (Talk Show with Emma Patmore)
- 02.09.25 **Temple Night** by **Marry Mae & Dennis Obanla** (A/V Show)
- 11-17.08.25 **Wonderung Residency** by **Smooth Transitions** (Week-Long Experiment of Communal Living and Art-Making)*
- 29.07.25 **Poetry Night** at **90mil** (Live Music with Roui)
- 10-12.07.25 **Norberg Festival** (Show Lights)
- 14.06.25 **Pollen** at **90mil** (Poetry & Live A/V Show with Luvi and Via)*
- 12.06.25 **Zeiss Großplanetarium** (Live Lasers and A/V Show)
- 06-08.06.25 **GLU Festival** (Workshop with pasha sem)*
- 04.06.25 **The Node Institute** (Artist Talk)

*events at which I fully or partially curated the program