Electronic/Alt Project Energy Wh*res Reimagine 'Invisible' Across Synth-Pop, Cinematic, Indie and Lo-Fi interpretations



NEW YORK CITY, NY, UNITED STATES, September 10, 2026 / EINPresswire.com/ -- Energy Whores, the genre-defying electronic project led by New York songwriter, vocalist and producer Carrie Schoenfeld, releases 'Invisible (Four Ways)'. Rather than presenting a conventional single and its remixes, the release takes one composition and transforms it into four independently produced versions, each revealing a different emotional dimension of the same song.

The release features “Invisible”, “Invisible (Lo Fi Version)”, “Invisible (Cinematic Version)” and “Invisible (Indie Version)” — four distinct interpretations connected by the same lyrics and melodic core, but separated by their instrumentation, production, atmosphere, rhythm and emotional perspective.

At its heart, “Invisible” explores the experience of existing in plain sight while feeling unseen, socially transparent, overlooked, disconnected or erased.

“Invisible is about what it feels like to be standing right there and still not be seen — to become transparent to the people and the world around you. I think most of us have felt invisible at some point, whether it comes from age, loneliness, being overlooked or simply feeling disconnected from everything around us.” - Energy Whores

For Carrie Schoenfeld, the idea behind the four versions emerged during the production process. Rather than deciding on a single definitive arrangement, Energy Whores recognized that the song could inhabit radically different emotional spaces.

“The four versions came from realizing that there wasn’t just one emotional way to tell that story”, Schoenfeld explains. “The Synth Pop, Lo-Fi, Cinematic and Indie versions are the same song, but each one sees invisibility through a different lens.”

Working closely with Grant (NYC), who produced, mixed and mastered the project, Schoenfeld developed each version as its own production. Synthesizers, piano and keyboards, electric guitar, bass, electronic drums and percussion, programmed elements, atmospheric textures and vocals are rearranged and reshaped across the four recordings.

The result is an experiment in perspective and production: how much can the emotional meaning of a song change when the musical world surrounding the words changes?

The polished immediacy of the Synth-Pop version gives way to the intimacy and haze of Lo-Fi, the expansive drama of the Cinematic interpretation and the organic edge of the Indie version. The lyrics remain constant, but their emotional weight shifts with every new setting.

That refusal to settle comfortably into one category is central to Energy Whores. The project operates somewhere between synth-pop, art rock, electronic experimentation and politically charged alternative music, creating work that can be melodic and inviting one moment and unsettling the next. Their music has addressed subjects including war, authoritarianism, climate collapse, consumer culture and technological alienation, always with a sharp eye toward the increasingly strange world around them.

Carrie Schoenfeld’s multidisciplinary background also informs the project's audiovisual identity. A classically trained pianist who studied at Mannes as a child, she later worked in visual art and directed an independent film before returning her focus to songwriting and production. She creates and directs Energy Whores’ music videos and visual concepts, treating imagery not as an accessory to the music but as part of the same creative language.

Following the 2026 album Arsenal of Democracy and subsequent releases including Fade to Gray and Planet B, Invisible (Four Ways) finds Energy Whores at their most exploratory. With musical touchstones ranging from Massive Attack, Portishead, Björk, St. Vincent, Depeche Mode and Radiohead, the project continues to blur the boundaries between electronic music, alternative songwriting and experimental pop.

For Energy Whores, the four versions of “Invisible” ultimately become four ways of looking at the same human experience.

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