

Dafna Naphtali -- Artist Resume *Composer and performer of experimental, interactive electro-acoustic music using her custom Max/MSP programming for live sound processing of voice and other instruments, and of works for multi-channel audio, musical robots, and location-based media. Drawing on a musical background in jazz, classical, rock and near-eastern music for this work, she also interprets works by Cage, Stockhausen and other contemporary composers. (B.Music Vocal Performance NYU, M.Music Music Technology NYU)*

SELECTED ARTISTIC PROJECTS, COMPOSITIONS, CREATIVE WORK (ONGOING AND RECENT)

• **Audio Chandelier – multichannel sound** a series of multi-channel audio works presented as performances and installations since 2010 in US and Europe. Individual grains of sound are refracted and dispersed to 10-16 sound channels or more. **Audio Chandelier: Polyélaïos**, the most recent iteration, is a multichannel sound sculpture and installation, created in collaboration with metalsmith/designer Ayala Naphtali. Begun at a 2019 New Works Residency at Harvestworks it was exhibited on Governors Island May through August 2021 (postponed from 2020 due to the pandemic).

soundwalks: interactive location-driven audio-augmented reality soundwalks as free iOS/Android app with U-GRUVE AR by Richard Rodkin

• **Walkie Talkie Dream Garden** –interactive soundwalks linking Wilhelmsburg (Hamburg) and Williamsburg (Brooklyn), underscoring former industrial, artist-occupied and gentrifying neighborhoods, part of 2-year cultural artist exchange (2017-18)

• **Walkie Talkie Dream Angles** - U-GRUVE AR soundwalk for Washington Square Park (New York City) created in 2016 using the native, electroacoustically altered and “overheard” sounds in the park to underscore the loss of quiet, past and future sounds thoughtful strategizing about site-specific listening, interactivity and attention span (ongoing). walkietalkiedreams.org

live sound processing: projects using self-programmed interactive software (*Max/MSP*) with improvising musicians since 1995:

• **Solo Work** – performances for voice, live sound processing / electronics, and gesture control.

• **Ensembles:** **Clip Mouth Unit** duo project with trombonist Jen Baker (trombone/voice/multiphonics), live processing/electronics of voice/trombone, with compositional aleatoric electroacoustic performance. • **Chatter Blip** duo performance/recording project with Chuck Bettis electronic musicians/vocal artists in an “interstellar multi-character audio operetta” involving a multitude of human, alien, and machine voices, and mash-up of primal and classic sci-fi and electroacoustic methods with multiple recordings released • **Fusebox** with **Ras Moshe Burnett** (saxophones, flute) live electronics and sound processing of tenor sax, flute and voice in duos and larger settings, with debut eponymous CD release 2021. Other duo projects w/ **Luis Tabuenca** (percussionist, Barcelona), w/**Edith Lettner** (saxophone, duduk, Austria), w/**Gordon Beeferman** (piano, “Pulsing Dot” CD (Clang, 2017), and longtime collaboration with **Hans Tammen** (electronics/“endangered guitar”) represented on their

selected compositions/projects/ performing ensembles past and present

• **Robotica** – performance piece for voice and music robots, controlled with gesture controllers and voice. Inspired by Al-Jazari’s mechanical devices from 13th century. Created 2008 with Eric Singer’s LEMUR GuitarBot, Percussion ModBots, and XyloBot, expanded in 2016 using Bricolo system by Nick Yulman). Recorded 2011, unmixed.

• **Panda Half-Life** - American Composers Forum commission in 2010 for **Magic Names** vocal sextet (Naphtali was founding member). For voices (SSATTB), live sound processing, electronics and gestural controllers with Hebrew texts from biblical story of the Tower of Babel. Premiere 2010. Collaborated with choreographer Daria Fain for a shortened version with dancer and movement for the singers.

• **Landmine** – composition for Kathleen Supové, interactive system, Disklavier piano, live sound processing. American Composers Forum commission (1999, premiere 2000, on CD Ear to Ivory released 2020)

• **Third Eye Orchestra (TEO) / Dark Circuits Orchestra (DCO) / Bitches Rebrewed** – longtime ensemble member in Hans Tammen’s large chamber ensembles in both acoustic (TEO) and electronic versions participating both as vocalist and live sound processor (of all instruments in Third Eye Orchestra group since 2006.) Also participated in 2017 Knockdown Center Video/Audio DCO concert live and video synthesis.)

• **What is it Like to be a BAT?** - “digital-punk” trio w/Kitty Brazelton, Danny Tunick active ’97-’15 Computer sound processing, rock instruments, experimental forms /extreme vocal style. Tzadik CD 2003.

• **Magic Names** –sextet (SSATTB) formed to perform Stockhausen’s “Stimmung” 2009-2010 (core members were Robert Osborne, Peter Sciscioli, Nick Hallett, Gisburg, Daisy Press and Dafna Naphtali). Group also recorded Naphtali’s piece **Panda Half-Life** in 2010.

SELECTED COMMISSIONS / GRANTS: 2020 Foundation for Contemporary Arts for February tour with Luis Tabuenca to Barcelona/Germany 2018 NY State Council on the Arts, and Brooklyn Arts Council for soundwalk “Walkie Talkie Dream Garden”

2013 New York Foundation for the Arts Fellowships Music/Sound Composition

2011 Franklin Furnace Fund- award to develop **Robotica** for Eric Singer’s LEMUR GuitarBot, percussion robots and voice

2011 Foundation for Contemporary Arts travel funding to perform at Audio Art Festival in Krakow, Poland

2010 American Music Center travel funding to collaborate with Hindustani singer, Vidya Shah, using Indian rhythm cycles as control sources for my processing algorithms in performance at CeC 2010 (Carnival of eCreativity) in Delhi and Uttar Pradesh, India.

2009 American Composers Forum Jerome Commission for “Panda Half-Life”, a vocal sextet w/electronics for Magic Names ensemble. Premiered 2010.

2007 Brecht Forum for new work “Men March” for chamber ensemble, voice and electronics (and premier)

2006 Experimental TV Center for work toward a performance at Bent Festival with cellist Alex Waterman and video artist Benton C. Bainbridge.

2001 New York Foundation for the Arts Fellowships Computer Arts

2000 NY State Council on the Arts (with Kitty Brazelton), new work for What is it Like to be a Bat? premiered 2000.

1999 American Composers Forum Jerome Commission for “Landmine” Kathleen Supové, Disklavier piano and live processing) Premiered 2000; ASCAP Plus award (each year 2008-2015, 2017, 2019, 2020, 2021).

SELECTED RESIDENCIES: 2019 Harvestworks New Works Residency to develop new work for the Audio Chandelier multi-channel sound project.

2018-2019 Montalvo Residency with collaborator Hans Tammen, in 2014 Montalvo with collaborator Thea Farhadian

2016 Signal Culture (Owego NY: electronic music, video synthesis—created video work “AWOL socket”)

2010 Diapason Gallery multi-channel sound & Harvestworks “New Instruments for Improvisation and Experimental Approaches”

2008 Create @iEAR residency at Rensselaer Polytechnical Institute (2008/9) & LEMURplex to work with Eric Singer’s Music Robots LEMUR

2005 Harvestworks w/video artist Angie Eng., 2003 Engine 27 commission-- 16-channel sound performance, w/Tammen & Bruce Gremo,

1998 STEIM (Amsterdam), 1997 Music OMI

SELECTED WORKSHOPS AND ARTIST TALKS:

2021 Columbia Sound Arts program –talk/demo Audio Chandelier on Governors Island // CalArts – artist talk & San Francisco State Univ artist talk
2019 Stanford University CCRMA – artist talk on multichannel sound and concert
2019 Columbia University Music Composition program – artist talk // Voice Activated workshop (voice/electronics) Women in Sound, NYC
2019 Transart Institute artist talk w/soundwalk, and School of Visual Arts – artist talk w/soundwalk, New School soundwalk.
2017 Symposium IX Montreal – Composing for Immersive sound.
2016 3DMin Symposium, Berlin: chapter talk: “What if your Instrument is Invisible?” from *Musical Instruments in the 21st Century* (Springer)
2014 Workshop with Clip Mouth Unit w/Jen Baker (trombone)-- ISIM (International Society for Improvised Music) in New York
2014 Workshop – 5-day course on Live Processing taught at UNI-Arts Summer Sound Academy, Helsinki
2013 Voice-Activated Workshop, Burgos Spain // Workshop at Transart Institute, Berlin “Interactive Sound Art”.
2012 Workshop at Hamburg, Hochschule für Musik und Theater on Multichannel Sound & Wavefield Synthesis
2012 Workshop “Aesthetics of Live Sound Processing”, Harvestworks and performance with flutist Robert Dick and percussionist Satoshi Takeishi.
2011 Performance/workshop w/sound artist Charlie Morrow at Harvestworks NYC // Artist talk at Expo '74 Max programming language conference.
2010 Harvestworks “New Instruments for Improvisation and Experimental Approaches” w/Hans Tammen, Matthew Ostrowski & Laetitia Sonami.

SELECTED GROUP / SOLO PERFORMANCES MUSIC AND SOUND ART:

2021 Audio Chandelier: Polyélaïos multichannel sound sculpture and installation at Governors Island (created in collaboration with Ayala Naphtali, metalsmith/designer, with related talks and performances (online performance with video artist Andrew Neumann. Release of new album “Fusebox” in duo with saxophonist Ras Moshe Burnett (saxophone/voice and live electronics/processing), on Gold Bolus Recordings, and live performance at Howland Cultural Center (Beacon, NY). Original audio/video work “AWOL_socket” was shown at Ely Center of Contemporary Art as part of Transart Institute’s “(Not So) Short Fest. Performance as guest artist (voice / electronics/ processing) with Merche Blasco’s work Vibrant Matter at the Shed in NYC (first in-person performance since the pandemic) with Shelley Hirsch, Anaïs Maviel, Dennis Sullivan. Created “Striations” for audio-visual collaborative project directed by Nichola Scrutton (UK). “Face the Music” directed by Benton Bainbridge, live/remote – hybrid performance including a duo with Barbara Held (flute remote from Barcelona) voice and flute pitch-tracked remotely to control a Disklavier piano at Bronx Museum of Arts, while using custom version of algorithmic/interactive Max program originally written for piece “Landmine”.

2020 tour with percussionist Luis Tabuenca Barcelona / Germany and workshop at Phonos / U. Barcelona. Performances in NY with saxophonist Edith Lettner (Experimental Intermedia), with pianist Gordon Beeferman (at Electroacoustic Improv Summit), talk about soundwalk at Un/Sounding the Relational City conference and performance Tel Aviv with saxophonist Jonathan Chazan. Events cancelled or postponed due to Covid-19: Female Composers Festival concert (with Jen Baker, Chuck Bettis, Gordon Beeferman, Hans Tammen), Women Between Arts (duo with choreographer Sue Hefner) and installation of new Audio Chandelier work created with metalsmith Ayala Naphtali, at Governors Island presented by Harvestworks. Online concerts/streams during lockdown: Optosonic Tea (NowNet Arts marathon video/audio), and Sonic Gatherings VI, XVI and XXVII (John King and dancer/choreographers), album release “Microcosmopolitan” with Chuck Bettis- (Contour Editions) and release event “Chatter Blip TV” for Harvestworks Twitch TV, Residual Noise Redux Conference-Concert (Brown University) presenting Audio Chandelier: Reminders; Telluric Vibrations and Harvestworks presentation previewing Audio Chandelier: multi-channel sound work for Governors Island; live stream performance with Edith Lettner / Dafna Naphtali Facebook Live album release event for “We Q” on Clang label; new online trio with Katherine Liberovskaya (video foley, NYC) and Barbara Held (flute, Barcelona) had multiple performances including NowNet Arts conference (organized by Sarah Weaver), Modern Ensemble online concerts between NY-Korea-Cairo (curated by Tae Hong Park), and NowNet Arts Festival (Weaver); audio/video work, AWOL_socket was shown at Foreign Correspondence 02 online festival.

2019 organizer/performer: “Quit without Saving” w/pianist Kathleen Supové : interactive works for Disklavier including “Landmine” (Naphtali’s 1999 commission for Supové), and Nick Didkovsky’s “Zero Waste”, and trio set (Areté Brooklyn); duo performance w/ pianist Gordon Beeferman (Jazz Habitat/E. Harlem); Audio Chandelier performance/talks at CT::SWaM (Fridman Gallery, NY). mini-residency, artist talk and performance at CCRMA Stanford University.; vocal/electronics performer in Merche Blasco’s “Reconfigurations” w/ Shelley Hirsch and ICE ensemble (Dennis Sullivan, Levy Lorenzo); touring/concerts (Austria, Slovakia) w/Edith Lettner (saxophones, duduk) Performance SFSU. 2018 - Concerts at Penn State w/ Jen Baker (Clip Mouth Unit). Toured Portugal/Spain with Barbez and Velina Brown, Montalvo residency, San Francisco concert with Third Eye Orchestra (Hans Tammen). 2017 –W-burg project in Wilhelmsburg/Williamsburg a 2-year artist exchange project <http://w-burg.com/>. Blaafarveværket sound/video work created with Hans Tammen, for Experimental Intermedia “Screen Compositions”. “Audio Chandelier” performance at Symposium IX in Montreal. 2016 – “Robotica” solo performance at Avant Music Festival, w/ Bricolo music robots. Performance w/ Hans Tammen “Bitches Re-brewed”; Workshopping Kitty Brazelton’s opera “Art of Memory”. Performance “Audio Chandelier: Bubbles” 8-channel audio performance, NYC **Electroacoustic Music Festival** and **CTSwam** (Fridman Gallery). “Clip Mouth Unit” voice/trombone/electronics duo w/Jen Baker- concert at EIS (**Electroacoustic Improvisation Symposium NY**), and **Bucknell University**. information on prior work (1997-2015 found at <https://tinyurl.com/dafnaCV>):<https://tinurl.com/dafnaCV>

SELECTED DISCOGRAPHY:

-*Fusebox* (May 2021, Gold Bolus Recordings) Dafna Naphtali live processing voice and saxophonist Ras Moshe Burnett;
-*We Q* (Sept. 2020, Clang label) Dafna Naphtali live processing voice and saxophonist Edith Lettner;
-*Microcosmopolitan* (March 2020, Contour Editions), 2nd release of Chatter Blip duo with Chuck Bettis;
-*Fenestrae* (2019, Nachtstück) Dafna Naphtali and Hans Tammen – duo *Mechanique(s)*;
-*Pulsing Dot* (2017, Clang label) voice and live-processing duo with pianist Gordon Beeferman;
-*Silver Shift* (2016, Bandcamp) solo electroacoustic works;
-*Index of Refraction* (Acheulian Handaxe 2016, naucleshg 2014), duo with percussionist Luis Tabuenca (Barcelona);
-*Chatter Blip* (Acheulian Handaxe, 2009) duo with voice/electronics artist Chuck Bettis;
-*Mechanique(s) Logos* (Acheulian Handaxe, 2014) w/ Hans Tammen, Martin Speicher;
-*What is it Like to be a Bat?* (Tzadik/Oracles 2003) – “digital punk trio” w/Kitty Brazelton & Danny Tunick (4 Stars, All Music Guide)
compilations / as guest artist
- Hans Tammen *Third Eye Orchestra*- voice, live sound processing (Innova, 2008)
- Kathleen Supové *Eye to Ivory*, (Starkland 2019) w/Landmine, for Disklavier piano &live processing, American Composers Forum ‘99 commission
- *BIZAARBAZAAR #02* (bizaarbazaar, compilation 2019)