

Dafna Naphtali is an electronic-musician, vocalist, composer/performer/improviser. She creates experimental, interactive, music and sound art, and develops custom software for her projects, with a focus on live sound-processing of acoustic instruments, voice and field recordings, projects with multi-channel audio, and audio-augmented-reality soundwalks, and musical robots, and interpretations of Cage, Stockhausen and others. Drawing on her eclectic musical background in jazz, contemporary classical, rock and near-eastern music she works with well-regarded musicians/video-artists in the US and abroad since the 90's, in projects ranging from "Landmine" for Kathleen Supové on Disklavier piano ("Ear to Ivory", Starkland 2019), and early on, "What is it Like to be a Bat?" digital punk trio w/Kitty Brazelton and Danny Tunick (Tzadik '03). Her series of duo releases include "Pulsing Dot" w/pianist Gordon Beeferman (Clang), with Hans Tammen (guitar/electronics), and Luis Tabuenca (percussion/drums, Barcelona), Chatter Blip duo with Chuck Bettis (Microcosmopolitan from Contour Editions 2020), "We Q" with Edith Lettner, saxophones/duduk (Clang 2020), and "Fusebox" Ras Moshe Burnett saxophones (Gold Bolus 2021). Multichannel sound-sculpture " Audio Chandelier: Polyélaios", (created with metalsmith Ayala Naphtali) exhibited Governors Island May-August 2021). Her newest work is "Wake Me When its Green", an audio/video collaboration with violinist Gwen Laster (2023) commissioned by M3 Mutual Mentorship for Musicians. Dafna has received generous support from NYFA, NYSCA, Foundation for Contemporary Arts and others. Dafna is a 2023 Guggenheim Fellow in Music Composition.