## Artist Statement

Beth Bradfish is a composer and sound artist whose goal is to bring her audience as close to sound as possible – like a musician holding a cello to his or her heart. She composes for chamber ensembles, orchestras as well as installations and sound objects she designs.

Bradfish often collects field recordings, analyzes their characteristics, and then edits and transforms those sounds to create compositions that subtly engage audiences and visitors.

Sometimes she invites participation in the music making. For example, Fanfare for Orchestra and the Singing Insects of South Pond Lincoln Park (2017) asks the audience to download sound files of insects to their Smartphones and play the files when cued by the conductor. In this way, the entire concert hall takes on the sound of a late summer evening.

Sensitivity to corporal vibrations and synesthesia inspire the body-centered work of the past 18 months.

She creates sound objects that function as instruments. For example, Exhale sound bed (2017) uses transducers and microelectronics to create sound that gently circles the body while the physical vibration directly moves through the body.

The sound objects are living instruments Bradfish continues to study and for which she eagerly composes. Similarly she experiences installations as resonating and interactive environments.

Recently, Bradfish has collaborated with painter Anna Kunz to develop acoustic compositions based on her synesthetic experience of color and texture in Kunz’ paintings. Kunz uses watercolors on scrim paper. This permeability along with Kunz’ colors strongly influence her compositions.

The permeability and physical intimacy of sound is the foundation of experiences she creates and invites her audiences to participate in.