

Li Na (b. 1989)

Her creative practice centers on the concept of 'acoustic erasure'—the reduction of sound to its absolute skeletal form. Born in Chengdu, her initial training was rooted in traditional instruments, but her artistic perspective shifted significantly during her formal composition studies at the Shanghai Conservatory of Music. She does not view acoustic music as a mere collection of notes, but rather as a series of deliberate interventions into silence. Her recent chamber works explore long, unstable sustained tones and fragile overtones produced by western string instruments.

Preferring to work in close collaboration with small chamber ensembles, she frequently develops her pieces through extended workshop processes rather than purely detached notation. Currently based in Hangzhou, she balances independent creative commissions with artistic residencies focused on multi-disciplinary acoustic art.