

**/A hybrid practice of
body,
space,
sound,
language,
shaped by grief,
informed by
critical systems
thinking,
philosophical poetics**

Dan Su (su dance110)

is an artist, composer, and writer with roots in Yunnan, China. Their transdisciplinary work explores grief and embodied epistemic inference through sound, voice, text, performance, and installation — treating marginal bodies as a critical site of knowledge and transformation in relation to technology. Su draws on Bayesian and embodied methods to develop an artistic practice of epistemic inference. Earlier works such as "Dark Twisted Mind", "Gentle Brutality" addressed structural violence through spatial sound and responsive somatic-machine systems, evolving into ongoing research on spatially anchored grief inference system with invented vocal language.

Selected Work

thematic work

7-3 Trilogy (current)

A transdisciplinary trilogy that enacts grief as embodied epistemic inference

TRANCEFACIAL (2025)

A series of Mobile Grief Temples — situated performances & installations on disappearance, displacement and resilience

Shang Can (2024)

A music album with invented vocal language on fractured ancestral memory

Gentle Brutality (2021)

A performance-opera on dispossession with choreographed metal machine structure

Dark Twisted Mind (2020-2021)

An interactive performance-installation on structural violence with game score

research statement

text

performance example and talk



Sonic Mourning (2025)

Sound Performance with movement sensors, invented vocal language and electronics.

Museum of Modern Art Warsaw

(Sanatorium of Sound Conference, July 13th, 2025)

[Full video documentation](#)

Penal Talk (2025)

with Natalia Sielewicz, chief curator of MoMA Warsaw
(Sanatorium of Sound Festival, August 10th, 2025)

[Full video documentation](#)

sound object concept sketch



*This object concept sketch evolves from the **TRANCEFACIAL** (2025) series and will be realized as a live element within the spatial sound architecture of **7-3-A**.*

The sculpture combines a metal body, a digital watch screen, cotton threads, and an embedded transducer.

Functioning as a post-human mourning device, the object becomes both sonic emitter and symbolic interface. During the performance, I will interact with it inside the spatial soundscape, activating its resonance and presence as part of the live vocal and electronic composition.