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I grew up in an Asian household. The only things my parents ever watched were Kunqu-like operas and Kabuki-esque theatre. Naturally, I compose on a pentatonic scale. Six notes are simple, yet when the instruments are primitive and folksy, the opera is suddenly elaborate. Our Universe may be minimal and plain, but the universal plane is made up of mostly dark matter after all. That nature provides complexity. It is difficult to unravel this traditional fabric of = spacetime, but it is a challenge I accept. As a Vietnamese American, I aspire to connect the Eastern and Western art forms.

As an artful scientist, science spins my creative process. I look for connections in my research. I traverse science communication through the human condition. In a cyclotron, I felt that the quarks are also trying to attain a higher degree. At an observatory, I noticed that the galaxies also felt aimlessly lost in our field. These personifications are amplified by my culture's inherent devotion to humanizing nature. For example, we like to personify wind as ghosts. My mind is astrophysical and astral spiritual. These aspects grant me the spirit of a science writer for musicals and operas.

As a scientific artist and artistic scientist, I make simple things complex and complex things simple. Respectively, that is how I have approached composition and science communication. And when I write fables, I imagine that my friends are the audience. Anyone who has enough curiosity to knock down the gatekeeping, I consider a friend. For any generation, the closest community to that sentiment are college students who are the most inclusive. They may ensure that my composition and science communication are grounded and stay authentic. I believe that institutes are best suited to progress the musicals whose goals are to be universal.

Institutes continuously expand into the terrain of science, art, and culture. Institutes have the collaborative orbits to assemble physicists from STEM, dramaturgs from the theatre department, and historians from the center of Asian studies. What I strive to accomplish at any institution is to build community, where these fields intersect and support one another. Not only do I foresee future theatremakers and researchers reading these scientific love letters but writing them with me. Once the everchanging Eastern and Western art forms' connections are made, we move onto the expansion of their shared Universes.