

ERIKA CHONG SHUCH performance maker, choreographer, director

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EDUCATION

New College of California

Masters of Fine Arts, Creative Inquiry

San Francisco, CA

2003

University of California, Santa Cruz

Bachelor of Arts, Theater Arts with an emphasis in Dance

Santa Cruz, CA

1997

SELECTED PERFORMANCE WORKS,

Created, directed, choreographed by Erika Chong Shuch

2002- present

2017 - ongoing: *For You*,

For You, is a dedicated practice of performance making proceeding from these two desires:

- Make performances based on, and for, specific individuals.
- Bring together diverse groups of strangers for intimate encounters.

For You considers how performance can facilitate communication across difference by inviting a group of strangers into crafted, intimate moments which disclose unexpected details about one another's humanity.

Core collaborators: Rowena Richie and Ryan Tacata

Current *For You* projects include:

+*For You: Artists + Elders*

As a response to worldwide shelter-in-place ordinances due to COVID-19, and with awareness that many elders are at risk in terms of infection and the compounding hardships of isolation, we've launched a project through *For You* that brings artists and elders together. Currently, we have 40 artist/elder dyads working together.

We are now launching the project with three additional producers:

- Through University of Chicago's Experimental Performance Initiative and the Court Theater we will work with elders in Chicago's Southside neighborhood, an area that is home to minoritized communities who have been disproportionately impacted by the COVID-19 pandemic.
- Oregon Shakespeare Festival commissioned us to create an iteration of Artists & Elders in which we will work with 3 elders in the region over the course of one year.

Upcoming:

+*For You: Future Souvenir* - A collaboration with UCSF's Memory and Aging Center in which we create work with and for people living with dementia and their caregivers. Premiere in San Francisco, 2022, (pending COVID restrictions) with tour support from New England Foundation for the Arts National Theater Project grant.

+*For You: Pilot* - Awarded to Rowena Richie (For You core collaborator) on behalf The For You team, we received a Global Brain Health Leader award from Global Brain Health Institute, Alzheimer's Association and Alzheimer's Society (UK), to support a pilot project to engage dementia caregivers and those living with dementia in creative research. Our research will explore how person-centered care can be delivered through person-centered creative practices.

Previous:

+*For You: First Things First* – In 2019/2020 we were commissioned by The Momentary (a new contemporary art museum in Bentonville, Arkansas) to create *First Things First*, a series of performances commemorating the Museum's opening.

+Three rounds of *For You*, commissioned by Yerba Buena Center for the Arts, San Francisco, in which we worked with selected audiences of 12 people.

+*For You: Circle of Chairs - Circle of Chairs* is a participatory, digital-folk dance. Twelve participants are given a folding chair, MP3 player with a pre-recorded soundtrack, and a specific set of movement instructions. Through their collaborative uptake, participants become a temporary ensemble; experiencing a fleeting moment of intimacy and connection. *Circle of Chairs* has been danced by the members of the Old First Presbyterian Church, employees of Bar Agricole, attendees of a literary salon at The Stud bar, a queer book-club on Ryan's roof in Hayes Valley and by students at UC Berkeley.

For You, is a project of Creative Capital. With additional support from Center for Cultural Innovation, YBCA, Headlands Center for the Arts, SF Museum of Design and Performance, The Momentary, New England Foundation for the Arts, National Theater Project Grant.

2018/19: *TheaterTheater*, premiering in 2020 (*premiere date postpones due to Covid-19)

TheaterTheater is a participatory morality play that explores the hidden forces underlying everyday ethical choices and decision-making. This evening-length theater performance uses as its thematic and narrative material: 1) the unceasing litany of uneasy actions/inactions we take in the daily course of navigating our messy world; and 2) the extraordinary beauty that can arise when people join together to transcend apathy.

Supported by SF Arts Commission, Organizational Project Grant, Rainin Foundation, ODC Theater, Shawl Anderson Dance Center, Paul Drescher Ensemble

2018: *Iron Shoes*, in collaboration with Kitka Women's Vocal Ensemble, Janet Kutulas (composer), Michelle Carter (lyricist)

Presented by Shotgun Players and Kitka Women's Vocal Ensemble
Generously supported by Creative Work Fund, Wallace Alexander Gerbode Foundation, Kenneth Rainin Foundation, National Endowment for the Arts, New Music USA, The Tournesol Project. *Iron Shoes* was developed through Berkeley Repertory Theater's Groundfloor Program.

2015: *The Gift*, commissioned by Volti Choir, new music composed by Mark Winges, Z Space SF

2013: *Letters to Home*, with composer Darren Johnson, commissioned by YBCA

2012: *The Lucky One*, workshop performance Berkeley Rep, Groundfloor Residency Program

2012: *Studies in Want*, workshop performance, American Conservatory Theater, Costume Shop Theater

2012: *Dogsboby*, by Eric Ehn, in collab. with Rebecca Novick, dir. Soulographie Festival, Intersection for the Arts, SF and LaMama, NYC

2011: *Sitting in a Circle*, premiere Intersection for the Arts

2011: *Chorus of Stones*, commissioned by Daejeon Metropolitan Dance Theater, South Korea, Daejeon Art's Center, Daejeon, South Korea

2011: *What Matters Most Is How You Walk Through The Fire*, commissioned by ChangMu, Goyang Opera House, Seoul

*In 2010/ 2011, I worked intensively in Korea and created in response to a series of interviews conducted with North Korean defectors living in Seoul. For several years, I visited Korea regularly and cultivated relationships with activists, journalists and defectors. I created two works with Daejeon Metropolitan Dance Theater and ChangMu Dance under the artistic direction of Kim Maeja, a leader in traditional and contemporary Korean dance forms.

2010: *Love Everywhere*, commissioned by Dancers' Group, SF City Hall, Glide Church, and public spaces in downtown SF

**Love Everywhere* (2013) was performed in San Francisco City Hall just before same-sex marriage was legalized. The work was a faux wedding featuring 8 dancers, 40 community performers, a classical orchestra and a 1000+ audience. *Love Everywhere* began with an action organized by Marriage Equality USA in which same sex couples showed up, applied for, and then were denied marriage licenses. We also worked in collaboration with Glide Memorial Church to perform the work as part of the great Reverend Cecil William's sermon as part of that day's Valentine's Day service.

- 2009: *Sunday Will Come*, a collaboration with Sean San Jose, and Campo Santo, Intersection, SF
2008: *After All*, commissioned by Yerba Buena Center for the Arts,
With writing by Octavio Solis, Philip Kan Gotanda, Michelle Carter
2007: *51802*, commissioned by Gerbode Foundation and Intersection,
development supported by YBCA, performances at YBCA and Intersection
2006: *Orbit (notes from the edge of forever)*, Intersection (premiere), performance: Asian Arts Museum
2005: *one window*, Intersection (premiere), performance: Theater Artaud (SF International Arts Festival)
2004: *All You Need*, Intersection for the Arts (premiere), developed through residency at ODC
2003: *vis-à-vis*, Magic Theatre, SF (premiere), developed through residency at 848 Community Space
2002: *Choose Something Like a Star*, The Store, SF (premiere), development through ODC's Flight Program

THEATRICAL CHOREOGRAPHY:

Upcoming 2020:

(all of the following productions have been cancelled or postponed due to Covid-19, but still feel worthy of mention)

Oregon Shakespeare Festival, *Poor Yella Rednecks*, directed by Victor Malanga Maog

California Shakespeare Theater, *1001 Nights (a retelling)*, directed by Evren Odcikin

The Old Globe, San Diego, *Taming of the Shrew*, directed by Shana Cooper

Center Rep, *The Fantasticks*, directed by Jonathan Moscone

Previous:

2020:

The Court Theater, Chicago. *Lady and the Sea*, directed by Shana Cooper.

2019:

Round House Theater (DC) and Getty Villa (LA). *The Heal*, directed by Aaron Posner

Oregon Shakespeare Festival. *Indecent* by Paula Vogel, directed by Shana Cooper

Theater for New Audience, NY. *Julius Caesar*, directed by Shana Cooper

Pittsburgh Public Theater. *The Tempest*, directed by Marya Sea Kaminski

2018:

Arena Stage, DC, 2018. *Indecent* by Paula Vogel, directed by Eric Rosen

Tour to: Baltimore Stage and Kansas City Rep, 2019

Pittsburgh Public Theater. *Pride and Prejudice*, adapted by Kate Hamill, directed by Desdemona Chang

Hudson Valley Shakespeare Company, NY. *Taming of the Shrew*, directed by Shana Cooper

2017:

Oregon Shakespeare Festival, 2017 Season:

Beauty and the Beast, directed by Eric Tucker

Julius Caesar, directed by Shana Cooper

2016:

American Conservatory Theater, SF: *The Unfortunates*, by Jon Beavers, Kristoffer Diaz, Casey Lee Hurt, Ian Merrigan and Ramiz Monsef, 2016. directed by Shana Cooper

Previous:

Folger Theater, Washington DC:

Midsummer Night's Dream, 2016, directed by Aaron Posner

Conference of the Birds, by Peter Brook, 2012, directed by Aaron Posner

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Kennedy Center, Washington DC:

Gift of Nothing, 2014, Associate Director and Choreographer, directed by Aaron Posner, adapted by Posner and author/
cartoonist Patrick McDonnell

California Shakespeare Theater:

performance and choreography:

Midsummer Night's Dream, 2014, (choreography and performed Titania), Directed by Shana Cooper.

The Tempest, 2012, (choreography and performing Ariel) directed by Jonathan Moscone.

choreography:

War of the Roses, 2018, directed by Eric Ting. *Twelfth Night*, 2015, directed by Christopher Liam Moore. *Comedy of Errors*, 2014, directed by Aaron Posner. *Romeo and Juliet*, 2013, directed by Shana Cooper. *American Knight*, 2013, by Richard Montoya, directed by Jonathan Moscone. *Taming of the Shrew*, 2011, directed by Shana Cooper. *Much Ado About Nothing*, 2010, directed by Moscone. *Mrs. Warren's Profession*, 2010, directed by Timothy Near. *Pastures of Heaven*, 2010, directed by Moscone. *Midsummer Night's Dream*, 2009, directed by Aaron Posner

Playmakers Repertory Company, North Carolina: *Midsummer Night's Dream*, 2014, Directed by Shana Cooper

Choreographic collaborations:

Soulographie, *Dogsbody*, by Eric Ehn, 2012, directed by Rebecca Novick, performances LaMama, NYC

VAK Project, by Ann Dyer, 2013, choreographing a 65-person choir, Yerba Buena Center for the Arts

Transglobal People's Choir, by Darren Johnston, 2013 choreographing 30-person choir, YBCA Gardens

Additional choreography for theater:

Campo Santo: *June in a Box*, 2008, written and directed by Octavio Solis, *The Ballad of Pancho and Lucy*, (choreographer and co-director) 2005, Written by Octavio Solis, *Fist of Roses*, (choreographer and co-director) 2004, Written and Directed by Phillip Kan Gotanda

SF Playhouse: *Coraline*, 2010, directed by Bill English

Shotgun Players: *Assassins*, 2012, and *3 Penny Opera*, 2009, both directed by Susannah Martin

DIRECTING:

Iron Shoes, 2018, by Michelle Carter and Janet Kutulas, Shotgun Players, Ashby Stage, co-produced by Kitka

Eurydice, 2016, by Sarah Ruhl, Shotgun Players, Ashby Stage

City Council Meeting, 2015, Co-Director, San Francisco local end with Mallory Catlett, written by Aaron Landsman, created with Catlett, Landsman, Jim Findley, Z Space SF

Gift of Nothing, 2014, Associate Director, directed by Aaron Posner, adapted by Posner and author/
cartoonist Patrick McDonnell, Kennedy Center, Washington DC

The Happiness of a Fish, 2014, by Dave Malloy, American Conservatory Theater, Workshop performance

The Lily's Revenge, *The Love Act*, 2011, by Taylor Mac, Magic Theatre

God's Ear, 2010, by Jenny Schwartz, Shotgun Players, Ashby Stage

Domino, 2005, Written by Sean San Jose, Hybrid Project, Yerba Buena Center for the Arts

The Ballad of Pancho and Lucy, 2005, Written by Octavio Solis, Campo Santo, co-director

Time Passes Slow, 2004, Co-created with Sean San Jose, Tommy Shepherd and Dan Wolf, fellow Hybrid Artists in residence- Intersection for the Arts/ Yerba Buena Center

SELECTED AWARDS:

New England Foundation for the Arts, National Theater Project Grant, 2019

San Francisco Arts Commission Grant, 2017

Rainin Foundation, 2017

Creative Capital Award, 2016

Creative Work Fund, 2015

with Kitka: Rainin Foundation, National Endowment for the Arts, New Music USA, 2015

Center for Cultural Innovation, Investing in Artists award, 2014

Helen Hayes Award, nominee, Conference of the Birds, Folger Theater, Washington DC, 2013

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Falstaff Award in Choreography, winner, The Tempest, California Shakespeare Theater, 2013
Falstaff Award in Performance, Ariel, The Tempest, California Shakespeare Theater, 2013
Critic's Circle in Choreography and Performance, The Tempest, California Shakespeare Theater, 2013
Alpert Award nominee, 2011 and 2013
Theater Communications Group NYC, Global Connections Grant, 2011
United States Artists Award nominee, 2010
CHIME, Choreographers in Mentorship Exchange, a grants and mentorship program of the Margaret Jenkins Dance Company, two-time awarded mentee to Joe Goode granted 2004 and 2009, and mentor to Katie Faulkner, 2013
Center for Cultural Innovation, Implementation Grant, 2008 and Planning Grant, 2009
William and Flora Hewlett Foundation Honorary Fellowship, 2008
Dance USA Award, Irvine Foundation, 2007
Wallace Alexander Gerbode Foundation Emerging Choreographer's Award, 2007
Nominated 2005, 2006, 2007 Isadora Duncan Award - Company Performance and Visual Design
Top Ten Theater Event of 2005 for one window, SF Weekly
James Irvine Foundation, Dance: Creation to Performance Grant, 2005
San Francisco Bay Guardian's 2003 GOLDIE Award in Dance
Film: 2007 Winner of "Award for Surrealism", Humboldt Film Festival for "To Hellen Bach"
Ongoing support from:
San Francisco Arts Commission, Zellerbach Family Fund, Theatre Bay Area/ CA\$H

Residencies, Guest Artist Positions (selected):

2018: Resident Artist, Shawl Anderson Dance Center
2016: Groundfloor Residency Program, Berkeley Repertory Theater, development of Iron Shoes with Kitka
2004- 2014: Erika Chong Shuch Performance Project, resident performance company of Intersection for the Arts, SF
2012: Groundfloor Residency Program, Berkeley Repertory Theater, workshop production "After All"
2012: American Conservatory Theater, New Works Program, workshop production "Study on Want"
2011: Mullae Art Space, Seoul, Korea, Artist in Residence
2010: deYoung Museum, SF, Artist in Residence with Kearny Street Workshop
2009: Guest Choreographer, Liz Lerman Dance Exchange, Tour Starts Here, Corcoran Gallery of Art, DC
2009-2012 American Conservatory Theater, SF, MFA Program, Guest Artist
2009: ODC Dance Company, SF, JAMS program, Guest Choreographer
2007: Djerassi, Artist in Residence
2006: Headlands Center for the Arts, Artist in Residence
2004: 848 Community Space, Artist in Residence
2002/03: ODC Theater, Summer Residencies

TEACHING

Core Faculty Positions:

California Institute of Integral Studies (San Francisco, USA) in conjunction w/ the **University of Chichester** (UK).
Hired in 2012 by University of Chichester as the local lead consultant to help establish a Theatre-Performance Making MFA program in San Francisco. Core Faculty of the TPM MFA from 2015-17.

New College of California (San Francisco, CA).

Co-founded the Experimental Performance Institute, a new MFA and BA Completion program in queer, activist performance.

Core Faculty, Co-Director from 2001 – 2007.

Guest Artist, Adjunct and Lecturer Positions:

UC Berkeley:

[Erika Chong Shuch CV](#)

Lecturer, Theater, Dance, Performance Studies – 2021/2022

Lecturer, Global Urban Humanities Initiative, a joint venture between the UC Berkeley Arts & Humanities Division of the College of Letters & Science and the College of Environmental Design.

2016-present

Leading classes in site-based performance work taught in collaboration with faculty from the school of architecture

Guest Artist

I have worked on campus in a variety of capacities since 2007. Through the Theater, Dance, Performance Studies Department, I have choreographed plays, created new work, and co-directed plays.

From 2007-2010, I worked within the Graduate School of Education's BRAVO to make original performance work with future school principals. Through this work, our goal was to empower these new leaders with creative strategies for challenging the inequity within the public school systems.

Stanford University, Visiting Artist, Theater, Dance, Performance Studies Program. 2019.

Staged mainstage production and taught studio class for actor research creation.

American Conservatory Theater MFA Program. Adjunct Faculty, 2009-2012.

Led students in devising movement-driven performances.

California College of the Arts, Animation Dept, Adjunct Professor. 2014.

Worked with animation students to develop embodied movement practices that could be applied to the physicality of their animation work.

Additional Guest Artist positions:

San Diego State University, School of Music and Dance, 2012.

Naropa University, Colorado, Theater: Contemporary Performance Program, 2010.

UC Davis, Theater and Dance Program, Guest Choreographer with Granada Artist in Resident, Philip Kan Gotanda, 2009.

University San Francisco, Performing Arts and Social Justice Program, 2008.

Non-University:

2005-2007 Dancers' Group Summer Intensive

2003 – 2007 Intersection for the Arts' Alternative Theatre Institute

2003, 05, 07 San Francisco School of the Arts, creative writing program

2009-2015 ODC Dance Company, Guest Choreographer, JAMS program