



# HUANG YI & KUKA

**OCTOBER 8** | 7:30 PM | LOEB PLAYHOUSE

**PURDUE CONVOCATIONS**  
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**IMMERSION**

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***IMMERSION***

Bucking the trend of sound bites, computer-generated news digests, and 140-character chatter, our IMMERSION platform honors the inclination to dig for nuance, participate in discourse, and examine issues more deeply. Few topics lend themselves to tidy summation, and the places where society, technology, and culture intersect are decidedly not the place to skimp on the details. This year, we'll immerse ourselves in several questions where digging into the issues will yield deeper insights and more powerful experiences.

Distinguished guests, artists-in-residence, and faculty experts will lead dynamic symposia, in-class discussions, lecture-demonstrations, master classes, interdisciplinary panel discussions, and presentations while journaling, digital galleries, and other participant forums will serve as immersive catalysts for students and community alike.

**Including:** Dawn or Doom 2, *Huang Yi* & *KUKA*: Fall Artist-in-Residence, and *Meklit*: Spring Artist-in-Residence



## PROGRAM NOTES

As a child, Huang Yi longed for a robot companion. As an adult, he created a robot with which he could dance.

Acclaimed Taiwanese choreographer and dancer Huang Yi and his robot companion, KUKA, bring razor-sharp precision and stunning artistry to Purdue University. Harmoniously weaving together the art of dance and the science of mechanical engineering, *Huang Yi & KUKA* is a poetic work that flawlessly intertwines modern dance and visual arts with the realm of robotics.

*Huang Yi & KUKA* reveals humanity through a series of vignettes between live dancers and KUKA, a robot conceptualized and programmed by Huang. “Dancing face to face with a robot is like looking at my own face in a mirror ... I think I have found the key to spin human emotions into robots,” Huang says.

Huang Yi and KUKA are joined on stage by dancers Hu Chien and Lin Jou-Wen.

## ARTIST STATEMENT

I was born in a wealthy family. When I was 10, my parents went bankrupt due to investment losses. My family of four moved from a luxurious house to a 40-square foot room. As a child who was constantly moving from one tiny room to another and seeing my parents go through suicide attempts, I grew up knowing that I had to be a perfect child. I detached all my emotion- passion, anger, and sadness, to be that perfect child, and to be like a robot: obedient, friendly, outstanding, considerate, never rebellious, perhaps no personality.

As a child, my favorite cartoon was Doraemon, a Japanese animation character and a cat robot who is always there to solve problems for his owner. Apparently I have something with robots since I was little—Is it because they represent a character that is loyal? Or is it because their destiny of being selfless? Thankfully, my parents let me chose to be a professional on stage, which became the best outlet for my compressed emotion. And I wanted to find a way to dance with a robot.

I did my research on the most advanced industrial robots, and KUKA stood out for stability, and the fluid design like the shape of human. In 2010, I called KUKA company in Taiwan. When I told them my idea, they said, “According to the regulation, when the robot is moving, human beings cannot enter the area of its action. If you can find a way, I will lend you a KUKA.”

I have found a way, and now, thanks to Quanta Arts Foundation in Taiwan, I have a KUKA.

For me, *HUANG YI & KUKA* is a process of beautifying the sorrow and sadness when I grew up. It is the expression of loneliness, self-doubt, self-realization, and self-comfort. I was trying to make a beautiful illusion just to assure others that everything was fine. I wanted to remind us of our simplest hope from the very beginning, that we are all just grown up kids, but still kids.

—Huang Yi

# ABOUT

## HUANG YI

Taiwanese dancer, choreographer, inventor, and videographer Huang Yi's pioneering work is steeped in his fascination with the partnership between humans and robots. He interweaves continuous movement with mechanical and multimedia elements to create a form of dance that corresponds with the flow of data, effectively making the performer a dancing instrument. Named by *Dance Magazine* as one of the "25 to Watch," Huang immersed himself in the arts at a young age, spending much of his childhood in his parents' studio watching them teach tango and learning to paint alongside his father. He is widely considered one of Asia's most prolific choreographers.

Huang's groundbreaking and award-winning work, *Huang Yi & KUKA*, in which he performs alongside a robot he conceptualized and programmed, opened the 2013 Ars Electronica Festival (Austria), the internationally renowned unique platform for digital art and media culture. Works choreographed by and featuring Huang have received high praise at venues internationally, including Joyce Theater; Engien-Les-Bains Centre des Arts (France); Tasdance and Dancenorth (Australia); Cloud Gate 2 (Taipei); the Indonesian Dance Festival (Jakarta); New York Live Arts; and the American Dance Festival (North Carolina). Huang's collaboration with Cloud Gate 2 continues to tour internationally and to much acclaim. He has received awards for his work at the Digital Arts Center Taipei (2010 & 2012); and the 3rd Cross Connection Ballet International Choreography Competition in Copenhagen (2010), among many others across Europe and Asia.

## HU CHIEN

Taiwan native Hu Chien received his MFA in Performance and Choreography from the School of Dance of Taipei National University of the Arts. Recent performances include Huang Yi's *Special Order*, *Double Yellow Lines*, *Second Skin*, *Sand* and *Whisper*. He was the leading actor for the micro-film *Immortelle* by Dutch director David Verbeek (nominated for the Spectrum Shorts section at the International Film Festival Rotterdam and Taiwan's Shortcuts series at the 2013 Taipei Golden Horse Film Festival). Hu was a member of Cloud Gate 2 from 2012 to 2013 and has danced with Huang Yi Studio + since 2010.

## LIN JOU-WEN

Taiwanese dancer Lin Jou-Wen received her BFA in Dance from the Taipei National University of the Arts. Recent performances include Huang Yi's *Special Order*, *Light*, *Symphony Project* and *Spin 2010*; Tong Yang-Tze's *Sao* at TIFA 2014; leading actress in the micro-film *Immortelle* by Dutch director David Verbeek (nominated for the Spectrum Shorts section at the International Film Festival Rotterdam and Taiwan's Shortcuts series at the 2013 Taipei Golden Horse Film Festival); and movement design for *Process of Death* (first-prize winner of the digital performance competition at the 2nd Taipei Digital Art Festival) among others. Lin received the American Dance Festival Scholarship in 2009. She was a member of Cloud Gate 2 from 2010 to 2014 and has danced with Huang Yi Studio + since January 2014.

**Yen-Ku Ou** // Technical Director

**Hao-Ting Cheng** // Technical Specialist

HUANG YI & KUKA is an original production of Huang Yi Studio +, developed at 3LD Art & Technology Center, in association with Sozo Artists. Commissioned by Quanta Arts Foundation.

This performance is made possible through the generous support of the Ministry of Culture (Taiwan) and the Taipei Cultural Center in New York.



**sozo**

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and Booking  
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### Special Thanks to:

KUKA Robot Automation Taiwan Co.  
Ltd.  
KUKA Robotics Corp. (USA)  
Quanta Arts Foundation  
Cloud Gate Dance Theatre  
LMF Dance Fund  
National Theater (Taiwan)  
Asia Cultural Council  
Minister of Culture (Taiwan)  
3-Legged Dog  
Mr. Wen-Hung Kao  
Ms. Kuang-Hui An  
iMakr (NYC)  
HITACHI  
ATOM 3D Printer (Taiwan)



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## “WHEN I WAS GROWING UP,

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To read more stories like Jan’s visit [convocations.org/Ibelong](http://convocations.org/Ibelong).

# INFO TO KNOW



**Restrooms** are located at the north and south ends of the lower lobby of Elliott Hall. Additional restrooms are located at the north and south ends of each balcony. Loeb Playhouse restrooms are located off of the lobby down one flight of stairs. Additional restrooms are located on the main floor of Stewart Center.



**Accessibility** questions should be directed to any usher or house staff member. Seats, ramps, restrooms, drinking fountains, and reserved parking spaces are provided for patrons in need at all venues. Accessibility brochures are available at the box office.

**Sound enhancement** headsets and earplugs are available at no charge from the house staff.

**Large print programs** are available upon request. See an usher for a copy.



**Cameras and recording equipment** are prohibited unless by special permission of Convocations and the artist. Flash photography is prohibited at all times.

**First aid and lost and found** can be accessed by contacting any usher or house staff member.

**Smoking, food, and beverages** are prohibited in the theatres. Smoking is prohibited in campus buildings. Food and beverages are permitted in the Elliott Hall lower lobby and the Stewart Center lobby.

**Children** While we encourage early introduction to the arts, we also wish to provide the best environment for all of our patrons. Our child policy is as follows:

- We request that children under 6 years of age not be brought to performances, except those labeled “Family” in our brochure or web site.
- Infants on laps are only permitted at family shows. All patrons, including infants on laps, must have a ticket due to fire marshal requirements.

**Building emergencies** will be announced and directions given from the stage.

**Box Office**  
(765) 494-3933  
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**Hours for Loeb Playhouse Box Office**  
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The venue box office is open two hours before and until intermission on show days.

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