

## Creative Showcase Liu Kai Poster Design China

Taiwanese designer Liu Kai doesn't think that society is going downhill, he thinks it has hit rock bottom. Today, everyone marvels over the effects of computer graphics, embraces the high speed of daily life, and revels in decadence. But Liu Kai, born in 1957 and raised in the heart of historical Taipei, wants to show them something better.

Growing up around Tihua Street, the original market spot for easily transported dried foods, imported (legally since the 19th century) from mainland China, Liu Kai draws upon this traditional, humanistic atmosphere in his work. Today, the neighborhood

not a heavy-handed, somber liberal. From 1986 to 1999, Liu Kai was the project designer for a dozen PWTT plays, which were created collectively through structured improvisational rehearsals. One of these, "Secret Love for the Peach Blossom Spring," dissects the social situation with such a tender eye that the individuals on stage, even while delineating the tension between Taiwan and mainland China, are lighthearted enough to deliver the message without pain. The yearning for a utopian "peach blossom land" is tormenting for the older generation of Taiwanese who lost the China they knew. But the structure of the play, including the ele-



businesses, complemented by trade in Chinese medicine and textiles, are still going strong. Without inching even slightly towards conservatism, Liu Kai uses icons of traditional culture to blast tradition, or at least make his audience question which kind they are following—an empowering, individual tradition or a constricting, official one.

Although he has worked for the National Culture and Arts Foundation, and Aesthetic Taiwan Culture International, Liu Kai's clients are predominately alternative performing artists at the forefront of change: Cloud Gate Dance Theater, Crystal Records, the Performance Workshop Theater Taiwan (PWTT). Still, he is

ments that make it universal: the distant past, the present, comedy and tragedy, expand this yearning to a parable all of us can share.

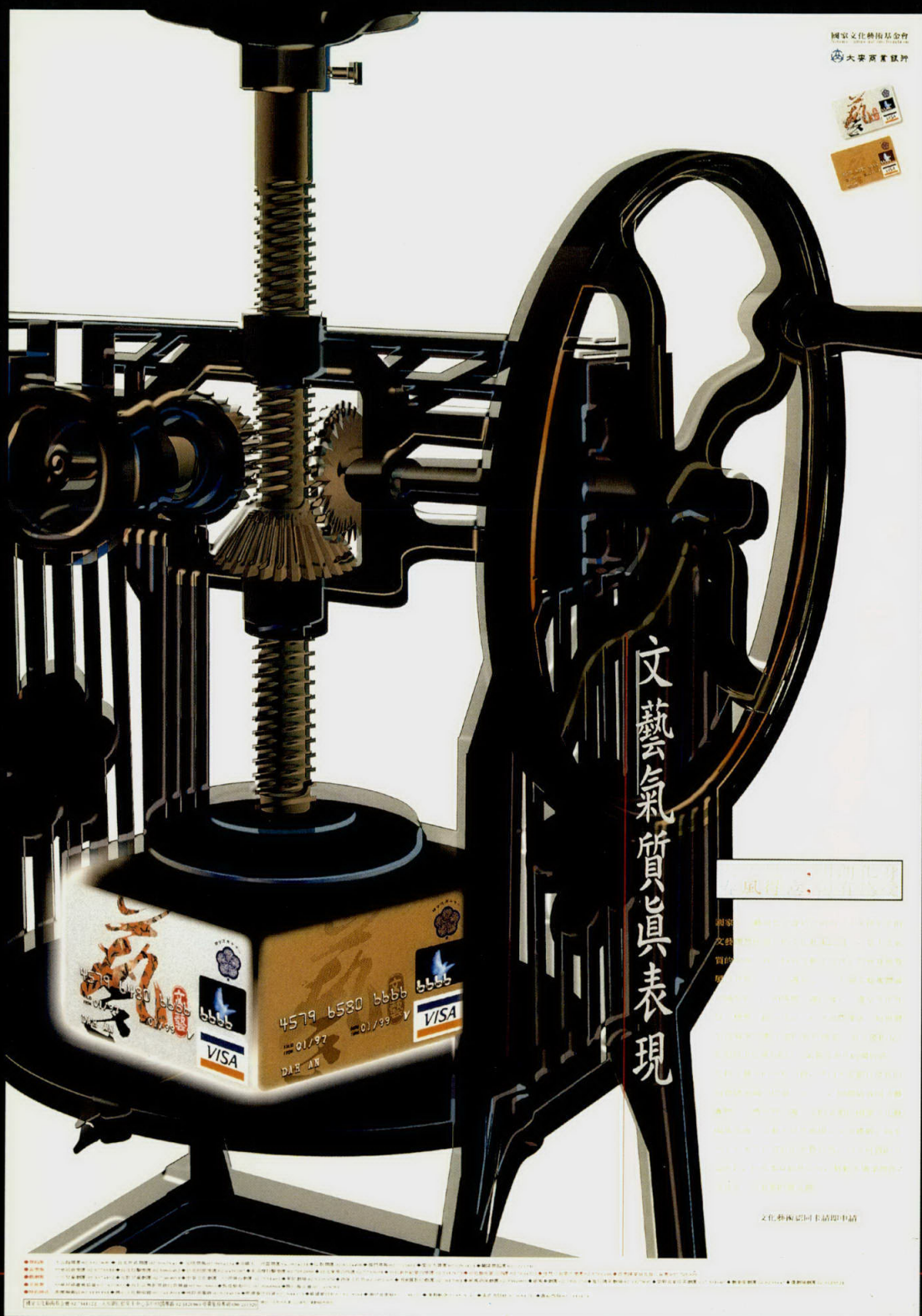
Liu Kai's work does the same. He refuses to be drawn into the gloom, celebrating, instead, the lives of ordinary Taiwanese and encouraging them to expand their dreams to include both contemplating and combating the disturbing tendencies of modern life. — Maggie Kinser Saiki

(Above) Promotion for Ho Ping's film *Eighteen*, 1992.  
Designer: Liu Kai  
Client: Taiwan Film

Culture Company  
(Opposite page)  
Commercial promotional poster for Arts VISA

Credit Card, 1997.  
Designer: Liu Kai  
Client: National Culture and Art Foundation





千禧問天祈福・林懷民的世紀之作

「世界最佳舞團之一」——加拿大環球通訊社

無邪的魅子隨人沈醉入神，忘卻了眼光的沈迷。當思反望身名。」——新し給業段

木火土

雲門舞集

新傳 台北地區 中華民國各界慶祝千禧年慶祝活動籌備委員會 行政院文化建設委員會  
 主編 台北地區  國立中正文化中心 台北以外地區 財團法人雲門舞集文教基金會  
 編輯 新竹地區 新竹縣政府 新竹縣立文化中心 贊助 台北以外地區  財團法人國家文化藝術基金會  
 主編 台北地區 國立中正文化中心





Poster for the performance *Burning the Juniper Branches*, 1999.  
Designer: Liu Kai  
Client: Cloud Gate Dance Theatre

Promotional poster for the exhibition "Before and After the Lifting of Martial Law—Street Images" 1988.  
Designer: Liu Kai  
Client: Liu, Chen-Hsiang

A CITY OF SADNESS  
**悲情城市**  
A FILM BY HOU XIAO XIAN

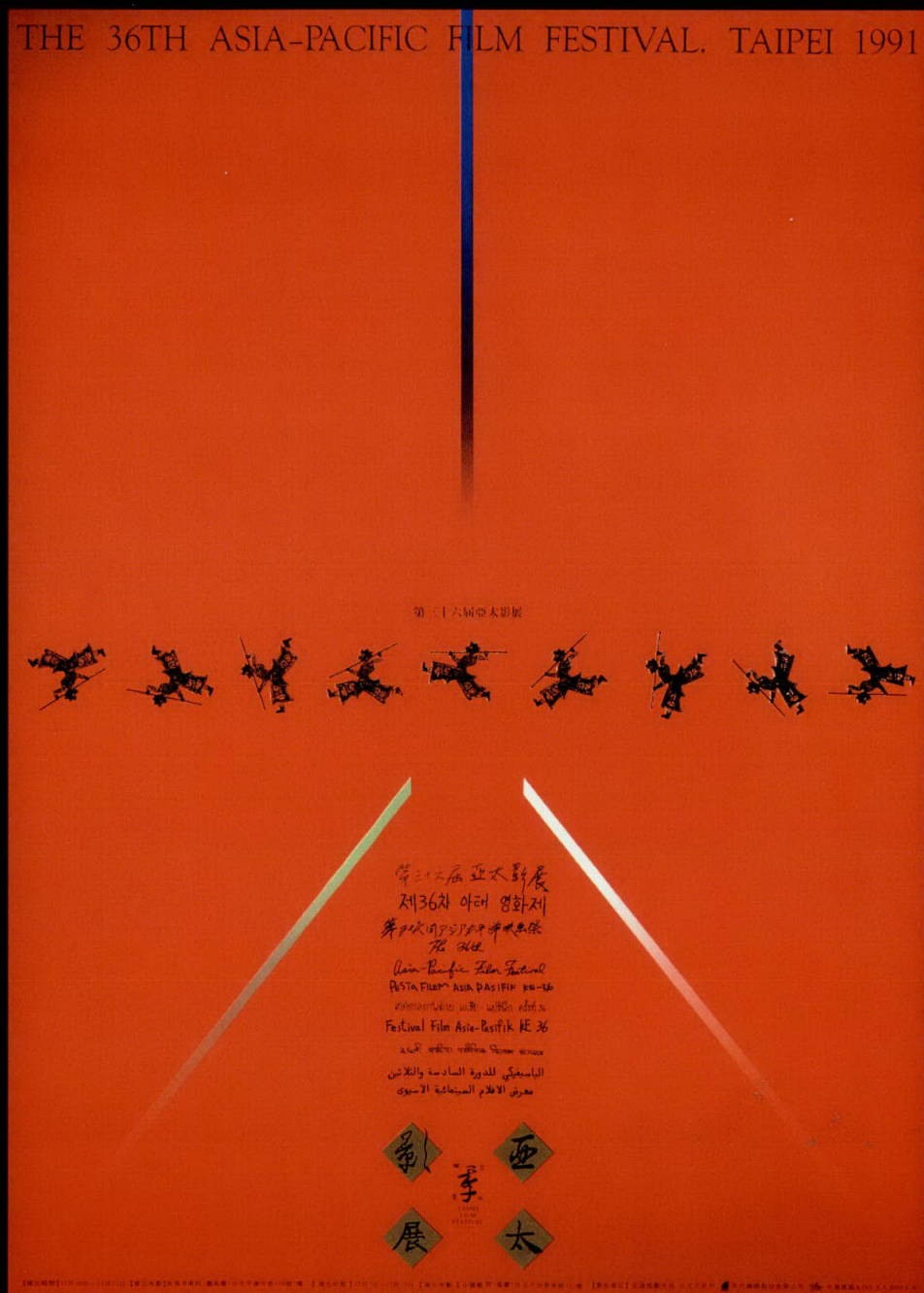


Hou Xiao Xian,  
Director  
**侯孝賢**

合作社電影  
THE COOP FILM & PRODUCTIONS

©1989 THE COOP FILM & PRODUCTIONS





Cinema poster  
for *A City of  
Sadness*, 1989  
Designer:  
Liu Kai  
Client: The  
Coop Film  
& Production  
Company

Poster for  
the 36th  
Asia-Pacific  
Film Festival,  
Taipei, 1991.  
Designer:  
Liu Kai  
Client:  
Central Film  
Co., Ltd.