

these years, through an array of representations, cognitive understandings and heterogeneous discursive practices that shaped an intellectual community rather than individual singularities. Since this process involved creating, undermining, affirming or re-composing – new and traditional – specific categories, a clarification of the cultural identity and philosophical stances underlying those actions is needed to better comprehend their conceptions of modernity, as autonomous responses to China's integration to the world but also as divergent pathways of concrete social and political mobilization in the veering early years of the twentieth century.

2011.04.13

The Center for Chinese Studies and Institute of Political Science at National Sun Yat-sen University invited Professor Lutgard Lams, the director of Hogeschool-Universiteit Brussel, to speak on “Tracing Taiwan's internal discursive dynamics in the era of cross-strait rapprochement and Asian regional integration” at NSYSU's Social Science Auditorium. The director of NSYSU Institute of Political Science Liao Dachí hosted the lecture, which examined the extent to which driving societal forces in Taiwan politics, such as Taiwanization and Sinification processes, which have long been competing for legitimacy, still exist and maintain their antagonist interaction or whether they have disappeared within the constellation of a new political landscape since the change of ruling party in May 2008. Both official and civil society discourses were analyzed, in particular presidential speeches starting from Ma Ying-jeou's inauguration speech, as well as private media narratives.

■ *Center for Chinese Studies Hosts Academic Conference*

On March 3, 2011, the third session of the series “Sinology's Vision of Literature, Arts and Material Culture” was held. The topic of this session was “Assessing Robert Hansvan Gulik's *Chinese Pictorial Art*,” and was the result of a joint effort by the Center for Chinese Studies and the National Science Council joint research project “Material Culture Studies in Literature and Arts” and National Tsing Hua University's corroborative research project “Paradigm Shift in Sinology”

with China's Tsing Hua University. Chen Jue, professor of Chinese literature at NTHU, hosted the conference. Those invited included the head of National Taiwan University's Graduate Institute of Art History Chen Bao-zhen and Lin Huan-sheng, the head of the Taipei Conservation Center.

Dutch Sinologist Robert Hansvan Gulik published numerous scholarly works in his life, including *Chinese Pictorial Art*. First published in 1950 in Rome, it contains a total of 574 pages and 319 illustrations. The book is divided in two parts. The first section discusses hanging scrolls, scrolls, mountings styles in China and Japan, and ways of restoring scrolls and stone rubbings. As the book was geared toward non-Chinese scholars, Gulik also drew from historical writings, enabling him to expound in detail regarding the development of mounting scrolls from the Tang on, as well as how developments influenced Japanese paintings and calligraphy from the Heian period (794-1158) to present. The second section explores how the quality of paper, ink, signatures, and inscriptions can be used to differentiate ancient scrolls. Chen commented that Gulik quoted Chinese, English, and Japanese writings, along with lively illustrations, to portray in a clear manner the characteristics and styles of mounted art in China and Japan. It reflects his strict research approach and encyclopedic erudition.

Lin pointed out, the skill of mounting Chinese paintings and calligraphy reached its peak during the Ming dynasty. The pieces talked about in his book are complex and analysis includes such things as brush strokes, ink, paper, and ink stones. All of these taken together form a criterion for appreciating this style of Chinese art. Gulik's greatest contribution, apart from collecting and translating detailed Chinese historical information, was providing many photographs, which give Westerners a clear view into the calligraphic and painting traditions of China.

CCS News and Activities

■ *Center for Chinese Studies Attends U.S. Association for Asian Studies Annual Meeting*

The U.S. Association for Asian Studies (AAS) held their annual meeting this year from March 31