

Ruins: Landscapes, Relics and Historical Memories of the Qing Dynasty

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Abstract

This paper discusses the presentation of “ruins” in the visual culture of the Qing Dynasty and its contemporary significance. It will be discussed from the following four aspects First, leftover rivers and remains of mountains (*Can Shan Sheng Shui*, 殘山剩水):Ming loyalist and abandoned objects. Here the focus is on the image of “*Can Shan Sheng Shui*”-during the Ming-Qing dynastic changeover. Paying attention to the political meaning of artists such as Shi Tao (石濤), and the unique discourse of Zhang Dai (張岱) on the quarry waste in Zhejiang (*Shidang*, 石宕). The second, relics: cultural memory. Observing the changes in the illustrations of the new Eight Scenes (八景) in the gazetteers of the early Qing dynasty. Relics and even ruins gradually become new landscapes, which clearly shows the turning of historical memory in visual culture. The third-, antiquities: heaps of brocade and ash (*Jin Hui Dui*, 錦灰堆). After Qianlong and Jiaqing reign, represented by Huangyi (黃易) and Liuzhou (六舟), the trend of stele extension art and Jin Hui Dui (Bapo, 八破) painting arose. This involved complex factors of broken ancient objects, replication technology and folk art, and- marks a major change in modern art history. The fourth, aura’s decline: newspapers and photographs. We explore the relationship between pictorial, photographic and ruined landscapes. Thunder Peak Pagoda (雷峰塔) and Yuanmingyuan (圓明園) have become the two most famous ruins. These emerging images, with their melancholy beauty, present modern feelings connected to the aura’s decline.