

T H E  C L E V E L A N D M U S E U M O F A R T

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE  
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**PROJECT EMPEROR I: China's Treasure Revealed via Videodisc Technology**

In conjunction with the exhibition, Tomb Sculpture of Ancient China: the Quest for Eternity, The Cleveland Museum of Art is showing excerpts from the videodisc, PROJECT EMPEROR I, entitled, "The First Emperor of China." Filmed in China and featuring the excavation of the First Emperor's tomb, this project uses the latest interactive laser optical disc technology to chronicle the excavations and to interpret a major historical and archaeological period of China's past. The project was funded by the National Endowment for the Humanities and assisted by the Ministry of Culture and the Shaanxi Bureau of Museum Affairs of The People's Republic of China. This is the first time since its completion that the videodisc has been shown concurrent with a display of actual sculptures from the First Emperor's terra-cotta army.

Dr. Ching-chih Chen, Professor and Associate Dean of the Graduate School of Library and Information Science at Simmons College, has initiated and directed this project. An international and national consultant on new technology applications to educational and cultural institutions including museums and libraries, Dr. Chen combines technology with the humanities to create a visually dynamic educational experience.

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# The Quest for Eternity

The good life, as the rulers and aristocrats of ancient China knew it, was too good to leave behind when they died. They took with them into eternity all that had pleased them in the hope that it would guarantee their contentment in the afterlife. Their tombs were filled with sculptures of the men and women who had loved and served them, the musicians and dancers who had entertained them, the proud horses that had carried them into battle, and the warriors who had fought for them—even the houses and farms and stables in which the bustle of daily life was played out.

China's great tombs, built and furnished over many centuries, are being excavated by the People's Republic of China. Archaeologists are rediscovering unexpected treasures and their finds are now presented in an extraordinary exhibition, **Tomb Sculpture of Ancient China: The Quest for Eternity.**

This exhibition of more than 150 pieces—says the international art magazine *Apollo*—is "perhaps the greatest display of Chinese ceramic sculpture ever seen outside China." It is the first ever mounted in the West to show clay sculpture from earliest times (Neolithic period, beginning about 8000 BC) to the end of the Ming Empire (AD 1644). Dramatic life-sized sculptures come from the tomb of the Qin Dynasty's first emperor, who unified China in the 3rd century BC and completed the Great Wall. Individual human personalities, brilliant colors, sophisticated techniques, wit and vitality, these are the hallmarks of blocks of clay turned by accomplished hands into works of art—offerings made for the dead but brimming with life.





# Tomb Sculpture of Ancient China

The Cleveland Museum of Art  
February 10–April 10, 1988



The  
Cleveland  
Museum  
of Art

February 10-  
April 10

 Tomb   
Sculpture  
of Ancient  
 China 



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*The Quest*

*for Eternity*

# Tomb Sculpture of Ancient China



The Cleveland

January 15, 1988

Museum of Art

REALM OF THE IMMORTALS: DAOISM IN THE ARTS OF CHINA

February 10-

February 10 - April 10, 1988

April 10, 1988

This small exhibition of twenty-five paintings and decorative objects presents some of the tales, ideas, and beliefs of Daoism, an ancient Chinese philosophy which became intensely mystical and concerned with immortality as it developed over many centuries. *Realm of the Immortals: Daoism in the Arts of China* complements the major loan exhibition from China, *Tomb Sculpture of Ancient China: The Quest for Eternity*, and will be on view at the same time, from February 10 through April 10, 1988, at The Cleveland Museum of Art.

The Dao, or the Way, was conceived as an unseen force underlying all natural phenomena. "The Dao is often described as the void from which all reality emerges; in the Dao, all opposites are unified," writes Stephen Little, associate curator of Chinese art at the Cleveland Museum, in the catalogue which he prepared for the exhibition. Dr. Little organized the show from the Museum's holdings and three private collections. Evan Turner, director of the Museum, points out in the catalogue foreword that Daoism's adherents searched "to establish man's place in the greater order of things" and that Daoism "advocated the achievement of harmony with those forces through intense spiritual exercises."

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The objects in the show span more than twenty centuries of Daoist art and thought. Many depict sages who achieved immortality, the paradises for which Daoists yearned, and the creatures who vanquished



2- realm of the immortals

demons and other dangerous elements in the universe. The sages of Daoism sought to unify opposites and to transcend the opposing life forces, called yin and yang; one sage of antiquity credited with such ability is depicted in a late 15th-century hanging scroll painting, The Immortal Zhongli Quan. The founding sage of Daoism, Laozi, is depicted in a 17th-century painting as a humble old man, Laozi Riding an Ox. According to tradition, Laozi left China at the venerable age of 160 to travel to the West; along the way he was asked to transmit his knowledge of the Dao, and the result is the classic text of Daoism, the Daode Jing, probably written in the 4th century B.C.

An 18th-century jade carving depicts a miniature mountain paradise; a fine example of Ming (1368-1644) ivory carving is Shoulao, the God of Longevity, who was said to keep a scroll listing the lengths of people's lives. Such items testify to the importance Daoist thought ascribed to immortality and ways to achieve it. Practices of alchemy and magic were often encouraged in China's imperial courts when they came under the influence of Daoism. Some of the magic--and often fatal--potions contained the lingzhi mushroom, which became a popular motif in Chinese art beginning about the 10th century. The exhibition includes a 17th-century woodblock print of the mushroom and an 18th-century scepter carved in its shape.

The fully illustrated exhibition catalogue will be available at the Museum Bookstore and from Indiana University Press for \$14.95.

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For additional information or photographs, please contact the Public Information Office, The Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106; 216/421-7340.