

TITLE: *Peacock Feather Fan*

ARTIST: Unknown, Chinese

DATE: Made during the Qing Dynasty (1644-1912)

SIZE: 17 x 12 ½ inches

MEDIUM: Painted Feathers, Peacock Feathers, Ivory, Metal

ACQUISITION #: 88.1.30a

ADDITIONAL WORKS BY ARTIST IN COLLECTION?

YES ___ NO ___ UNKNOWN X



Detail of ivory frame.

VOCABULARY

Pien-Mien: A rigid fan, used as a face cover in China in efforts of concealing emotion.

Shanhan: The first kind of fan used as protection from the sun, rain and other elements for people riding in horse-drawn carriages in China.

Tuan Shan (Round Fan): Made from silk and usually held together with animal bones, bamboo, or wood, this fan was popular amongst young Japanese women in the 5th century. Often the silk would be embroidered or the handles would be carved.

Bian Mian (Screen Fan): Any rigid fan which could be conveniently held in the hand in Japan.

Sensu or Ougi: Japanese folding fans.

Uchiwa: Japanese non-folding fans.

Feather Fan: Made of feathers and was used mostly by noble and royal classes as a symbol of status beginning in the Zhou Dynasty in China.

Completed Fall 2017, Sarah Painter



Painted figure and flower detail.

MOTIFS

Peacock: A sign of wisdom in Buddhism.

Odd Numbers: Fans with imagery typically have an odd number of pictures, as it is considered lucky.

Women: Decency dictated that only women would be depicted on women's fans. This could have been a woman's fan.

MEDIA DESCRIPTION

This is a feather brisé fan that was made in China during the Qing Dynasty. The frame is made from ivory that is carved with patterns. It is connected to a row of feathers that are painted with floral and figurative designs. There is an additional row of peacock feathers attached along the outside.

CONTEXTUAL INFORMATION

Chinese Shang Dynasty (16th-11th centuries BC): The earliest known fan appeared in history. These fans were fixed; folding fans did not appear until much later in history.

Chinese Zhou Dynasty (1046-771 BC): The feather fan emerged, which was the first fan to be used as a cooling device. Feather fans originated in Asia and eventually moved to Europe via merchant traders who set up shop on the coasts of Japan and China.

Chinese Han Dynasty (206 BC-220 AD): The simple design of the bamboo fan and the cattail-leaf fan resulted in fans being more frequent.

Chinese Song Dynasty (420-479): The pien-mien was commonly used throughout China. The painted fan established its place as a legitimate form of art. Fans were made throughout Asia and Europe during this time, specifically in countries placed along the Spice Route. Research suggests that the folding fan originated in Japan, then spread to China and eventually made its way to European countries. The flourishing Spice Trade as well as the Crusades encouraged cross-cultural influences during this time; The diversity present in fan size, structure, and media was a direct result of this.

18th Century: This prosperous era for the East India Company caused a dramatic rise in the export of fans from Asian countries. Additionally, the development of printed fans cut production costs significantly, made fans cheaper to purchase and subsequently available to a much wider audience. This expansion of the fan market further reinforced the demand for Asian fan exports. The bottom part of the fan, where the sticks gather, formed a sturdy surface that artists began to carve.

19th Century: Chinese fans were so popular in the West that China produced a fan specifically for export, crafted in a way to appeal to Western buyers. There was a revival in the art of painting fans, where inspiration was often drawn from Japanese art and culture.



Tuan Shan



Pien-Mien



Sensu or Ougi

RESOURCES

<http://www.marquise.de/en/1700/faecher.shtml>

http://www.hand-fan.org/japanese_hand_fans.html

<http://www.spurlock.illinois.edu/collections/search-collection/details.php?a=2007.12.0003A>

<http://www.china.org.cn/english/2001/Jun/14910.htm>

<http://jpninfo.com/17478>

<http://collections.museumca.org/?q=collection-item/h20532>

<https://www.thefanmuseum.org.uk/fan-history>

Creating a Chinese Fan - Lesson Plan K-5

Session Activity: Students will be introduced to types of Chinese fans as well as popular motifs (as seen on the *Peacock Feather Fan*) that were used for export to Western cultures. Students will then make a *Tuan Shan* fan (see definition on the reverse of this guide) and design it with motifs about their *lives* and culture that they believe would be interesting to export to an Eastern culture.

Materials: Paper plates, popsicle sticks, tape or glue, crayons, colored pencils, and markers.

Objectives:

1. Students will learn about Chinese fans as well as motifs and their meanings.
2. Students will be introduced to the concept of cross cultural trade and cultural assimilation.
3. Students will think about their own lives in a more global context.

Activity Procedure:

1. Students will receive information on Chinese fans and motifs as well as their function for export to the west.
2. Each student will be given a paper plate with an attached popsicle stick to represent a *Tuan Shan* fan.
3. Students will then decorate their fans with motifs about themselves or their lives that they believe would interest people from an eastern culture to be exported.
4. Students will then be asked to explain their drawings, what they represent and why they think people from an eastern culture will be interested in them.

Next Generation Sunshine State Standards (K-5)

Big idea: Historical and Global Connections

Enduring Understanding 2: The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.

Benchmark: VA.3.H.2.1 Compare differences or similarities in artworks across time and culture.

Next Generation Sunshine State Standards (9-12)

Big idea: Historical and Global Connections

Enduring Understanding 2: The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.

Benchmark: VA.912.H.2.5 Analyze artwork from a variety of cultures and times to compare the function, significance, and connection to other cultures or times.



(Left) *Lady with Fan*, Gustav Klimt, 1917
(Right) Fan appears to have Asian influence

Link of common Chinese art motifs: https://www.britishmuseum.org/pdf/Chinese_symbols_1109.pdf

Global Influences on Western Art PowerPoint Presentation Lesson Plan 9-12

Session Activity: Students will discuss the influence of nonwestern cultures on western art and society. After looking at the example of *Woman with a Fan* by Gustav Klimt and discussing the connections between Klimt's work and the *Peacock Feather Fan*, students will create PowerPoint presentations in which they select and analyze a different western artwork that shows evidence of nonwestern influence (Asian, African, Middle Eastern, etc.)

Materials: PowerPoint, digital images, computers for online research and presentation creation, books etc.

Objectives:

1. Students will be introduced to concepts of cross cultural trade and cultural influence, especially in regard to western art.
2. Students will gather and be introduced to information about other cultures and their artistic practices.
3. Students will create PowerPoints where they apply research on nonwestern cultural influences to western artworks.

Activity Procedure:

1. Students will be introduced to Chinese fans and motifs, as well as *Lady with Fan*, and discuss the possible influences of Chinese fans and motifs on Klimt's *Lady with Fan*. Also consider Japanese influence in *Lady with Fan* (noted in the kimono-like garment). Students will then discuss some influences of nonwestern cultures on western artworks in a broader sense (see the following links for information on African influences in western art: https://www.metmuseum.org/toah/hd/aima/hd_aima.htm, or of Asian influence in western art: https://www.metmuseum.org/toah/hd/euor/hd_euor.htm).
2. Students will then select a single western artwork that shows influence from a nonwestern culture (African, Asian, Middle Eastern, Pre-Columbian etc.) and create a PowerPoint. This influence can be in design, motif, subject matter, pattern, (etc.)
3. Students will include information about the western artwork itself as well as the culture of influence, how the influence relates to their chosen artwork, and if possible, western culture as a whole. Presentations should be 5-10 slides in length.
4. Students will consider the following questions when researching and creating their presentations:
 - What is the time period for this non-western influence? Was there established trade or interaction between the two regions?
 - How old are the non-western influences seen in your western artwork; are they modern ideas or old traditions?
 - Was this cultural influence a common theme for the artist of your chosen work? Of other artists at this time?
 - Did this influence translate into other aspects of western culture beyond art?
 - Does this non-western influence signify anything in the western world? Wealth? Social standing? Religion?
5. Students will present to the class and offer feedback to fellow students at the end of each presentation.