

Yinka Shonibare's the Swing (After Fragonard): Contemporary Art in Context

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Abstract

This paper discusses Yinka Shonibare as a contemporary artist and his signature material, Dutch wax printed cloth. One of Shonibare's most well-known installations, *The Swing (after Fragonard)* 2001 exemplifies the main characteristics of contemporary art. This installation comments on a larger art historical context as a re-imaging of *The Swing (Les Hazards heureux de l'Escarpolette)*, 1767 by Jean-Honoré Fragonard. A brief review of the history of contemporary art is followed by analysis and discussion of these artists and their work in historical context and in relation to one another.

Keywords: Yinka Shonibare; The Swing; Contemporary Art; Visual Art