

# 101. The Swing. Jean-Honoré Fragonard. 1767 C.E. Oil on canvas.

## Form:

Epitome of ROCOCO

Lightheartedness (subject and technique)

Realism and Naturalism

Emphasis on the natural background

Intentional use of soft colors

Ornate details (layers in her dress)

Strong use of lines (eyes directed towards the woman)

Lighting = woman bathed in sunlight

## Function:

made for aristocrats to decorate buildings

show the pleasures and decadence enjoyed by the elite

## Context:

1760s: Wealthy people of France were living better than population. Before the French Revolution

Wealthy and lavish living

Women were major patrons of the arts

Art was seen as a wealthy escape from issues that France was facing

Art became exclusive to the rich

Art served as an attractive way for nobles to express themselves

Branches are said to represent lightning strikes; the spark of love and passion

Statue of Cupid holds his finger up to "shhh", letting her know that he will keep her secret

She seductively kicks off her shoe to her hidden lover

The girl's lover hides in the bushes admiring her legs.

Playful naughtiness found in ROCOCO

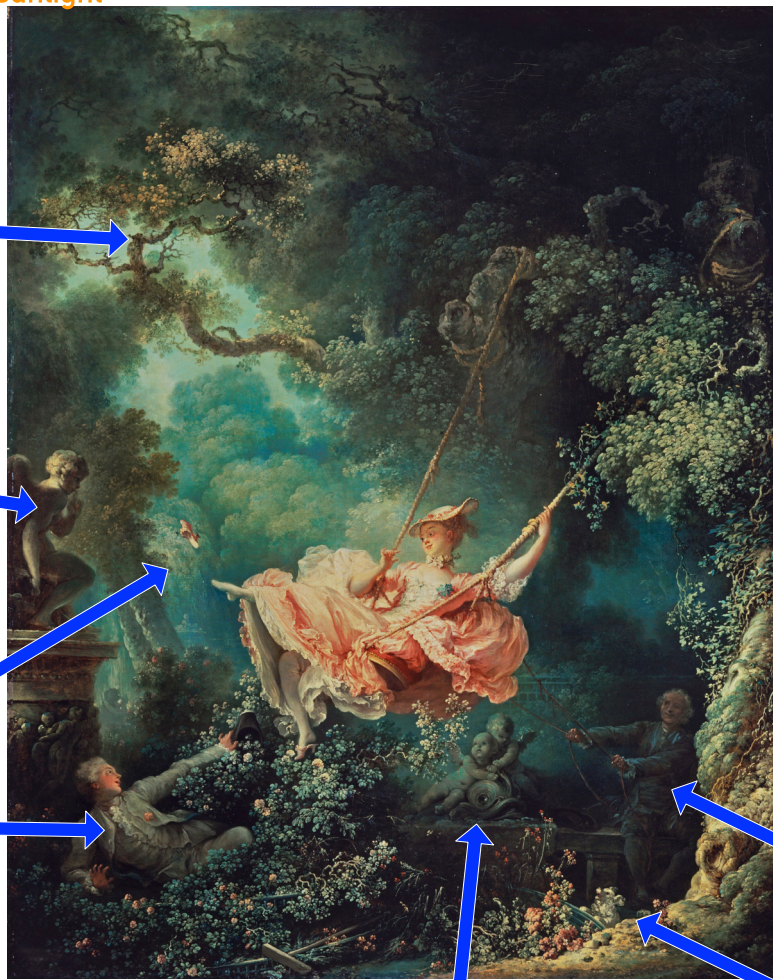
Compare with:

The Swing (After Fragonard) by Yinka Shonibare



Compare with:

The Tete a Tete by William Hogarth



Cherubs / Putti urge her on

Husband/bishop pushing her from the shadows. Literally "in the dark"

Small dog, usually a sign of fidelity/loyalty. Here is barking as if to alert the husband to what is going on