



4. What function do you think this work serves?

*After watching the film*

---

1. What effects (aesthetic, social, political etc) do you think the artist was trying to achieve in this work?
2. Has the film helped you define some of the formal elements of the work? Consider scale, subject matter, medium, and other formal elements
3. Does it have a recognisable purpose or function? Does this relate to the time period in which it was made?
4. How has this film helped your understanding of installation art?

### Online Activity

---

1. To help contextualise the work and think about changing attitudes to gendered identity and military heroism, search for other sculptures in Trafalgar Square, which are glimpsed and mentioned in the film, not only the column itself but the reliefs around the base, the fountains and the three sculptures on the other corner plinths around the square.
2. To think about installation art and public participation, search for other examples of works conceived for the Fourth Plinth in Trafalgar Square; start with the links below.

You could walk around a public work of art, thinking about scale, colour, choice of materials and the experience of you as the viewer, using the comparison grid below as a guide. What does the piece say about local/regional/national/global identities?

You could also look at examples of earlier sculpture from a book and/or online resource and compare these with Shonibare's work.

You can find a definition of installation art in Tate's Art Term Glossary here:

<http://www.tate.org.uk/art/art-terms/i/installation-art>

### Bibliography

Rachel Kent, ed, *Yinka Shonibare MBE*, Prestel, 2013 edition

Hans-Ulrich Obrist and Rebecca Schneider, *Yinka Shonibare MBE Fabric-ation*, Yorkshire Sculpture Park, 2013.

### Resources online

---

London.gov.uk/shortlist- website of the Fourth Plinth Commission:

<https://www.london.gov.uk/what-we-do/arts-and-culture/art-and-design/fourth-plinth-2016>

National Maritime Museum:

<http://www.rmg.co.uk/discover/behind-the-scenes/blog/yinka-shonibare-mbe-greenwich>

Yinka Shonibare's website:

<http://www.yinkashonibarembem.com/home/>

Information on Shonibare's *The Swing, After Fragonard*, 2001, Tate, and further context:

<http://www.tate.org.uk/art/artworks/shonibare-the-swing-after-fragonard-t07952>

<https://smarthistory.org/yinka-shonibare-the-swing-after-fragonard/>

### Comparative analysis

---

Fill out the table below, considering the following elements: date, subject matter, material, location, function, formal qualities. Use the empty boxes to comment on any other formal qualities or aspects of the works you would like to note.

Use the middle column to write down the information related to Yinka Shonibare, *Nelson's Ship in a Bottle*, 2010, and the right column for the information related to Yinka Shonibare, *Mr and Mrs Andrews without their Heads*, 1998.

Works of art	<b>Yinka Shonibare, <i>Nelson's Ship in a Bottle</i>, 2010</b>	<b>Yinka Shonibare, <i>Mr and Mrs Andrews without their Heads</i>, 1998</b>
date		
What is it?		
material		
Size/scale		
Subject matter		
Original location		
Composition		
Condition		
Function		