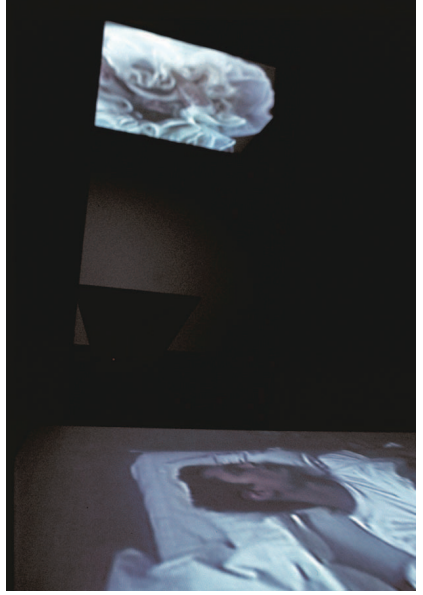


Charlotte Gyllenhammar

Fall



Fall III



Fall, 1999

Fall III, 1999

Head Over Heels

Fall, a 13-minute video installation, and *Fall III*, a photograph, incorporate a female figure suspended upside down, expressing both beauty and disquiet. This concept stemmed from another revealing work by **Charlotte Gyllenhammar (b. 1963)**—a 120-year-old oak tree hanging from its roots.

Take a closer look

Video artworks demand viewers' time and attention in ways static art cannot. Spend one minute silently taking in *Fall*, moving around the gallery as you do. Compare the facial expressions, movements, and sounds of the individuals. Ponder their proximity and relationships to one another.

Something to talk about

Themes of vulnerability, captivity, and femininity reoccur in Gyllenhammar's art. In what ways has she explored these concepts in *Fall* and *Fall III*?

Who knew?

Gyllenhammar uses movie magic—a film studio, green screen, flying harness, blowing fan, elaborate costume, and a bit of stage direction—to evoke dreamlike states in her work.

Charlotte Gyllenhammar, *Fall*, 1999; Video installation, dimensions variable; National Museum of Women in the Arts, Gift of Heather and Tony Podesta Collection; © Charlotte Gyllenhammar; Installation photos by Stefan Bohlin

Charlotte Gyllenhammar, *Fall III*, 1999; Chromogenic print mounted on aluminum; 38 x 39 inches; Edition 5/5; National Museum of Women in the Arts, Gift of Heather and Tony Podesta Collection; © Charlotte Gyllenhammar

