

Guggenheim Museum Bilbao

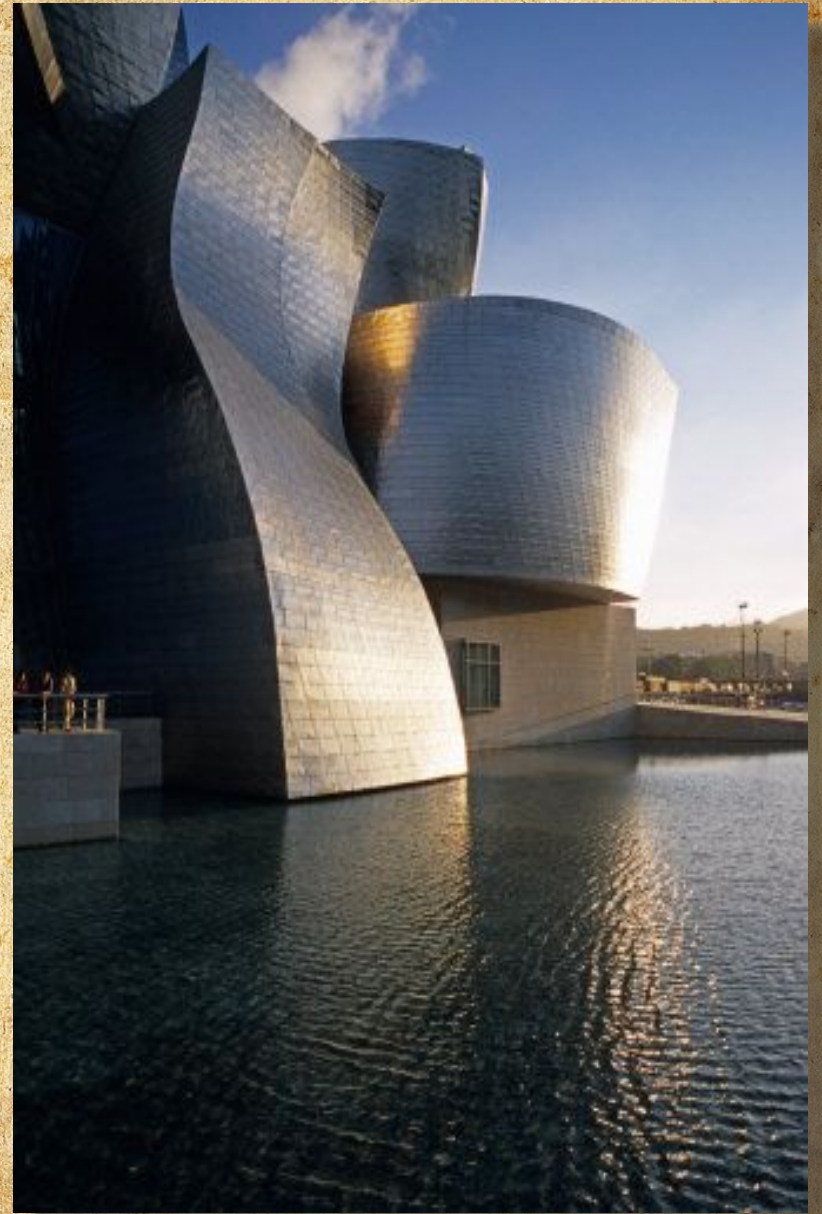




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The museum's design and construction serve as an object lesson in Gehry's style and method. Like many of Gehry's other works, it has a structure that consists of radically sculpted, organic contours.





The exhibitions in the museum itself change often, the museum hosts thematic exhibitions. The museum's permanent collection concerns 20th century art - traditional paintings and sculptures are a minority compared to installations and electronic forms.

The current work «The Matter of Time» installed permanently at the Museum, is the artist's most complete rumination on the physicality of space and the nature of sculpture. Shifting in unexpected ways as viewers walk in and around them, these sculptures create a dizzying, unforgettable sensation of space in motion.



The Luminous Interval

The exhibition's title is derived from the writings of the Greek philosopher Nikos Kazantzakis, who envisioned life as a "luminous interval". As a whole, it constitutes an expansive exploration of the coexistence of hope and despair within the human condition, showcasing the generative possibilities of this dialectical tension.



Painterly Abstraction

In the devastating aftermath of World War II for artists in Franco's Spain and Eastern Europe works of art signified political liberation.



Art Informel, or art without form, encompasses a wide array of abstract practices and painterly methods that emerged in this postwar era.



Media impact

The building can be seen in the 1999 James Bond film The World Is Not Enough in the opening sequence where Bond steals a case of British money from a corrupt Swiss banker affiliated with the villain Renard's terrorist network.









Thank you for your attention!

