



PIERRE HUYGHE

LIMINALS

LAS Art Foundation, Berlin

Halle am Berghain

23 January — 8 March 2026

Ether Schipper

“An observer witnessing the ambiguous nature of the entity, its monstrosity, follows states of indeterminacy — of the uncertainty of being, living or existing. The film portrays an inexistent being, a soulscape, a radical outside, striving to combine empathy with the impossible. [Its fictional world is a] vehicle for accessing what could be or could not be — to relate with chaos; and turns states of uncertainty into a cosmos.”

Pierre Huyghe

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Pierre Huyghe was born in 1962 in Paris, France. He studied at the École nationale supérieure des arts décoratifs, Paris. The artist lives and works in Santiago.

Huyghe was a recipient of a DAAD Artist-in-Berlin grant (1999–2000). He received a Special Award from the Jury of the 49th Venice Biennale in 2001, where he represented France. In 2002, he was awarded the Hugo Boss Award at the Solomon R. Guggenheim Museum, New York. In 2010, Huyghe received the Smithsonian Museum’s Contemporary Artist Award, in 2013, the Swiss Roswitha Haftmann Award, and in 2015, the Kurt Schwitters Award. Pierre Huyghe is the recipient of the 2017 Nasher Prize, awarded annually by the Nasher Sculpture Center in Dallas. In 2024, Huyghe received the Grand Prix Artistique for his lifetime career and international recognition awarded by The Simone and Cino Del Duca Foundation.

In 2019, Pierre Huyghe was named Artistic Director of the inaugural **Okayama Art Summit: IF THE SNAKE**. In 2012, Huyghe’s work **Untilled** was one of the most critically acclaimed contributions to dOCUMENTA (13) in Kassel.

For Pierre Huyghe the exhibition ritual is an encounter with a sentient milieu that generates new possibilities of co-dependence between events or elements that unfold. The exhibition is an entity whose time and space, in which it appears, are constituents of its manifestation.

His works are conceived as speculative fiction and often present themselves as continuity between a wide range of intelligent life forms, biological, technological and tangible inert matter that learn, modify and evolve. They are permeable, contingent and often indifferent to witnesses.

The artist’s work has been exhibited at numerous international institutions. Upcoming solo exhibitions will be held at LAS Art Foundation, Berlin, and Fondation Beyeler, Riehen (both 2026). Selected solo exhibitions include: **Liminal**, Leeum Museum of Art, Seoul (2025) and Punta della Dogana – Pinault Collection, Venice (2024); **Chimeras**, Espoo Museum of Modern Art, Espoo (2023); **Variants**, Kistefos Museum, Jevnaker (2022); **Offspring**, Kunsten, Aalborg (2022); **After UUmwelt**, LUMA, Arles (2021); **Pierre Huyghe: UUmwelt**, Serpentine Galleries, London (2018); **Pierre Huyghe: 2017 Nasher Prize Laureate**, Dallas Museum of Art, Dallas (2017); **Pierre Huyghe**, Espace Louis Vuitton Venice, Venice (2017); **Pierre Huyghe: Untilled (Human Mask)**, Museo Guggenheim Bilbao, Bilbao (2017); **Pierre Huyghe Part I – Untilled Host**, Espace Louis Vuitton, Tokyo (2017); **Pierre Huyghe Part II: A Journey That Wasn’t – Creature**, Espace Louis Vuitton, Tokyo (2017); **Orphan Patterns**, Sprengel Museum, Hanover (2016); **Pierre Huyghe: Tarrawarra International 2015**, Tarrawarra Museum of Art, Healesville, Australia (2015); **The Roof Garden Commission**, Metropolitan Museum of Art, New York (2015); **Pierre Huyghe’s Untilled (liegender Frauenakt)**, Museum of Modern Art, New York (2015); **Pierre Huyghe**, Los Angeles County Museum of Art, Los Angeles (2014), **Pierre Huyghe**, Museum Ludwig, Cologne (2014); **Pierre Huyghe**, Centre Pompidou, Paris (2013); **El Dia del Ojo**, Museo Tamayo Arte Contemporáneo, México City (2012); **Pierre Huyghe. La saison des fêtes**, Museo Nacional Centro de Arte Reina Sofia, Palacio de Cristal (2010); **Celebration Park**, Tate Modern, London and ARC, Musée d’art moderne de la Ville de Paris (both 2006); **Streamside Day Follies**, Dia Center for the Arts, New York (2003); **The Hugo Boss Prize 2002 Exhibition**, Solomon R. Guggenheim Museum, New York (2003); **L’expédition scintillante. A musical**, Kunsthau Bregenz, Bregenz (2002), and **The Third Memory**, Centre Pompidou, Paris (2000).

The artist’s work is represented in the collections of Centre Pompidou, Paris; The Los Angeles County Museum of Art, Los Angeles; Kunstmuseum Basel, Basel; The Metropolitan Museum of Art, New York; Museum of Modern Art, New York; Musée d’Art moderne de la Ville de Paris, Paris; National Gallery of Canada, Ottawa; Nationalgalerie, Staatliche Museen zu Berlin, Berlin; Solomon R. Guggenheim Museum, New York; Walker Art Center, Minneapolis; SFMOMA, San Francisco, and Tate Modern, London, among others.

PIERRE HUYGHE: LIMINALS

LAS ART FOUNDATION, BERLIN (2026)

Liminals is a new commission by Pierre Huyghe presented by LAS Art Foundation at Halle am Berghain, which generates the figure of the human as a backdrop for a philosophy of the uncertain. It marks a landmark presentation by the artist that continues his decades-long research on the constitution of hybridity.

The large-scale environment at Halle am Berghain encompasses film, sound, vibration and light. Described by the artist as a “modern myth,” the film at its core follows the emergence of a faceless, human-like figure, which moves through shifting states. Huyghe described the film’s protagonist in terms of a “monstrous unthinkable.” In his words, the film is “set in a realm outside time and space, where there is no beginning or end, no inside or outside, only an incessant dance of matter, in which every moment is a maybe. We witness the figure’s attempts to exist, communicate and escape a single state of reality or consciousness. We see a dissolution of boundaries between inner and outer realms, and between living and non-living matter.”

For Huyghe, uncertainty is explored through this allegory to reveal a liminal space where states are superimposed. It is analogous to how a quantum system can exist in multiple states before it is measured, when infinite possibilities collapse into a single version of reality. Huyghe spoke with quantum physicist Tommaso Calarco and philosopher Tobias Rees to explore these ideas. His innovative approach to the film’s production hinges on the uncertain – Huyghe transformed quantum properties into sensory experiences.

Vibration and sound play an important role in the work. Huyghe and his team used many experimental methods to create a dense sonic experience. Among these, they worked with Calarco and researchers at Forschungszentrum Jülich (Jülich research centre) in Germany to simulate the oscillation of matter depicted in the film on a 100-qubit Pasqal quantum computer, translating the results into moments in the sound design. Calarco describes the process as analogous to “plucking the computer’s atom array to hear its reverberations.” With Rees, Huyghe developed the idea of quantum as a radical outside of human ontology and made use of a quantum noise-based AI model to produce various scenes in the film.

As Pierre Huyghe put it: “The figure is a hybrid creature, an infinite membrane carved by void... an observer witnessing the ambiguous nature of the entity, its monstrosity, follows states of indeterminacy—of the uncertainty of being, living or existing. The film portrays an inexistent being, a soulscape, a radical outside, striving to combine empathy with the impossible. This fictional world is a vehicle for accessing what could be or could not be—to relate with chaos; and turns states of uncertainty into a cosmos.”

Liminals invites us into a space where the boundaries between body, matter and consciousness begin to blur. It dwells in the moment before perception becomes stable, when multiple possibilities coexist at once. With this work, Huyghe strives to give form to what he calls the “radical outside” of human subjectivity—a hybrid reality marked by uncertainty, multiplicity, and indeterminacy. By picturing a human-like body within this unstable realm, he asks whether we can relate to such a reality at all, and what conditions might allow multiple states of existence to be experienced at once.



Exhibition view: Pierre Huyghe, **Liminals**, LAS Art Foundation, Berlin (2026)



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PIERRE HUYGHE, LIMINALS

Liminals, 2025

Single-channel video projection (color, sound)

50 mins

Dimensions variable

minimum projection size: 4.5 x 4.5m

Edition of 5

(PH 212)

Liminals is a short film featuring an AI-generated entity in human form. Huyghe first introduced this faceless anthropomorphic creature in his work **Liminal** produced for his solo exhibition of the same title at the Pinault Collection's Punta della Dogana in Venice in 2024. With **Liminals** the artist develops this creature from sketch to figure, while reworking the original soundscape, landscape, and narration.

In contrast to the earlier work – that no longer exists and generated imagery in real time – **Liminals** is a decided feature film. During its production, Huyghe exploited artificial intelligence to craft the film's humanoid protagonist, not to create a live interface operative inside the exhibition space.

Huyghe explored his ideas with the quantum physicist Tommaso Calarco and the philosopher Tobias Rees. By experimenting with the logic and outputs of quantum systems, Huyghe crafted the video work equally through sound and image. His innovative approach to production hinges on the uncertain – Huyghe transformed quantum properties into sensory experiences.

Described by the artist as a “modern myth,” the film follows a faceless, human-like figure, which moves through a barren, grey, seemingly endless landscape. As Huyghe notes, **Liminals** is “set in a realm outside time and space, where there is no beginning or end, no inside or outside, only an incessant dance of matter, in which every moment is a maybe. We witness the figure's attempts to exist, communicate and escape a single state of reality or consciousness. We see a dissolution of boundaries between inner and outer realms, and between living and non-living matter.”

Delving deep into the relation between the figuration of the human and its constitutive surrounding, the camera follows the protagonist, whose face remains eclipsed by a black hole throughout the film. Its body seems to self-assemble as dust particles from the ground and mineral formation with skin-like textures converge into human fragments of artificial quality. In this sense, the world as such morphs into a figure constantly in flux. Over the course of the film, the faceless human form disappears time and again – behind mineral formations, into the hazy horizon or into a void-like abyss – only to reappear again within the frame.

The soundtrack adds another layer of meaning: long, resonant notes with choral undertones enhance the enigmatic and ineffable quality of the world we encounter in **Liminals**.

Liminals operates between human, non-human and machine existence, a realm which has long been of interest to Huyghe. He describes his works as ‘speculative fictions’ which present alternative, possible modalities of the world. To him they are “vehicles for accessing the possible or the impossible – what could be or could not be.”

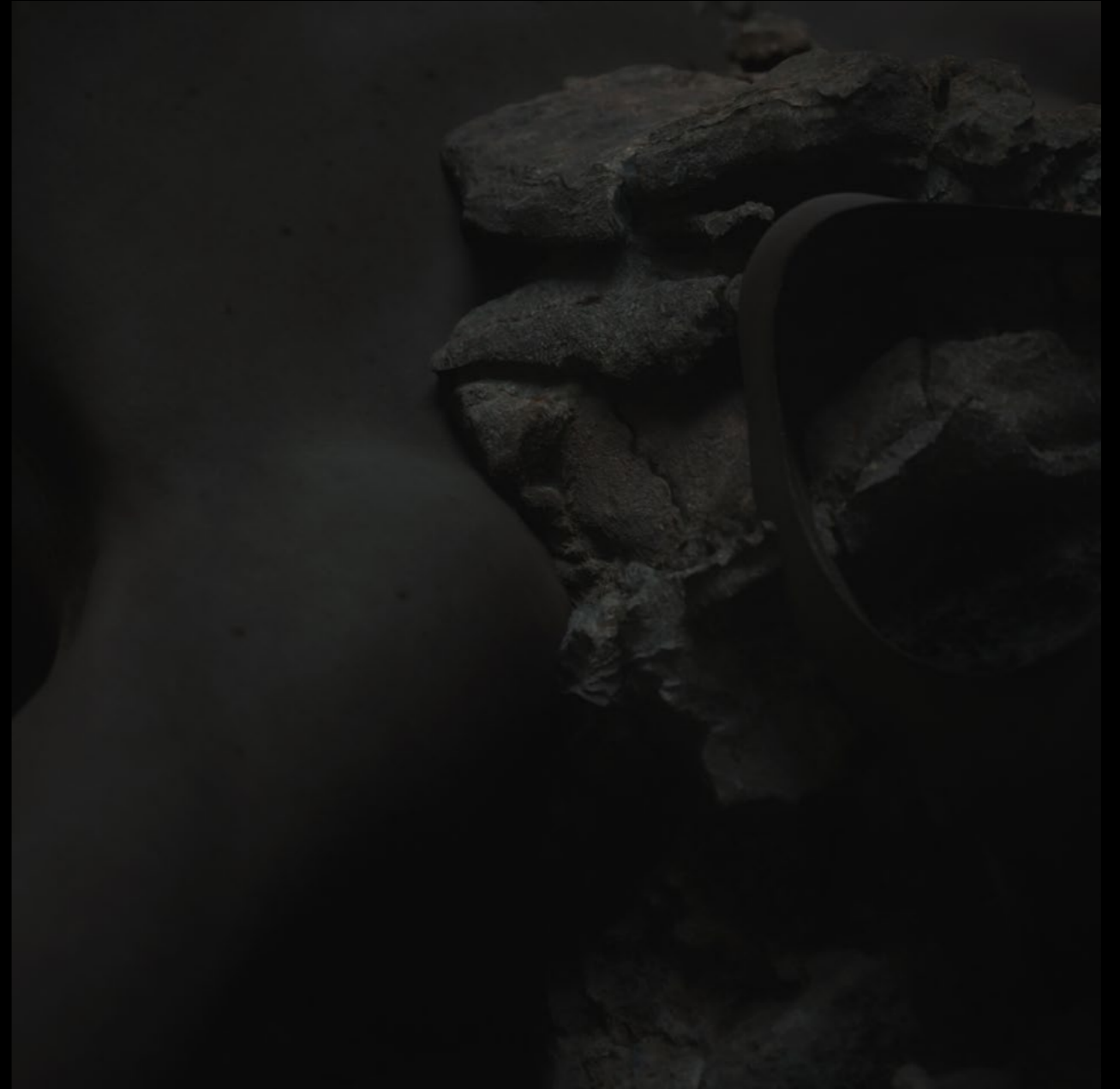
[Video link – 10 min. excerpt](#)



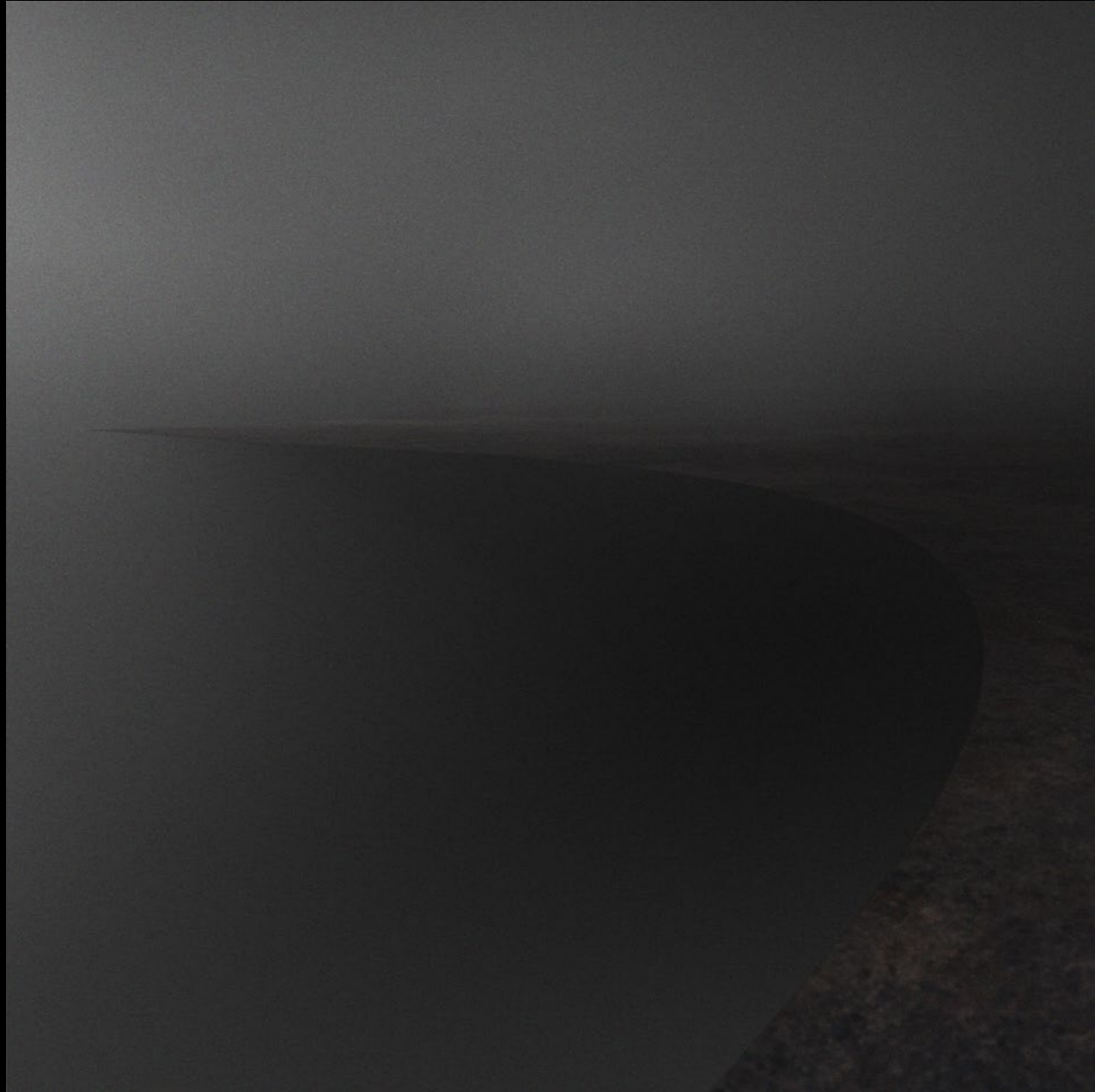
Still: Pierre Huyghe, **Liminals**, 2025, single channel video projection (color, sound), dimensions variable, edition of 5 (PH 212)



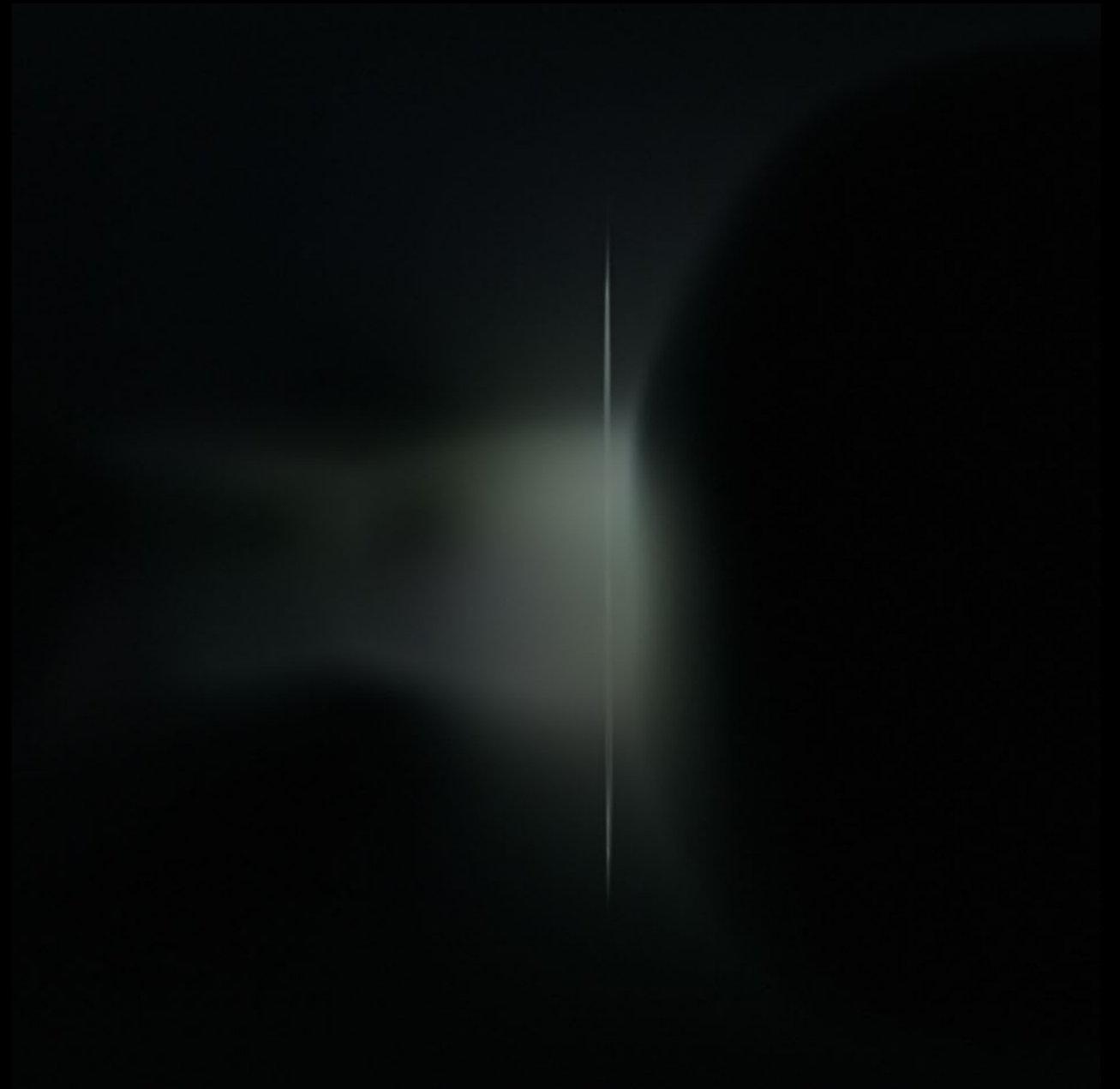
Still: Pierre Huyghe, **Liminals**, 2025, single channel video projection (color, sound), dimensions variable, edition of 5 (PH 212)



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Still: Pierre Huyghe, **Liminals**, 2025, single channel video projection (color, sound), dimensions variable, edition of 5 (PH 212)



Exhibition view: Pierre Huyghe, **Liminal**, Leeum Museum of Art, Seoul (2025)

LIMINAL

PUNTA DELLA DOGANA – COLLECTION PINAULT, VENICE (2024)

Liminal, an exhibition created by Pierre Huyghe in close collaboration with curator Anne Stenne, presents major new creations alongside works from the last ten years, particularly from the Pinault Collection.

Pierre Huyghe has since long questioned the relation between the human and the non-human, and conceives his works as speculative fictions from which emerge other modalities of world. Fictions, to him, are “vehicles for accessing the possible or the impossible—what could be or could not be.”

Pierre Huyghe transforms Punta della Dogana into a dynamic, sensitive milieu perpetually evolving. The exhibition is a transitory state inhabited by human and non-human creatures and becomes the site of formation of subjectivities that are constantly learning, changing, and hybridizing. Their memories are expanding with information captured from events, both perceptible and imperceptible, that permeate the exhibition.

For Pierre Huyghe, the exhibition is an unpredictable ritual, where new possibilities are generated and coexist, without hierarchy or determinism. With **Liminal**, he invites us to follow other realities, to become strangers to ourselves, from a perspective other than human—inhuman.

The exhibition has been produced in partnership with the Leeum Museum in Seoul, which presented it in 2025.



Exhibition view: Pierre Huyghe, **Liminal**, Punta della Dogana – Collection Pinault, Venice (2024)



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Exhibition view: Pierre Huyghe, **Liminal**, Punta Della Dogana – Collection Pinault, Venice (2024)

LIMINAL

LEEUM MUSEUM OF ART, SEOUL (2025)

Leeum Museum of Art proudly presents **Liminal**, the first solo exhibition in Asia by the globally renowned artist Pierre Huyghe, who has continuously explored new worlds by breaking away from fixed forms of contemporary art and from its exhibition models. **Liminal** highlights Pierre Huyghe's artistic exploration over the past decade, including works co-commissioned with Punta della Dogana of the Pinault Collection.

Presenting a total of 12 works, including new pieces such as **Liminal** (2024–ongoing), **Camata** (2024–ongoing), and **Idiom** (2024-ongoing), as well as the artist's renown works **Human Mask** (2014), **Offspring** (2018), and the aquarium series, the exhibition also introduces other works generated through collaboration between humans and machines, such as **Umwelt-Annlee** (2016–25) and **Cancer Variator** (2016).

The title of the exhibition, **Liminal**, refers to a “transitory state, from which something unthought-of can emerge.” The exhibition **Liminal** is conceived from questions such as: How can we intend to experience the impossible or the unimaginable? How does an exhibition constitute new subjectivities? Erasing the boundaries between reality and fiction, the exhibition proposes a new realm where humans and non-humans coexist, with different times and spaces overlapping or separating unpredictably, resulting in a constant evolution and learning.

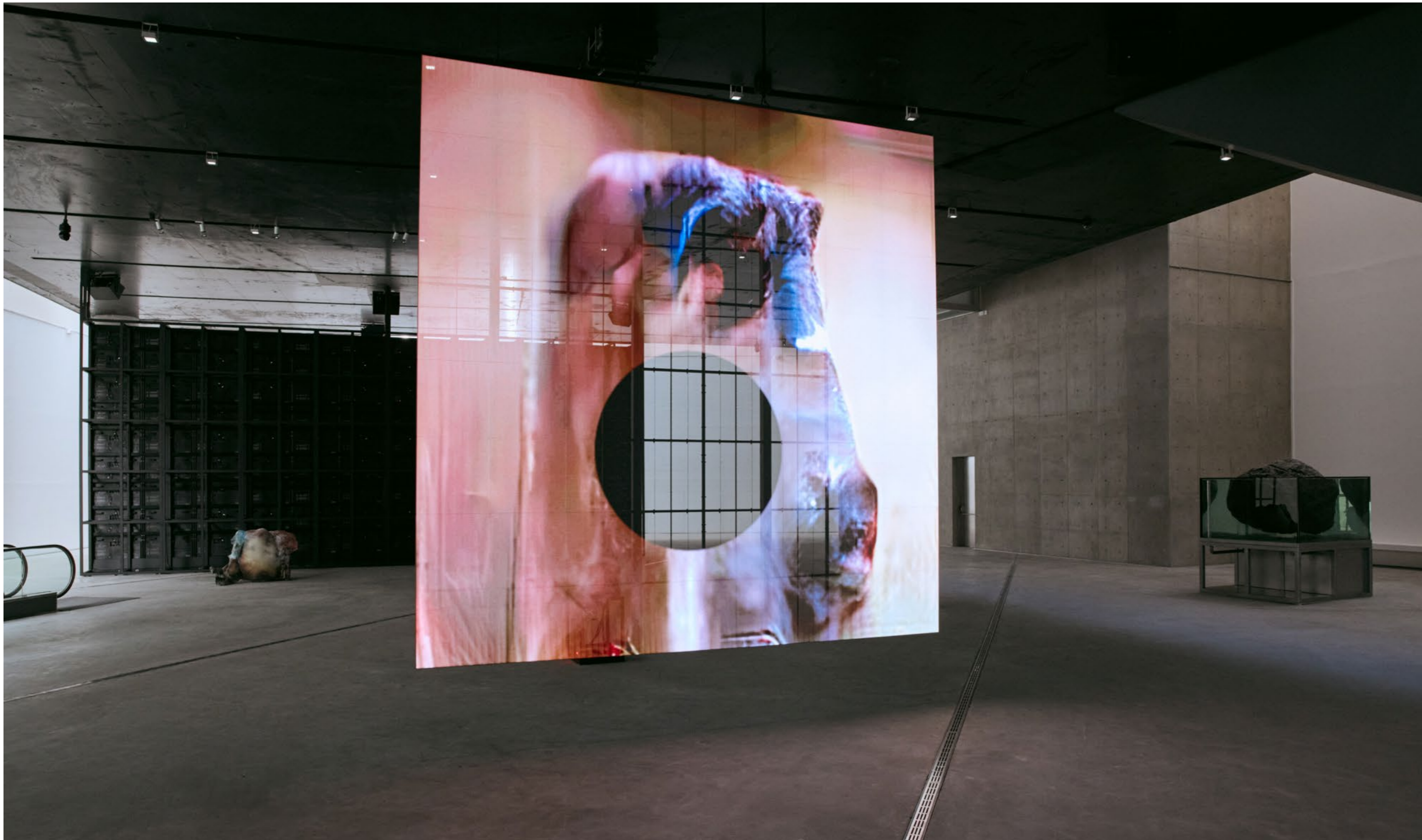
For Pierre Huyghe, the exhibition **Liminal** is inhabited by multiple voices, a chorus of hybrid creatures constantly changing, appearing and disappearing over the course of the exhibition. Here, entities or selves circulate dynamically, forming a complex milieu. In the work, **Liminal**, which shares its title with the exhibition, a hollow human form appears without face, wandering on an infinite surface, a simulation of an impossible human condition. Alongside this work, **Idiom**, an unknown proto language, carried by mute humans wearing golden masks, is generated in real time through human synthetic vocalization and machine learning. Meanwhile **Umwelt-Annlee**, are mental images generated by both human and non-human imagination. In **Camata**, a machine performs an enigmatic ritual centered around an unburied human skeleton discovered in the Chilean Atacama Desert, evoking an endless funeral ceremony or the emergence of an entity. The film is continuously edited in real time without beginning or end, through data collected by sensors in the exhibition. As this ritual unfolds, a metaphysical exchange occurs between different plans of reality, a bodiless entity, and a lifeless human body of what could be the beginning of a mythology.



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