

FONDATION **BEYELER**

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Pierre Huyghe

Cover:

Pierre Huyghe

Light Dust, 2026 (detail)

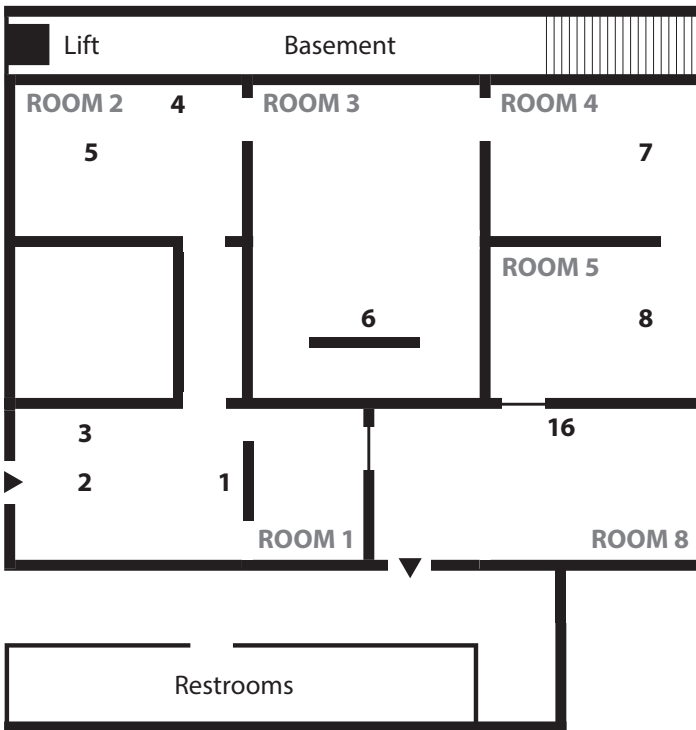
Printed carpet, dimensions variable

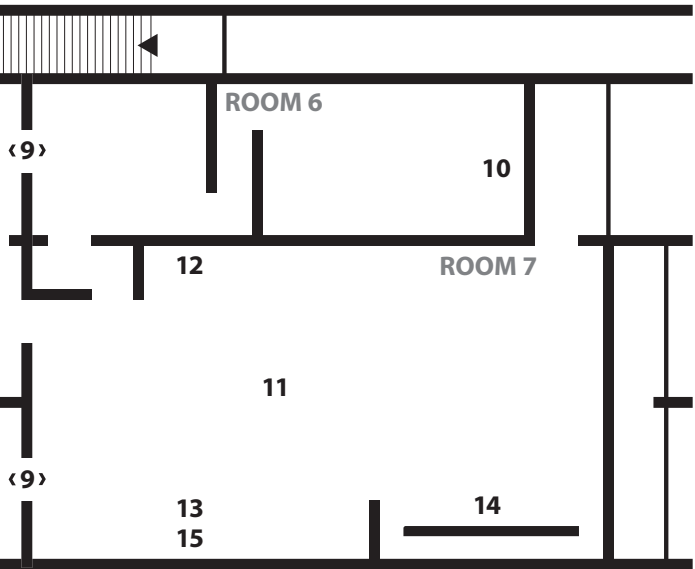
Courtesy the artist

PIERRE HUYGHE

24 May – 13 September 2026

EXHIBITION FLOOR PLAN





INTRODUCTION

Pierre Huyghe, one of the most innovative artists of his generation, presents an exhibition conceived for the Fondation Beyeler. This site-specific experience brings together new works and earlier pieces, unfolding as an ambiguous threshold – an environment where films, images, sounds, objects, living entities and machine learning coexist and interact. Within this shifting space, boundaries blur between reality and fiction, presence and absence, the human and the non-human. The exhibition extends the artist's metaphysical and fictional exploration of existence through what he calls a “soulcape” – an inner world shaped by multiple temporalities, voices and subjectivities, where contradiction and uncertainty define each experience. Both sensory and reflective, the exhibition opens alternative dimensions.

BIOGRAPHY

Pierre Huyghe (b. 1962, Paris) has, for more than two decades, redefined the exhibition as a dynamic and evolving situation, as exemplified by his participation in Documenta 13 and Skulptur Projekte Münster 2017. His exhibitions operate as speculative fictions which uncover continuities between life forms, technology, biological and inert matter – all of which learn and change. Rather than fixed objects, his works unfold as situations shaped by time and unpredictability, where processes remain open and meaning emerges through experience.

ROOM 1

1 *Umwelt*, 2011

Ants

Courtesy the artist and Esther Schipper, Berlin/Paris/Seoul

2 *Sans titre*, 2014

Carpet extracted from the Museum Ludwig, Cologne

Courtesy the artist and Esther Schipper, Berlin/Paris/Seoul

3 *Light Dust*, 2026

Printed carpet

Courtesy the artist

In *Umwelt*, ants form paths across a gallery wall, indifferent to human presence. In *Sans titre*, a carpet records repeated movement, tracing the path of humans over time and leads into *Light Dust*, a continuous field of coloured dust and cast artificial light that spreads throughout the entire space of the exhibition, making time and light feel almost tangible.

ROOM 2

4 *Timekeeper*, 2026

Architectural intervention, succession of paints from previous exhibitions
Courtesy the artist

5 **Pierre Huyghe, Valentina Muhr and Estela Huyghe-Muhr** *Estelarium*, 2015

Basalt
Courtesy the artists

Timekeeper reveals layers of wall paint from past exhibitions. The resulting dust is tracked across the surrounding space by walking visitors, revealing an archaeology of exhibitions shaped by accumulation and sedimentation. *Estelarium* is a basalt cast of a pregnant belly that links human and geological time, holding a moment before birth. Together, the works in rooms 1 and 2 lend the space a shifting and transitory character.

ROOM 3

6 *Liminals*, 2025

Film, sound, body and landscape photogrammatic scans, motion capture, and real-time physical recording through game engine, 50 min.

Commissioned by LAS Art Foundation and Hartwig Art Foundation

Collection of LAS Art Foundation

Courtesy the artist, LAS Art Foundation, and Hartwig Art Foundation; Galerie Chantal Crousel; Marian Goodman Gallery; Hauser & Wirth; Esther Schipper; TARO NASU; and Anna Lena Films, Paris

Liminals unfolds like a myth of our times, imagining a non-human condition and exploring uncertainty. The character emerges as a hollow, faceless figure, shifting between states as it attempts to exist beyond time and space. This liminal condition unfolds as an ongoing dance of matter, where multiple possibilities coexist simultaneously and each moment remains unstable. As inner and outer worlds fold into one another, the boundaries between body, environment and forces dissolve, raising the question of whether such a reality can be experienced at all – and how multiple states might exist at once.

ROOM 4

7 *Cambrian Explosion 19*, 2013

Aquarium, horseshoe crabs, arrow crabs, anemones,
sand, floating rock

Private collection

Cambrian Explosion 19 evokes some of the earliest complex life forms, emerging in fragile and unstable conditions. Buoyant with encapsulated air, a volcanic rock floats in the aquarium, as if defying gravity. At the bottom, there are live species from the Cambrian Explosion, which took place over 500 million years ago. They have remained nearly unchanged since their primordial origins. Their behaviours extend beyond individual lifespans, repeating through reproduction.

ROOM 5

8 *Apnea*, 2026

Aquarium, soft robotics, silicone, mineral cast landscape, floating rock, sound, control unit, ventilation system, holes in walls, switchable glass

Courtesy the artist

9 *L'hésitant*, 2026

Steel track, coated aluminium panel, motors, control unit

Courtesy the artist

Apnea is an artificial breathing organ, curling underwater, breathing at a human rhythm as its membrane oscillates in phases of apnea. Air, sound and subtle vibrations circulate through holes in the walls, gradually desynchronizing or breaking, forming a shared, unstable respiratory field across the exhibition. Other elements in the exhibition undergo transformations in rhythm with *Apnea*, such as *Alchimia* in room 8, which appears and recedes as the glass panels change their appearance in synchrony with *Apnea's* breath. Meanwhile, the colours of *L'hésitant*, a tentative threshold moving across the ceiling between rooms 4 and 6 and rooms 7 and 8, are distantly echoed by those of the floor. Together, these works create an enigmatic, subtle experience – felt as much as seen – sustaining a sense of uncertainty.

ROOM 6

10 *Human Mask*, 2014

Film, colour, sound, 19 min.

Collection of Maja Hoffmann / LUMA Foundation

Set in the nuclear exclusion zone around Fukushima, the film *Human Mask* opens with a drone's view of an abandoned city after disaster. Inside an empty restaurant, a monkey wearing a human mask repeats learned gestures like an automaton, then pauses, waiting without purpose. It moves between training and instinct, control and accident. In this moment of suspension following the disaster, the figure faintly evokes human presence.

ROOM 7

11 *Adversary*, 2026

Aluminium cast

Courtesy the artist

12 **Max Ernst**

***The Witch*, 1941**

Oil on canvas

Princeton University Art Museum; gift of Alfred H. Barr Jr., class of 1922, and Mrs. Barr

13 **Anna Huyghe**

***L'adestinée*, 2013–2026**

Wood, metal

Courtesy Pierre Huyghe

In *Adversary*, a large, closed gate stands as a threshold – at once image and access to what lies beyond. The high bas-relief materializes one image among all possible mental images emerging from a shared process of human imagination and machine computation, unfolding not as a fixed image but as a shifting field of perception. Each viewer encounters a different projection of images and meaning, as perception continuously reshapes the work.

Nearby, the presence of Max Ernst's painting *The Witch* creates an echo across time, linking *Adversary* to the painter's explorations of the unconscious and indeterminate. His figures, both chimerical and hybrid, are in a state of transformation. *L'adestinée* explores chance and perplexity – an enigma without answers whose outcomes remain unresolved and unpredictable.

ROOM 7

14 *Camata*, 2024

Robotics driven by machine learning, self-directed film
edited in real time, sound, sensors
Collection Maja Hoffmann/Luma Foundation

In *Camata*, a set of machines appears to perform an obscure ritual around an unburied skeleton discovered in the Atacama Desert, Chile. At once an endless funerary rite and a process of learning, the scene suggests the emergence of a bodiless subjectivity. The skeleton of a young man lies on the ground as the machines observe and perform their operations. What unfolds remains uncertain: a ceremony, an experiment or the emergence of another form of consciousness? What is sensed, recorded and edited manifests the formation of a lifeless entity. Without beginning or end, the film is continuously re-edited in real time, influenced by sensors in the exhibition space – tracing a passage between a human body and a bodiless presence.

ROOM 7 and ROOM 8

15 *Idiom*, 2024–ongoing

Real-time voice generated by neural network,
golden LED mask
Fondation Beyeler, Riehen/Basel

16 *Alchimia*, 2026

Soft robotics, silicone, sound, control unit
Courtesy the artist

Idiom is a self-generating language that emerges in real time during the exhibition. Sensors embedded in a mask worn by a silent “carrier” capture subtle signals – some beyond human perception – which are then vocalized by the mask. This evolving and unknown language suggests a vision of a world beyond our own. *Alchimia* extends this idea. A worm-like form, at the threshold of a door, evokes a larval ancestor of the unconscious. Animated by breath, it murmurs and hums, developing a shifting polyphony; deprived of air, it weakens and convulses. Together, these works explore other forms of language, shaped by breath, environment and presence.

THANKS

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STIFTUNG

INFORMATION

Exhibition

The exhibition “Pierre Huyghe” is curated by Mouna Mekouar, Curator at Large, Fondation Beyeler, and Anne Stenne, independent curator.

Project managers: Charlotte Sarrazin, Associate Curator, Fondation Beyeler, and Paola Ravagni, Head of Production and Exhibition, Pierre Huyghe’s Studio

Exhibition guide

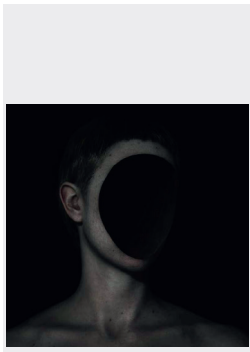
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Further publications on Pierre Huyghe are available from
our Art Shop: shop.fondationbeyeler.ch

Upcoming exhibition:

RUTH ASAWA

18 October 2026 – 10 January 2027

FONDATION **BEYELER**

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