



Shadows
on
Rocks

above: Shadows on the rocks: possible filamentous cyanobacteria *Marpolia spissa*, approximately 12 mm in height (Middle Cambrian, Burgess Shale, Canada).

**Hunter
Longe**

Selected Works
2010 - 2022

info@hunterlonge.com
hunterlonge.com

State

Hunter Longe works in range of mediums on pieces inspired by the properties and transformations of the materials they employ. Deeply moved by discovering that over 2/3 of Earth's mineral species have evolved after bacteria and plants filled the atmosphere with oxygen, the artist sees creativity as innate and permeating all materials. His work speaks to this geological/biological co-evolution. To him the past and present exist simultaneously as messages are sent across time via matter. With this regard, crystalline reds of iron oxide and the greens of malachite can be seen as gestures made by plants or the shell of a clam can be considered a technology. In some works, drawings on recycled plastic the size of SIM cards are affixed to stones highlighting these intrinsic relationships. The drawings often depict what ancient plants and landscapes might have looked like millions to billions of years ago and recall that plastics, made from petroleum, are the compressed and transmuted bodies of the formerly living.

For other small-scale sculptures, the process of etching custom circuit boards is adopted to make copper drawings on fabricated and found objects. In various installations and performances, photovoltaic cells are connected to amplifiers and speakers in order to convert light from LEDs and video projections into sound.

By appropriating stories and apparatuses from the sciences and conflating them with the esoteric and folkloric, Longe's works undo the distinctions between the living and the non-living and allude to an underlying sentience that far exceeds the human realm.

Bio

Hunter Longe is originally from California (b. 1985) and currently lives and works in Geneva, Switzerland. He has Bachelor of Fine Arts from California College of the Arts (San Francisco, US) and a Master of Fine Arts from the Piet Zwart Institute (Rotterdam, NL). Recent group and solo exhibitions have been at Binz39 (Zürich, CH), Smallville (Neuchâtel CH), the Centre d'Art Contemporain Genève (Geneva, CH), PACE Gallery (Geneva, CH), Musée Cantonal de Géologie (Lausanne, CH), NoMoon (New York, US), Et al. Gallery (San Francisco, US), LambdaLambdaLambda (Pristina, XK), Hordaland Kunstsenter (Bergen, NO), W139 (Amsterdam, NL), One Gee in Fog (Geneva, CH), Galerie der HFBK (Hamburg, DE), Swimming Pool Projects (Sofia, BG). He has been an artist in residence at Achterhaus (Hamburg, DE), Kunsthalle Roveredo (Roveredo, CH) and Flaggfabrikken, (Bergen, NO). A book of his writing and drawings entitled *DreamOre* was published last year by Coda Press and he was a winner of the 2021 Swiss Art Awards.

Oxidation Path, Amethyst Deceiver, 2020

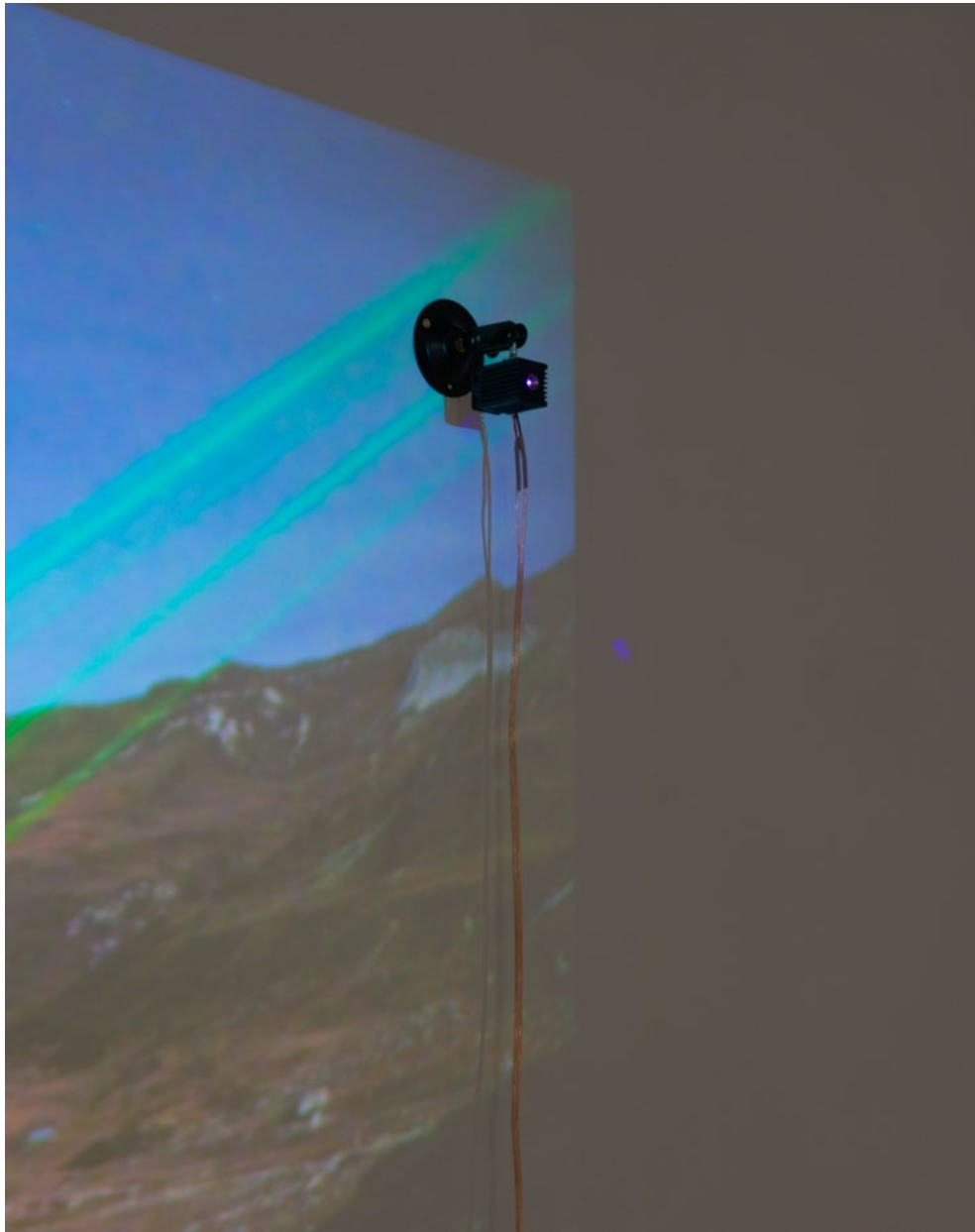
Graphite on thermo-sensitive polystyrene, erythrite, brass, magnetite sand, amethyst, concrete
145 x 35 x 6 mm

Drawing: fossilized leaf cushion of a *Lepidodendron*—a tree-like plant from 205 million years ago. Stone: Erythrite from Valais, CH, occurring in the oxide zone of cobalt deposits.

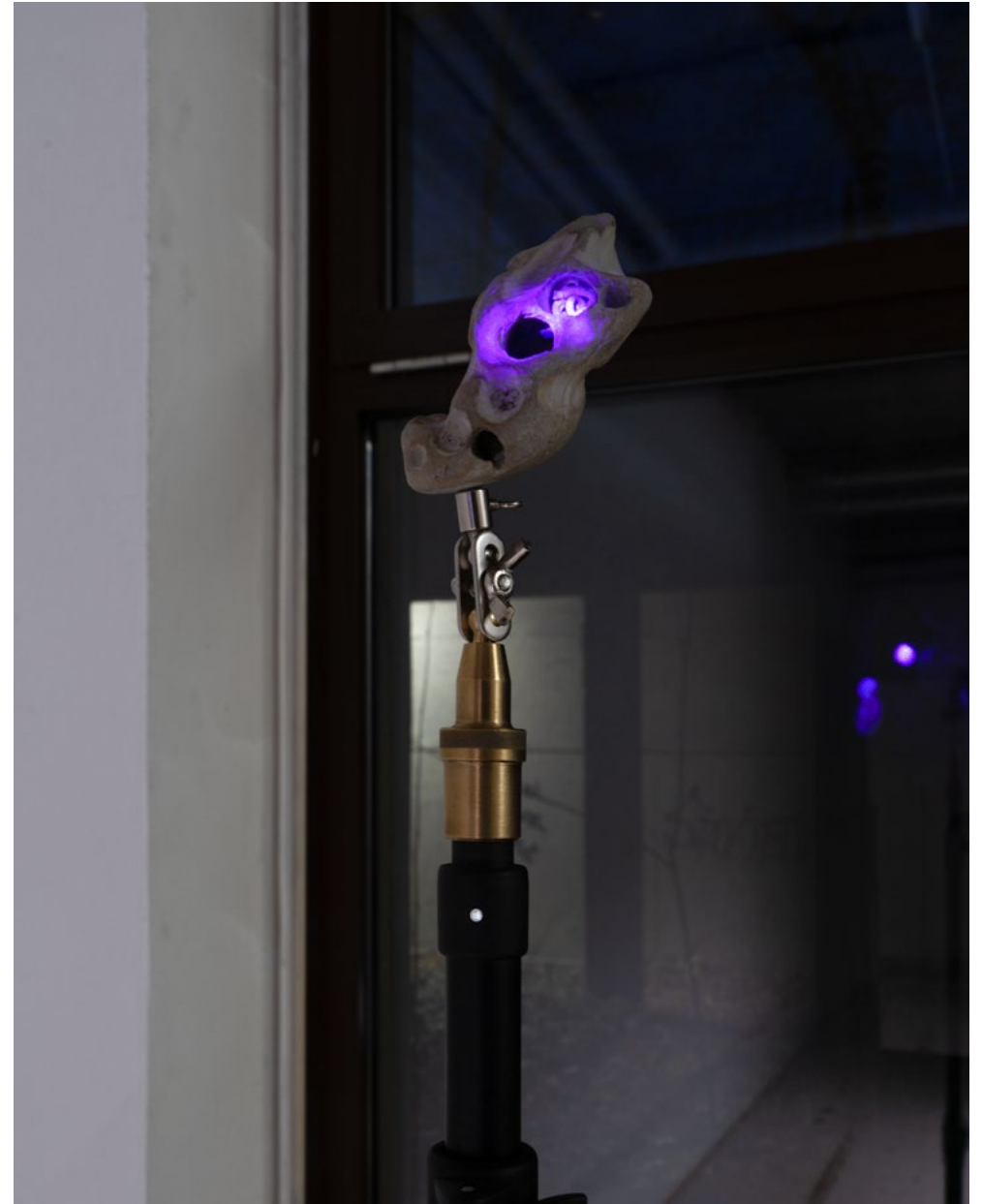




Installation view of the exhibition *If the path* 2022
Chemin de Normandie 14, Geneva



Clam-hole Hag Stone Portal III, 2022
 405 nm laser, hag stone, custom hardware, stand
 Dimensions variable



A laser is aimed precisely through a hole in a stone made by a piddock clam. In various folklore, such stones are held to harness magical protective powers or allow access to other dimensions.

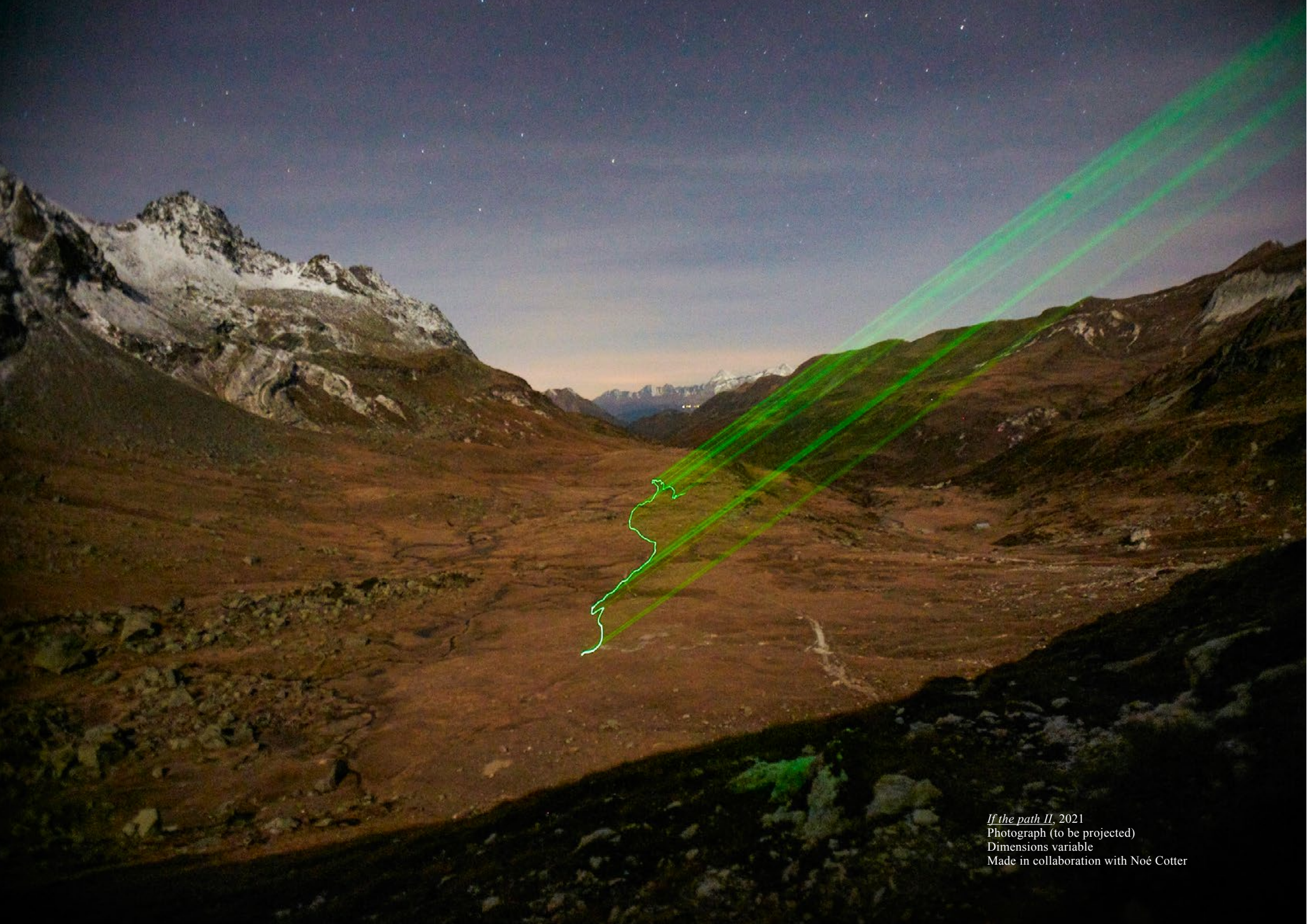


This work is intended to span the exhibition space.
In this case, the laser traverses the window
terminating at the far wall of the outdoor garden.

A.
Imperative to Condense, 2015-22
Stones, laser-cut acrylic sheeting, steel
137 x 215 x 13 cm

B.
Renormalization Group, 2015-22
Stones, fossils, laser-cut acrylic sheeting, steel
60 x 200 x 6 cm





If the path II, 2021
Photograph (to be projected)
Dimensions variable
Made in collaboration with Noé Cotter



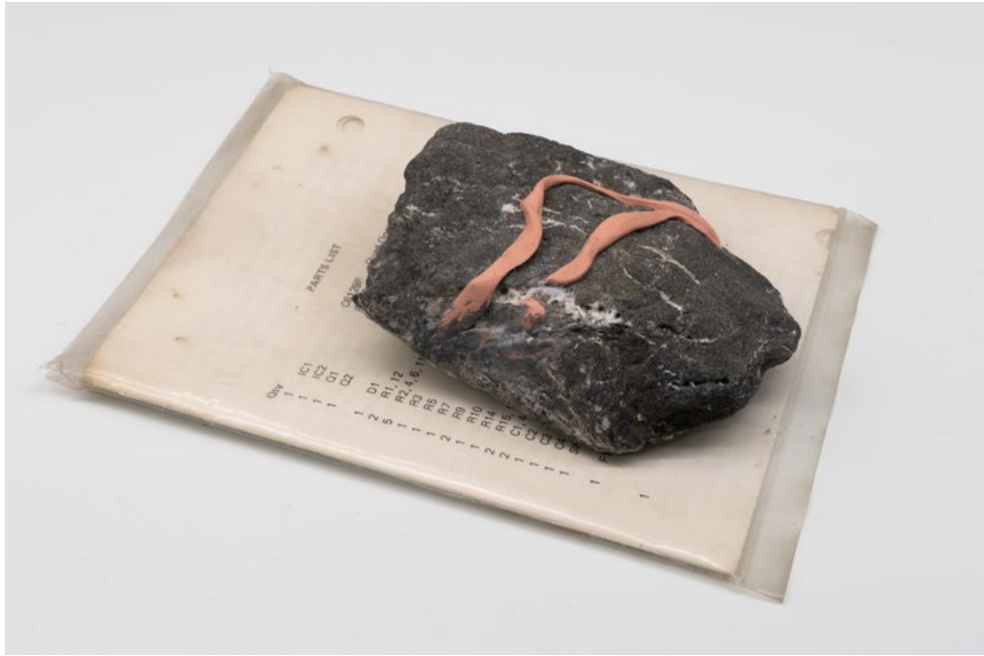


1. *If the path I*, 2021
Copper, gypsum cement, magnetite sand, graphite,
beeswax
68 x 75x 6 mm



2. *Underneath*, 2022
Copper, gypsum cement, magnetite sand, graphite,
iron oxide pigment, beeswax
95 x 48 x 78 mm

2. *Heavy Metal Leaf*, 2021
Leaf, latex, platinum
23 x 25 x 2 mm



Carbonate Part (Benglis, Celmins), 2021-22
Epoxy clay and acrylic on limestone with found
parts list, plastic sleeve
10 x 130 x 50 mm

Vision / Erosion (Full Moon), 2021-22
Watercolor pencil on gypsum cement, beeswax,
hydrochloric acid, petri dish
50 x 50 x 20 mm

Corrosive Deep Mind, 2021-22
Oxidized circuit, drawing of a fossil stromatolite -
graphite on thermo-sensitive polystyrene,
epoxy clay, magnetite sand, gypsum cement
130 x 110 x 28 cm



Biogenesis (Indirect Art), 2020

Colored pencil and graphite on thermo-sensitive polystyrene on purpurite
37 x 50 x 17 mm

Drawing: imagined Devonian landscape (ca. 419.2 million years ago) with club moss. Stone: Purpurite, from the Erongo region of Namibia - forms by the leaching of Lithium out of its site leaving a vacancy, and by the oxidation of divalent Manganese.

1.



1. *Seed Vessel*, 2019
Colored pencil on thermo-sensitive polystyrene,
smart chip, concrete
114 x 34 x 4 mm



2.

2. *Do Ancient Bacteria Dream Mutation*, 2018
Colored pencil on thermo-sensitive polystyrene
on coral
88 x 38 x 19 mm

The Drawings depict: a seascape of stromatolites —layered structures formed by early bacteria; two unnamed fossil bacteria dated to 850 million years old. It is these microscopic beings that have evolved into the polyps that produce coral.

3.



3. *Of the Tethyan Realm*, 2019
Colored pencil on thermo-sensitive polystyrene,
nontronite, epoxy clay
42 x 24 x 30 mm

Nontronite is a “biologically mediated” mineral formed in part due to red algae. The drawing and the foot of the small sculpture are based on different types of red algae, which grew abundantly in the Tethys sea that once covered Europe. Red algae fossils have been found near nontronite mines in Niedersachsen, Germany.



4.

4. *Adaptive Radiation*, 2017
Colored pencil on thermo-sensitive polystyrene
on found stone
19 x 48 x 54 mm

The image is a landscape based on fossil plants from the Devonian period (around 350 to 400 million years ago). According to the current geological outlook, it is the Devonian period in the history of Earth when organisms began to rapidly diversify. Referred to as “adaptive radiation”, plants grew leaves, roots and spores, tetrapods began to walk, fish to swim, terrestrial life colonized the surfaces of dry land.

1.



1. *Vampyroteuthis Infernalis*, 2017
Graphite on thermo-sensitive polystyrene
on belemnite fossil (extinct squid-like species)
13 x 16 x 56 mm

Drawing: reproductive pinule of the Cretaceous
(65-145 million years old) fern-like plant, *Anemia*
Fremonti.

2.



2. *Plants Dream, Stones Turn Green*, 2018-20
Colored pencil and graphite on thermo-sensitive
polystyrene on malachite
38 x 48 x 11 mm

Drawing: imagined Devonian landscape (ca.
419.2 million years ago) with club moss. Cut-out
drawing: Devonian red algae. Stone: Malachite
from Copperbelt Province, Zambia - formed due to
the oxidizing and weathering of copper ores.

3.



3. *Volatile Deep Mind*, 2015-16
Graphite and colored pencil on thermo-sensitive
polystyrene on tufa
80 x 105 x 50 mm

Drawing: graphic from IBM's TrueNorth
neuromorphic computer chip. Stone: Tufa, a rare
limestone formation found at Pyramid Lake,
Nevada, US.

4.

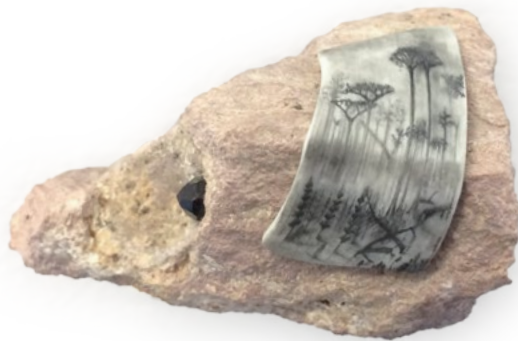


4. *Leached from Wall-Rock Silicates*, 2017
colored pencil on thermo-sensitive polystyrene
on vanadinite
48 x 37 x 26 mm

Drawing: possible filamentous cyanobacteria and/
or Runic writing. Stone: Vanadinite, formed when
lead-bearing deposits oxidize.



1.



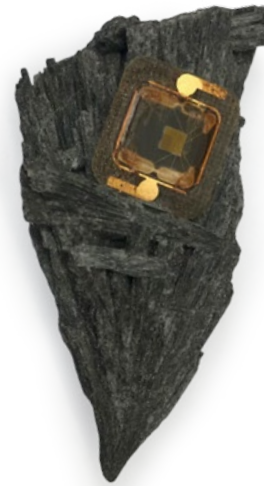
2.

1. *Vegetative Art*, 2017
Graphite and colored pencil on thermo-sensitive polystyrene, on iron-rich stone
18 x 80 x 52 mm

Drawing: 850 million year old, microscopic fossilized filamentous Cyanobacteria. Cyanobacteria are the first and only microbes to carry out photosynthesis. Stone: found in the Sierra Nevada mountains, California, its red coloration, is due to the process of iron oxidizing, thanks to the oxygen produced by ancient bacteria.

2. *Time Management*, 2017
Graphite on thermo-sensitive polystyrene on garnet in matrix
22 x 54 x 35 mm

Drawing: reconstruction of a 300 million year old Carboniferous era forest. Stone: Garnet, formed at high temperature commonly from regional metamorphism of clay sediments.



3.

3. *Scanner*, 2017
Smart chip on stibnite
13 x 26 x 46 mm

Stibnite is used both in the production of electronics as well as by some mystic healers to aid in the process of exorcism.

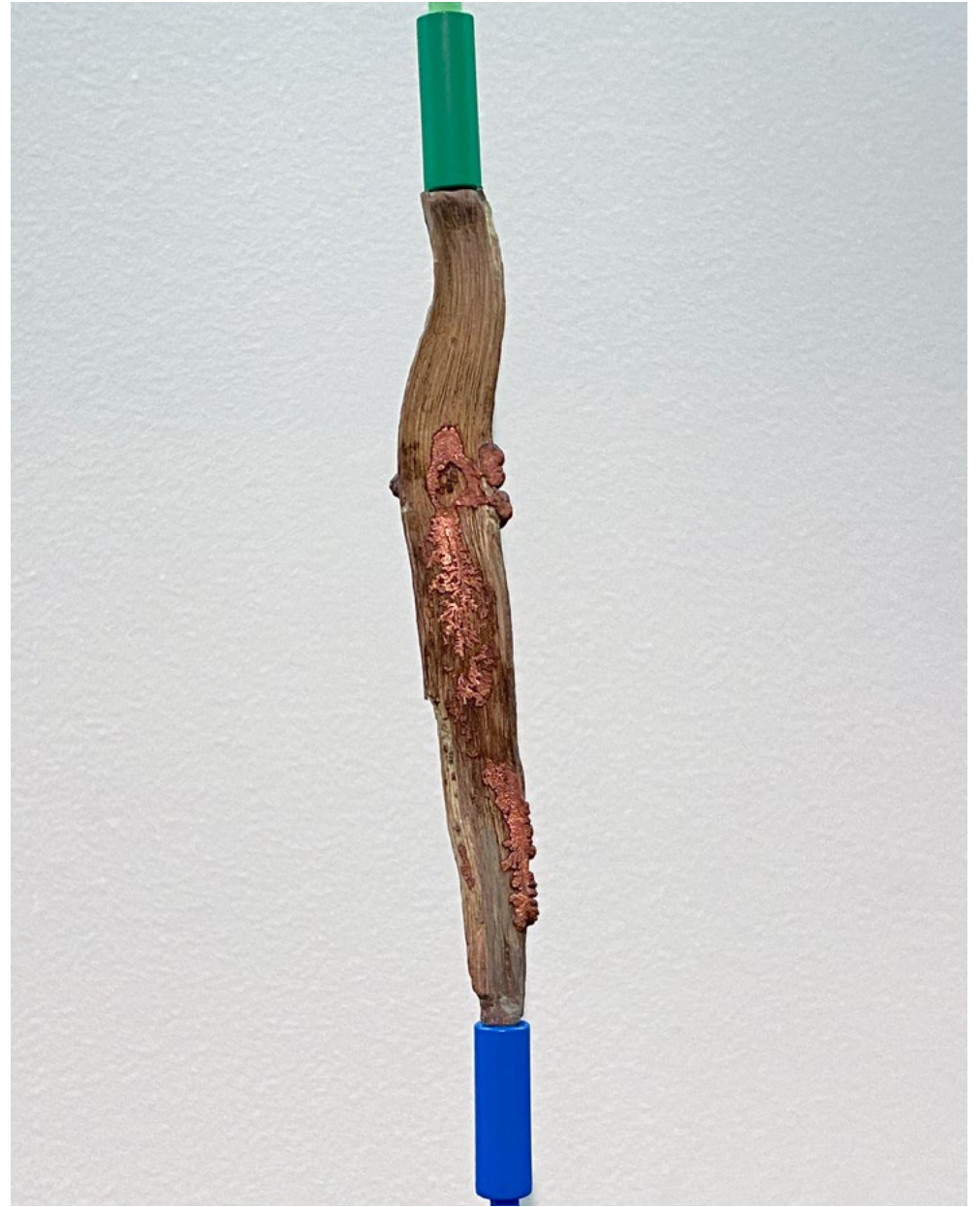


4.

4. *Amethyst Deceiver*, 2020
brass, magnetite sand, amethyst, concrete
62 x 54 x 8 mm



Deceiver, 2022
Gypsum cement, copper, graphite, pigments, chain
66 x 68 x 14 mm



Cyprian Idol, 2022
Wood, copper, epoxy clay, acrylic
30 x 130 x 24 mm





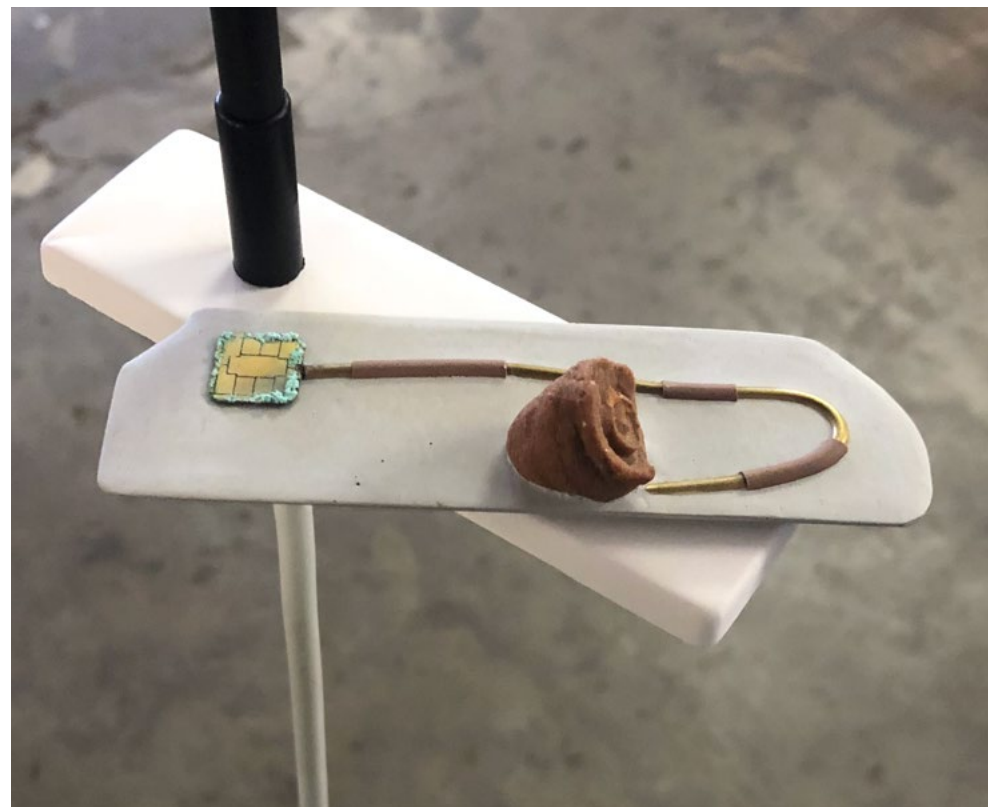
A

A. *Networked Impermanence*, 2017
Graphite on thermo-sensitive polystyrene and smart chip on fossilized coral
27 x 82 x 53 mm

Imagined Proterozoic (550 million to 2.5 billion years ago) seascape with stromatolites along the shore. Fossil stromatolites are considered the most visible sign of early life. They are layered carbonate structures made by cyanobacteria, the first bacteria to produce oxygen and the most distant ancestors of coral polyps—whose skeletal structures are formed in a similar way.

Previous pages:
Installation views of the exhibition
Morphic Memory at LambdaLambdaLambda
Pristina, Kosovo, 2017. More documentation on
[ArtViewer](#) and [Mousse](#).

The installations shown on pages 17 - 20 (details here above) consist of a continuous cable that travels through the space making a loop. The cable is segmented by small shelves displaying works from the series *Small Goals*.



B

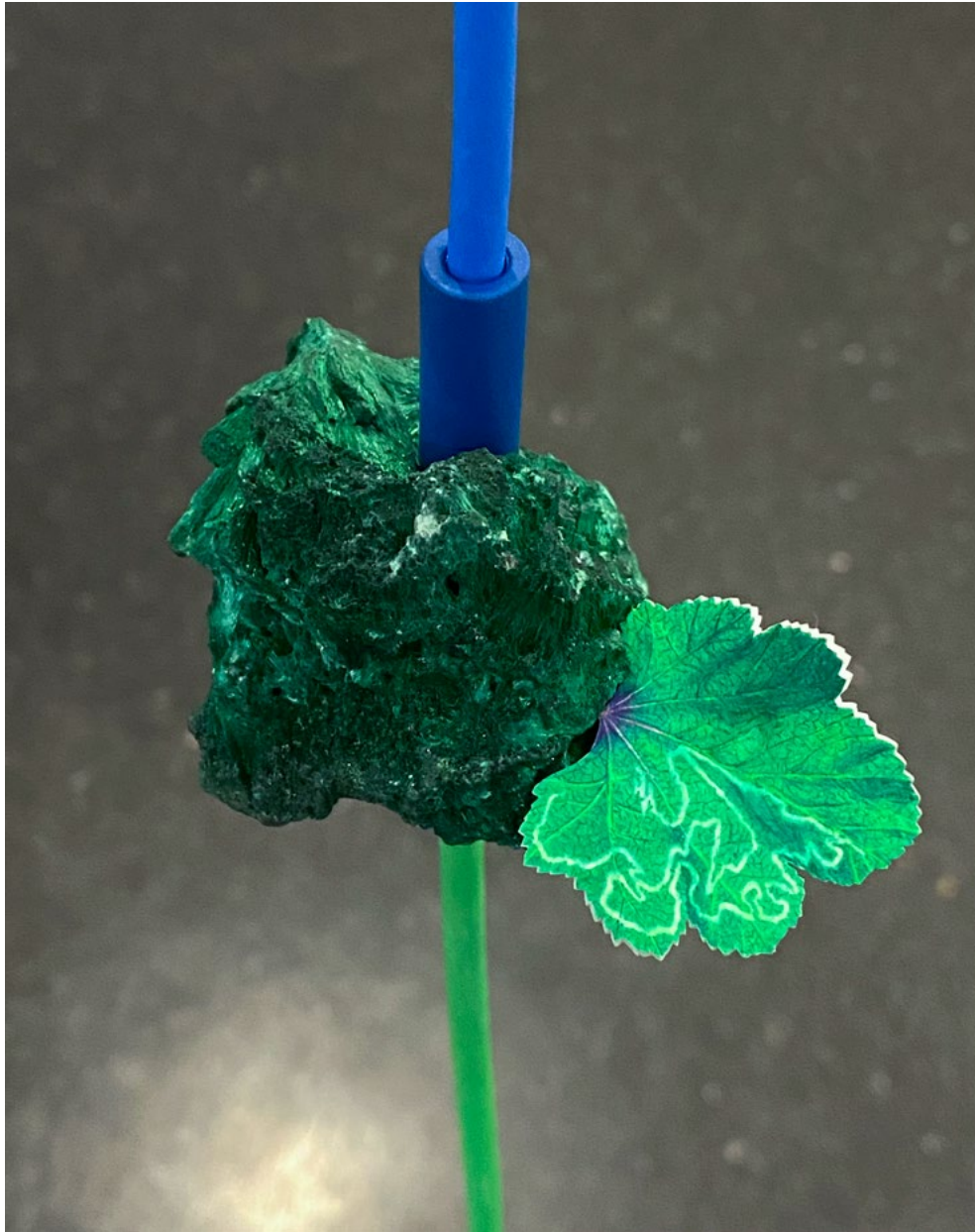
B. *Coevolved*, 2019
Stromatolite, brass, heat-shrink tubing, oxidized smart chip, gypsum cement
102 x 30 x 34 mm

v

Following page:
Installation view of the group exhibition *Back Then by Tomorrow* at Werkhalle, Cologne, DE, 2019. Further documentation at [kubaparis.com](#).



B



Mallow Mined, 2022
Malachite, colored pencil on thermo-sensitive polystyrene
98 x 130 x 77 mm

The drawing depicts a mallow leaf with paths made by leaf miner larvae. The etymological root of the name malachite (the green copper oxide stone), is mallow (malakhe in Greek).



Pauson, 2022
Graphite on thermo-sensitive polystyrene, hematite, rutile, colored pencil, gypsum cement
115 x 48 x 15 mm

Installation view of the exhibition
Realistic~Goals~ at Hordaland Kunstsenter,
Bergen, NO, with works from the series *Small
Goals* and *Interferotics*.

Video walkthrough of the show:
<https://vimeo.com/233307925>





Her Ancient and Enduring Energies Rising I, 2017
graphite on thermo-sensitive polystyrene and
smart chip, chrysocolla.
38 x 35 x 30 mm

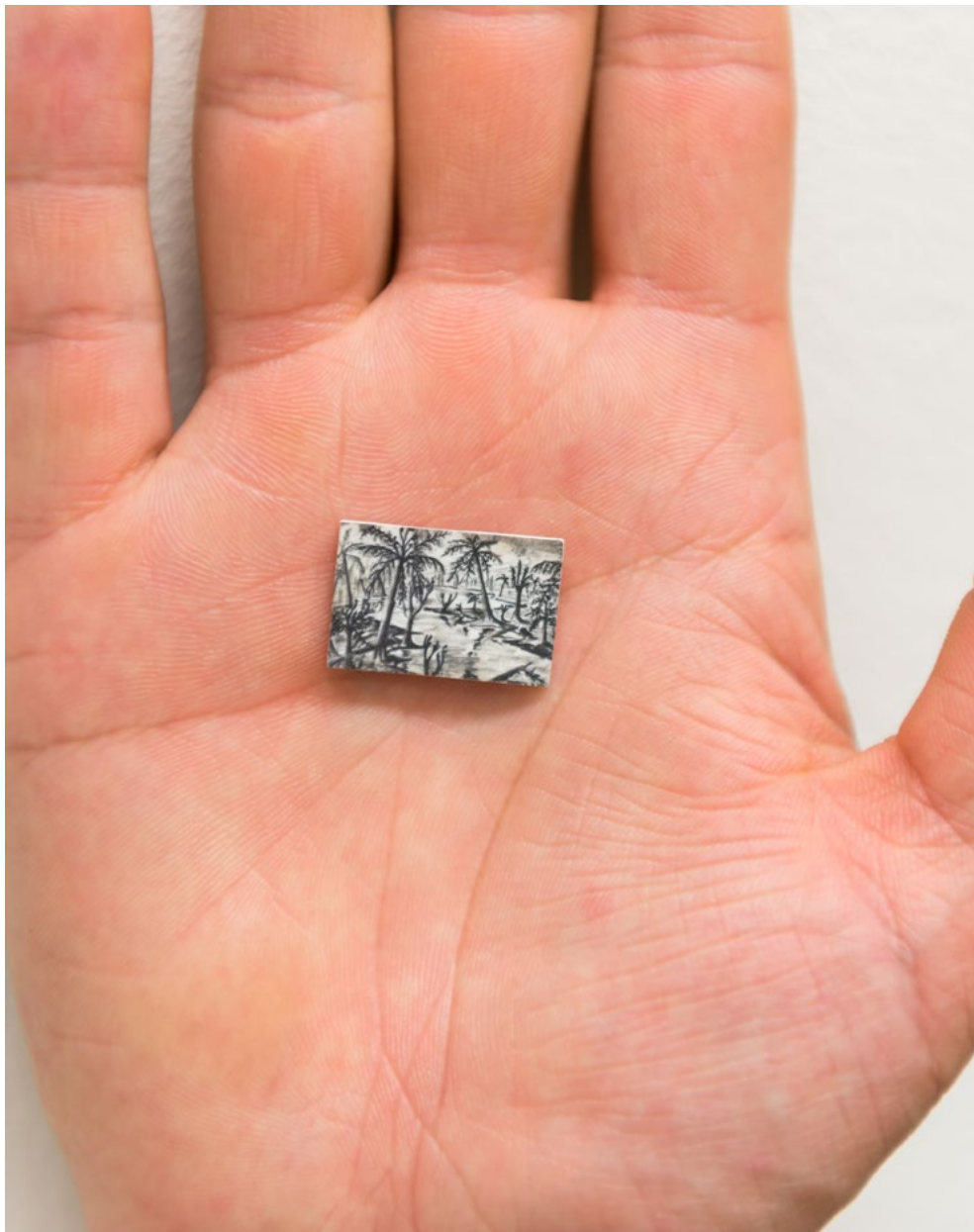
Drawing: 300 million year old fern pinnule.
Stone: chrysocolla, formed in the oxidation zones
of copper ore bodies.



Pseudomorph, Zone of Shadow, 2020
Oxidized smart chip (hydrochloric acid on gold
and copper) on petrified wood
126 x 50 x 23 mm



Layers, 2017
Graphite on thermo-sensitive polystyrene
on petrified wood
54 x 30 x 16 mm



Caffiers, France ca. 400 Million BCE, 2015
Graphite on thermo-sensitive polystyrene
17 x 23 mm

Works from this series were first shown in the exhibition *Ur* at Peach in Rotterdam, NL.
Video walkthrough of the show:
<https://vimeo.com/119751428>



Microfluidics, 2015
Colored pencil on thermo-sensitive polystyrene
23 x 25 mm

Installation view on the window at Peach,
Rotterdam, NL.



Elizabeth Philpot V, 2020
Belemnite fossil (extinct squid-like species),
flickering LED, magnetite sand, concrete
52 x 115 x 38 mm

This series is an homage to [Elizabeth Philpot](#) (1780–1857) who helped prove that belemnites were the remains of a squid-like species by making illustrations with ink she found in the fossils.



Elizabeth Philpot VIII, 2020
Belemnite fossil (extinct squid-like species),
flickering LED, magnetite sand, concrete
52 x 115 x 38 mm



Elizabeth Philpot VII (Fingerstein), 2020
Belemnite fossil (extinct squid-like species),
flickering LED, magnetite sand, concrete
88 x 117 x 50 mm



Elizabeth Philpot I, 2019
Belemnite fossil (extinct squid-like species),
flickering LED, black tea, concrete
94 x 53 x 48 mm

Installation view in the group exhibition *Back
Then by Tomorrow* at Werkhalle, Cologne, DE.



Elizabeth Philpot VI, 2020
 Belemnite fossil (extinct squid-like species),
 flickering LED, magnetite sand, concrete
 86 x 117 x 20 mm



Installation view in the group exhibition *Cast a Shadow* at PACE Gallery, Geneva, CH.



Installation view of *Elizabeth Philpot II* and
Elizabeth Philpot IV in the exhibition *Lemaniana*
at the Centre d'Art Contemporain, Genève.



Elizabeth Philpot IV, 2020
 Belemnite fossil (extinct squid-like species), flickering LED,
 epoxy clay, amethyst, magnetite sand, concrete
 44 x 120 x 38 mm



Elizabeth Philpot XI (The dark liquid spoke forth
 from the stone squid), 2021
 Belemnite fossil (extinct squid-like species),

flickering LED, epoxy clay, magnetite sand,
 gypsum cement, graphite, squid ink
 110 x 90 x 33 mm



Elizabeth Philpot XIV, 2021, 2021
Belemnite fossil (extinct squid-like species), flickering LED,
magnetite sand, gypsum cement, epoxy clay, pigments
145 x 68 x 20 mm



Relic of an Evaporated Sea I, 2021
Selenite, flickering LED, magnetite sand, gypsum
cement, graphite
143 x 70 x 20 mm

Selenite is a gypsum mineral that crystalizes when
pools of shallow ocean water evaporate.



Relic of an Evaporated Sea V, 2021
 Selenite, flickering LED, magnetite sand, gypsum cement,
 pigments
 130 x 58 x 26 mm

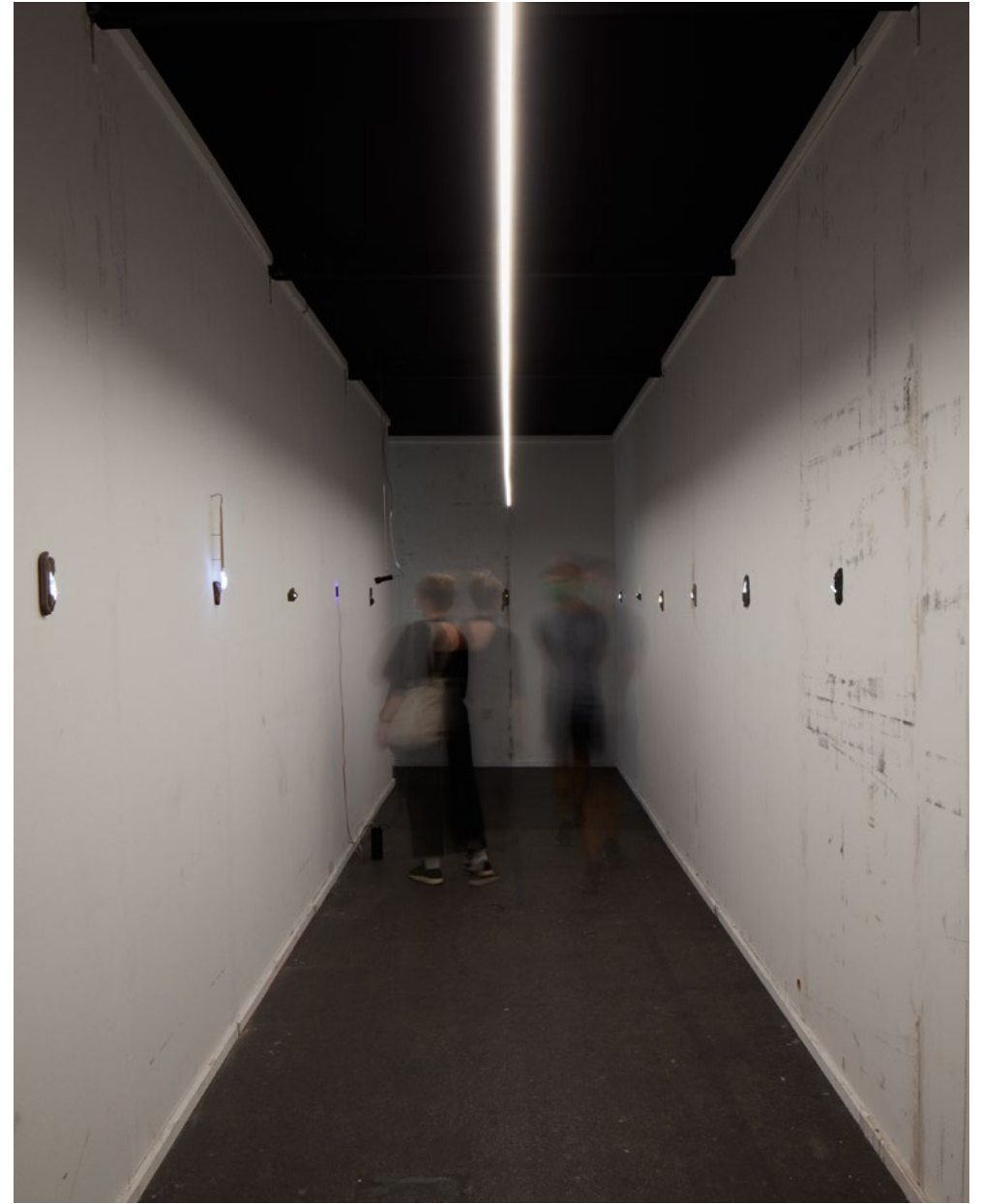


Relic of an Evaporated Sea VI, 2021
 Selenite, flickering LED, magnetite sand, gypsum
 cement, graphite, pigments
 80 x 55 x 38 mm

The selenite in these pieces was found near
 Cathedral Valley, Utah where was deposited
 around 165 million years ago.

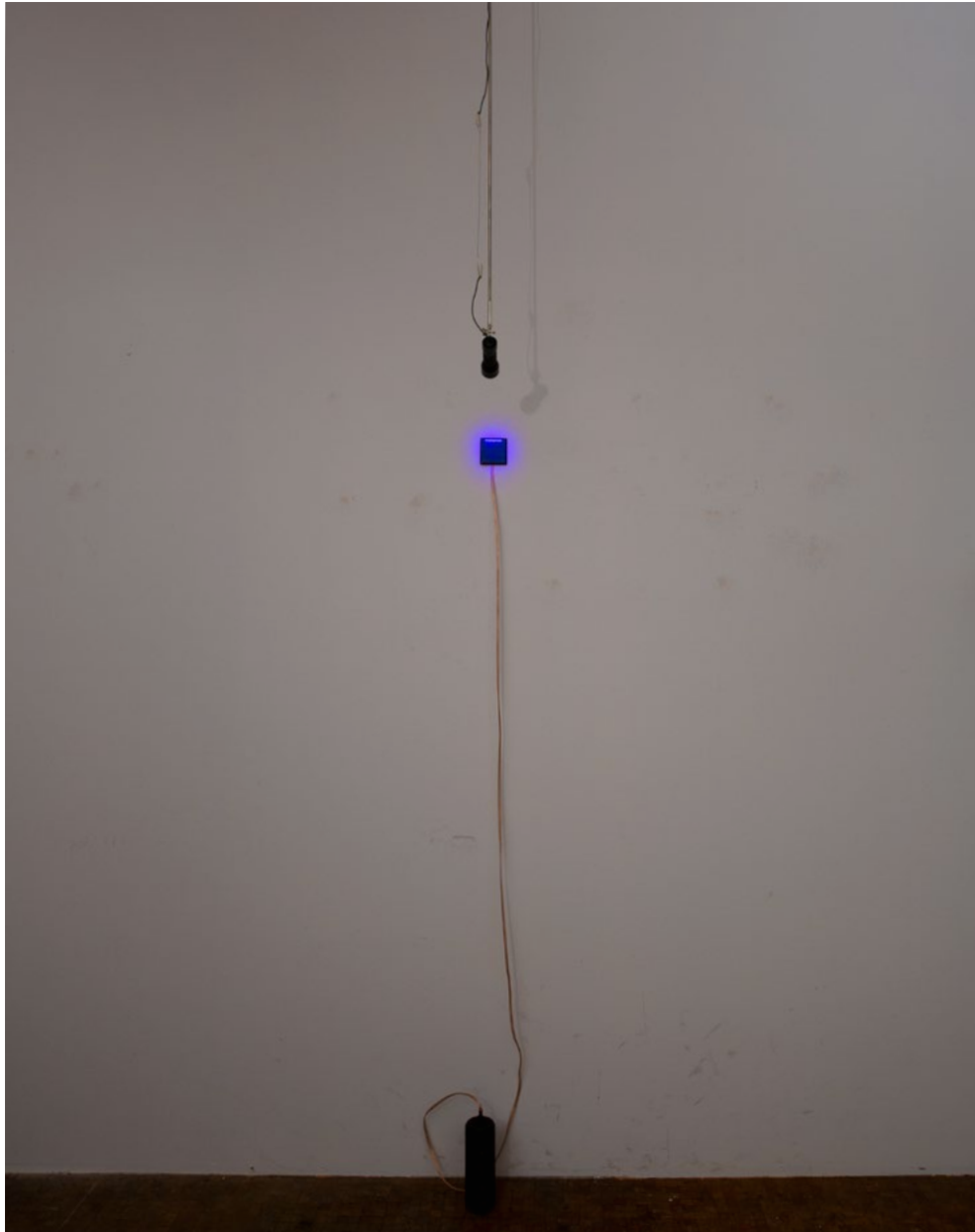


Installation views of *Doth Shrink*, presentation for the Swiss Art Awards, 2021, Basel, CH, with work from the *Elizabeth Philpot* and *Relics of an Evaporated Sea* series, as well as two works



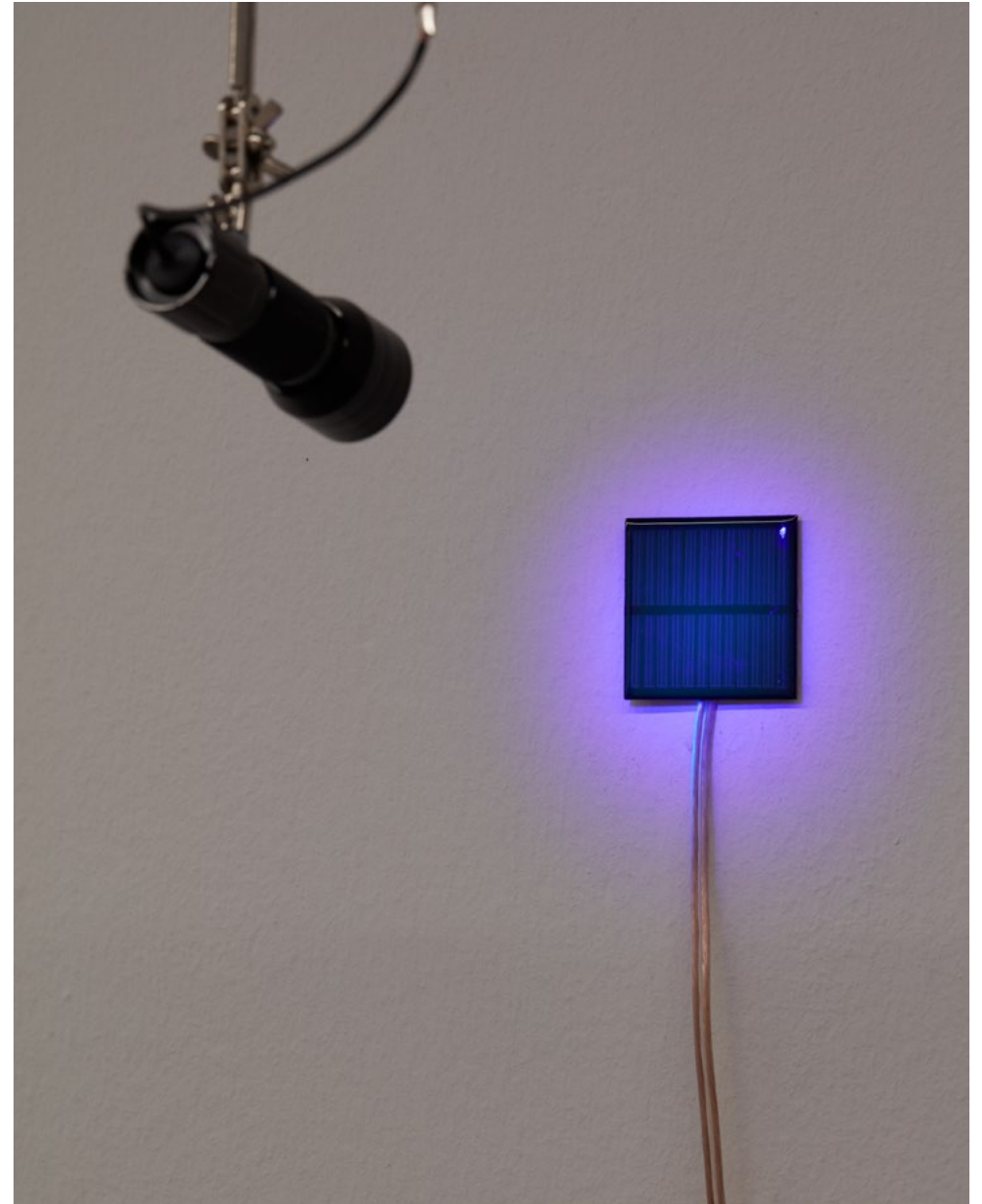
made from impactites (pg. 23) and two light/sound pieces. Video walk-through with sound: hunterlonge.com/saa.mp4
hunterlonge.com/saa2.mp4





A. *Omen (Temple of the Sun)*, 2021
Solar cell, modified UV flashlight, mp3 player,
audio output transformer, portable speaker
Dimensions variable

Video documentation:
hunterlonge.com/video/temple_sun.mov



B. *Tides (Temple of the Moon)*, 2021
Solar cell, modified UV flashlight, mp3 player,
audio output transformer, portable speaker
Dimensions variable

Video documentation:
hunterlonge.com/video/temple_moon.mov



Offrande Météoritique I, 2021
Moldavite, flickering LED, magnetite sand,
gypsum cement, graphite
140 x 71 x 18 mm

Moldavite formed when sand vitrified upon a meteorite impact 14.7 million years ago in what is now southern Germany.



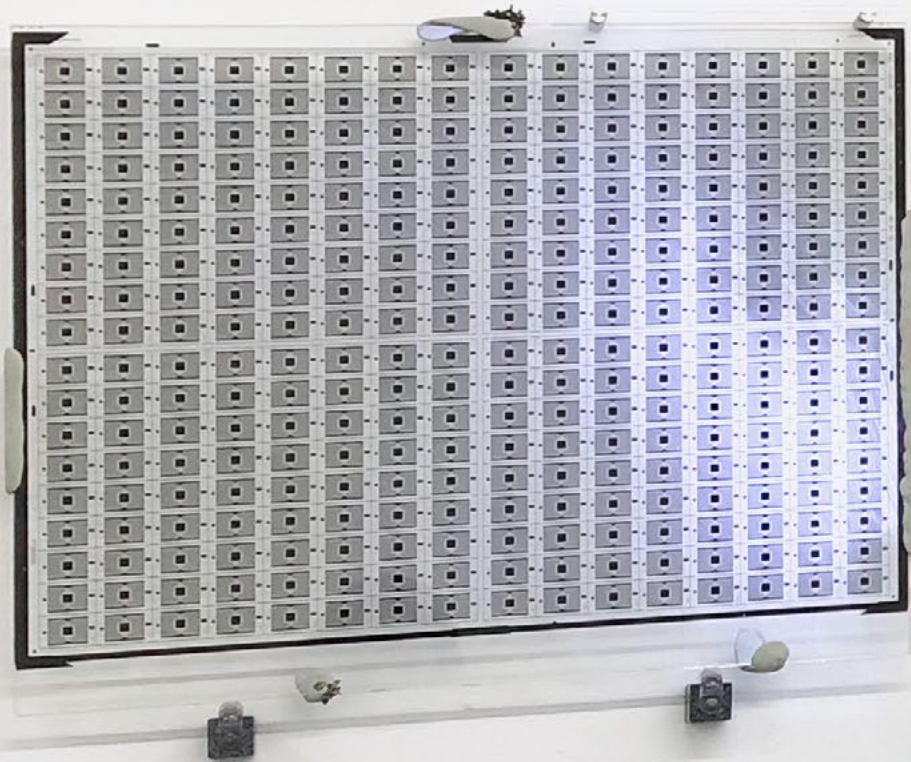
Offrande Météoritique II, 2021
Libyan desert glass, flickering LED, magnetite
sand, gypsum cement, graphite, pigments
110 x 105 x 22 mm

Libyan desert glass formed when sand vitrified upon a meteorite impact 29 million years ago in what is now Lybia.



Imperative to Condense, 2015
Stones, laser-cut acrylic sheeting, metal
137 x 120 x 13 cm

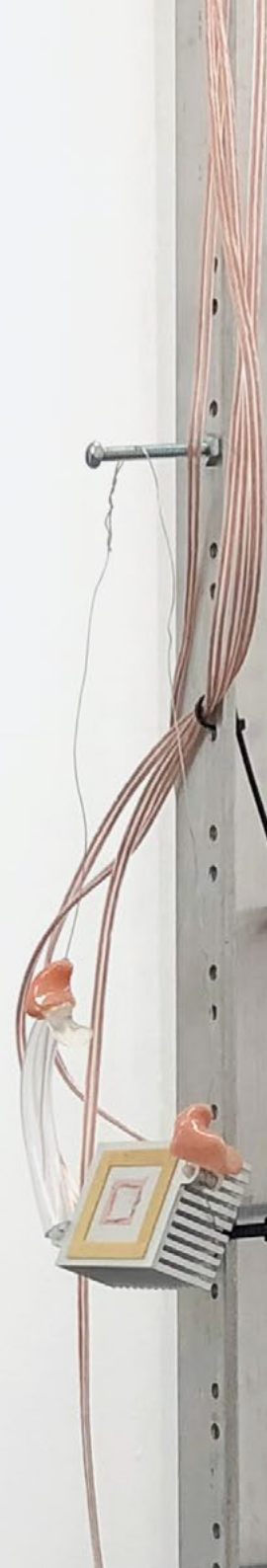
Installation view in the exhibition *High-Rise* at
Hofpoort, Rotterdam, NL.

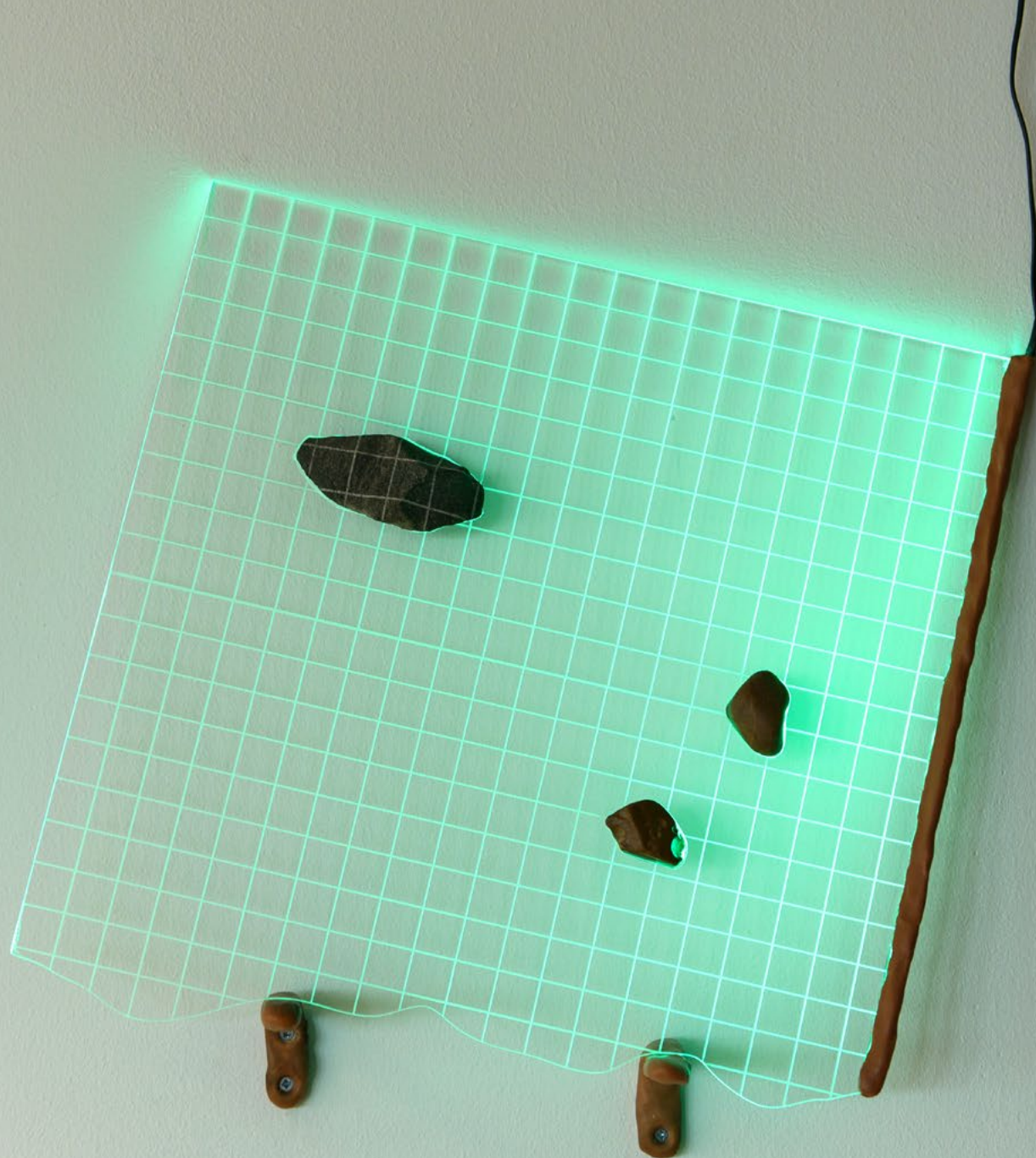


Networked Impermanence 2, 2018
Photo-lithographic glass plate, plexiglas,
epoxy clay, native copper, LEDs
68 x 50 x 10 cm

Installation view of the exhibition *Performing
this glitCh gives you extra lives Level 2*
Et al. gallery, San Francisco, CA. Further
documentation viewable at tzvetnik.online

*A very similar work to this one is available but
must be shipped from San Francisco, US.



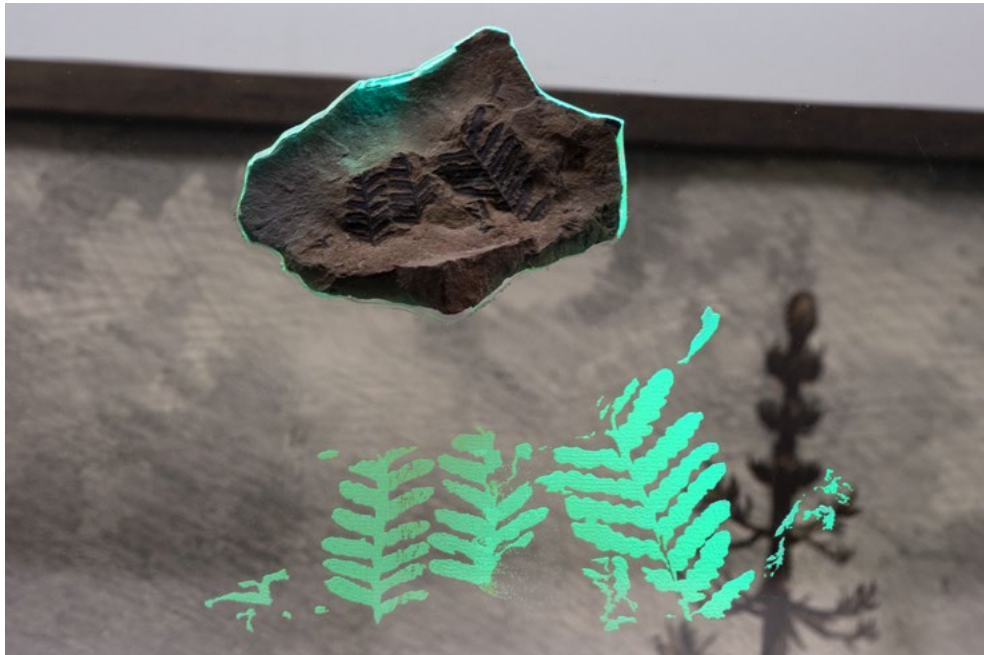


Poisson Bracket, 2015

Stones, laser-engraved stone, laser-cut/engraved
acrylic sheeting, LED lights, epoxy clay and
wall-mounts by Angharad Williams
40 x 40 x 12 cm



Un monde perdu



Above and previous page:

Exhumed, 2019
Fossil plants, laser-engraved plexiglas, LEDs,
copper, epoxy clay
2 panels: 49 x 67 cm

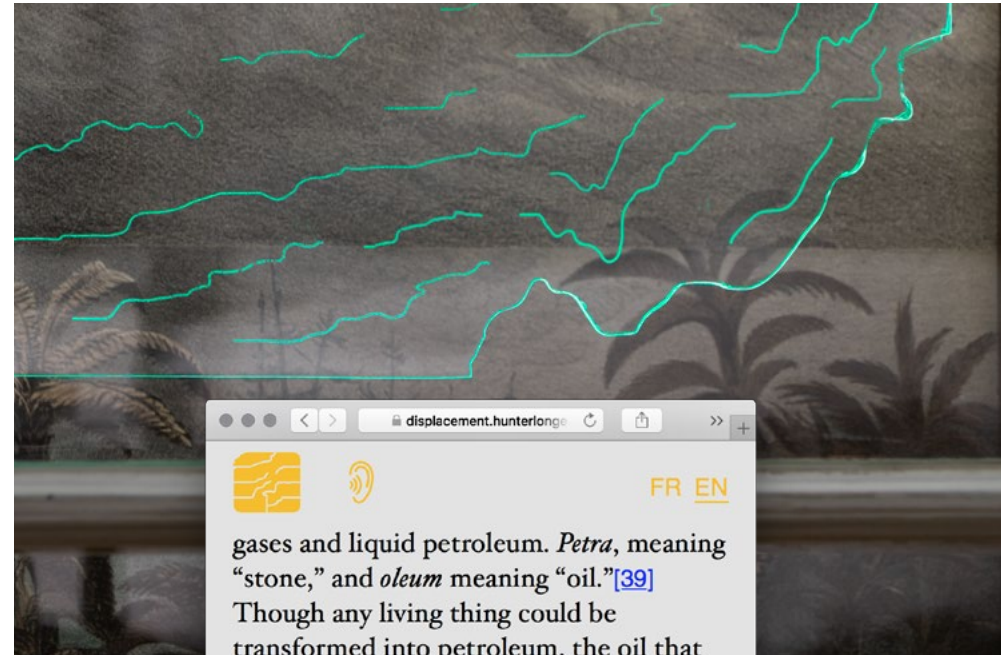
This piece was conceived for the exhibition
Furturs incertains at the Musée cantonal de
géologie, Lausanne, CH, for which I installed
newly commissioned and recent works directly
in the museum vitrines along side a hand-picked
selection of specimens from the museum's storage.

*Further images available here:
hunterlonge.com/exhumed/

right:

Chamber of Displacement, 2019
Audio guide, 28'48"
Accessible to listen or read here:
displacement.hunterlonge.com

In addition to sculptural elements, I wrote a
9-chapter audio guide, experienced as a hypnotic
narration. The comments blurred distinctions
between the living and the non-living creating an
uncanny dialogue between the artworks and the
specimens in the Museum's collection.



FR EN

gases and liquid petroleum. *Petra*, meaning “stone,” and *oleum* meaning “oil.”^[39]
Though any living thing could be transformed into petroleum, the oil that humans extract, is largely composed of algae and zooplankton, whose bodily remains settled in vast quantities on the floors of ancient seas.

The formerly-living not only fuel our vehicles, they are the substance from which all the plastics are made. The polyesters in your clothes and shoes, the polyethylenes that wrap your food, and the acrylic glass in these two panels. As you look at them, consider that the green glowing images of plants and plankton are engraved into the exhumed and transformed zombie bodies of their distant cousins.

Chapter seven over.

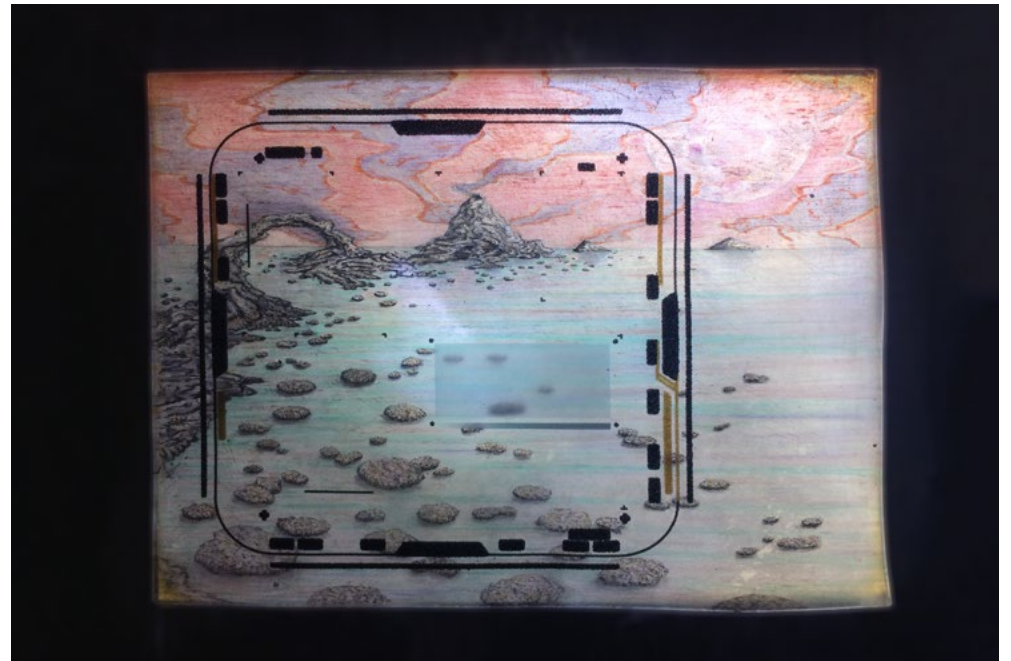


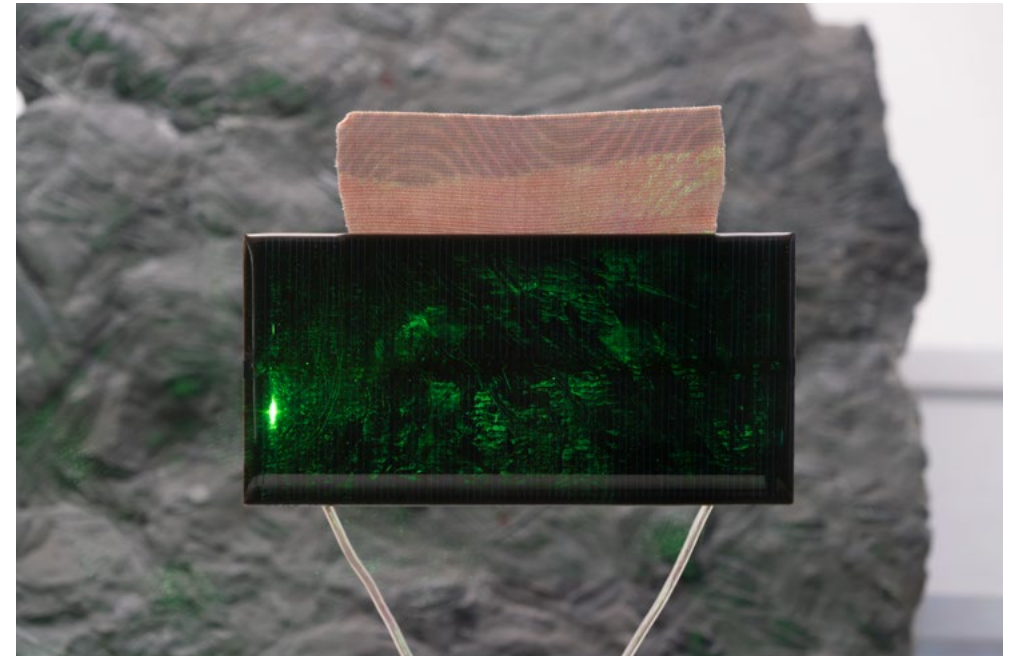
Clam-hole Hag Stone Portal (Mac Mini Version), 2018-19

Stones with holes made by piddock clams, laser-cut plexiglas, colored pencil, graphite and UV-cured inkjet print on thermo-sensitive polystyrene, LEDs
197 x 197 x 72 mm

right:

Stromatolites on the seashore of and imagined Archean landscape as seen through the *Clam-hole Hag Stone Portal*.





Interferotics, 2019

Solar cell, copper, hag stone, audio mixer, speakers, video loop, projector, plus a photograph of a leaf mounted on diabond.
Dimensions variable

Specimens selected from the museum storage:

- Strengite
- Pure silicon mono-crystal

Extract from the audio guide:

The solar cell you see attached to the glass, is plugged into speakers. Like this, it converts light into sound. When these words stop, take a moment to listen to the hum of the various light frequencies in the room, the fluorescent tubes, and the projection of video pixels. The sound is the undulating ambient interference that your ears normally cannot hear, and that even your eyes cannot entirely see.

Interferotics (Rhône Version), 2019-2020

Video loop, projector, solar cell, audio mixer,
speakers
Dimensions variable

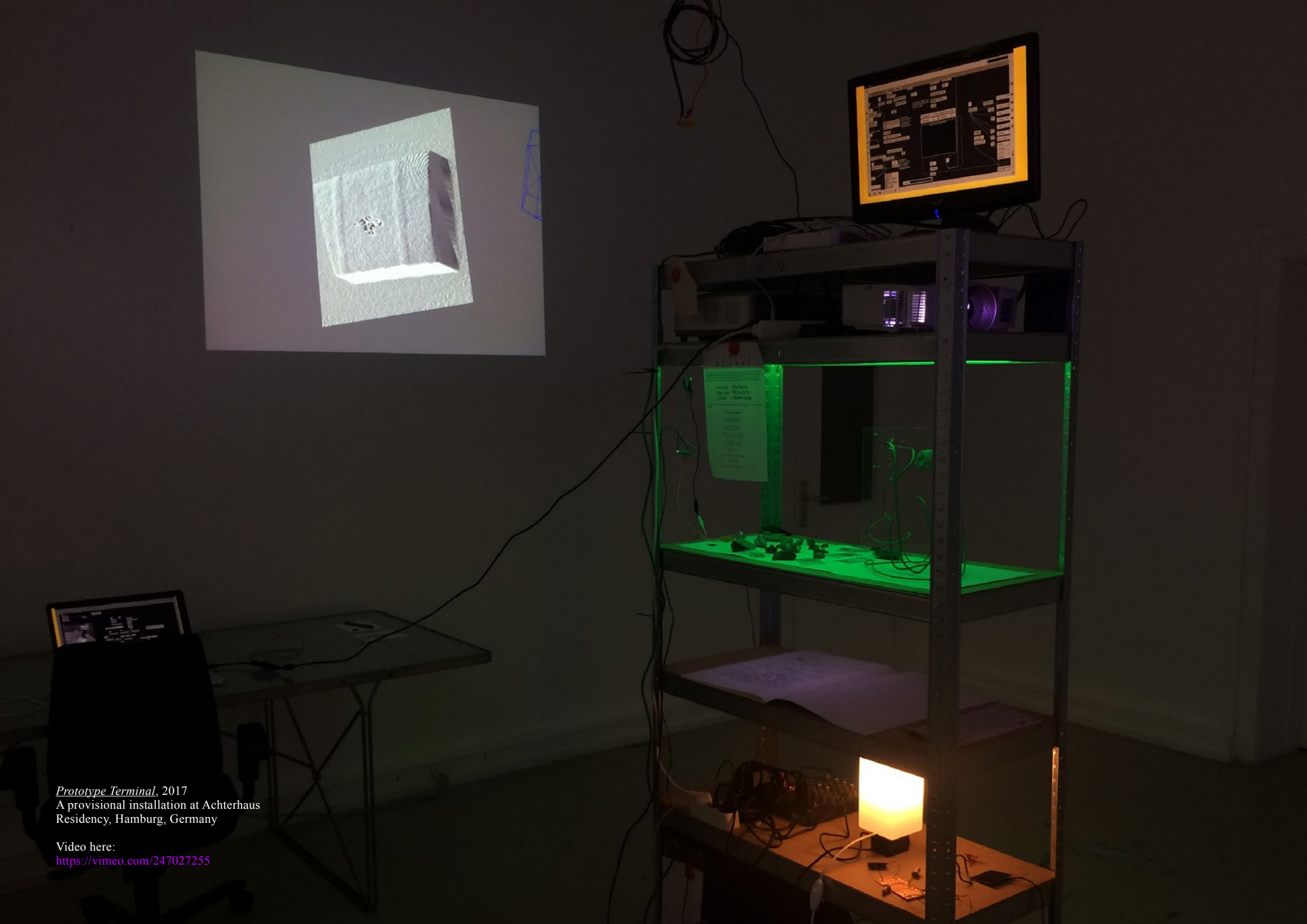
Installation view at PACE Gallery, Geneva, CH
(whose front windows face the Rhône river).

A slowed-down and pixelated video of the Sun's
reflection on the Rhône river is converted to sound
as the light from the projector washes intermittently
over a small solar panel plugged into a mixer and
speakers.

Video documentation here:

hunterlonge.com/Interferotics2020.mp4





Prototype Terminal, 2017

A provisional installation at Achterhaus
Residency, Hamburg, Germany

Video here:

<https://vimeo.com/247027255>

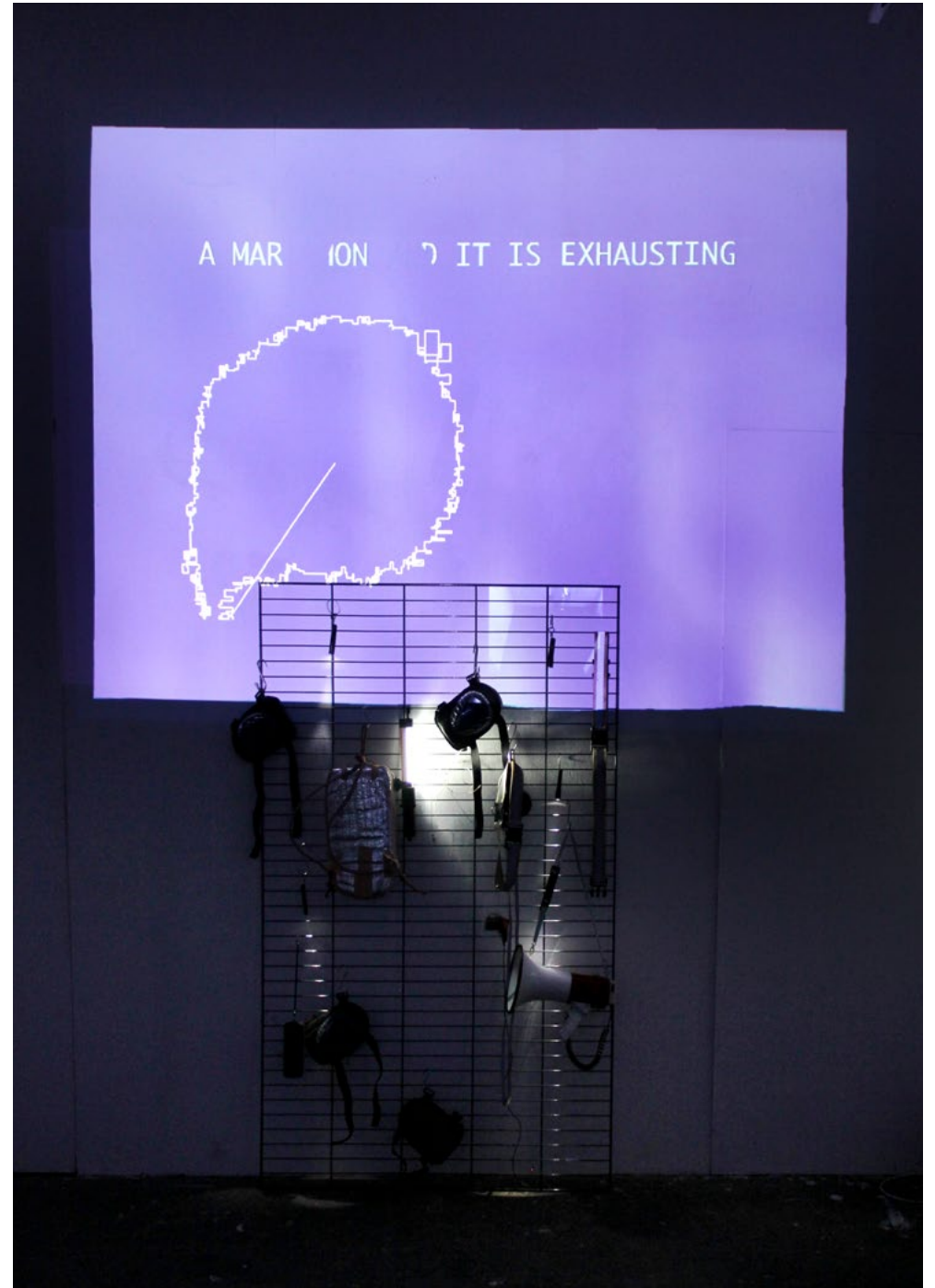
OUROBOROS, 2017

Collaborative performance with Alice Peragine,
15 min., at 2025, Hamburg, Germany

In this performance, Alice contributed the choreography and a narrative, while I produced a rudimentary motion-tracking system that would, in real-time, project a line drawing map of our looping movements in the space. We considered this to be a “circular dependency,” both between us as performers and the technologies used.

Further documentation of collaborations with Alice Peragine can be seen here:
performingthisglitch.xyz and at tzvetnik.online





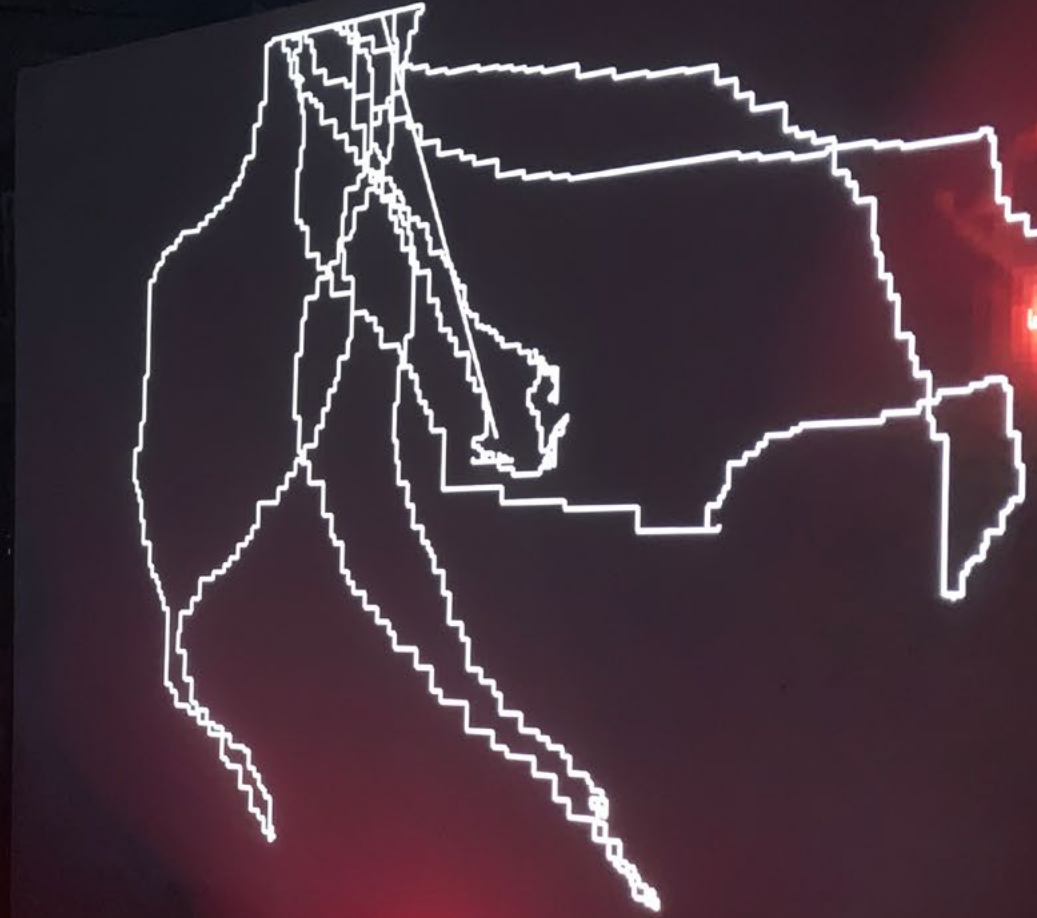
Clam Hole Hag Stone Portal, 2019

Projectors, computer, custom software, solar panels, amplifier, speakers, hag stones and various minerals.

~30 min. performance at No Moon, Brooklyn, NY

Taking similar inspiration and tone to the audio guide described on page 15, I narrate a poetic story about biological and mineral co-evolution. Intermittently, I place examples of stones, minerals and fossils on the ground before the audience. As this happens, an accumulating line is drawn by way of custom motion-tracking software (similar to the preceding page). The line is then projected in realtime as a visualization of both the movements happening on stage and the topics discussed in the talk. Using small solar panels to convert light from the video projections into sound, the line-map becomes a musical score to the presentation.

Further documentation at ofluxo.net



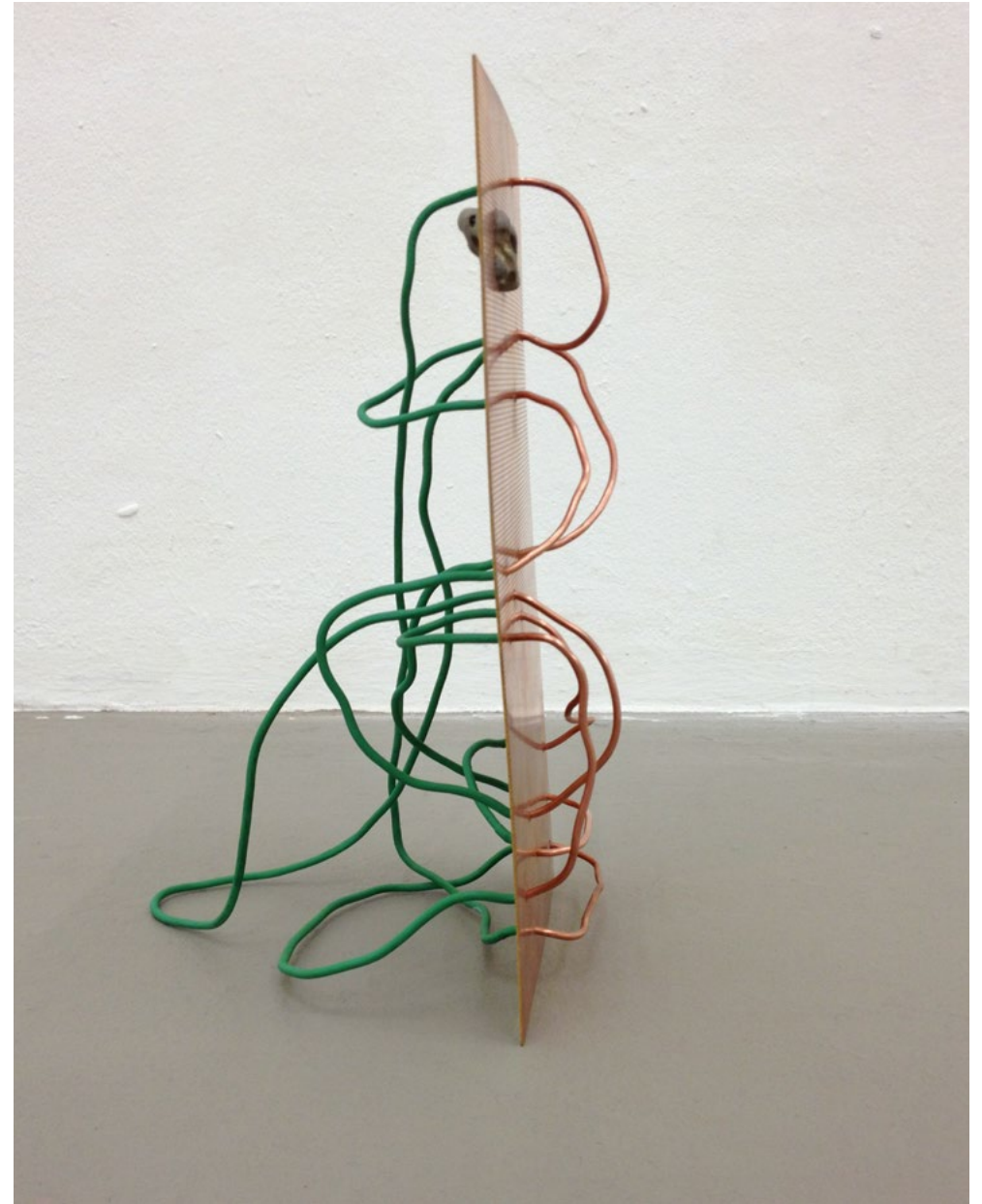
Clam Hole Hag Stone Portal, 2019-2022
~30 min. performance at OnCurating, Zurich, CH

Full length video documentation here:
<https://www.hunterlonge.com/chsp22/CHHSP-22.mp4>

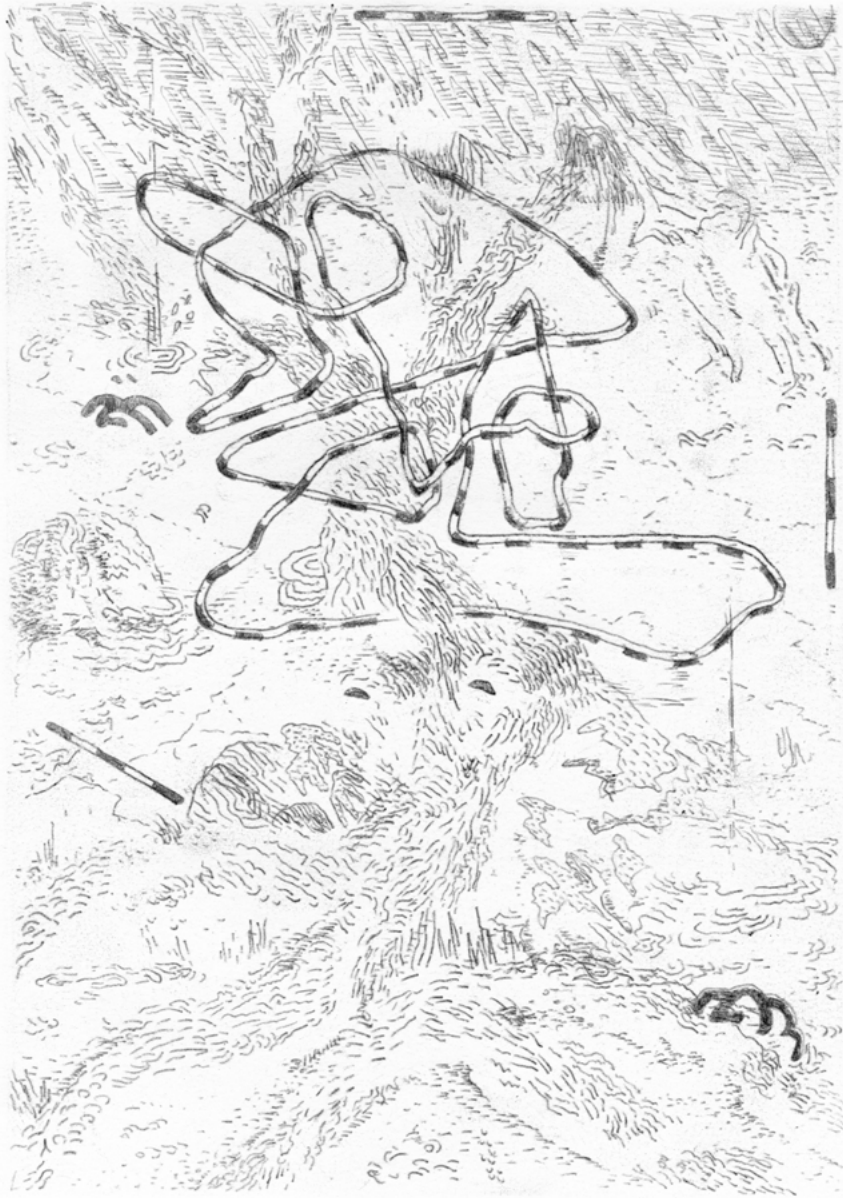




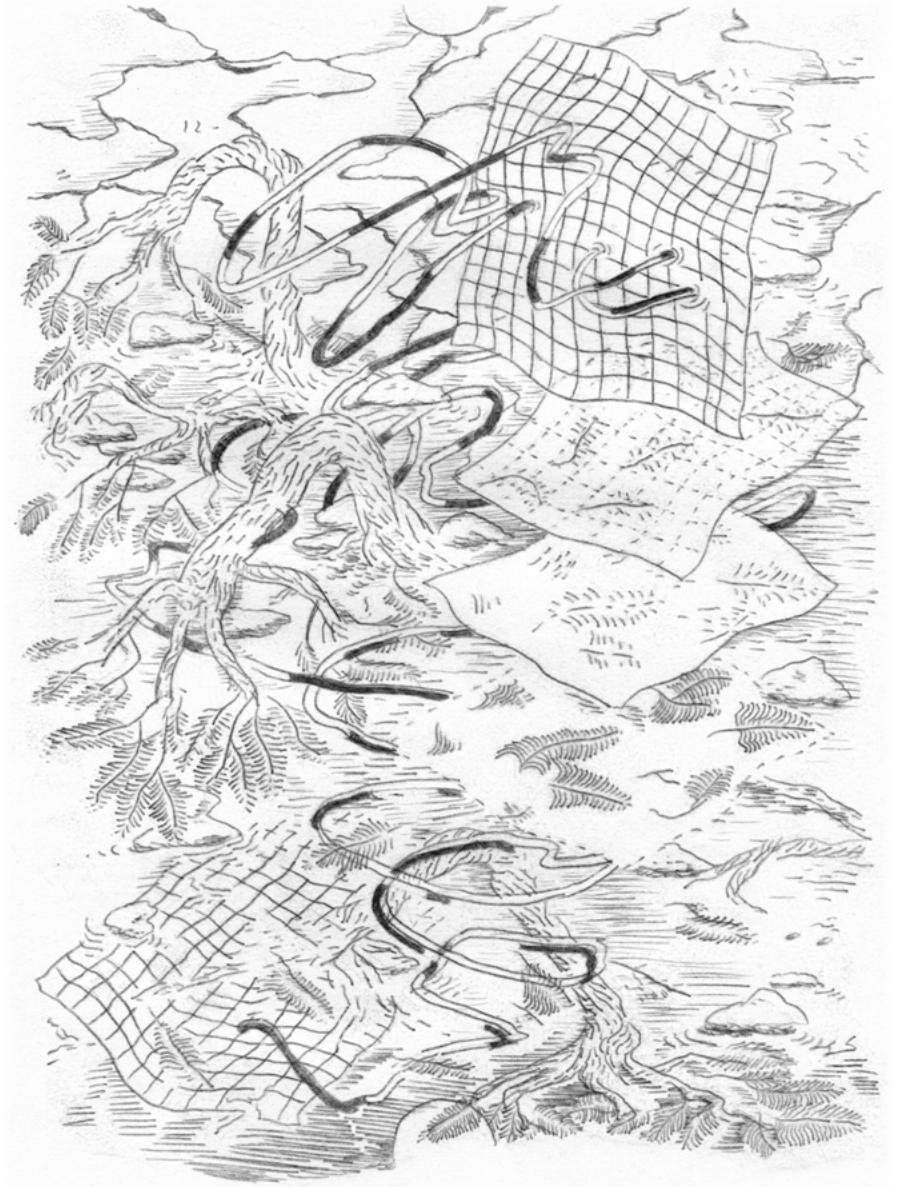
Scanner II, 2015
 Brass, heat-shrink tubing, plexiglas, stone with
 fossilized shell (found - Solana Beach, CA)
 21 x 30 x 20 cm



Scanner I, 2015
 Copper, heat-shrink tubing, breadboard, stone with
 boring-clam holes (found - Bolinas, CA)
 21.5 x 43 x 30 cm

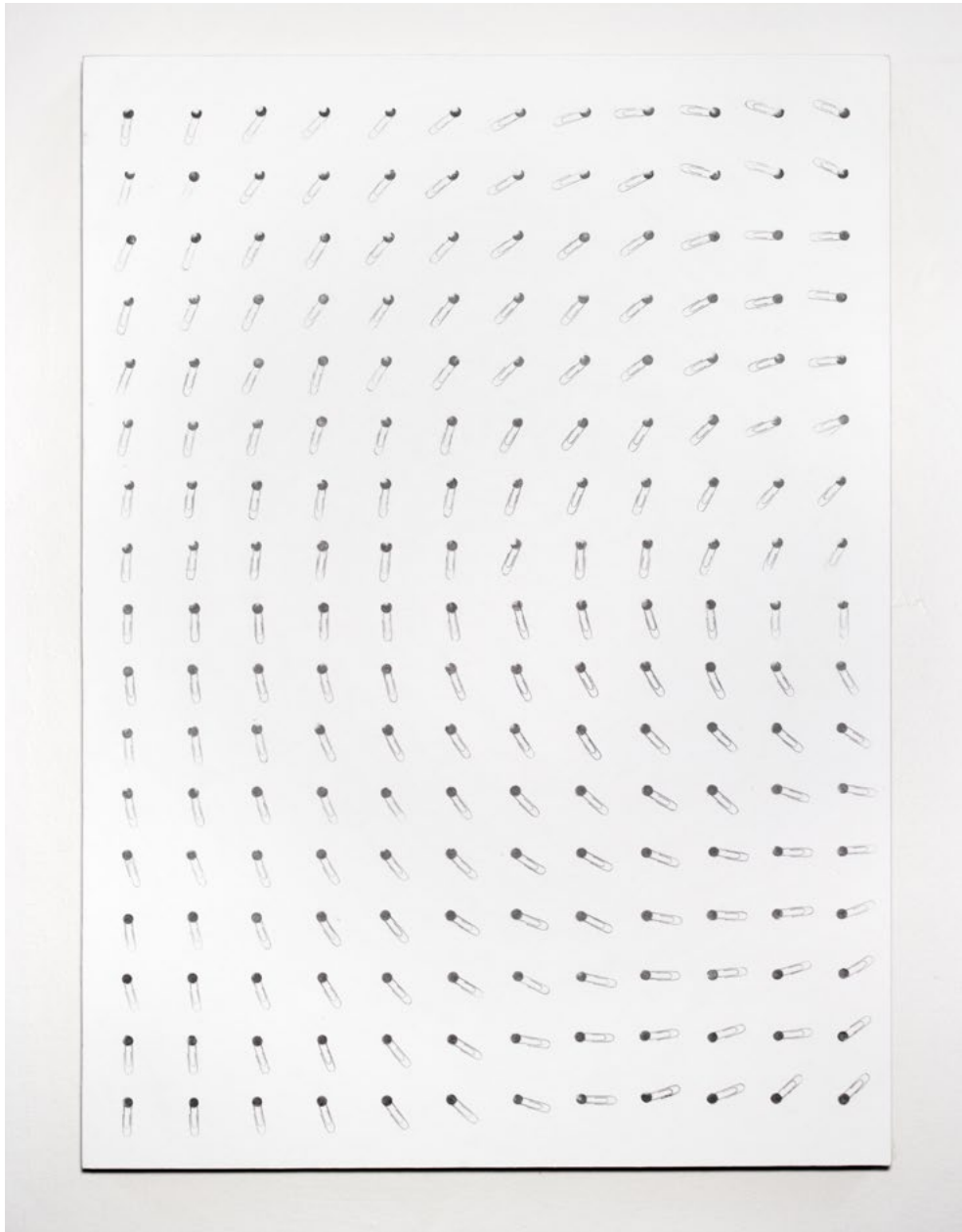


Conjured Earth I, 2017
Graphite transfer on paper
50.8 x 40.6 cm



Conjured Earth XI, 2020
Graphite transfer on paper
50.8 x 40.6 cm

Drawings from this series, along with my writing, appear in the book *DreamOre*.
More info at codapress.no



Untitled Force I, 2010
 Graphite on paper, mounted on panel
 104cm x 75.5cm



Gerhard's Müller Behind Plastic, 2011
 Graphite on paper, mounted on panel
 104cm x 75.5cm

Drawing of Gerhard Richter's painting *Portrait Müller* (1965) wrapped in plastic.