Hunter Longe

Selected Works
2010 - 2023

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Installation view of the exhibtion *Summoner* at Espace 3353, Carouge, CH, 2023. More documentation on KubeParis and Contemporary Art Switzerland.

Previous page:
Transmutation, 2023
Gypsum cement, magnetite sand, jurassic sediments, copper, beeswax
122 x 110 x 27

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 half 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. 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 and a Master of Fine Arts from the Piet Zwart Institute Rotterdam, NL. A forthcoming solo exhibition will be held at Kunsthaus Langenthal, in the fall of this year. Recent group and solo exhibitions have been at Espace 3353, Geneva; Istituto Svizzero, Rome; Binz39 Zürich; Smallville, Neuchatel; the Centre d'Art Contemporain Genève; PACE Gallery, Geneva; Musée Cantonal de Geologie, Lausanne; NoMoon, New York; Et al. Gallery, San Francisco; LambdaLambdaLambda, Pristina; Hordaland Kunstsenter, Bergen, NO. In 2021, a book of his writing and drawings entitled DreamOre was published by Coda Press and he was a winner of the Swiss Art Awards.

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1. *Underneath II*, 2022
Copper, gypsum cement, magnetite sand, graphite, pigments, beeswax
65 x 85 x 40

2. *Oxidation Path, Amethyst Deceiver*, 2020
Graphite on thermo-sensitive, erythrite, brass, magnetite sand, amethyst, concrete
145 x 35 x 6 mm

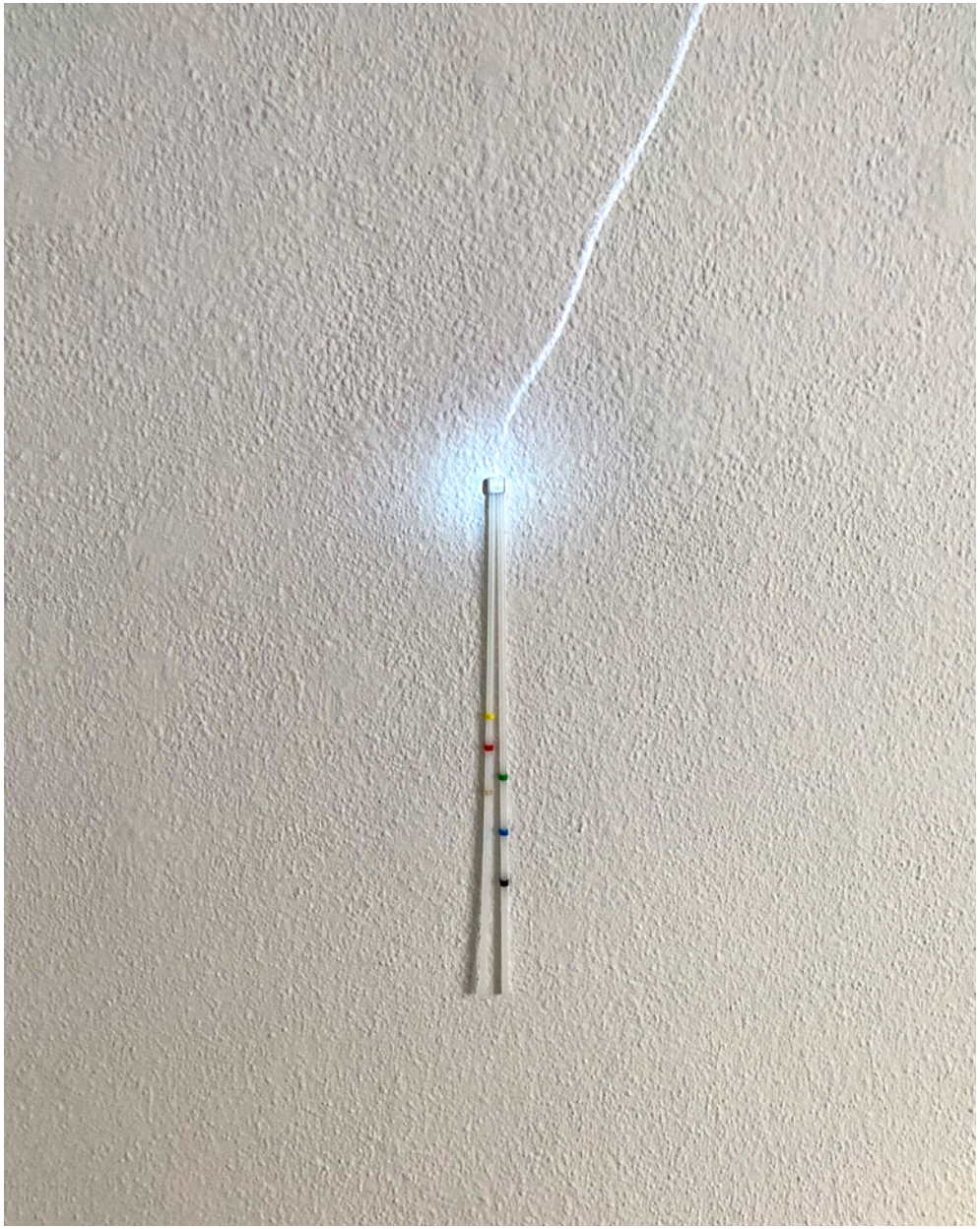
Drawing: fossilized leaf cushion of a Lepidodendron—a tree-like plant from 205 million years ago. Stone: Erythrite from Valais, CH, occuring in the oxide zone of cobalt deposits.

Deceivers, 2015-2022
Installation views from the exhibtion
L'arcobaleno riposa sulla strada, 2022-23
at Istituto Svizzero, Rome, IT

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

Deceiver, 2022
Gypsum cement, magnetite sand, graphite,
copper sulfate
136 x 68 x 16 mm

Dissolution of the State IV, 2022
Sediments from St. Imier, lime, plaster, sand,
magnetite sand, pigments
140 x 95 x 155



Sourcière, 2022
Divining rods, projector, video loop
500 x 30 x 12 mm (video projection variable)

Video documentation:
hunterlonge.com/vid/Sourciere.mov

Birth, 2023
Fibrous malachite in matrix, projector, video loop
65 x 37 x 35 mm (video projection variable)

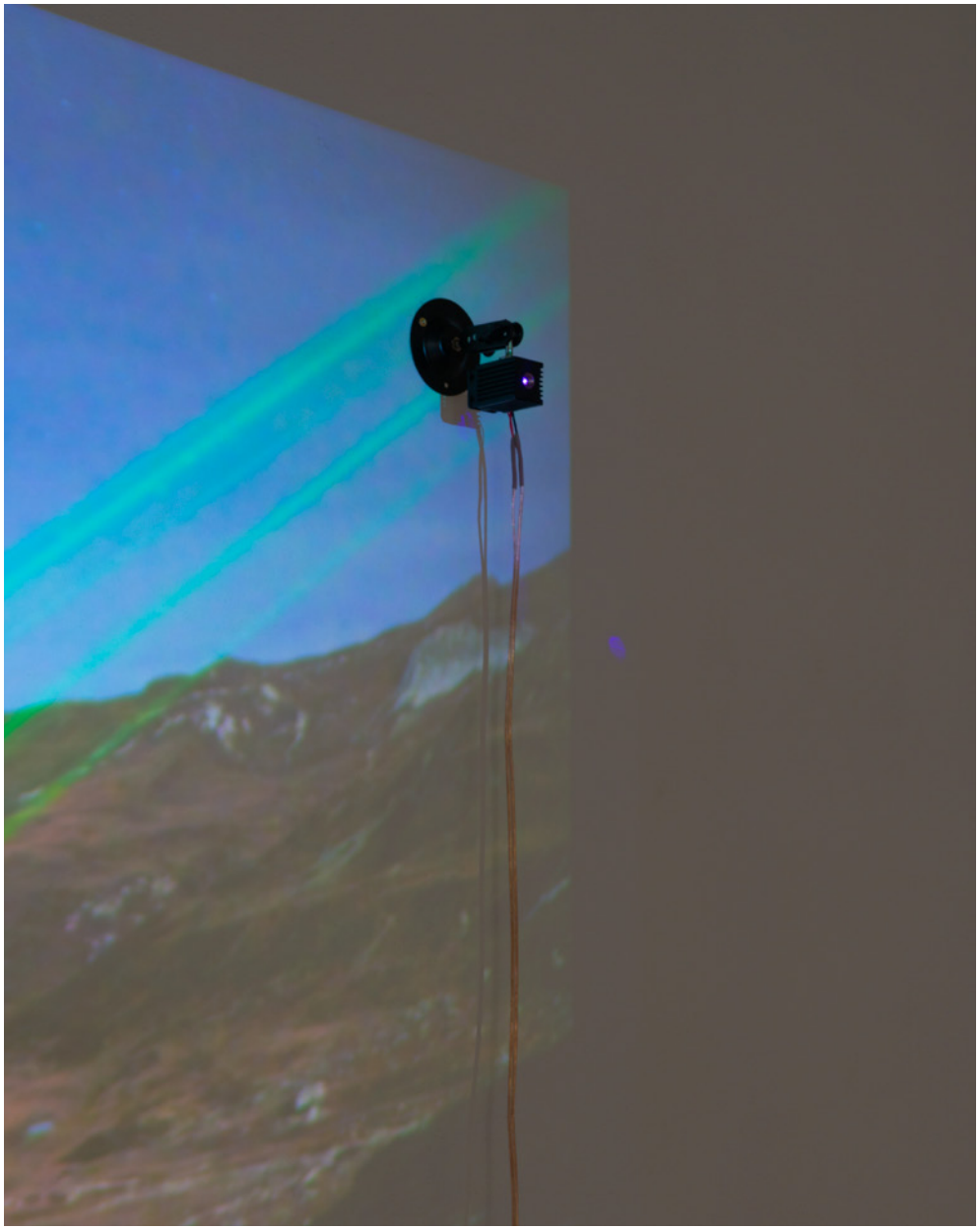
Video documentation:
hunterlonge.com/video/Birth.MOV

Installation view of the exhibtion *If the path*, 2022
at Chemin de Normandie 14, Geneva, CH

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

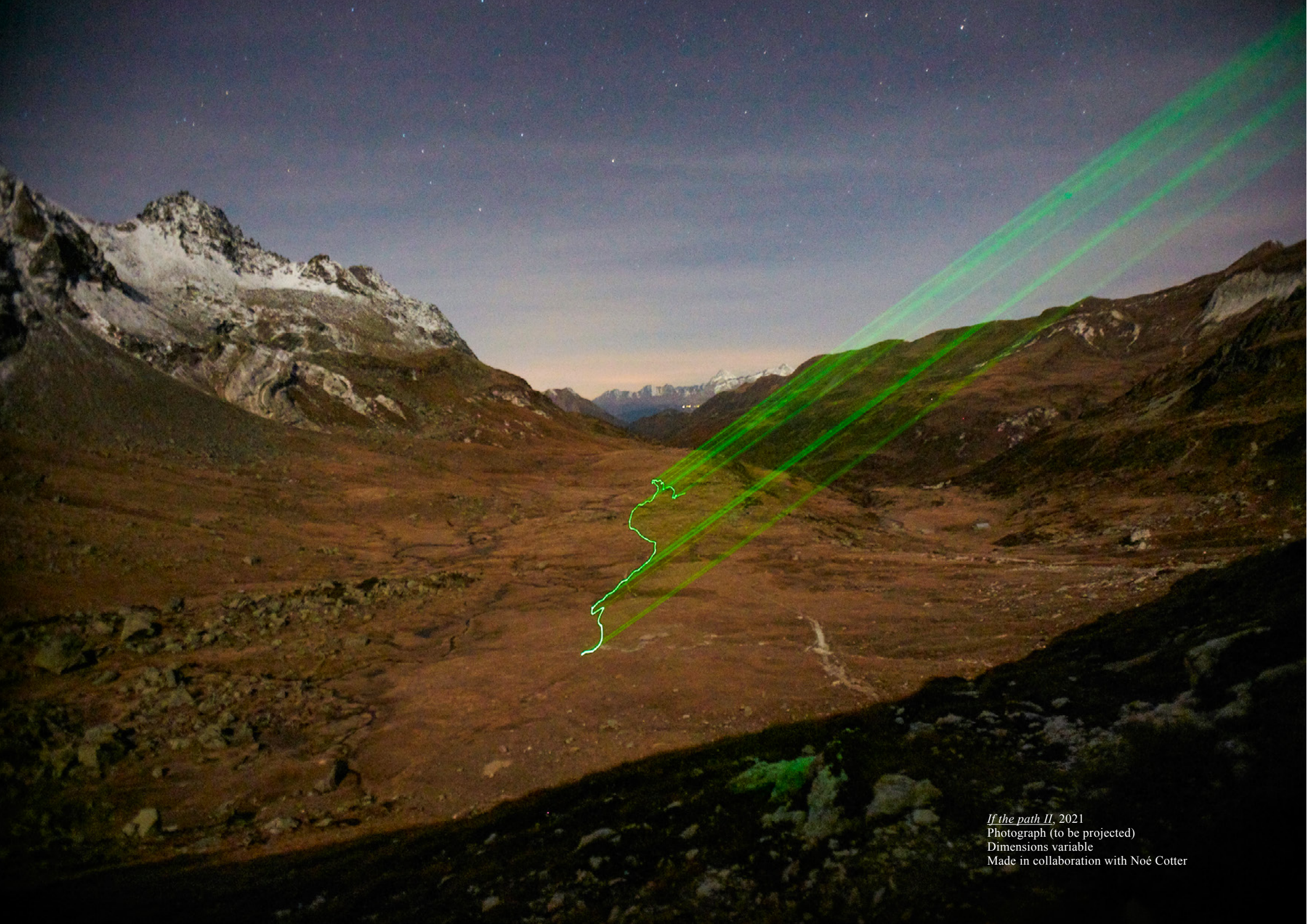
2. *Heavy Metal Leaf*, 2021
Leaf, latex, platinum
23 x 25 x 2 mm



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 traversed the window and two outdoor plexiglas sculptures, terminating at the far wall of an adjacent garden.



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

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.

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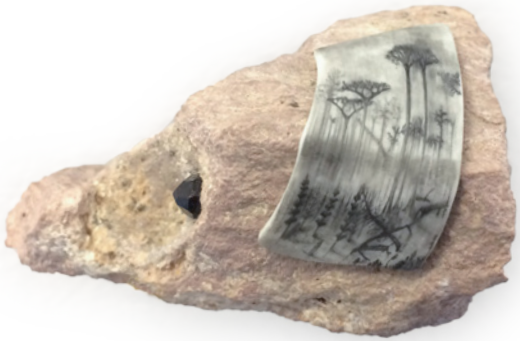
1. *Seed Vessel*, 2019
Colored pencil on thermo-sensitive polystyrene, smart chip, concrete
114 x 34 x 4 mm



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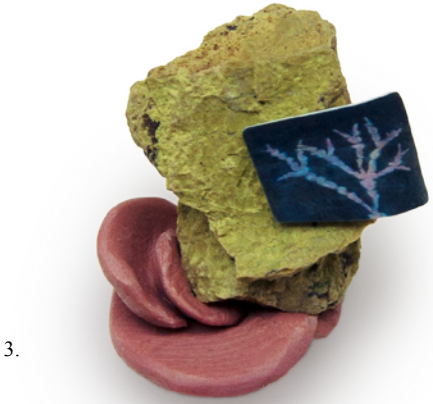
2. *Time Management*, 2017
Graphite on thermo-sensitive polystyrene on garnet in matrix
22 x 54 x 35 mm

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



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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.

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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.

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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 oxigen produced by ancient bacteria.

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

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. *Volatile Deep Mind*, 2016
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. *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.

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.

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


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Previous page:
Installation views of the exhibition *Morphic Memory* at LambdaLambdaLambda Pristina, Kosovo, 2017. More documentation on ArtViewer and Mousse.

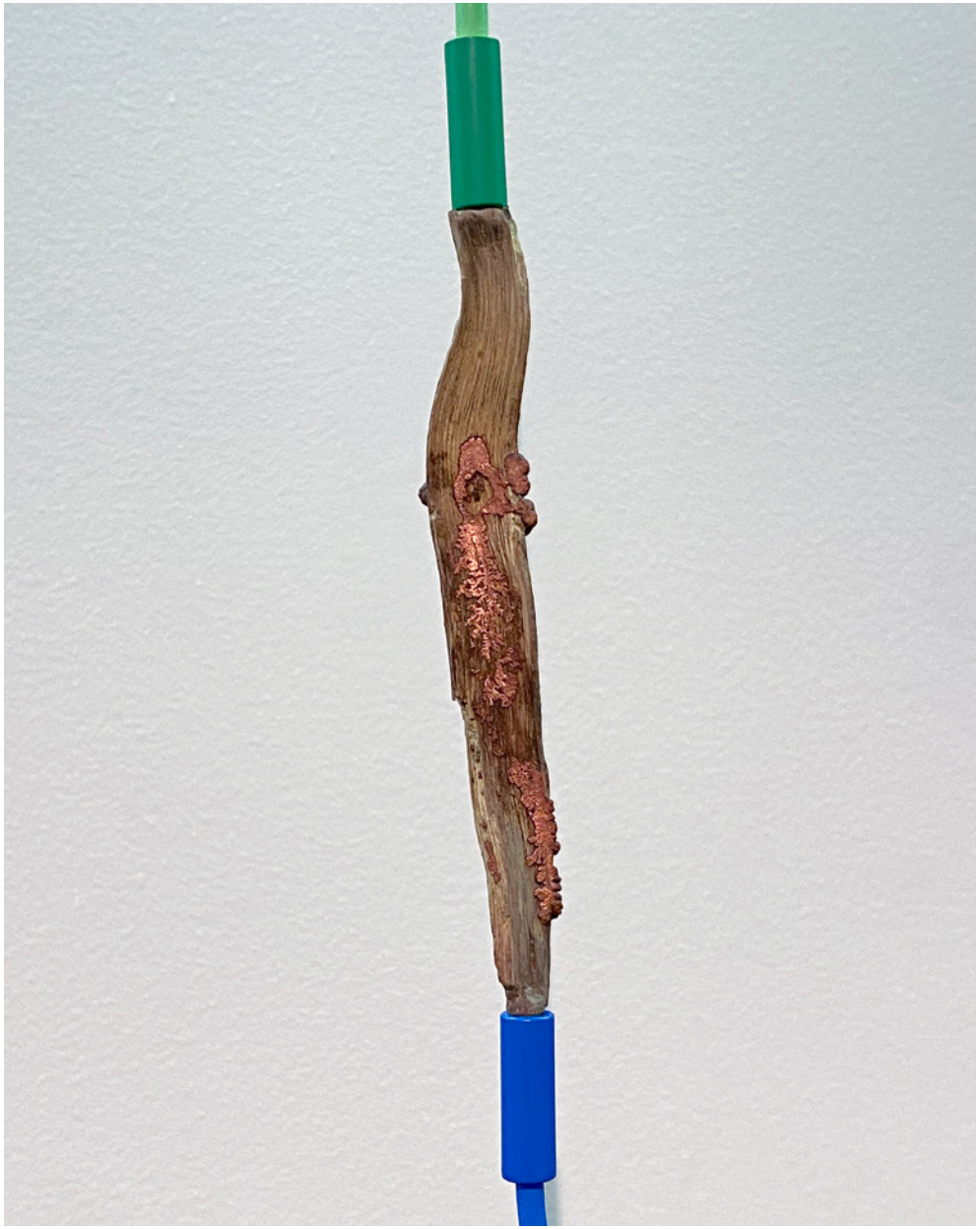
Various versions of this installation have been shown between 2017-2022 in which of a continuous cable travels through the space making a loop. The cable is segmented by small sculpture/ drawing works from the series *Small Goals*.

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

Drawing: imagined Proterozoic seascape (550 million to 2.5 billion years ago) with stromatolites along the shore. Stromatolites are considered the most visible sign of early life. They are structures made by the first bacteria to produce oxygen—the most distant ancestors of coral polyps.

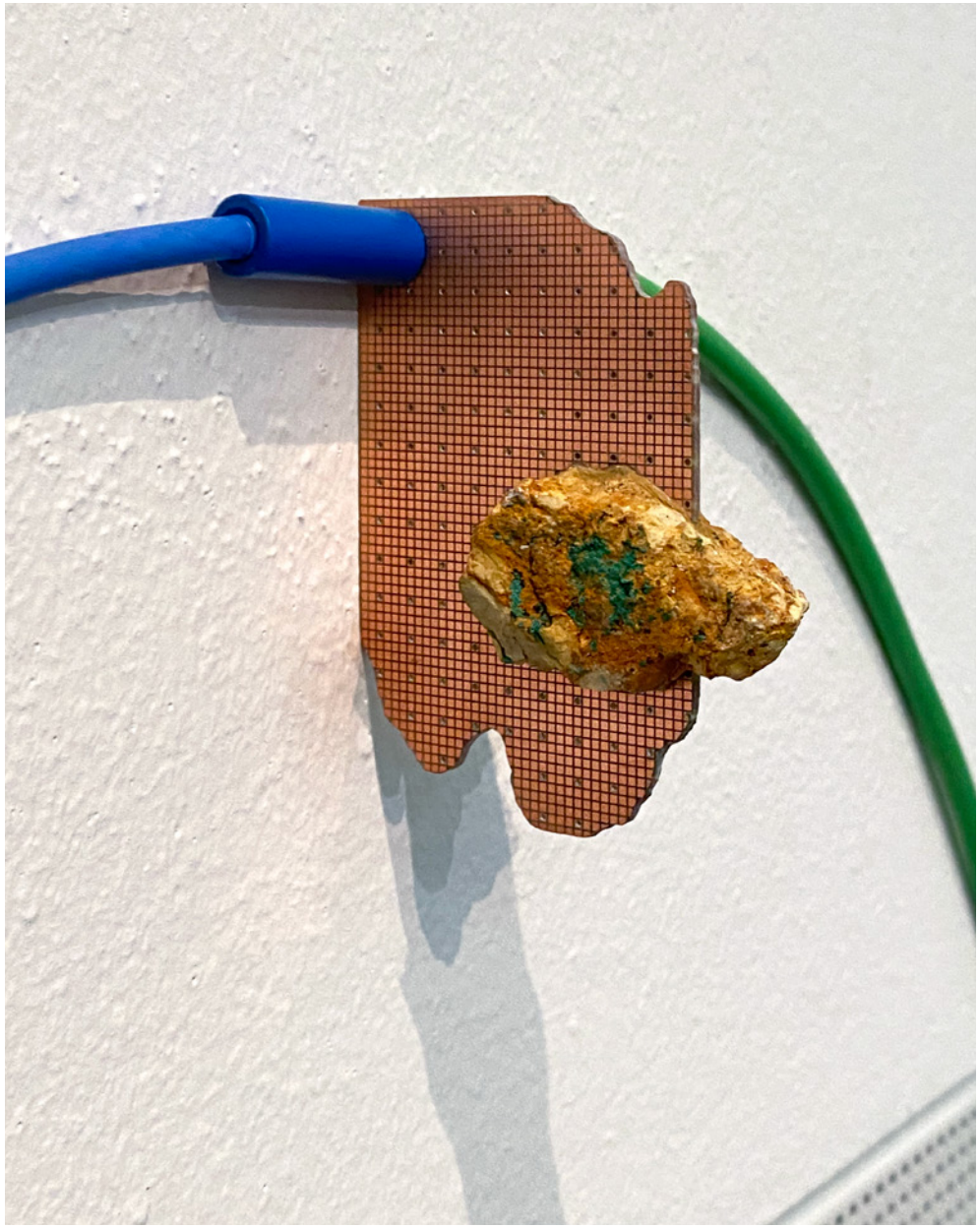
Mallow Mined, 2022
Malachite, colored pencil on thermo-sensitive polystyrene
98 x 130 x 77 mm

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, the plant (malakhe in Greek).



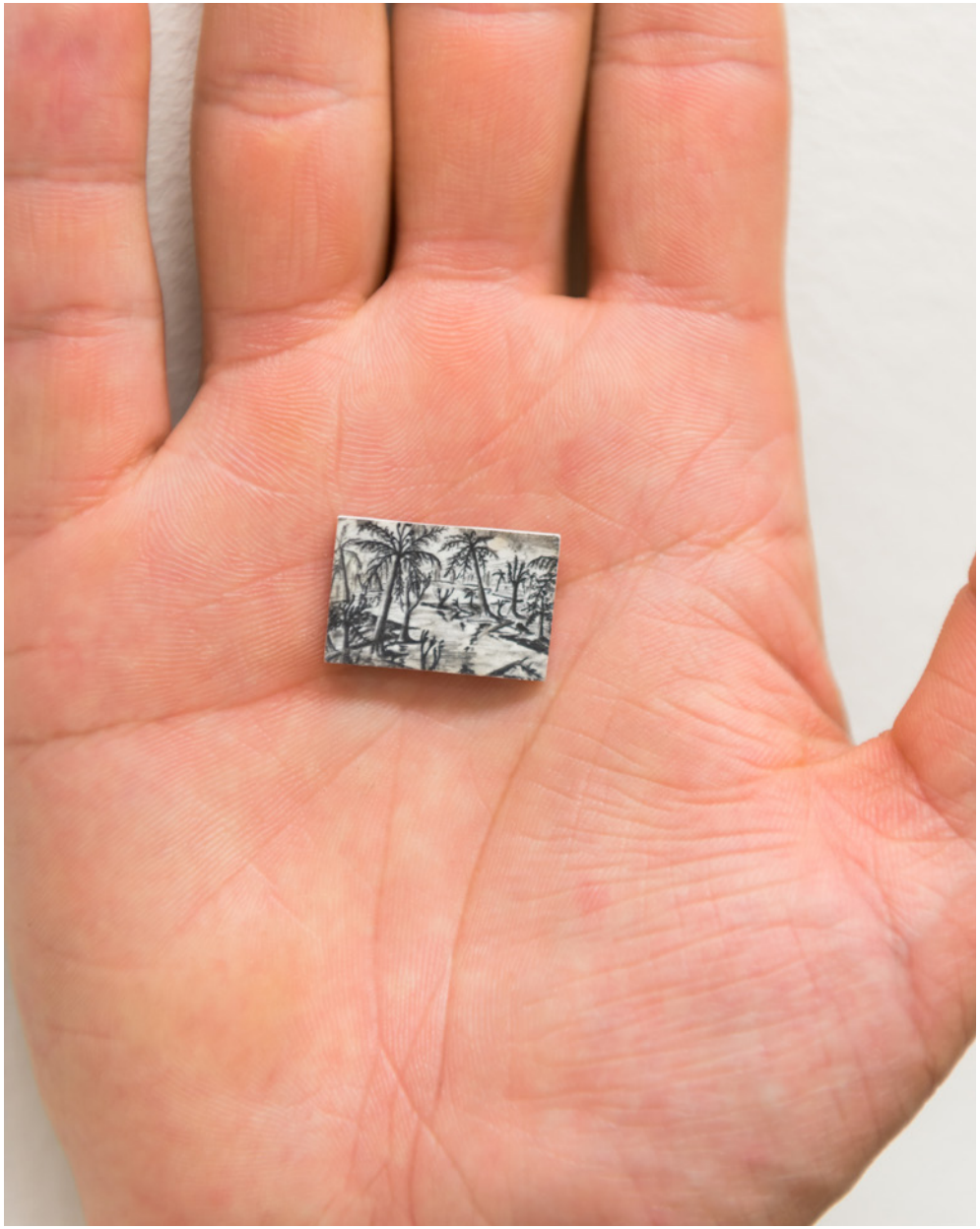
Cyprian Idol, 2022
Wood, copper, epoxy clay, acrylic
30 x 130 x 24 mm

Resulting from collaborations with mineralogists, paleontologists and the Electron Microscope laboratory during a residency at La Grange, University of Lausanne.



Mont Chemin Reduced, 2022
Malachite (Valais, CH), pcb, epoxy clay 75 x 65 x 25 mm

Installation in the exhibition *Back to the Roots*, 2022 at We Are AIA, Zurich, CH



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 exhibtion *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 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,* 2021 at the Centre d'Art Contemporain, Genève, CH

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

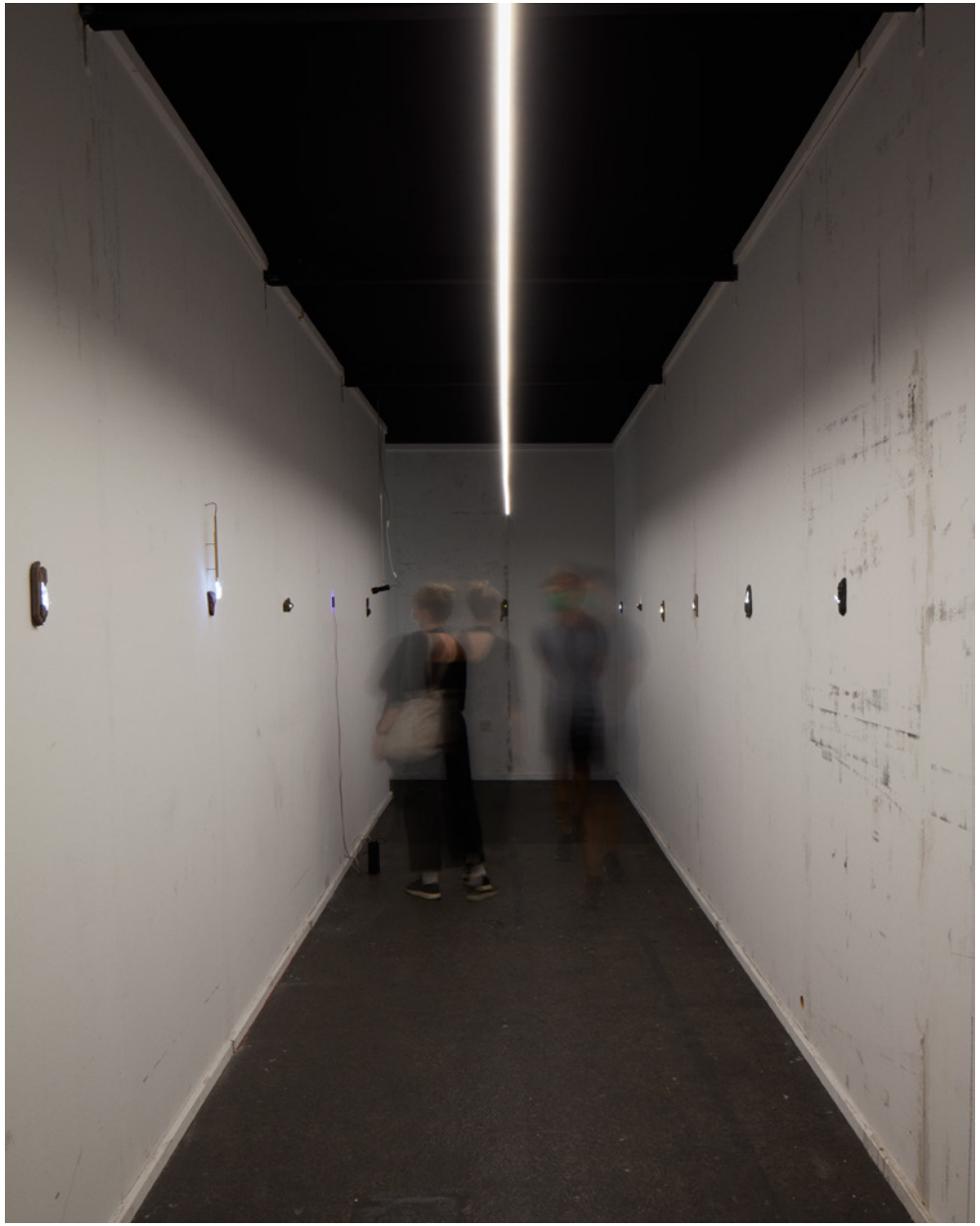
Relic of an Evaporated Sea I, 2021
Selenite, flickering LED, magnetite sand, gypsum cement, graphite
143 x 70 x 20 mm

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

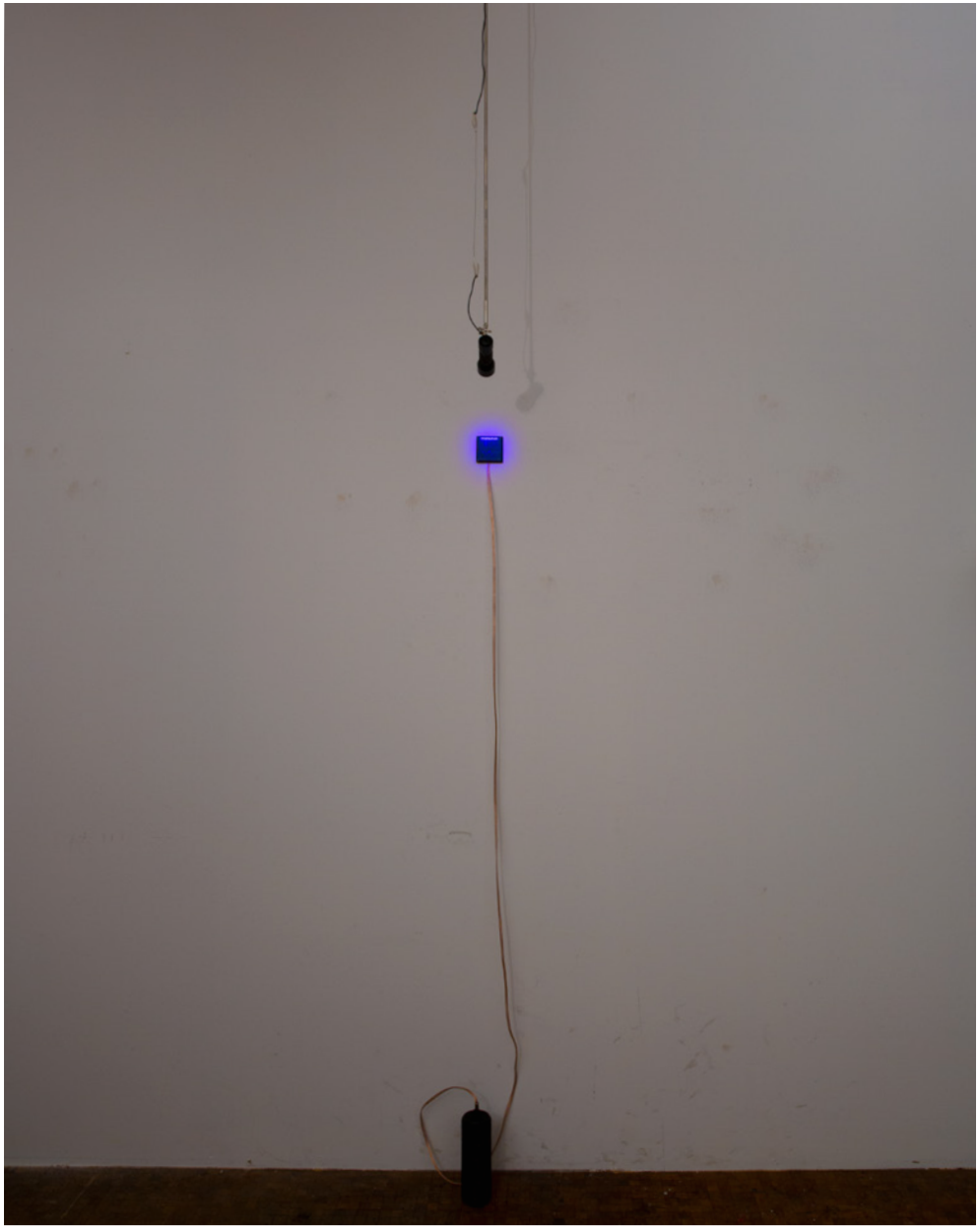
Relic of an Evaporated Sea V, 2021
Selenite, flickering LED, magnetite sand, gypsum cement, pigments
130 x 58 x 26 mm

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 gypsum was deposited around 165 million years ago.

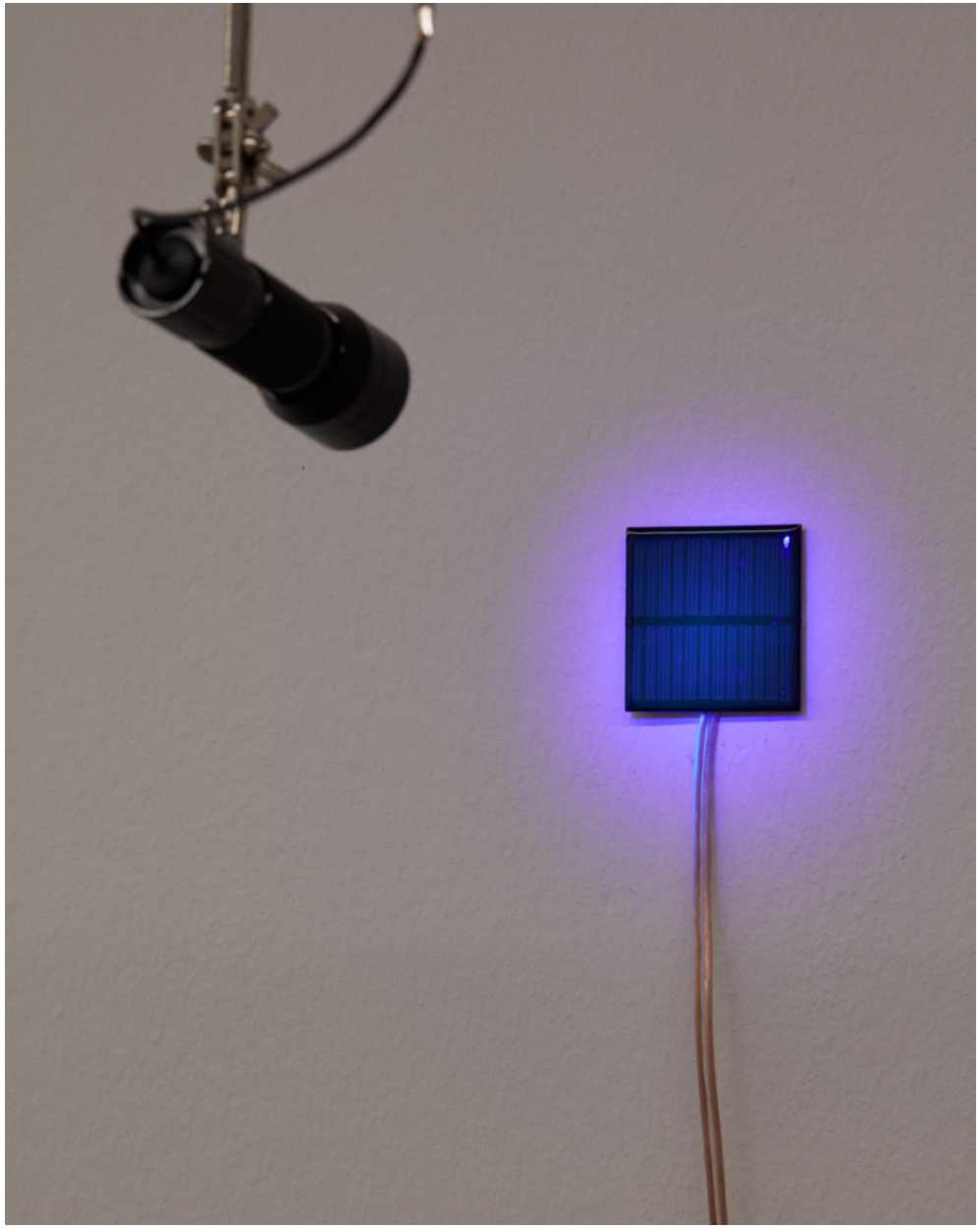


Installation views of *Doth Shrink*, presentation for the Swiss Art Awards, 2021, Basel, CH, with work from the *Elizabeth Philpot* and *Relics of an Evaporated Sea* series, as well as two works made from impactites and two light/sound pieces.
Video walk-through with sound:
hunterlonge.com/saa.mp4
hunterlonge.com/saa2.mp4



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



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

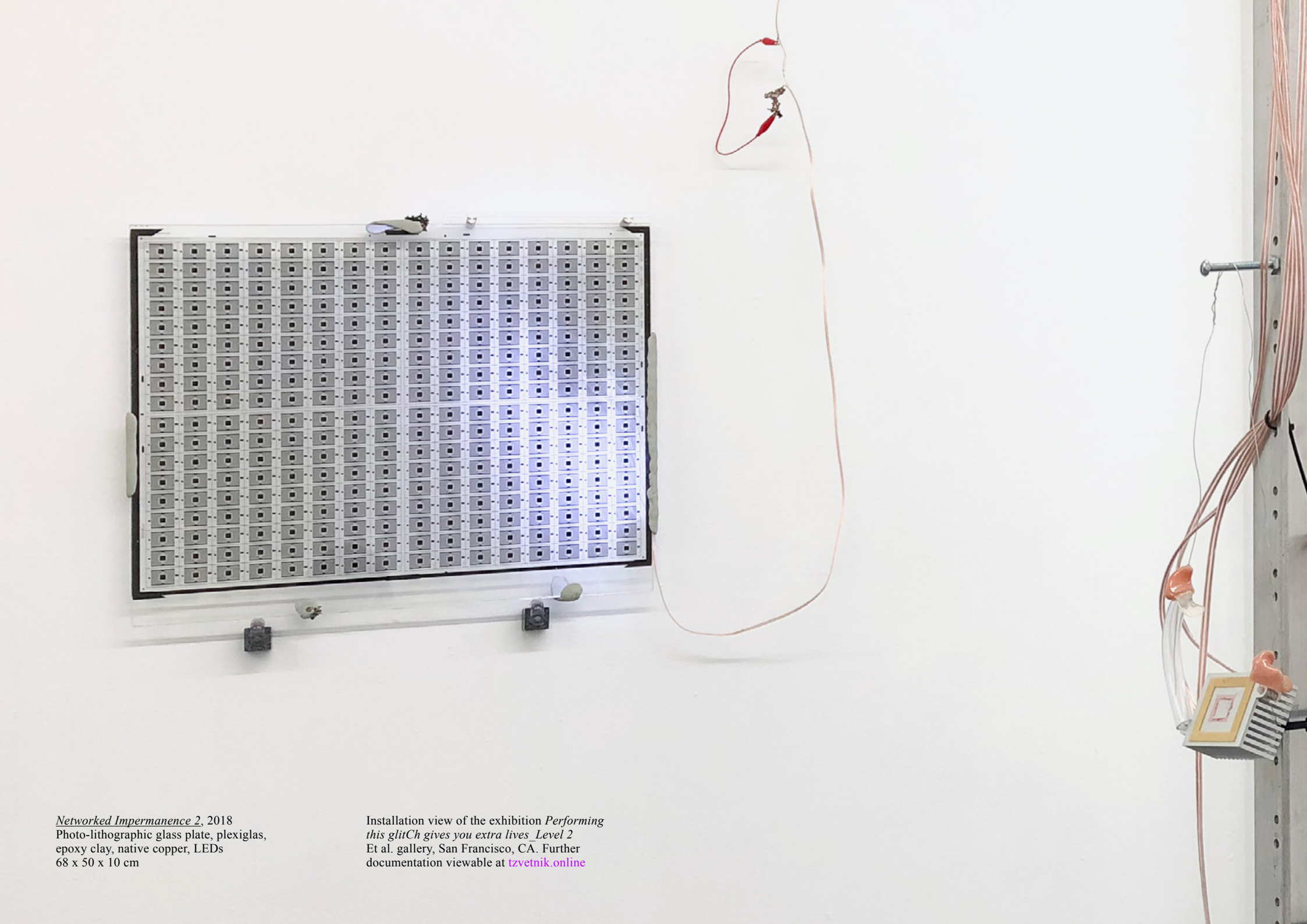
Video documentation:
hunterlonge.com/video/temple_moon.mov

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.

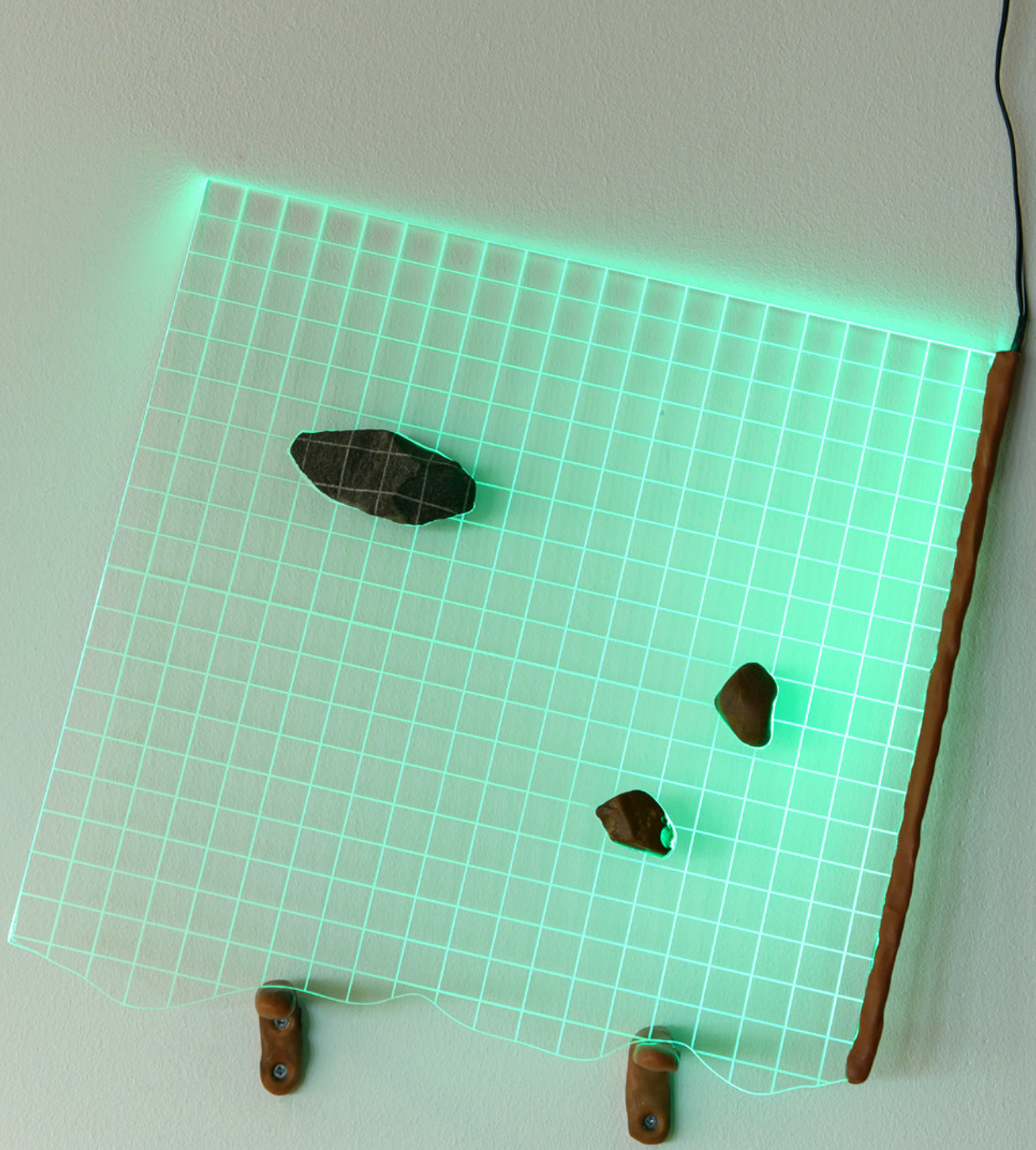
Offrande Météoritique II, 2021
Libyan desert glass, flickering LED, magnetite sand, gypsum cement, graphite, pigments
110 x 105 x 22 mm

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



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



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
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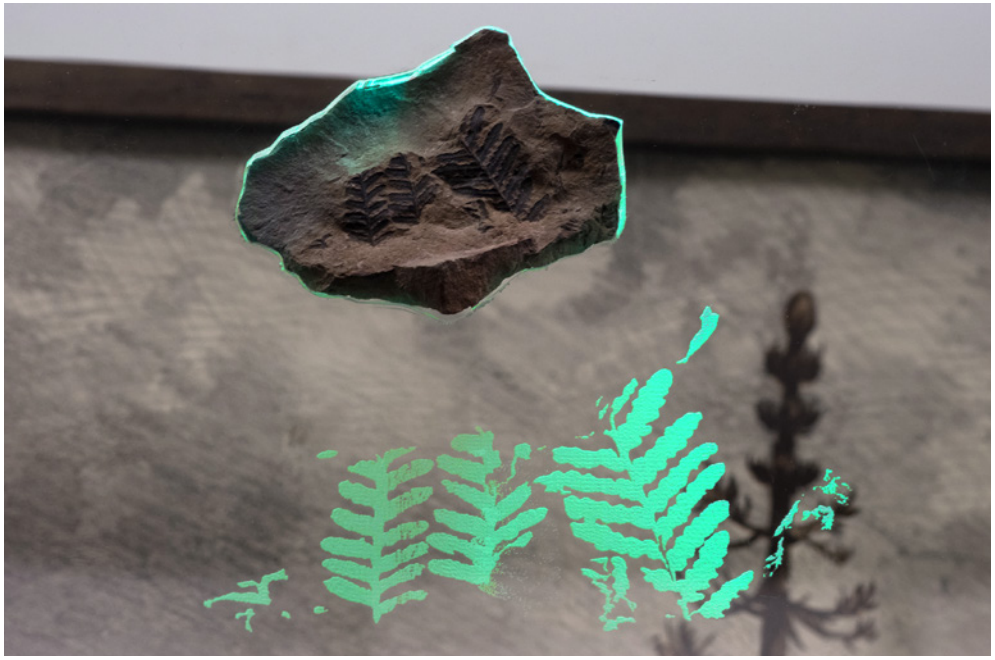
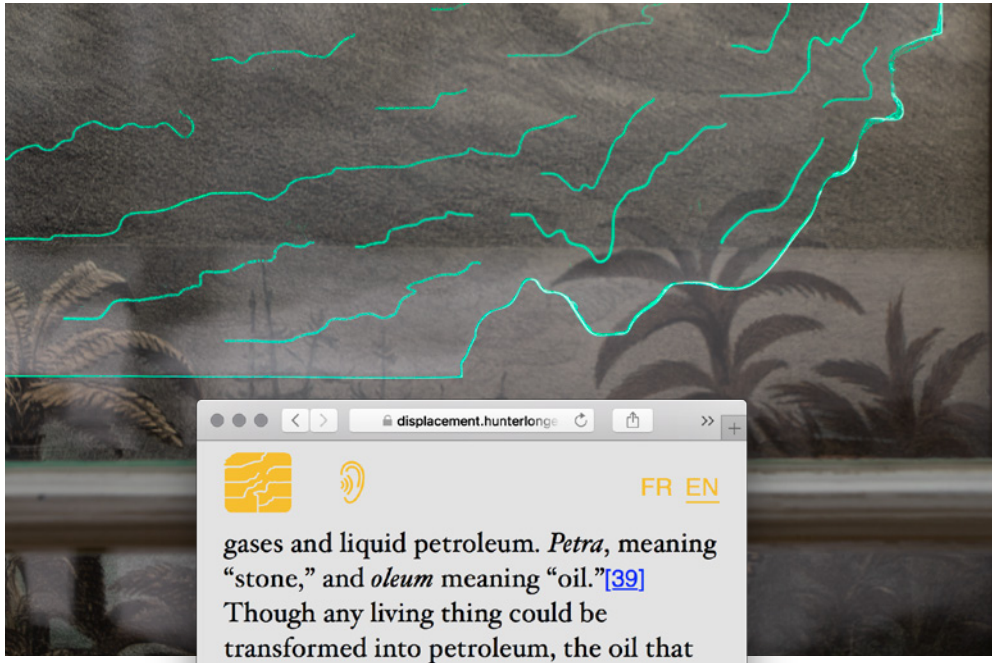




Above and previous page:

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.

Interferotics (Rhône Version), 2019-2020
Video loop, projector, solar cell, audio mixer, speakers
Dimensions variable

Installation view at PACE Gallery, Geneva, CH

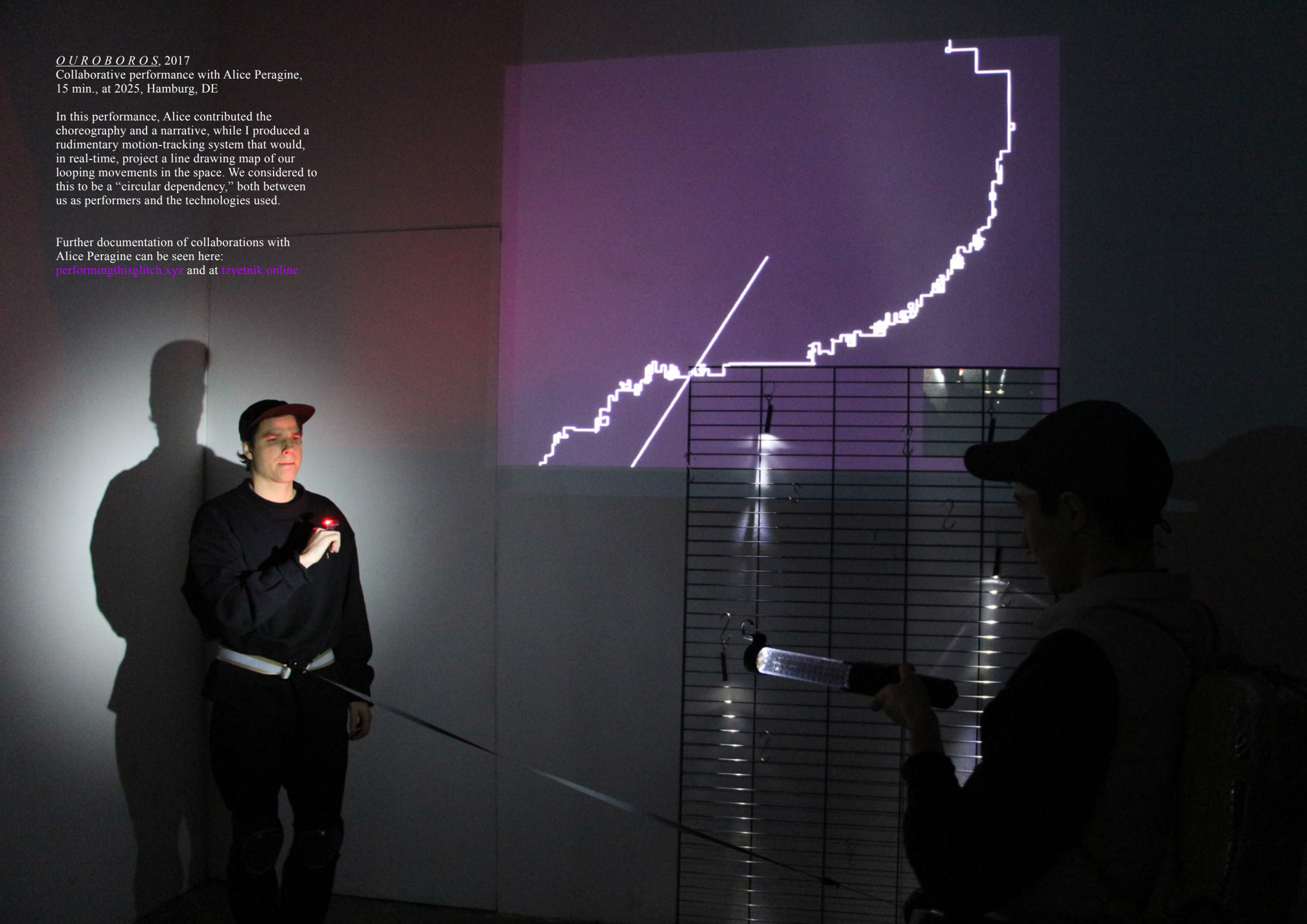
A slowed-down and pixelated video of the Sun's reflection on the Rhône river is converted to sound as the light from the projector washes intermittently over a small solar panel plugged into a mixer and speakers.

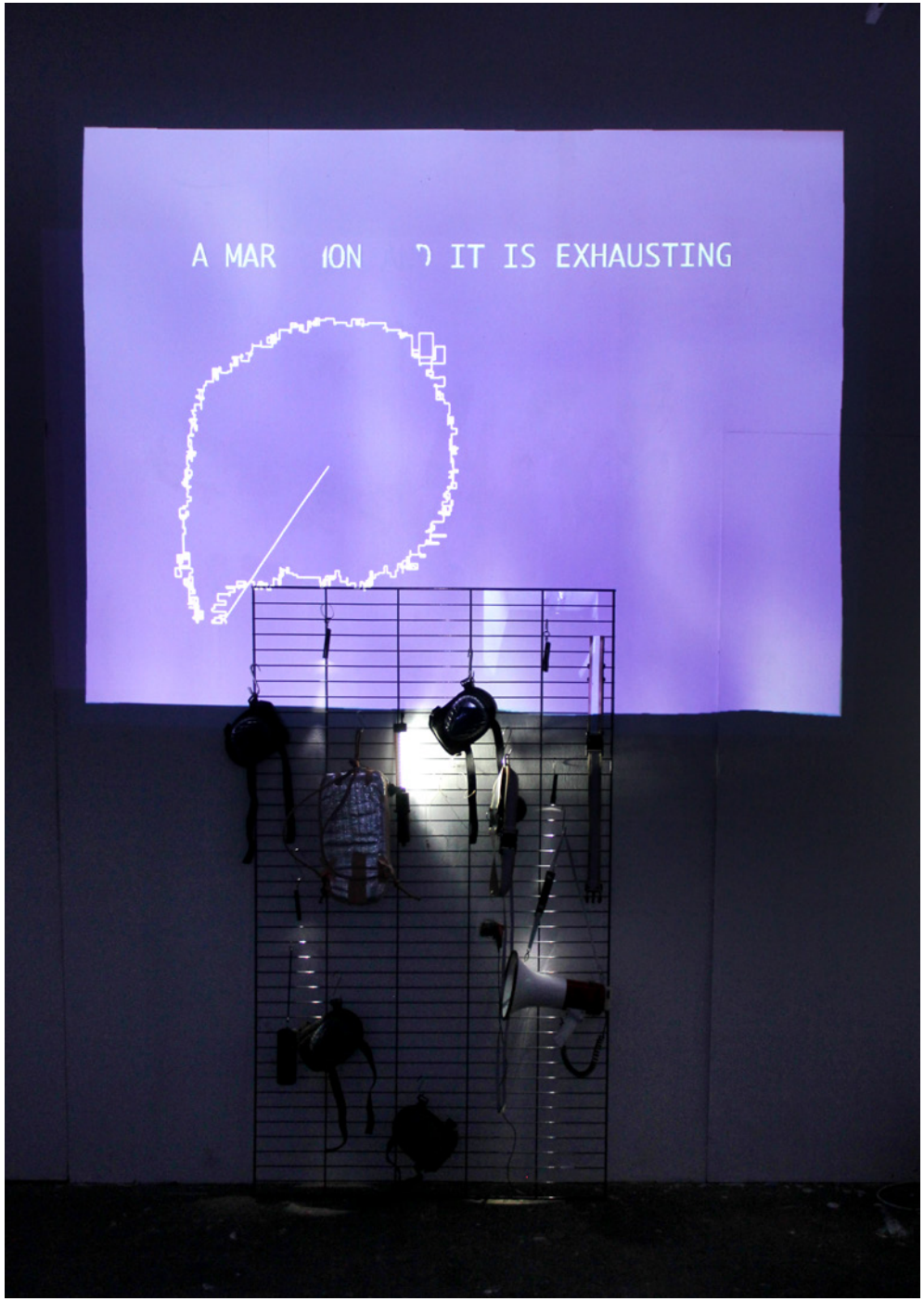
Video documentation:
hunterlonge.com/Interferotics2020.mp4

O U R O B O R O S, 2017
Collaborative performance with Alice Peragine,
15 min., at 2025, Hamburg, DE

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 to 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

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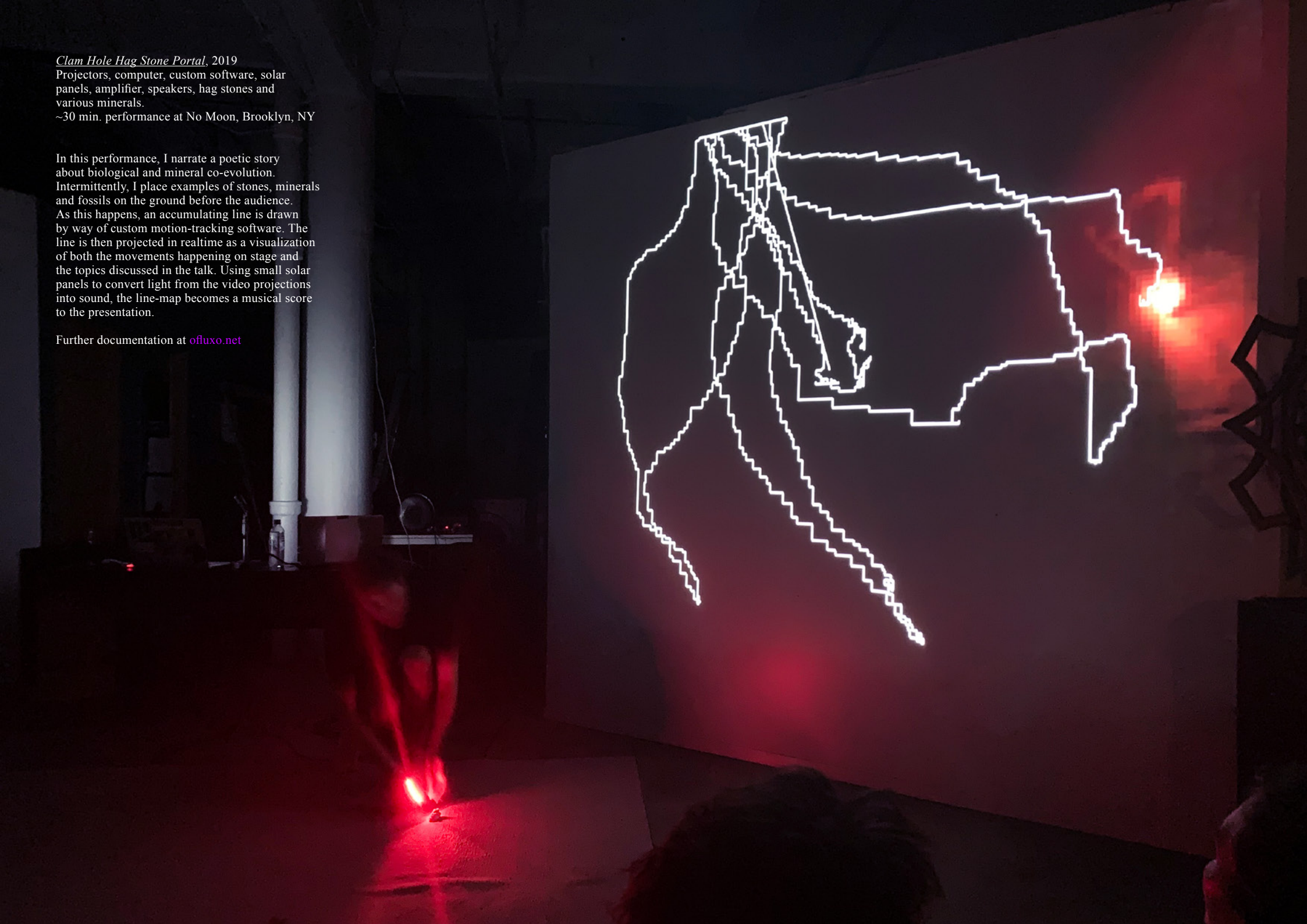


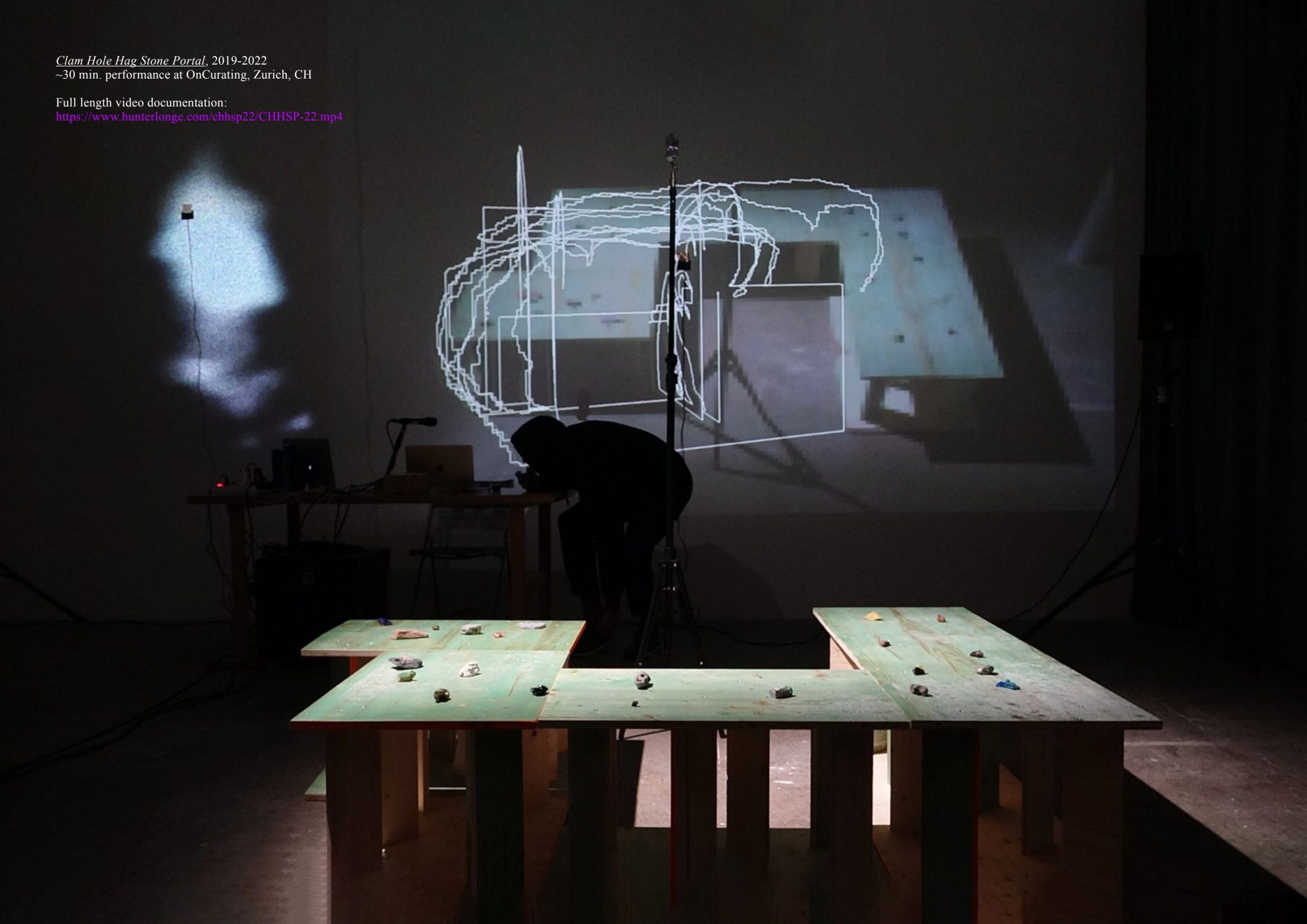
Clam Hole Hag Stone Portal, 2019
Projectors, computer, custom software, solar panels, amplifier, speakers, hag stones and various minerals.
~30 min. performance at No Moon, Brooklyn, NY

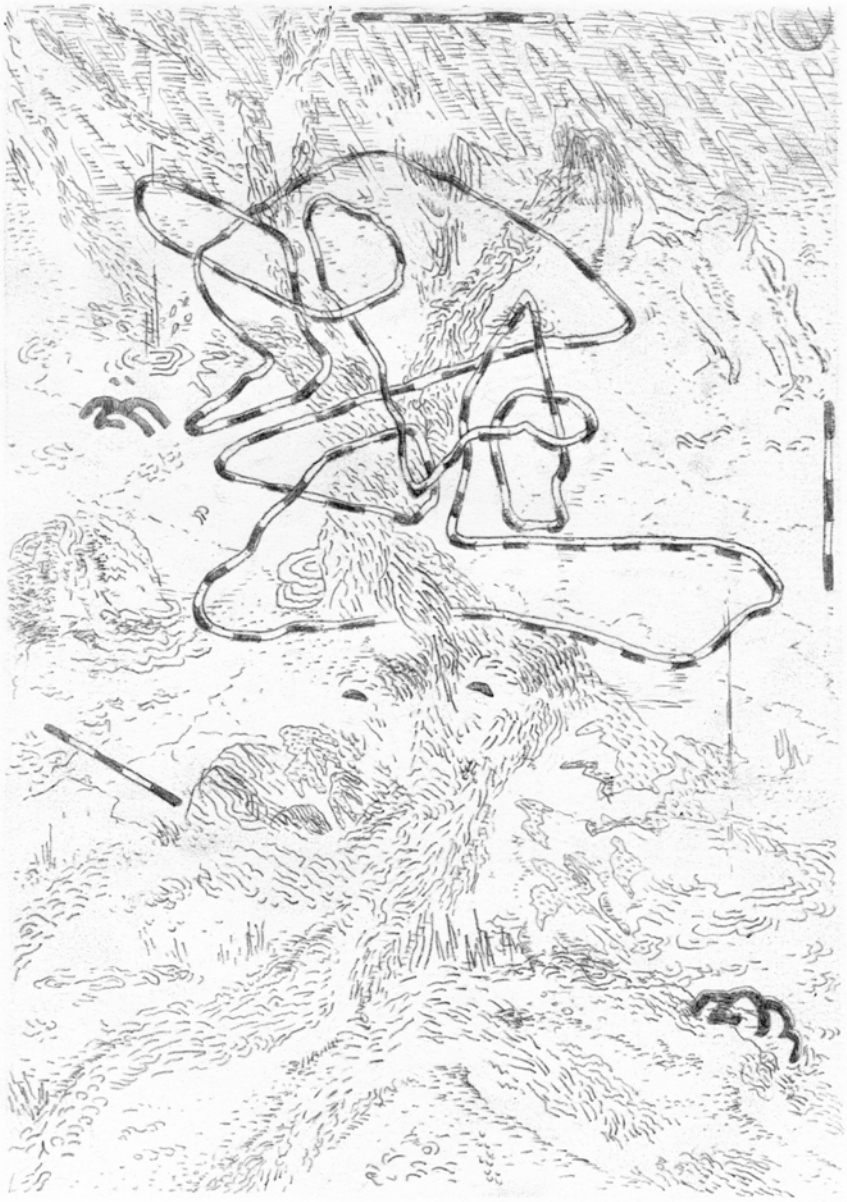
In this performance, I narrate a poetic story about biological and mineral co-evolution. Intermittently, I place examples of stones, minerals and fossils on the ground before the audience. As this happens, an accumulating line is drawn by way of custom motion-tracking software. The line is then projected 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

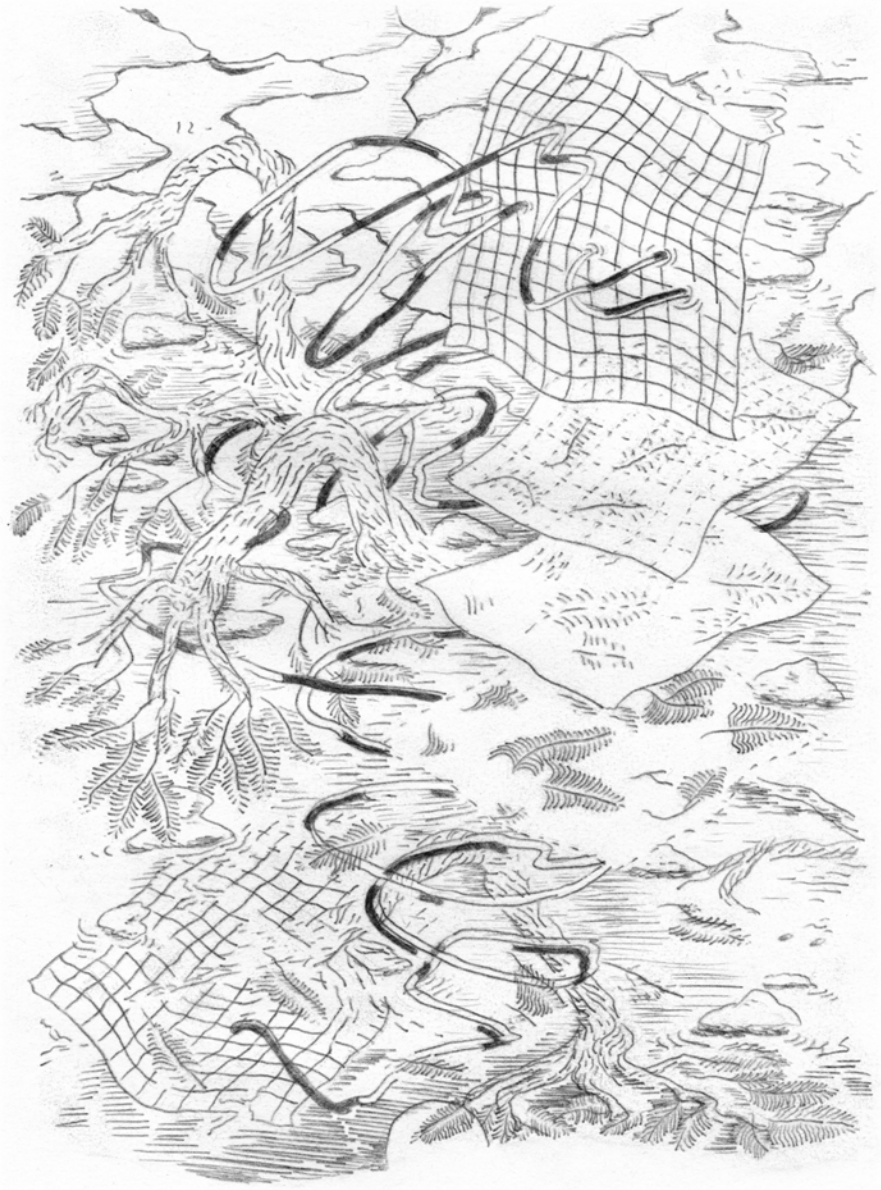
Clam Hole Hag Stone Portal, 2019-2022
~30 min. performance at OnCurating, Zurich, CH

Full length video documentation:
https://www.hunterlonge.com/chhsp22/CHHSP-22.mp4



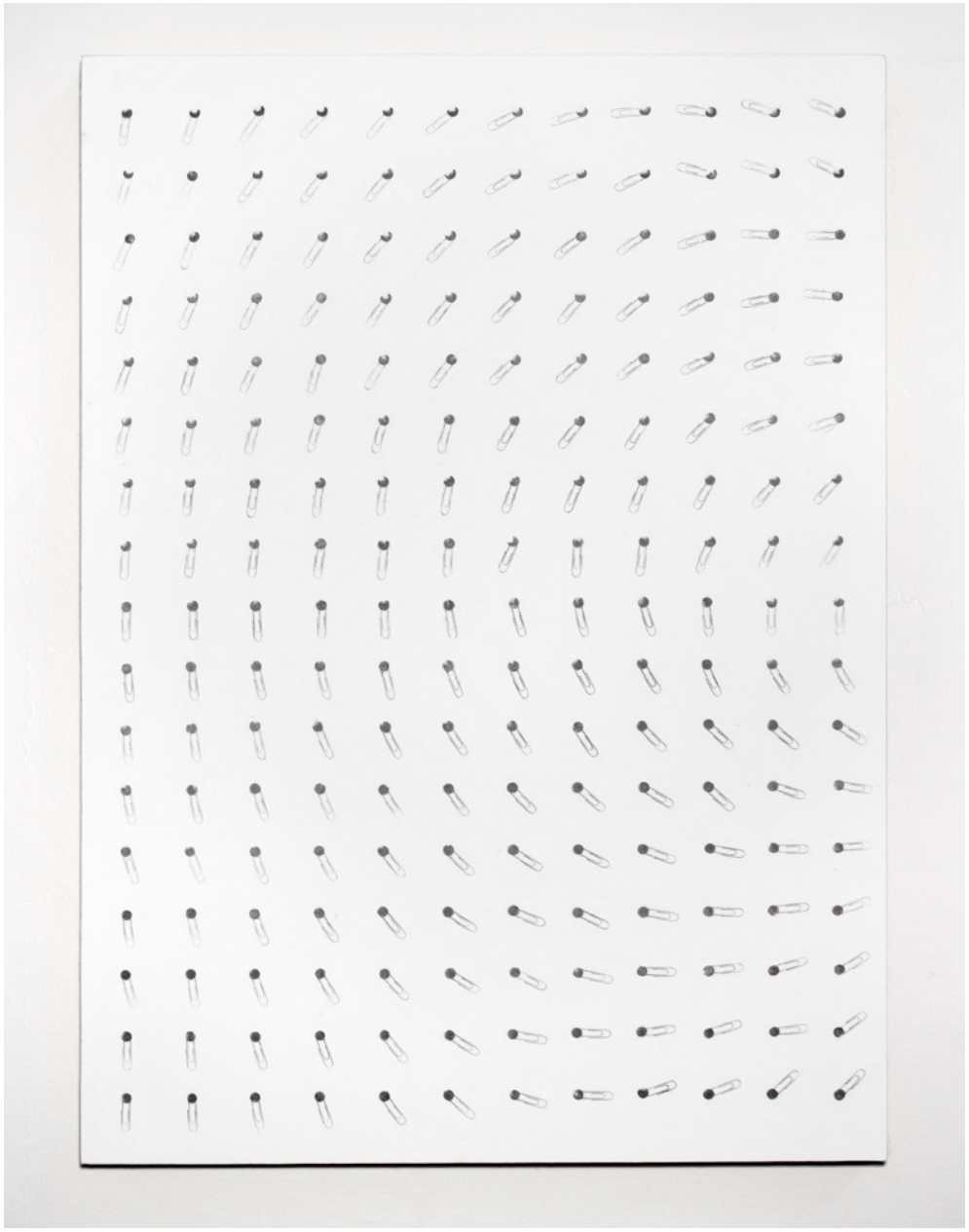


Conjured Earth I, 2017
Graphite transfer on paper
50.8 x 40.6 cm



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.