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**Hunter  
Longe**

Selected Works  
2015 - 2024

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[@psuedomorpher](#)

## State

“Research-based with a freewheeling and alchemical spirit rooted in history, science, evolution, linguistics, technology, and spirituality, Longe’s practice is lysergic and kaleidoscopic.”  
- Linda Jensen, co-director of Last Tango, Zurich

Incorporating drawing, video, sculpture, sound and installation, his artworks are influenced by the properties and transformations of the materials they employ. They often feature actual elements from the distant past yet anachronistically evoke time slips and possible futures through their unusual material combinations and their speculative character.

Deeply moved by discovering that over half of Earth’s mineral species evolved after bacteria and plants filled the atmosphere with oxygen, the artist sees creativity as innate and permeating all matter. This has sparked a fascination for how the past and the dead continually affect the present. In some pieces, tiny drawings on recycled plastic are affixed to stones. The drawings often depict what ancient plants and landscapes might have looked like millions of years ago. In a series of lamp-like sculptures, fossils and gypsum crystals are illuminated by flickering LEDs. Recent installations and performances use photovoltaic cells connected to amplifiers and speakers to convert light from various sources and video projections into sound.

By appropriating stories and apparatuses from the sciences and conflating them with the oniric, 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.

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

## Bio

Hunter Longe is originally from California (b. 1985) and currently lives and works in Geneva, Switzerland. He has a Bachelor of Fine Arts from California College of the Arts, San Francisco, and a Master of Fine Arts from Piet Zwart Institute Rotterdam. Recent group and solo exhibitions have been at 427, Riga (2024); Centre d’art de Neuchâtel (2024); Soft Opening, London (2024); Kunsthaus Langenthal (2023), Last Tango, Zurich (2023); Sonnenstube, Lugano (2023); Espace 3353, Geneva (2023); Istituto Svizzero, Rome (2022); Krone Couronne, Biel/Bienne (2022); Centre d’Art Contemporain Genève (2021); Musée Cantonal de Géologie, Lausanne (2019); NoMoon, New York (2019); Et al. Gallery, San Francisco (2018); LambdaLambdaLambda, Pristina (2017); Hordaland Kunstsenter, Bergen (2017). 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.

1.



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

2.



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,  
occurring in the oxide zone of cobalt deposits.





*Twins in Time I*, 2024  
Fossilized ammonite (~100 million years old,  
Ain, FR), LSD blotter tabs, graphite on wall  
24 x 39 x 6 cm





Installation view in the exhibition *Foyer Flux  
Fossils* at CAN, Centre d'art Neuchâtel, CH. More  
documentation on [artviewer.org](http://artviewer.org) and [can.ch](http://can.ch).

Drawing on the right: Isabelle Schulte  
Photos: Sebastien Verdon





*Albian Gate II*, 2024  
Albian sediments (~100 million years old),  
various fossils, magnetite sand, gypsum cement,  
pigments, copper, beeswax  
2 parts: 70 x 60 x 340 mm each

Installation view in the exhibition *Foyer Flux  
Fossils* at CAN, Centre d'art Neuchâtel, CH.  
Foreground (right): Tiphane Calmettes



*Albian Gate II*, 2024

Albian sediments (~100 million years old),  
various fossils, magnetite sand, gypsum cement,  
pigments, copper, beeswax  
2 parts: 70 x 60 x 340 mm each





*Linearity Deceiver*, 2024  
Fossilized coral (~152 million years old, Jura, CH), fossilized ammonite (~165 million years old, Bern, CH), segment of fossilized nautilus

(~199 million years old, Aargau, CH),  
LSD blotter, projector, video loop, lenses  
Dimensions variable  
Photos: Sebastien Verdon



Video documentation:  
[https://www.hunterlonge.com/video/Linearity-Deceiver\\_Presence.mp4](https://www.hunterlonge.com/video/Linearity-Deceiver_Presence.mp4)

Installation in the exhibition *Foyer Flux Fossils*  
at CAN, Centre d'art de Neuchâtel, CH. More  
documentation on [artviewer.org](https://artviewer.org) and [can.ch](https://can.ch).



*Linearity Deceiver*, 2024  
Installation view  
Photo: Sebastien Verdon

Video documentation:  
[https://www.hunterlonge.com/video/Linearity-Deceiver\\_Presence.mp4](https://www.hunterlonge.com/video/Linearity-Deceiver_Presence.mp4)

Installation in the exhibition *Foyer Flux Fossils*  
at CAN, Centre d'art de Neuchâtel, CH. More  
documentation on [artviewer.org](https://artviewer.org) and [can.ch](https://can.ch).



Installation view of the solo exhibition *Wished Meself was Dead* at 427, Riga, LV. The show was conceived in the wake of the assisted death of my father and the attempted suicide of my twin brother. A text and full photo documentation can be seen at [contemporaryartlibrary.org](https://www.hunterlonge.com/video/427.mp4).

Video documentation:

<https://www.hunterlonge.com/video/427.mp4>

*Wished meself was dead  
Or better far instead  
A piece of fossil coral  
A 21-million-year-old spine*



*The past inserts a finger into a slit  
on the skin of the present, and pulls*, 2024  
Fossilized coral (~152 million years old, Jura,  
CH), 405 nm lasers, LSD blotter tabs  
Dimensions variable

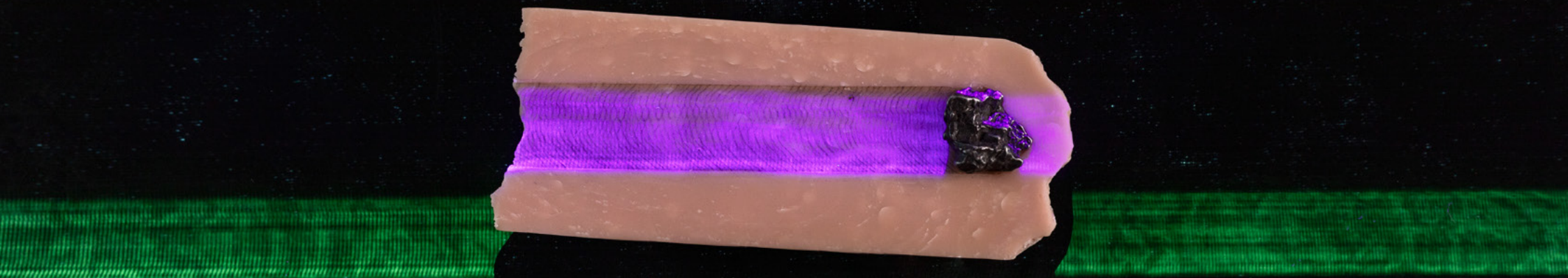






*The past inserts a finger into a slit  
on the skin of the present, and pulls,* 2024  
Details.  
Photos: Līga Spunde





*Death*, 2023  
Meteorite fragment, magnet, Sculpy,  
graphite, 405 nm laser  
50 x 128 x 15 mm (laser dimensions variable)  
Photo: Kilian Bannwart

Installed on the window at Last Tango, Zurich,  
CH. More documentation at [lasttango.info](http://lasttango.info) and on  
[Contemporary Art Library](#).





*Immolation*, 2023

Standfieldite in slag from prehistoric sacrificial  
burning site in Goldbichl, Austria

67 x 40 x 40 mm (video dimensions variable)

Photo: Killian Bannwart

This work contains a piece a cooked rock from  
an immolation site at Goldbichl, Austria. From  
the Neolithic through the Iron Age, the site was  
used for the sacrificial burning of goats, bovines  
and sheep. The repeating burning of animals on  
an altar made of loam and rock caused apatite,  
a mineral in bones, to fuse into the rock, thus

creating several new mineral species. The latter  
are microscopic crystals embedded in the layers of  
the stone. Projected onto the object is a video of a  
strip of light distorted by heat and smoke.

Video documentation:

[hunterlonge.com/video/Immolation.mp4](https://hunterlonge.com/video/Immolation.mp4)



Installation view of the exhibition *Hunter Longe and Paulo Wirz* at Last Tango, Zurich, CH.  
More documentation at [lasttango.info](http://lasttango.info) and on [Contemporary Art Library](#). Review by Leila Peacock for [Reading Rämistrasse](#).





*Offrande*, 2022  
Mp3 audio recording, amplifiers, audio-output transformers, LEDs, solar cell, speaker  
Dimensions variable

Installation views Last Tango, Zurich, CH.  
More documentation at [lasttango.info](http://lasttango.info) and  
[Contemporary Art Library](http://Contemporary Art Library)  
Photos: Killian Bannwart



The recorded sound of a crackling fire is sent through LED lights making them flicker with the audio frequency. A solar panel plugged into a speaker converts the scintillating light back into sound.

Video documentation:  
[hunterlonge.com/video/Offrande.mp4](http://hunterlonge.com/video/Offrande.mp4)  
[hunterlonge.com/video/Offrande-description.mp4](http://hunterlonge.com/video/Offrande-description.mp4)



*Rebirth*, 2023  
Vivianite in fossilized shell, projector, video loop  
80 x 60 x 38 mm (video: dimensions variable)  
Photo: Killian Bannwart

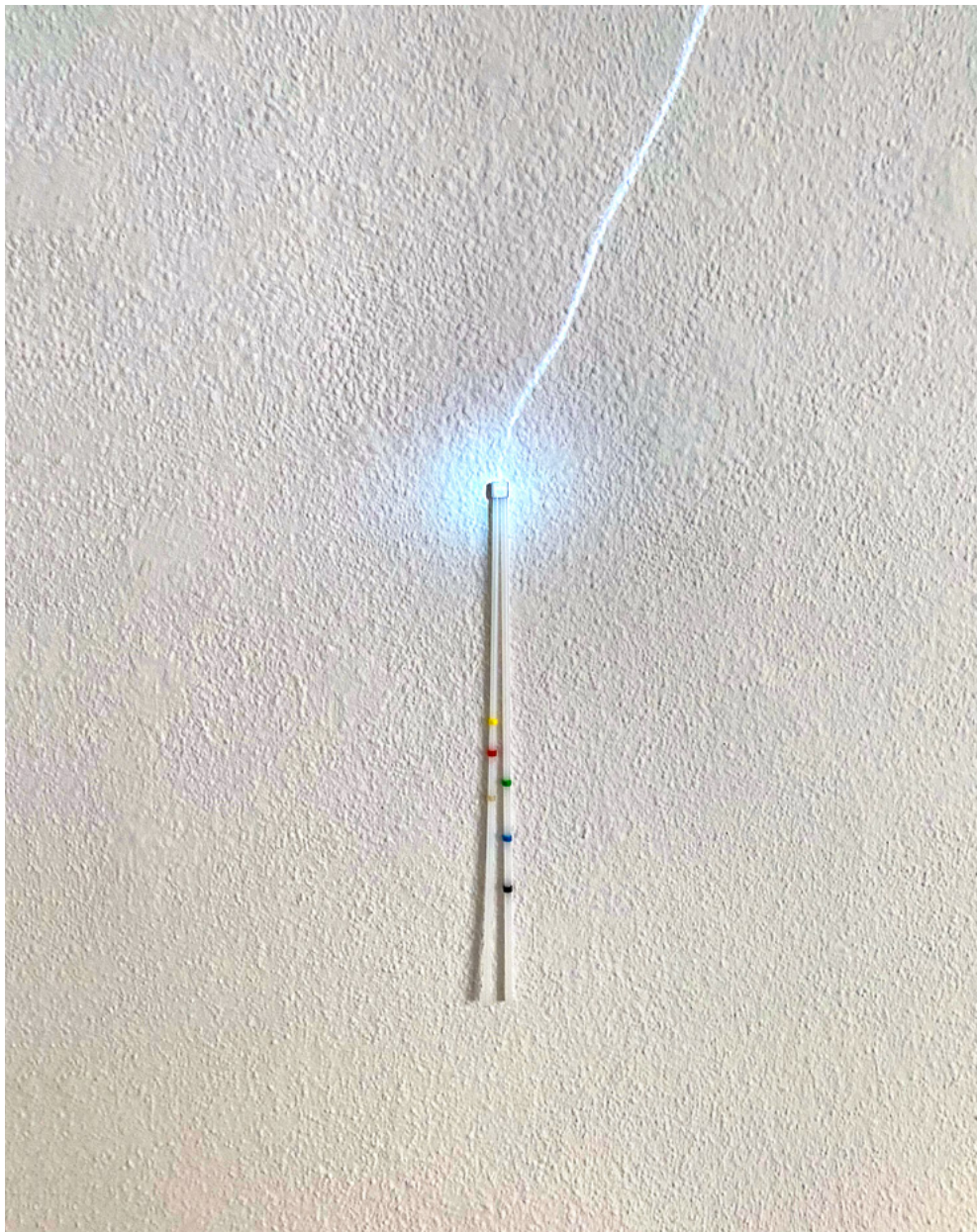
Video documentation:  
[hunterlonge.com/video/Rebirth.mp4](https://hunterlonge.com/video/Rebirth.mp4)



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

Video documentation:  
[hunterlonge.com/video/Birth.mp4](https://hunterlonge.com/video/Birth.mp4)





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

Video documentation:  
[hunterlonge.com/video/Sourciere.mp4](https://hunterlonge.com/video/Sourciere.mp4)



*Birth, Death, Initiation, Splitting*, 2024  
Fossilized ammonite (~165 million years old,  
Jura, CH), LSD blotter tabs  
64 x 77 x 13 mm





Installation view of the exhibition *Various  
Lambent Portals* at Kunsthau Langenthal, CH.  
More documentation on [KubaParis](#) and  
[Contemporary Art Switzerland](#).  
Photo: Cedric Mussano





*Relic of an Evaporated Sea XX*, 2023  
Selenite, flickering LED, magnetite sand, gypsum  
cement, pigments, graphite  
75 x 65 x 330 mm

Selenite is a transparent crystal of gypsum, a mineral that forms when pools of shallow ocean water evaporate. It illuminated in this series of sculptures by flickering LEDs.

The selenite in this piece was found in the Jura mountains, CH, where gypsum was deposited around 255 million years ago.



*Relic of an Evaporated Sea XIX*, 2023  
Selenite, flickering LED, magnetite sand, gypsum  
cement, pigments, graphite  
69 x 55 x 330 mm

Selenite is a transparent crystal of gypsum, a mineral that forms when pools of shallow ocean water evaporate. It is illuminated in this series of sculptures by flickering LEDs.

The selenite in this piece was found in the Jura mountains, CH, where gypsum was deposited around 255 million years ago.






*Clam Hole Hag Stone Portal IV*, 2023  
405 nm laser, beamsplitter, front-surface mirror,  
neutral density filter, amplifier, mp3 audio  
recording, audio-output transformer, hag stones,  
custom hardware, lab mounts, solar cells, speakers  
Dimensions variable

Video documentation:  
[hunterlonge.com/video/CHHSP-IV.mp4](https://hunterlonge.com/video/CHHSP-IV.mp4)

By way of laser, this work spanned across the entire length of the Kunshaus Langenthal, passing through three stones with holes made by clams (depicted here) and a beam splitting mirror, into two adjacent rooms. The laser light transmitted an audio recording of the Langetta river (which passes directly under the Kunsthaus), that could be heard where the split-beam terminated at two opposing solar panels plugged into speakers.



Installation view of the exhibition *Various Lambent Portals* at Kunsthau Langenthal, CH  
Photo: Cedric Mussano

(left)  
*Relic of an Evaporated Sea XXII (Sampled)*, 2023  
Selenite, LED, steel, epoxy clay,  
300 x 48 x 10 mm

(center)  
Laser and power supply for the work *Clam Hole Hag Stone Portal IV*, described on the previous page.

(right)  
*Relic of an Evaporated Sea VIII (Sampled)*, 2021  
Selenite, LED, brass, epoxy clay, sandstone  
300 x 48 x 10 mm





*Dream*, 2023  
 Animation, projector  
 Dimensions variable  
 Animation: Yann Lacour

In 2016, I dreamt of an animated wolf. This video is the most accurate possible recreation of the dream. Video documentation:  
[hunterlonge.com/video/Dream.mp4](https://hunterlonge.com/video/Dream.mp4)



*Summoner*, 2023  
 Glass, photovoltaic cell, mixer, frequency modulator, audio cables, speakers  
 90 x 90 x 30 cm

The solar cell from the work *Summoner* was placed into the projected animation. As the non-chronological clock hands passed over the solar cell, an arrhythmic soundtrack was generated.





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



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





Installation view of the exhibition *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

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





*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.





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. *Networked Impermanence*, 2017  
 Graphite on thermo-sensitive polystyrene and smart chip on fossilized coral  
 27 x 82 x 53 mm  
 Imagined Archean seascape (ca. 3.5 billion years old) with stromatolites along the shore. Stromatolites are structures made by the first bacteria to produce oxygen via photosynthesis.



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. *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.



*Her Ancient and Enduring Energies Rising I*, 2017  
 graphite on thermo-sensitive polystyrene, 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.



*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>





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 and 2023 in which a  
continuous cable travels through the space making  
a loop. The cable is segmented by stone/drawing  
works like those on the previous pages .





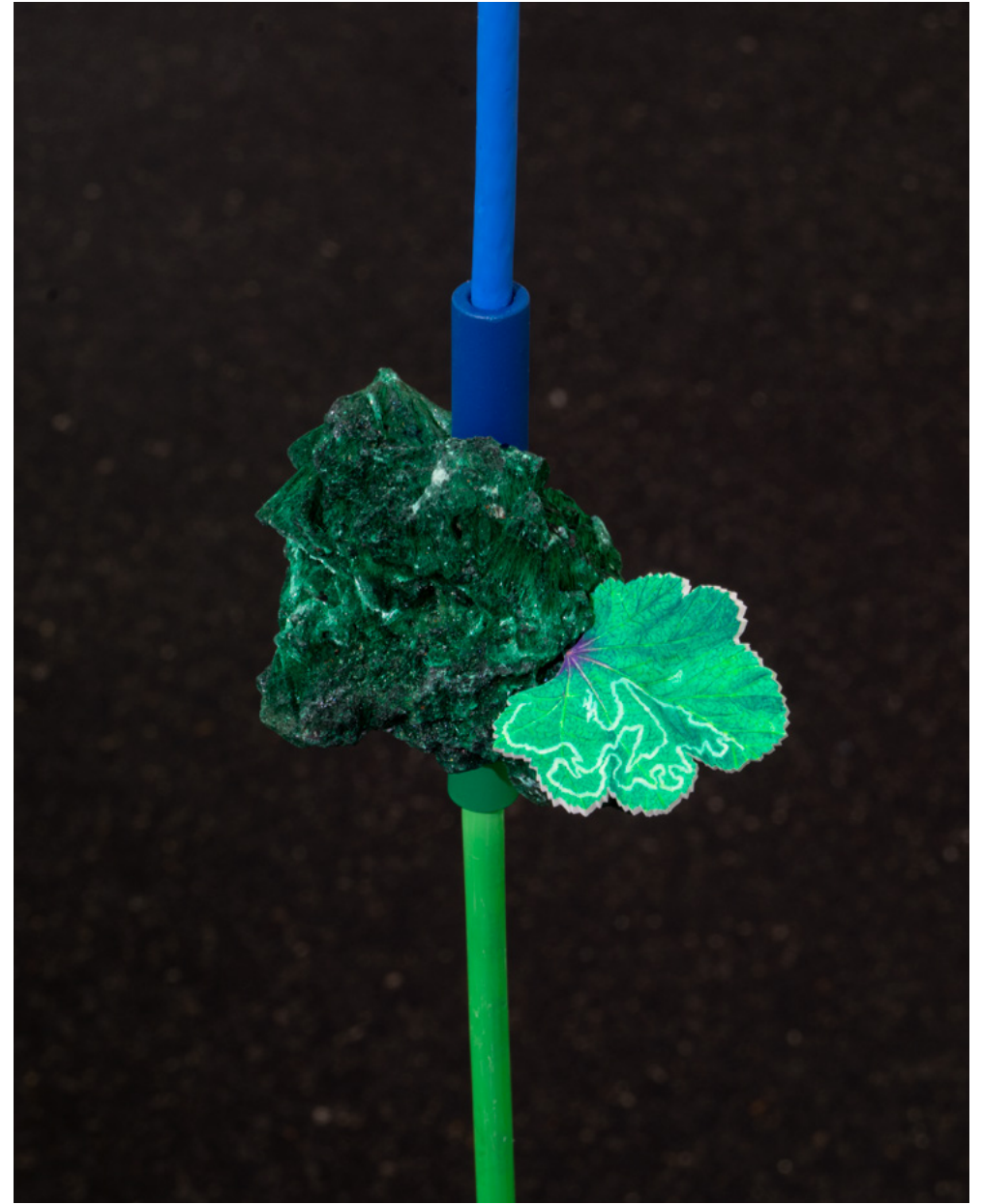
Installation view of the exhibition *Various  
Lament Portals* at Kunsthhaus Langenthal, CH  
Photo: Cedric Mussano





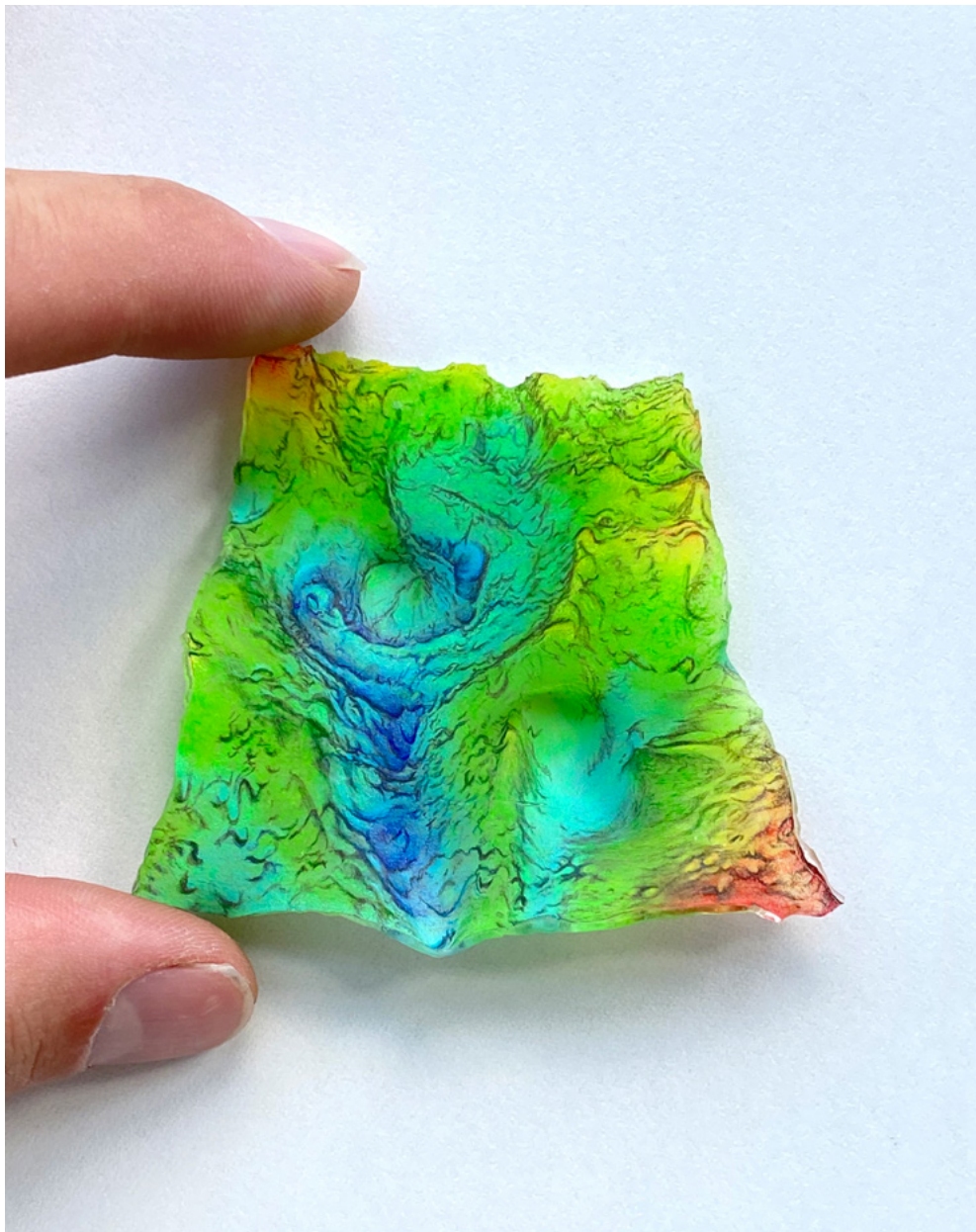
*Cyprian Idol*, 2022  
Wood, copper, epoxy clay, acrylic  
30 x 130 x 24 mm

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



*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).



*The Source - Chicxulub*, 2023  
Colored pencil on thermo-sensitive polystyrene  
60 x 65 mm, frame: 80 x 60 cm

Drawing based on a 3D gravity model of the Chicxulub crater (Mexico), formed by an asteroid impact 66 million years ago that caused the mass extinction of 75% of plant and animal species.







*Elizabeth Philpot V*, 2020  
Belemnite fossil, flickering LED,  
magnetite sand, concrete  
52 x 115 x 38 mm

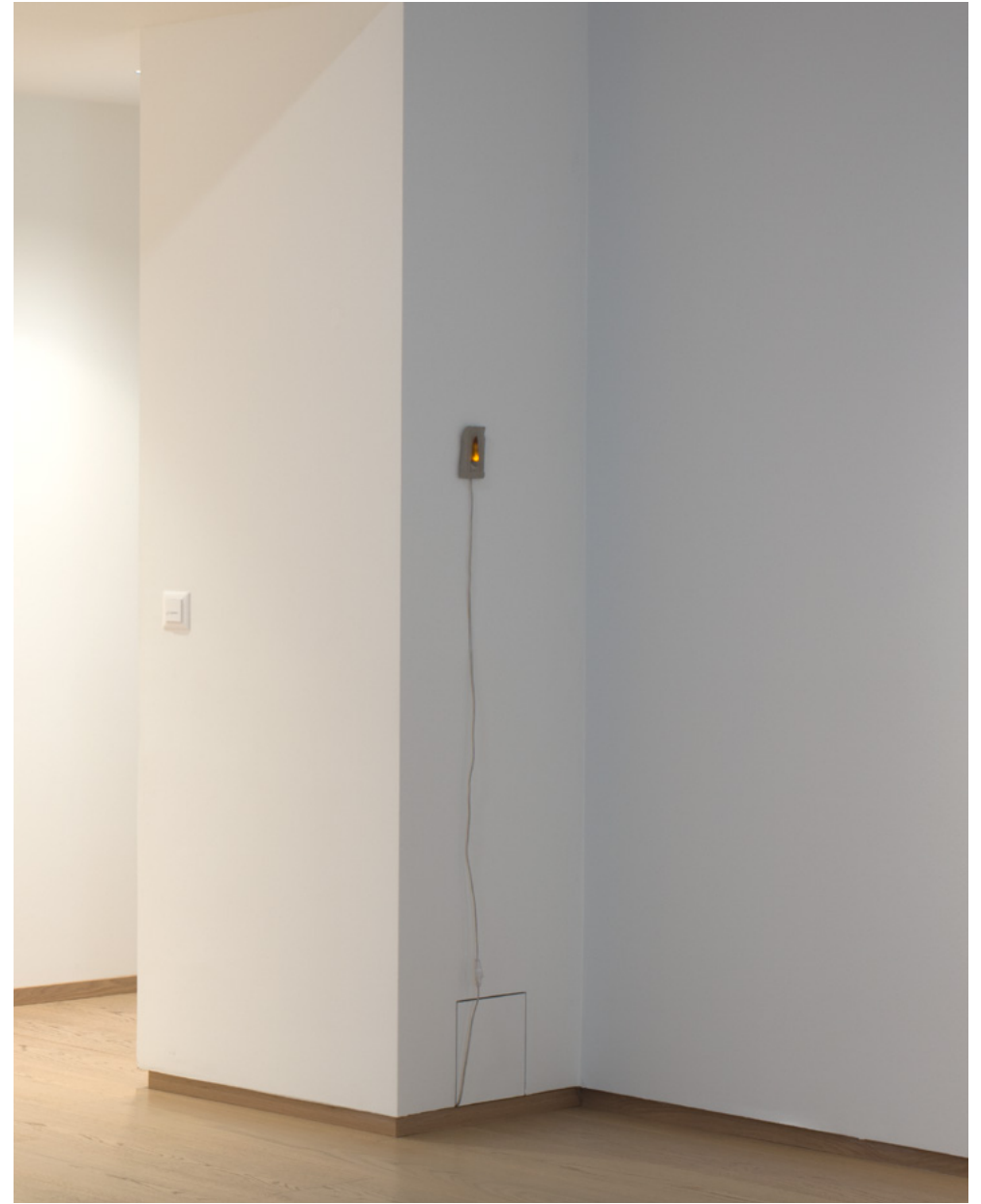
This series is an homage to [Elizabeth Philpot](#) (1780–1857) who helped prove that belemnites were the remains of a squid-like species by making illustrations with ink she found in the fossils.



*Elizabeth Philpot XV (Sea foam mixed with grief becomes solid)*, 2023  
Belemnite fossil, flickering LED, sand, magnetite sand, gypsum  
cement, pigments  
60 x 117 x 60 mm



*Elizabeth Philpot VI*, 2020  
Belemnite fossil, 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





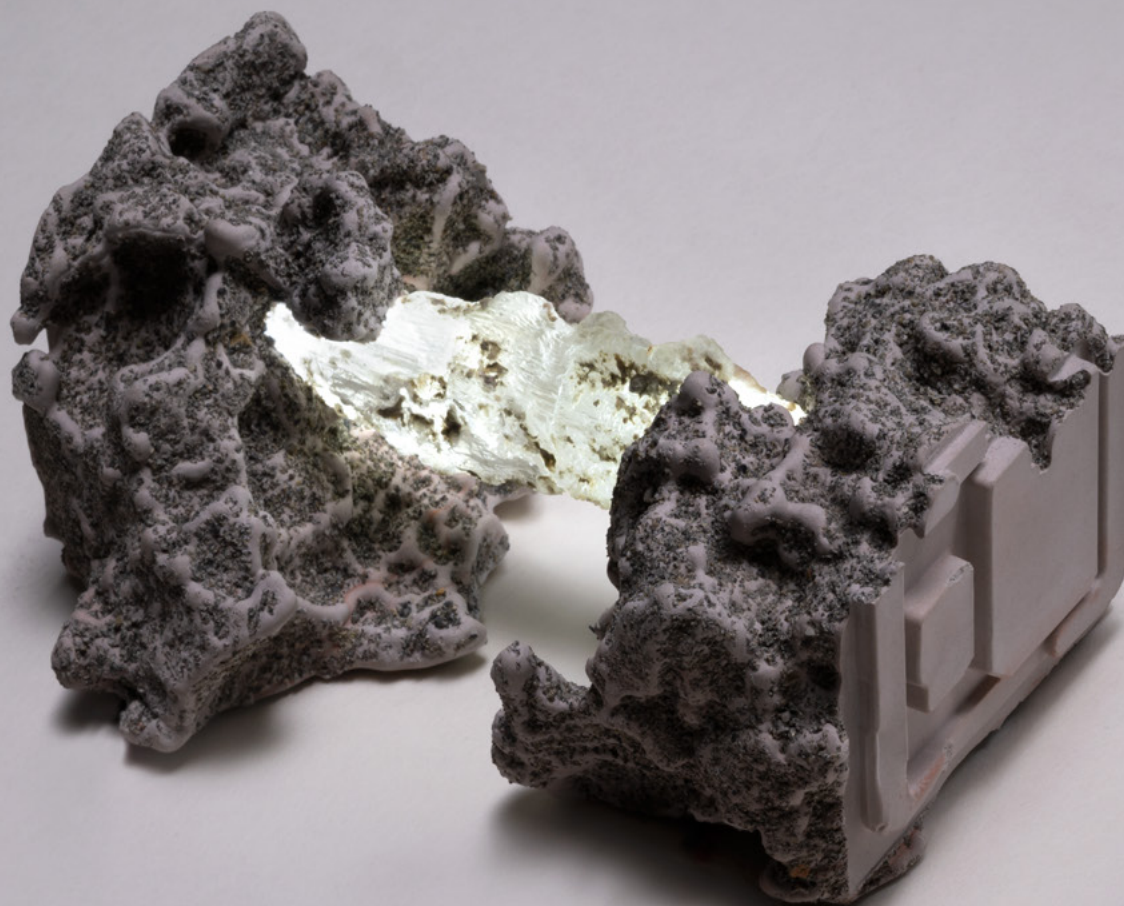
Elizabeth Philpot IV, 2020  
 Belemnite fossil, flickering LED, epoxy clay, amethyst,  
 magnetite sand, concrete  
 44 x 120 x 38 mm



Elizabeth Philpot XI (The dark liquid spoke forth  
 from the stone squid), 2021  
 Belemnite fossil, flickering LED, epoxy clay,

magnetite sand, gypsum cement, graphite,  
 squid ink  
 110 x 90 x 33 mm





*Relic of an Evaporated Sea IX*, 2023  
Selenite, flickering LED, magnetite sand,  
sediments, pigments  
84 x 172 x 55 mm

Selenite is a transparent crystal of gypsum, a mineral that forms when pools of shallow ocean water evaporate. It illuminated in this series of sculptures by flickering LEDs.

The selenite in this piece was found in the Jura mountains, CH, where gypsum was deposited around 255 million years ago.



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

The selenite in this piece was found near Cathedral Valley, Utah where gypsum was deposited around 165 million years ago.



*Relic of an Evaporated Sea XXI*, 2023  
Selenite, flickering LED, magnetite sand, gypsum  
cement, graphite  
143 x 70 x 20 mm

The selenite in this piece was found in the Jura mountains, CH, where gypsum was deposited around 255 million years ago.





*Relic of an Evaporated Sea XXIII*, 2023  
Selenite, flickering LED, magnetite sand, gypsum  
cement, graphite, copper minerals  
166 x 80 x 36 mm

The selenite in this piece was found in the Jura  
mountains, CH, where gypsum was deposited  
around 255 million years ago.



*Relic of an Evaporated Sea XXVII (for Brian)*, 2023  
Selenite, flickering LED, magnetite sand, gypsum  
cement, pigments, squid ink  
115 x 94 x 34 mm

The selenite in this piece was found in the Jura  
mountains, CH, where gypsum was deposited  
around 255 million years ago.





*Relic of an Evaporated Sea II*, 2021  
Selenite, flickering LED, magnetite sand,  
graphite  
143 x 69 x 20 mm

The selenite in this piece was found near Cathedral Valley, Utah where gypsum was deposited around 165 million years ago.



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

The selenite in this piece 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 *Relies 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](https://hunterlonge.com/saa.mp4)  
[hunterlonge.com/saa2.mp4](https://hunterlonge.com/saa2.mp4)



*Offrande Météoritique III*, 2023  
Moldavite, flickering LED, magnetite sand,  
gypsum cement, pigments  
116 x 110 x 20 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 20 mm

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



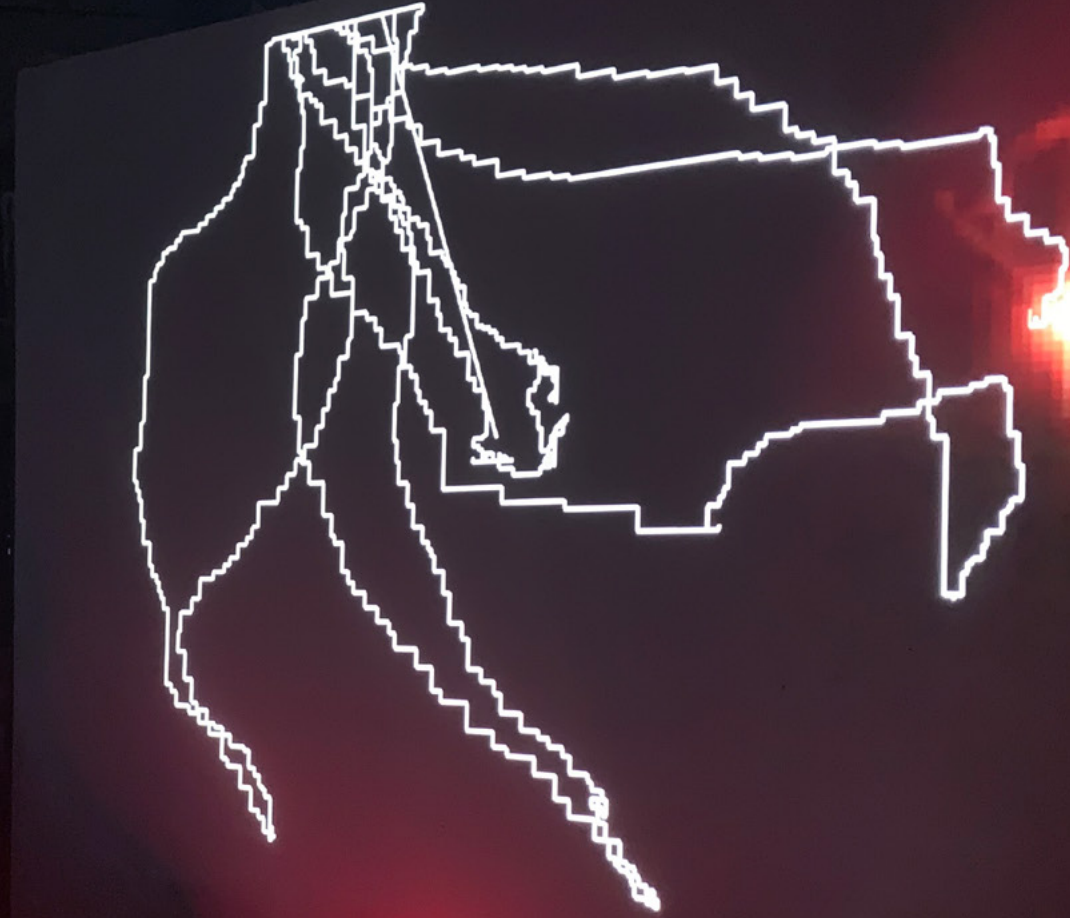
*Clam Hole Hag Stone Portal*, 2019

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

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

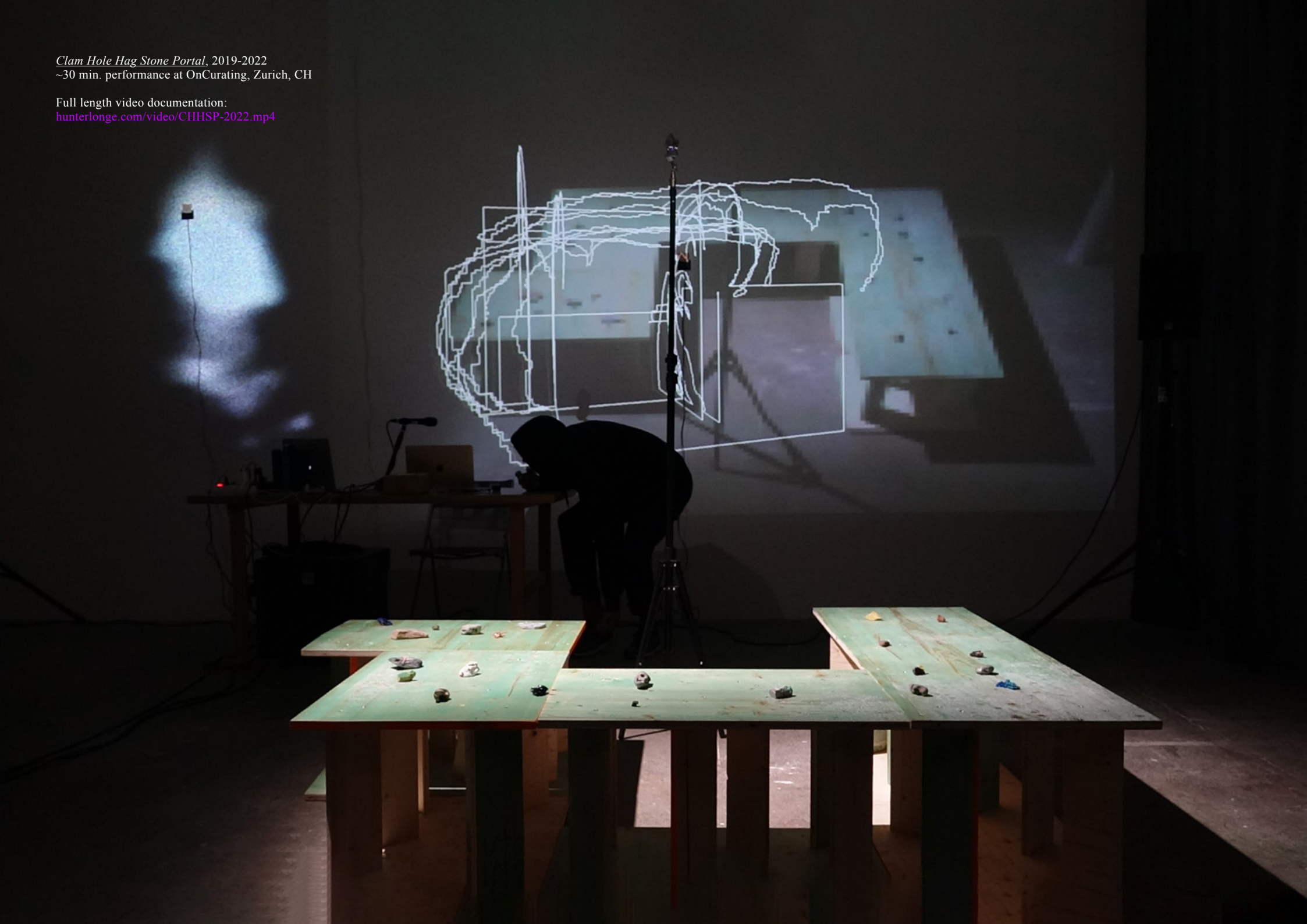
In this performance, I narrate a poetic story about biological and mineral co-evolution. Intermittently, I place examples of stones, minerals and fossils on the ground before the audience. As this happens, an accumulating line is drawn by way of custom motion-tracking software. The line is then projected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

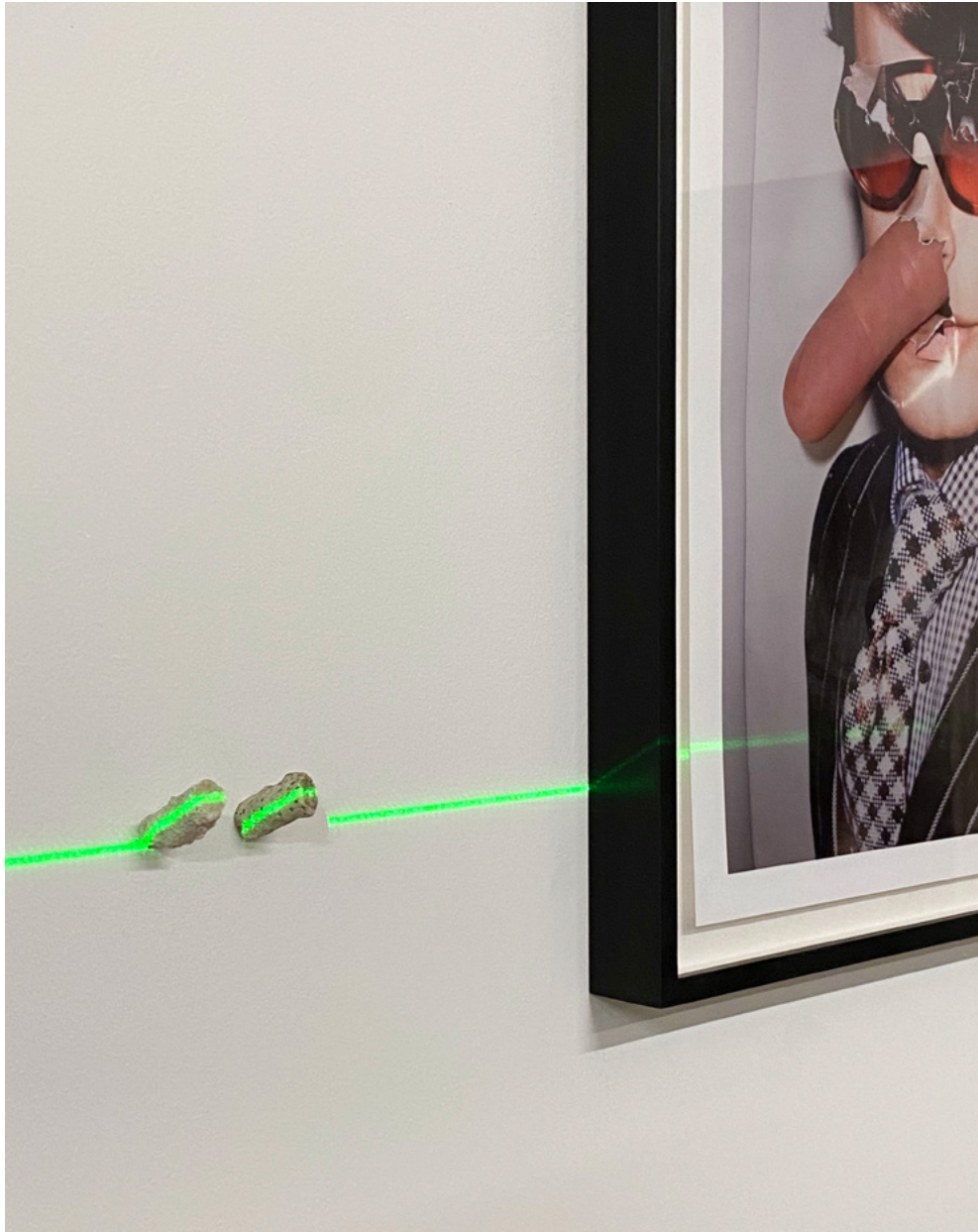


*Clam Hole Hag Stone Portal*, 2019-2022  
~30 min. performance at OnCurating, Zurich, CH

Full length video documentation:  
[hunterlonge.com/video/CHHSP-2022.mp4](https://hunterlonge.com/video/CHHSP-2022.mp4)







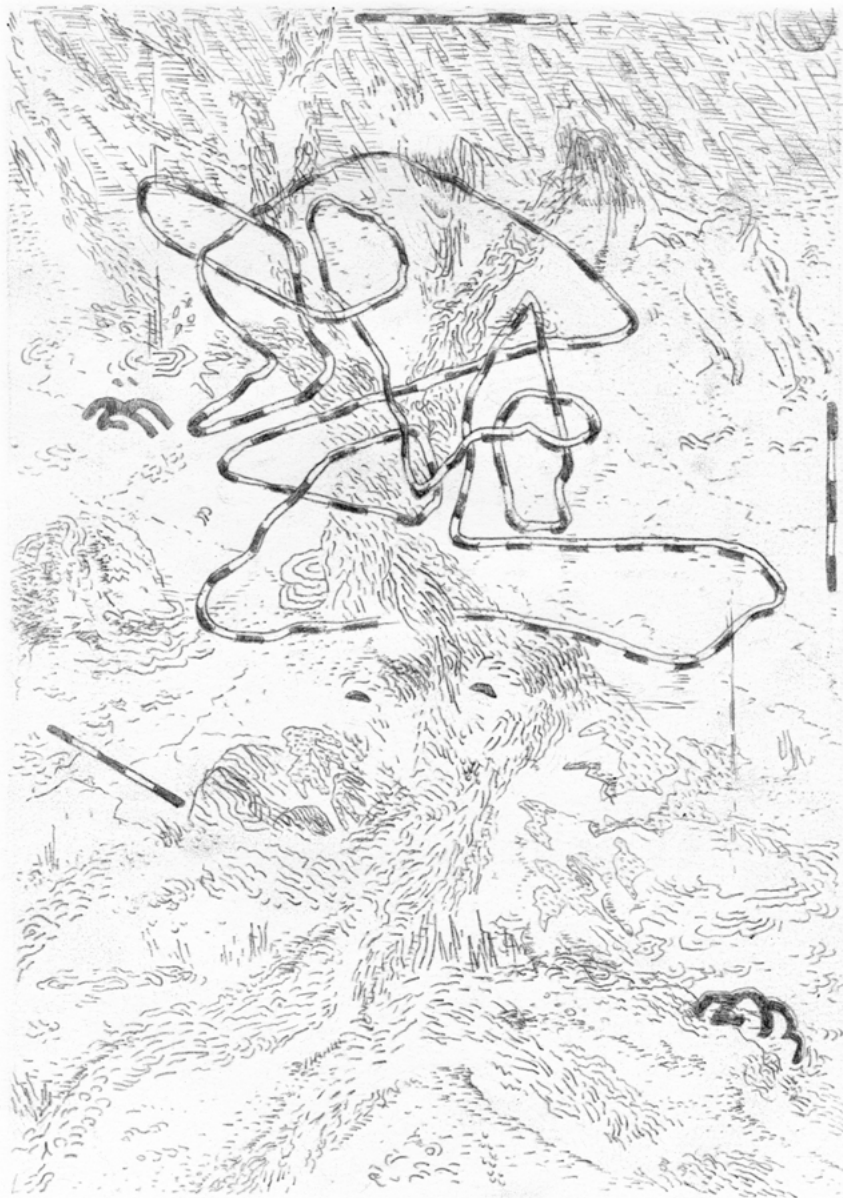
*For the Dead*, 2024  
Fossilized coral (~152 million  
years old, Jura, CH), laser  
Dimensions variable

This installation was created in situ at Country  
Salts in Bennwil, CH. It consists of fragments  
of fossilized coral placed between works in the  
collection, with a laser line projected over them.

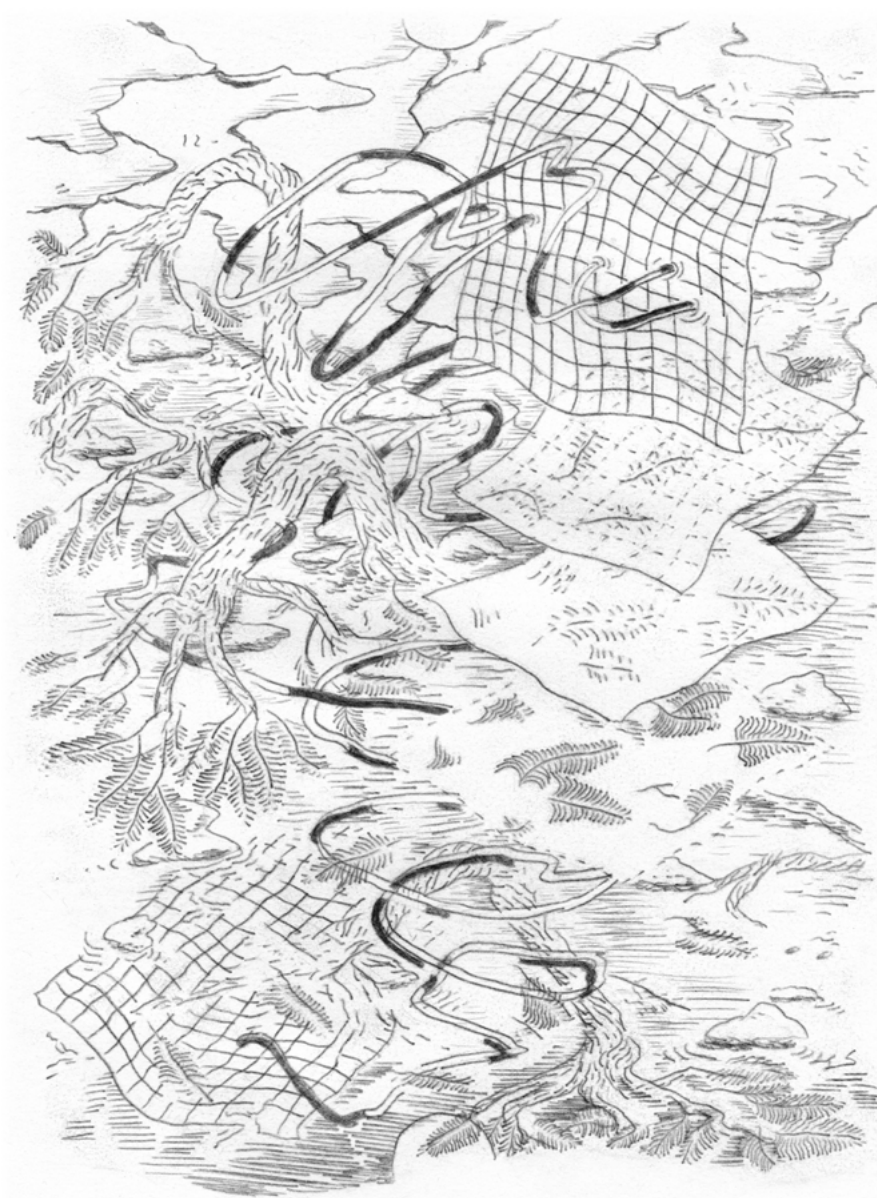


*Tracer*, 2023  
Gypsum cement, magnetite sand, jurassic  
sediments, epoxy clay, pigments, graphite  
99 x 69 x 28 mm





*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 poems and dreams, were published in the book *DreamOre*. More info at [codapress.no](http://codapress.no)





*Girl Folding a Napkin*, 2023  
Graphite on paper, framed  
80 x 60 cm

Drawing of a photograph by Frank and Lilian  
Gilbreth taken in the early 20th-century depicting  
the movement of a worker folding a napkin.



*μ-CaCO<sub>3</sub> (Vaterite)*, 2023  
Graphite on paper, framed  
80 x 60 cm

Drawing of an image made by a scanning electron  
microscope of the calcium carbonate polymorph  
mineral vaterite.



Installation view of the exhibition *Various Lament Portals* at Kunsthhaus Langenthal, CH. More documentation on [KubaParis](#) and [Contemporary Art Switzerland](#).  
Photo: Cedric Mussano