



**Hunter
Longe**

Selected Works
2010 - 2024

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Installation view of the exhibition *Summoner*
at Espace 3353, Carouge, CH, 2023. More
documentation on [KubikArt](#) and [Conspiracy](#)
[Art Switzerland](#).

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

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

Hunter Longe is an artist living and working in Geneva. He holds a Bachelor’s degree in Visual Arts from California College of the Arts, San Francisco and a Master’s degree in Visual Arts from Institut Piet Zwart, Rotterdam. 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 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. 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 oneiric, 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 (1985) and currently lives and works in Geneva, CH. He holds a Bachelor of Fine Arts from California College of the Arts, San Francisco, and a Master of Fine Arts from Piet Zwart Institute Rotterdam, NL. Recent group and solo exhibitions have been at Kunsthaut Langenthal (2023), Last Tango, Zurich (2023); Sonnenstube, Lugano (2023); Espace 3353, Geneva (2023); Istituto Svizzero, Rome (2022); Krone Couronne, Biel, (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, Norway (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.



Immolation, 2023

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

67 x 40 x 40 mm (video dimensions variable)

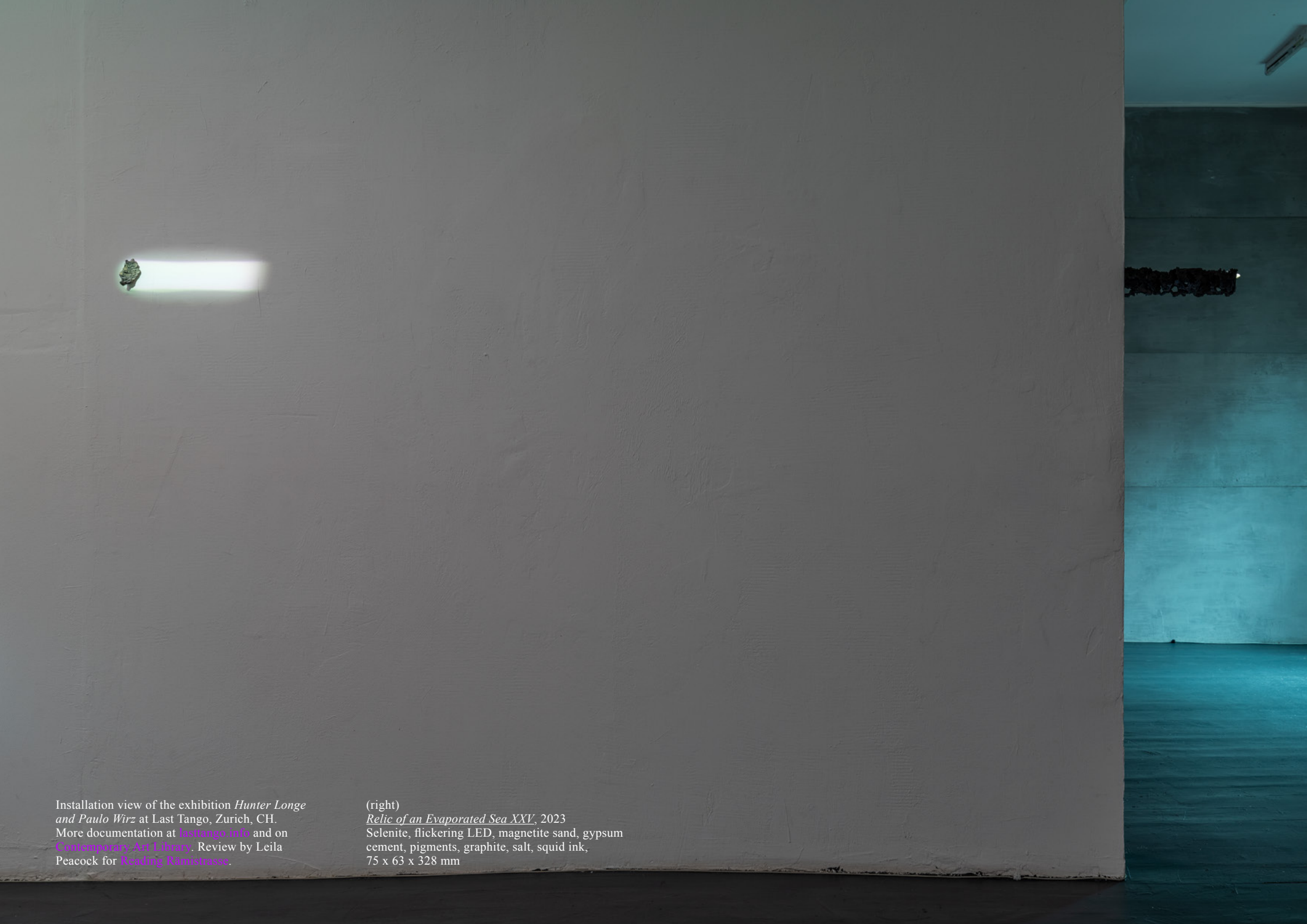
Photo: Killian Bannwart

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



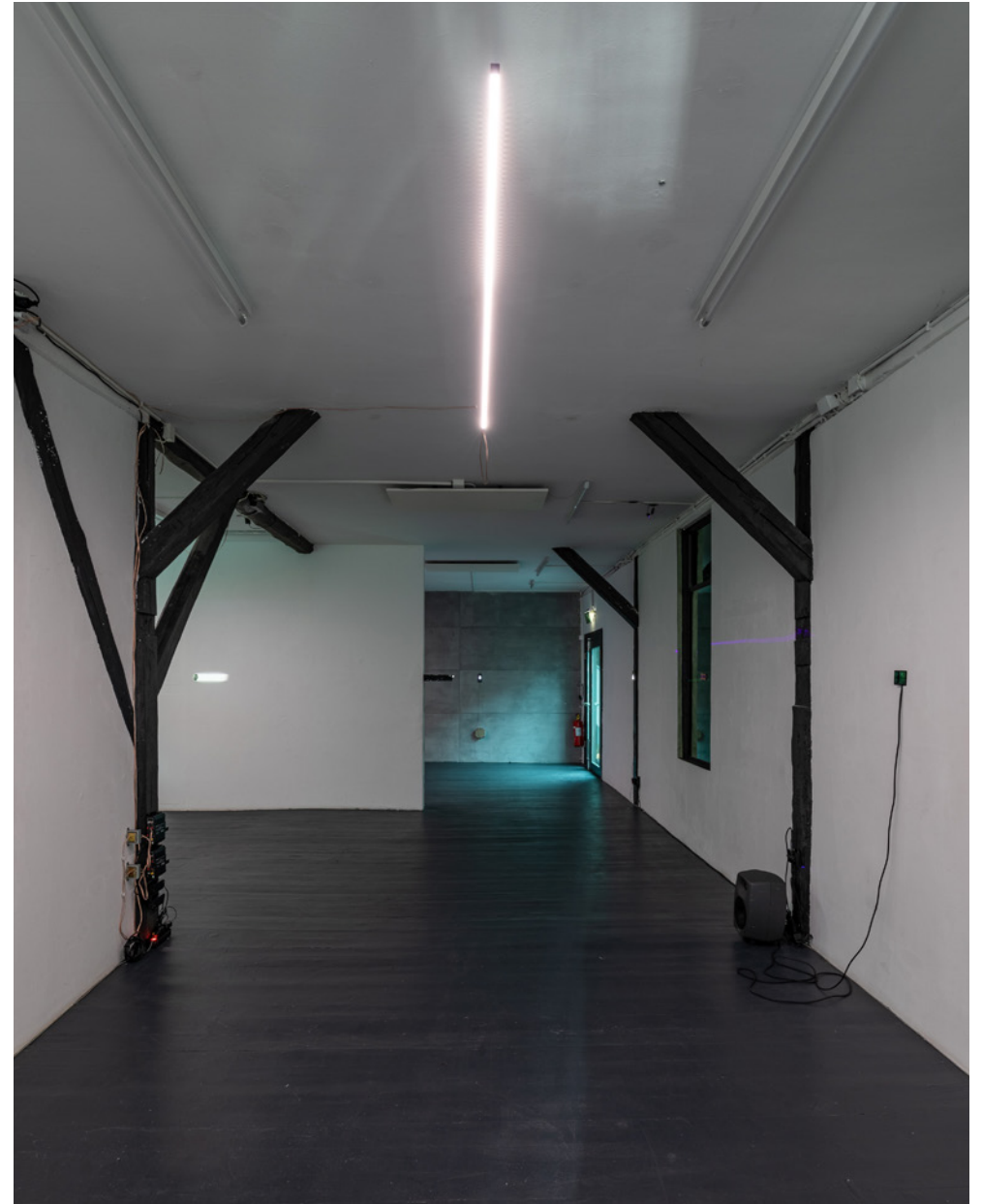
Installation view of the exhibition *Hunter Longe and Paulo Wirz* at Last Tango, Zurich, CH.
More documentation at lasttango.info and on [Contemporary Art Library](http://Contemporary.Art.Library). Review by Leila Peacock for [Reading Ramistrasse](http://Reading.Ramistrasse).

(right)
Relic of an Evaporated Sea XXV, 2023
Selenite, flickering LED, magnetite sand, gypsum
cement, pigments, graphite, salt, squid ink,
75 x 63 x 328 mm



Offrande, 2022
Mp3 audio recording, amplifier, audio-output transformer, LEDs, solar cell, speaker
Dimensions variable

Foreground sculpture - *Semelhantes [Equals]*,
2023 by Paulo Wirz
Photos: Killian Bannwart



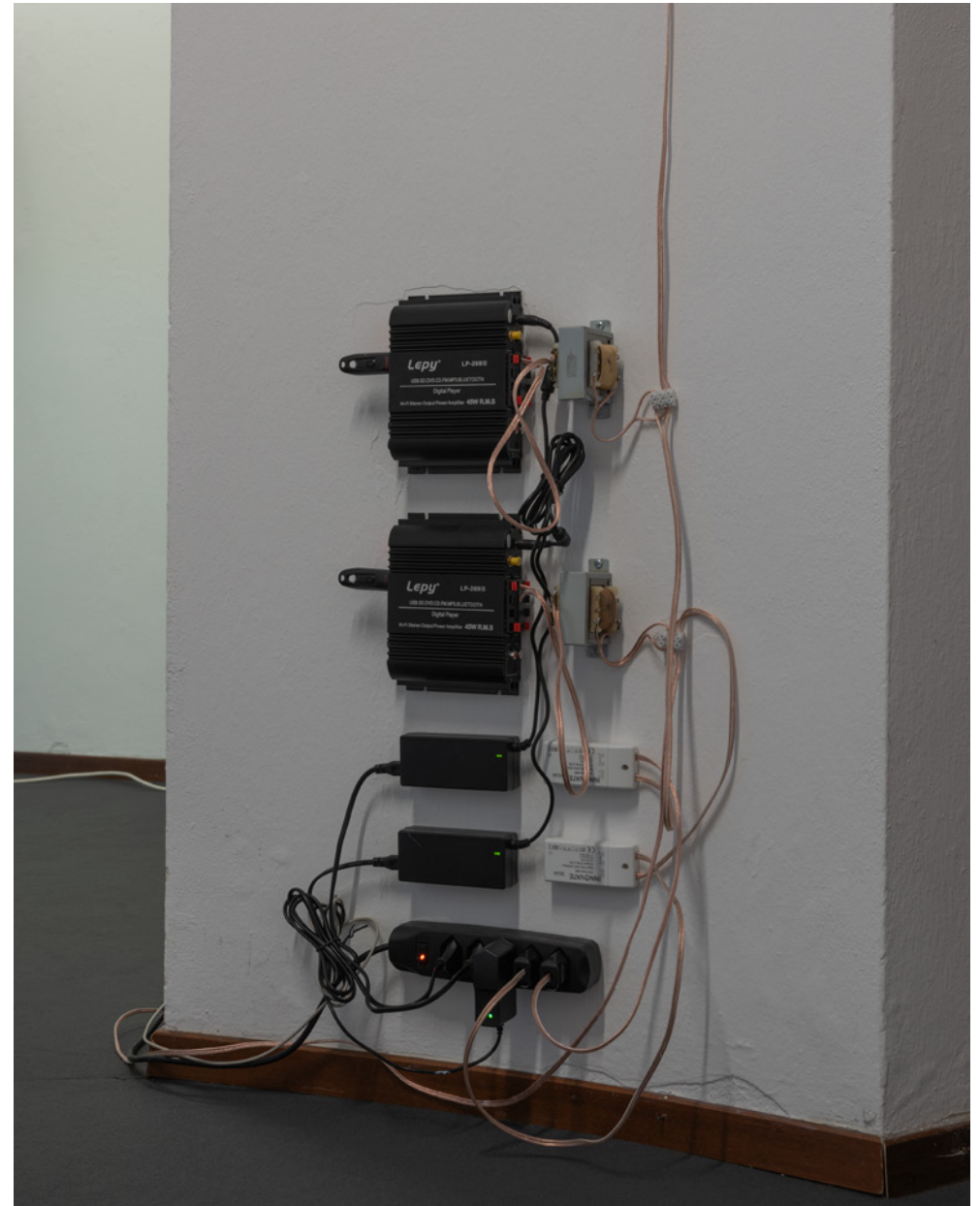
The recorded sound of a crackling fire is sent through LED lights making them flicker with the audio frequency. A solar panel plugged into a speaker converts the scintillating light back into sound.

Video documentation:
hunterlonge.com/video/Offrande-description.mp4
hunterlonge.com/video/Offrande.mp4



Fuochi Fatui, 2023
Mp3 audio recording, amplifier, audio-output transformer, LEDs, solar cell, speaker
Dimensions variable

Audio tracks Adele Dipasquale's film are sent through the lights of the art space. Solar panels connected to speakers convert the flickering light back into sound.



Installation views from *In un vuoto cielo*, Sonnenstube, Lugano. More documentation on Moussemagazine.it. Photos: Mattia Angelini

Video documentation:
hunterlonge.com/video/Fuochi_Fatui.mp4



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.



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

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



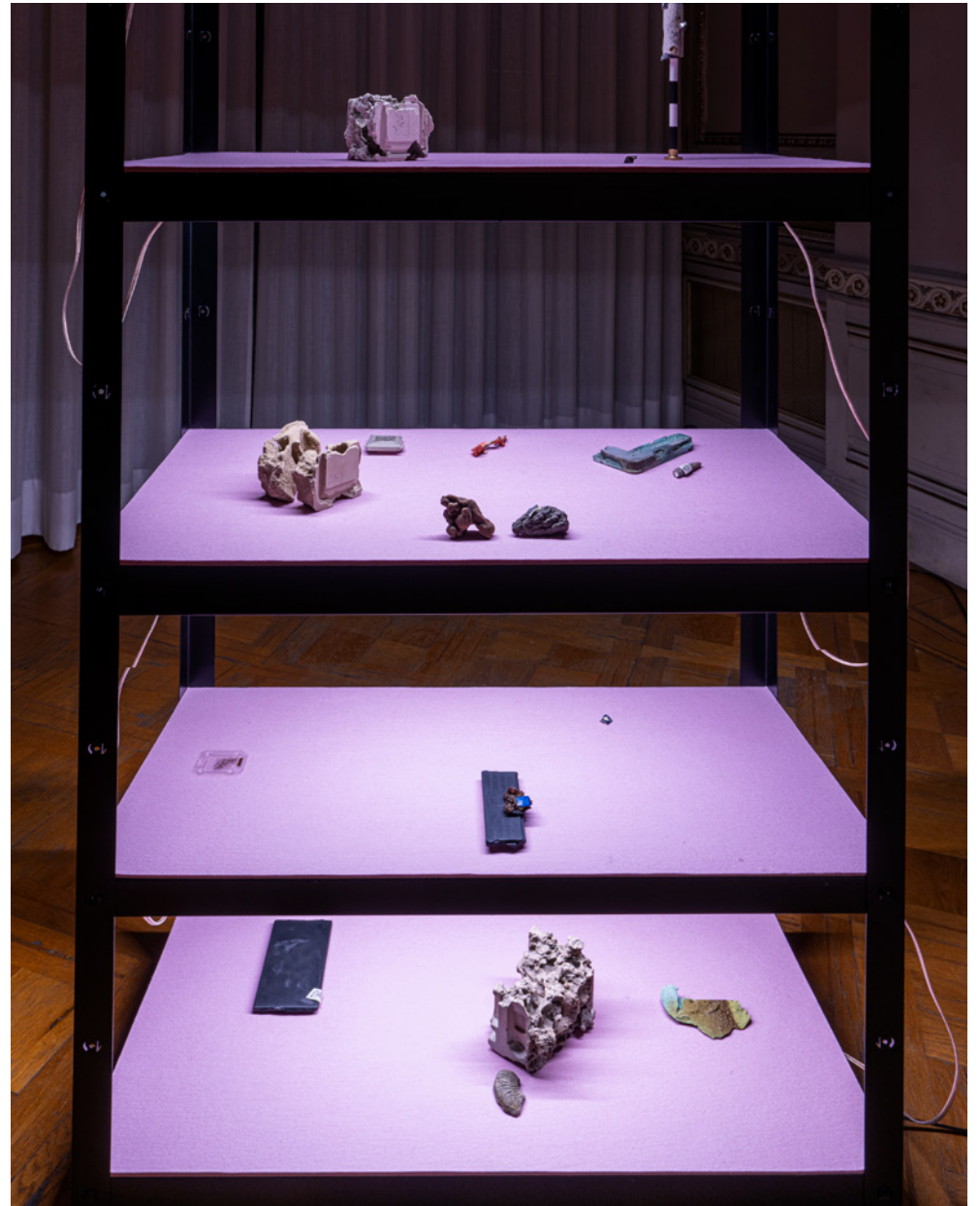
Dream, 2023
 Animation, projector
 Dimensions variable
 Animation: Yann Lacour

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



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.



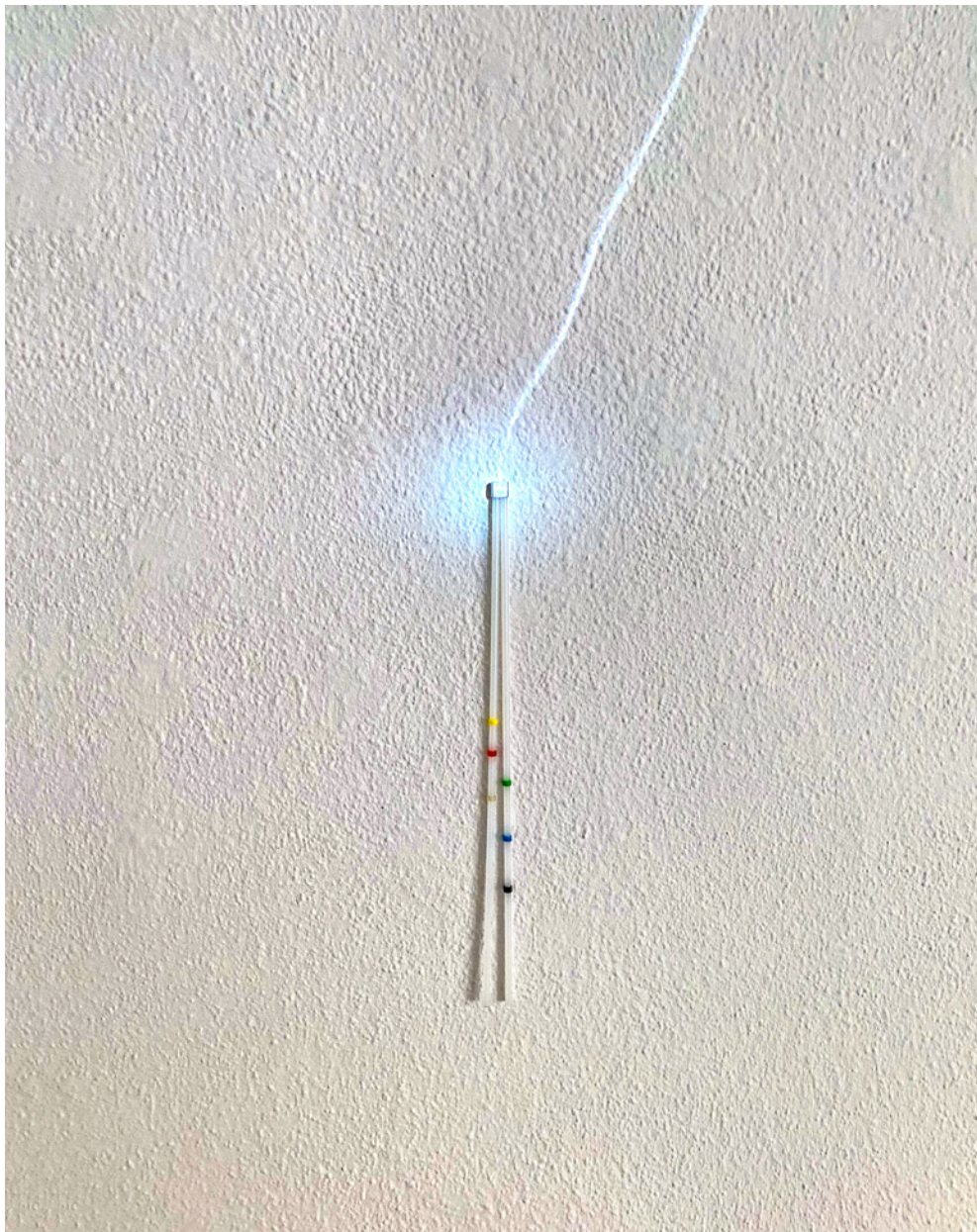
Deceivers, 2015-2022
 Installation views from the exhibition
L'arcobaleno riposa sulla strada, 2022-23
 at Istituto Svizzero, Rome, IT



Vampyreuteuthis Infernalis, 2017
Graphite on thermo-sensitive polystyrene
on belemnite fossil (extinct squid-like species)
13 x 16 x 56 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/video/Sourciere.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



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



Dissolution of the State VIII (Spectre), 2023
Gypsum cement, magnetite sand, sediments,
pigments, graphite, laser
80 x 320 x 66 mm



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



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



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



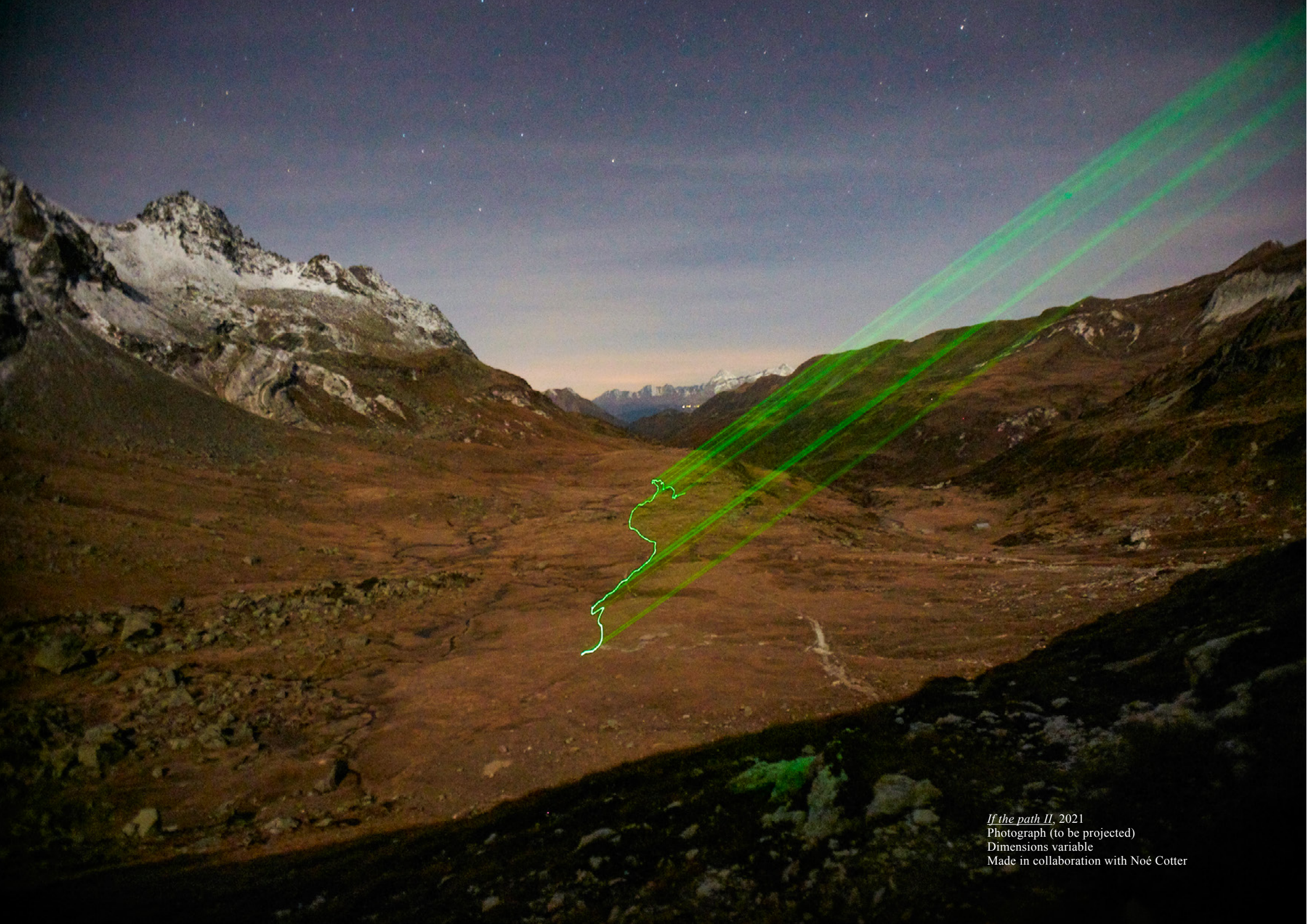
1. *If the path I*, 2021
Copper, gypsum cement, magnetite sand, graphite,
beeswax
68 x 75x 6 mm



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

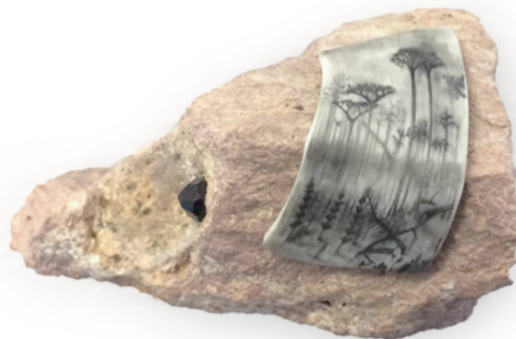
Drawing: imagined Devonian landscape (ca.
419.2 million years ago) with club moss. Stone:
Purpurite, from the Erongo region of Namibia -
forms by the leaching of Lithium out of its site
leaving a vacancy, and by the oxidation of divalent
Manganese.

1.



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

2.



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.

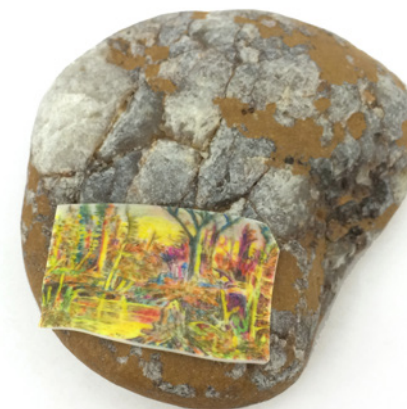
3.



3. *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. *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. *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, 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.



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.



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 3space 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



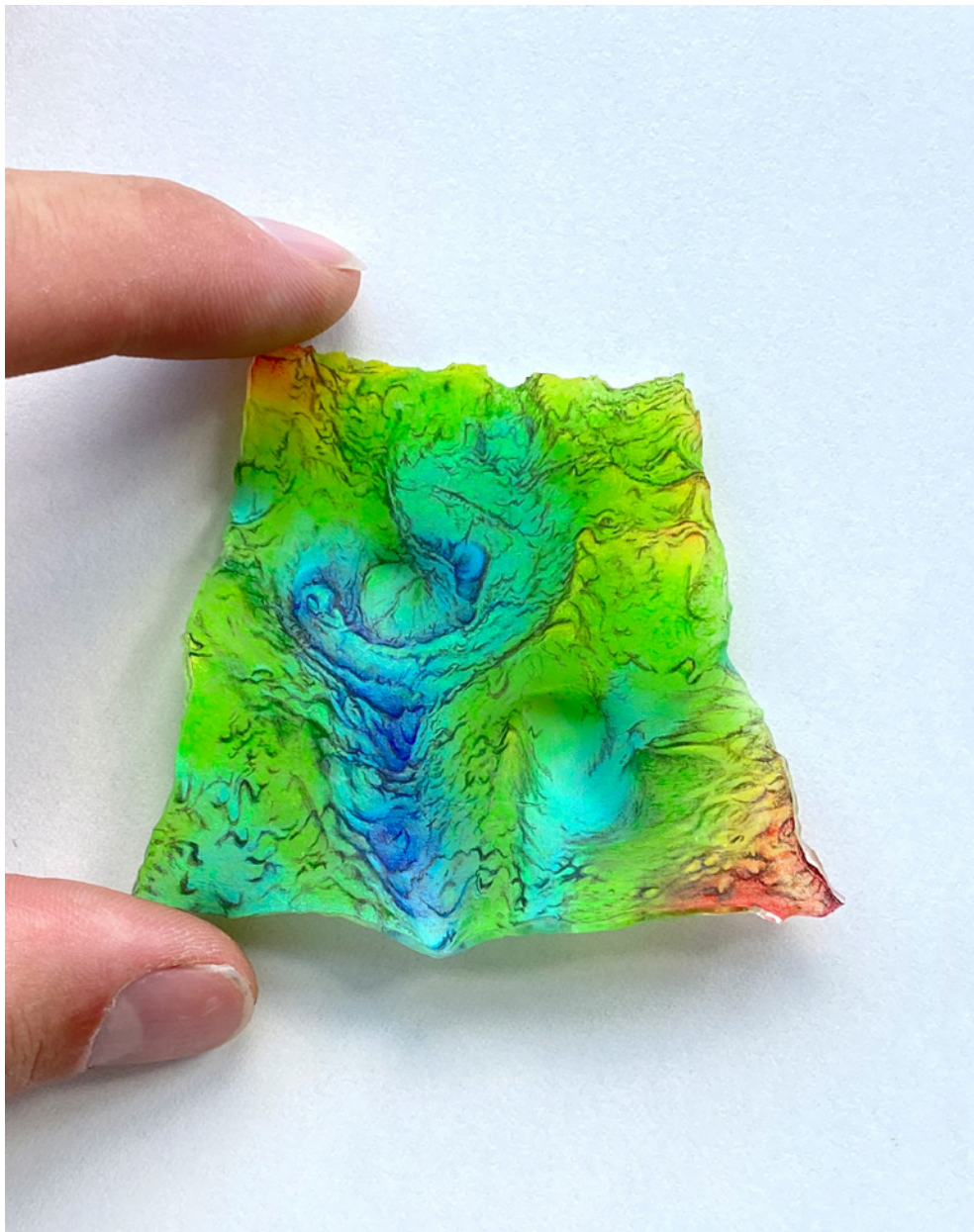
Cyprian Idol, 2022
Wood, copper, epoxy clay, acrylic
30 x 130 x 24 mm

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



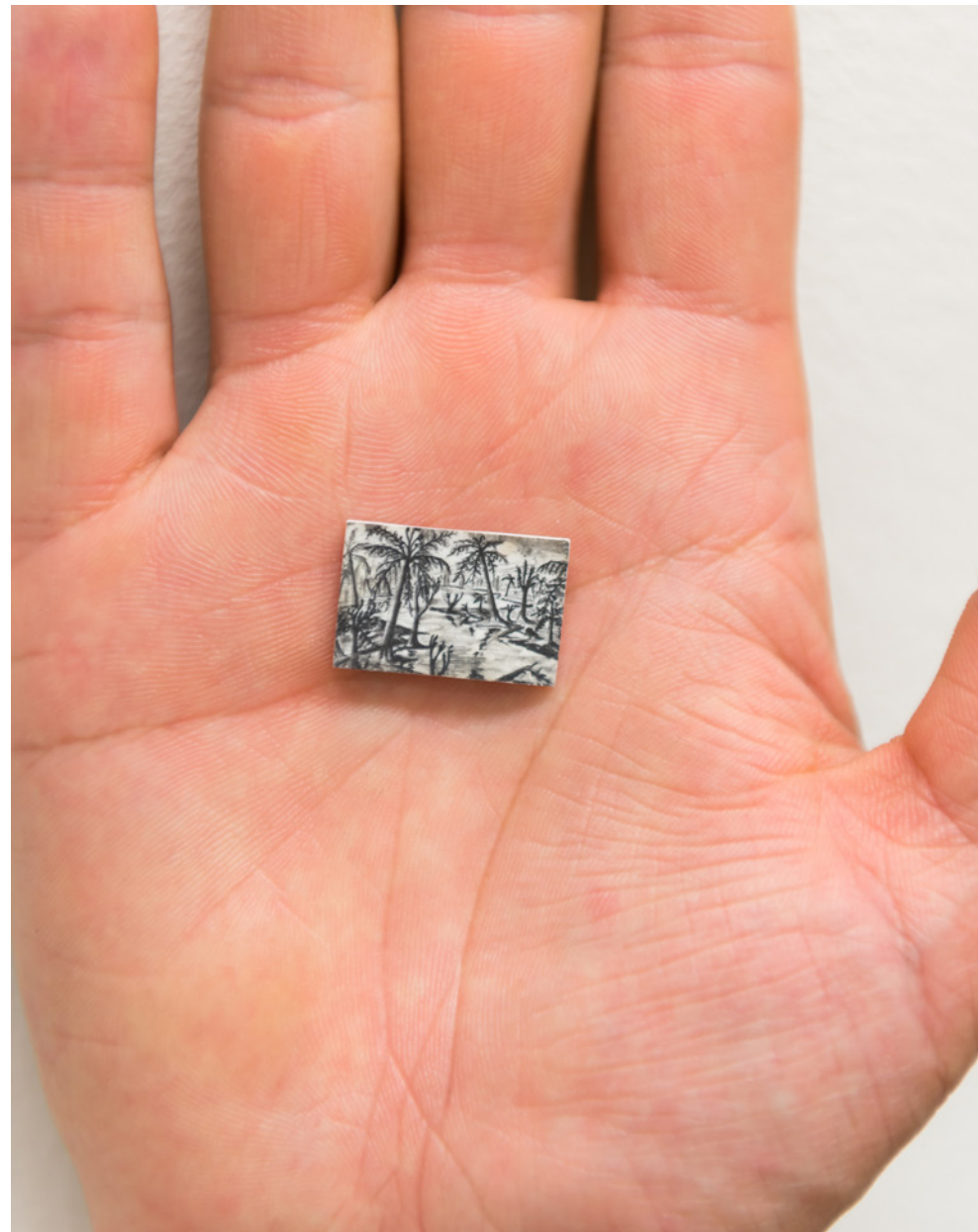
Mallow Mined, 2022
Malachite, colored pencil on thermo-sensitive polystyrene
98 x 130 x 77 mm

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

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



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>



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

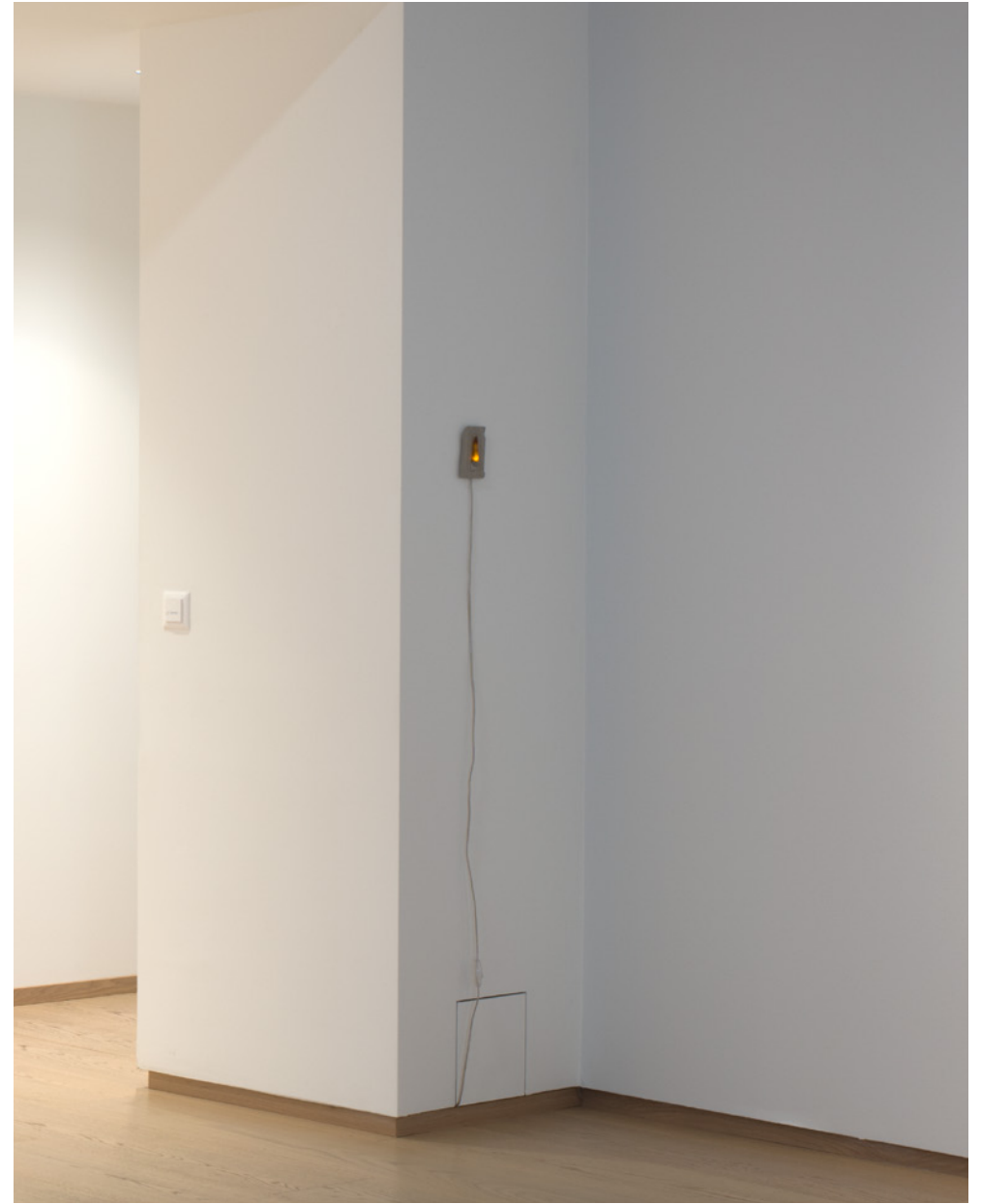
This series is an homage to [Elizabeth Philpot](#) (1780–1857) who helped prove that belemnites were the remains of a squid-like species by making illustrations with ink she found in the fossils.



Elizabeth Philpot XV (Sea foam mixed with grief becomes solid), 2023
Belemnite fossil, flickering LED, sand, magnetite sand, gypsum
cement, pigments
85 x 140 x 66 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

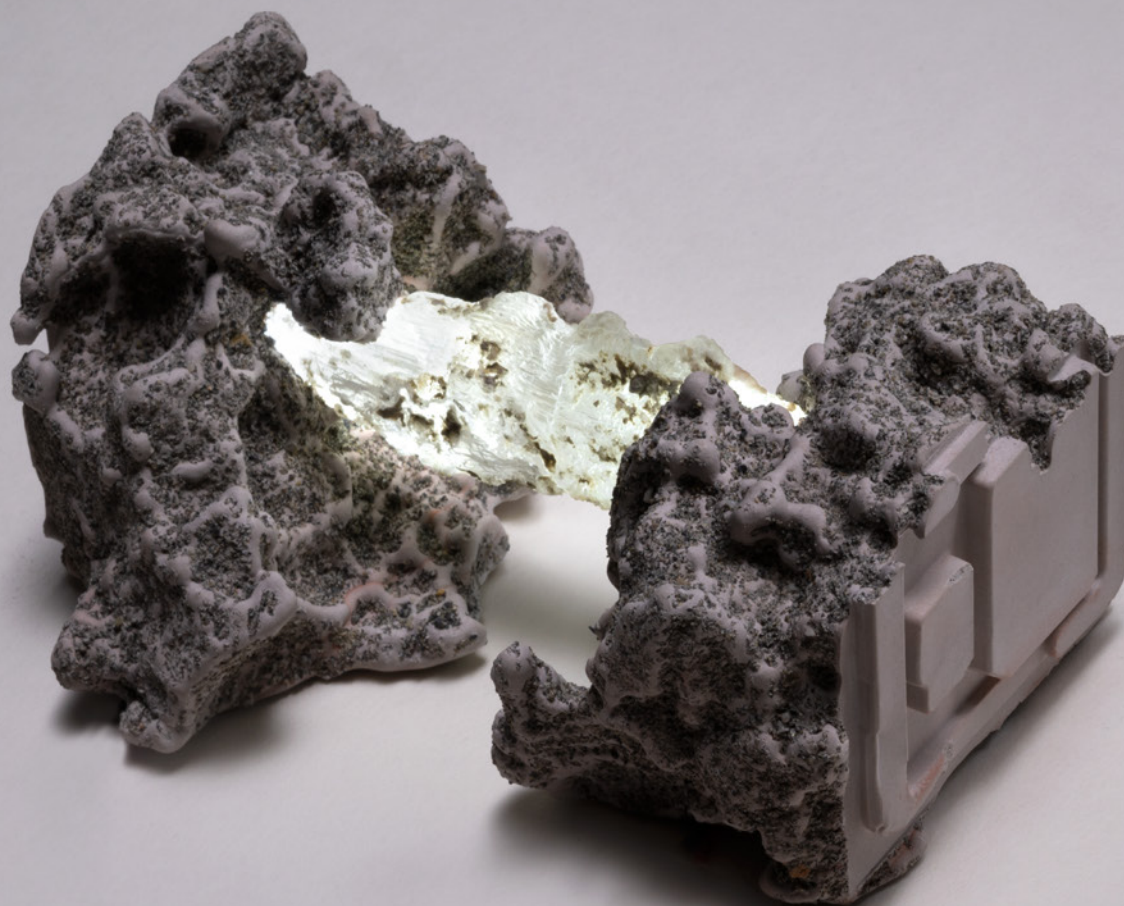


Elizabeth Philpot IV, 2020
 Belemnite fossil, flickering LED, epoxy clay, amethyst,
 magnetite sand, concrete
 44 x 120 x 38 mm



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 58 x 36 mm

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



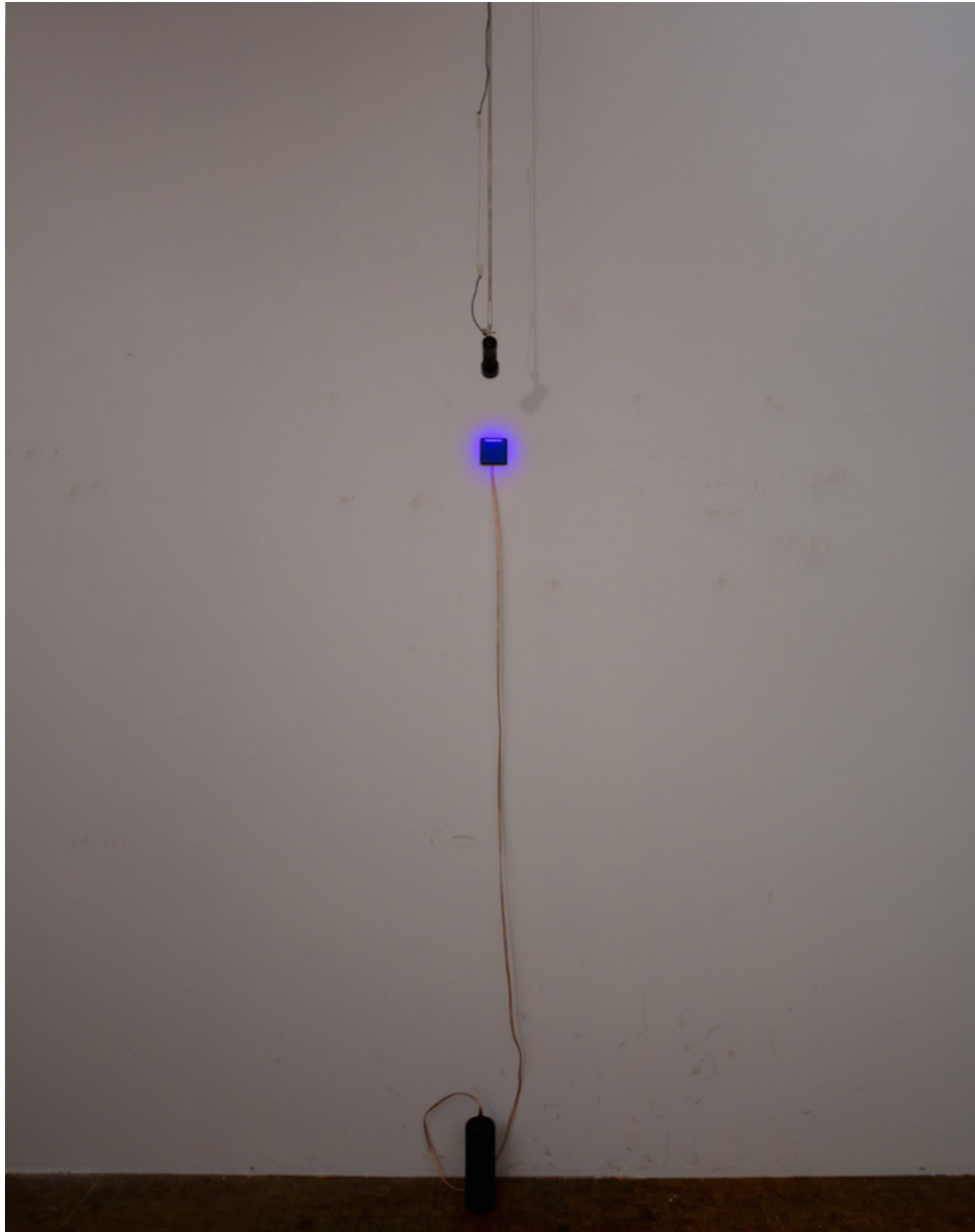
Relic of an Evaporated Sea V, 2021
Selenite, flickering LED, magnetite sand, gypsum
cement, pigments
130 x 58 x 26 mm

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
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.mp4



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.mp4



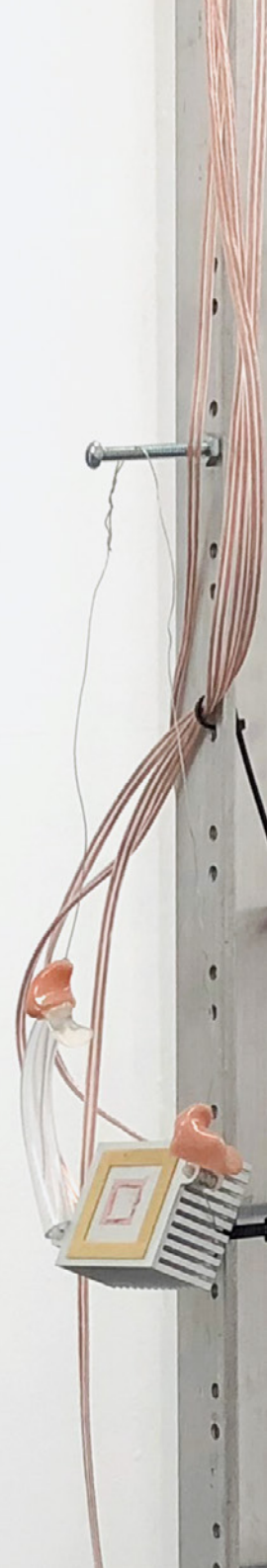
Offrande Météoritique I, 2021
Moldavite, flickering LED, magnetite sand,
gypsum cement, graphite
140 x 71 x 18 mm

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

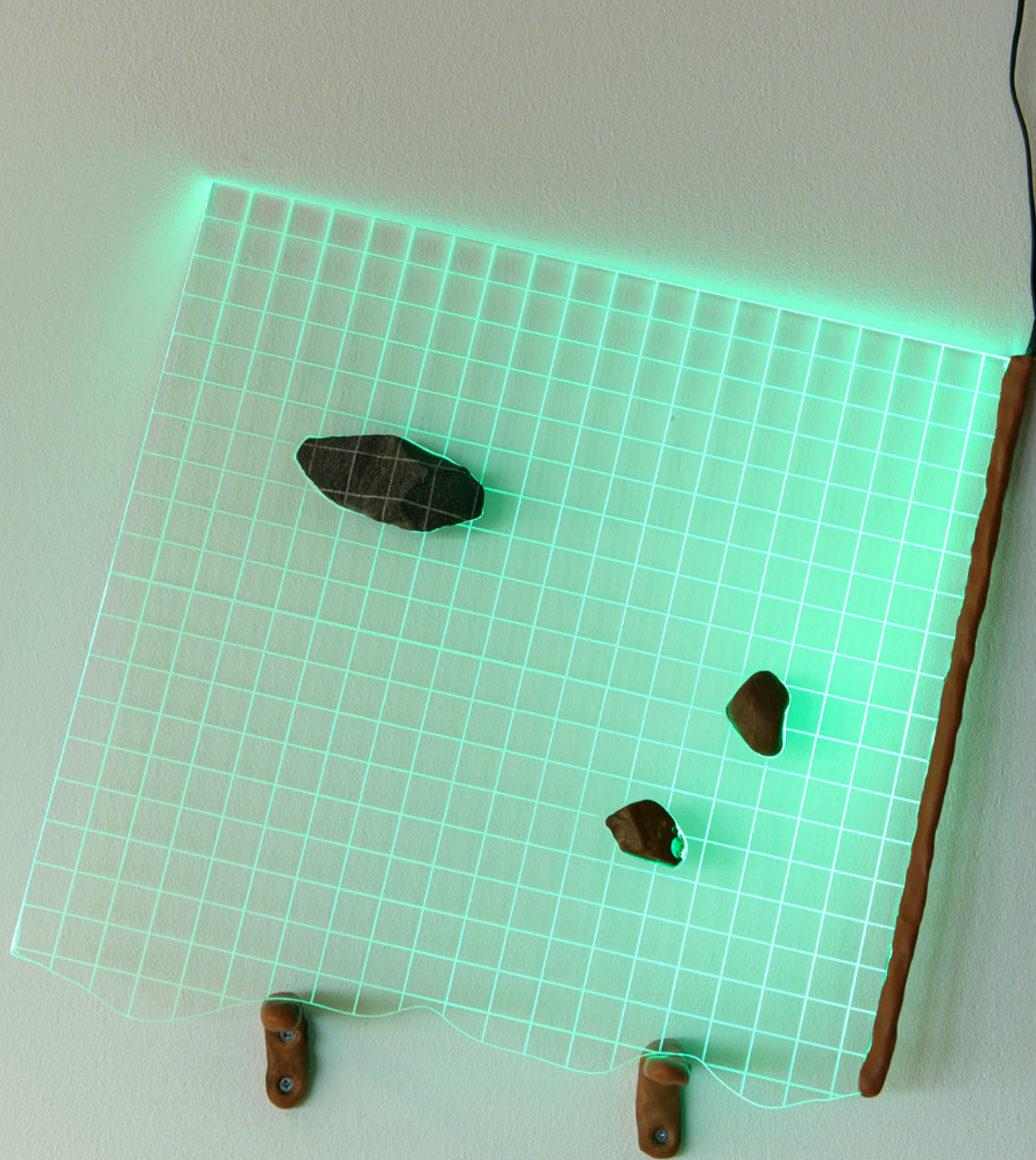


Offrande Météoritique II, 2021
Libyan desert glass, flickering LED, magnetite
sand, gypsum cement, graphite, pigments
110 x 105 x 22 mm

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



Installation view of the exhibition *Performing this glitCh gives you extra lives_Level 2*
Et al. gallery, San Francisco, CA. Further
documentation 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

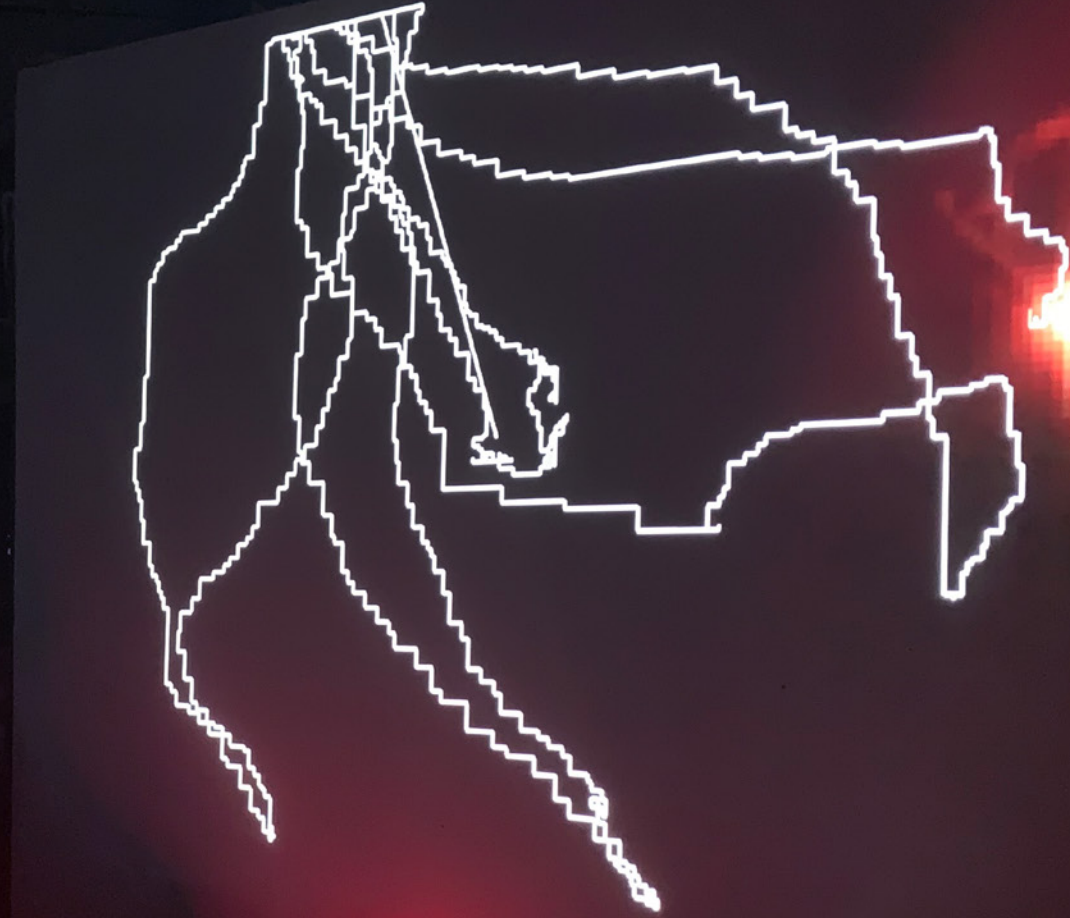
Clam Hole Hag Stone Portal, 2019

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

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

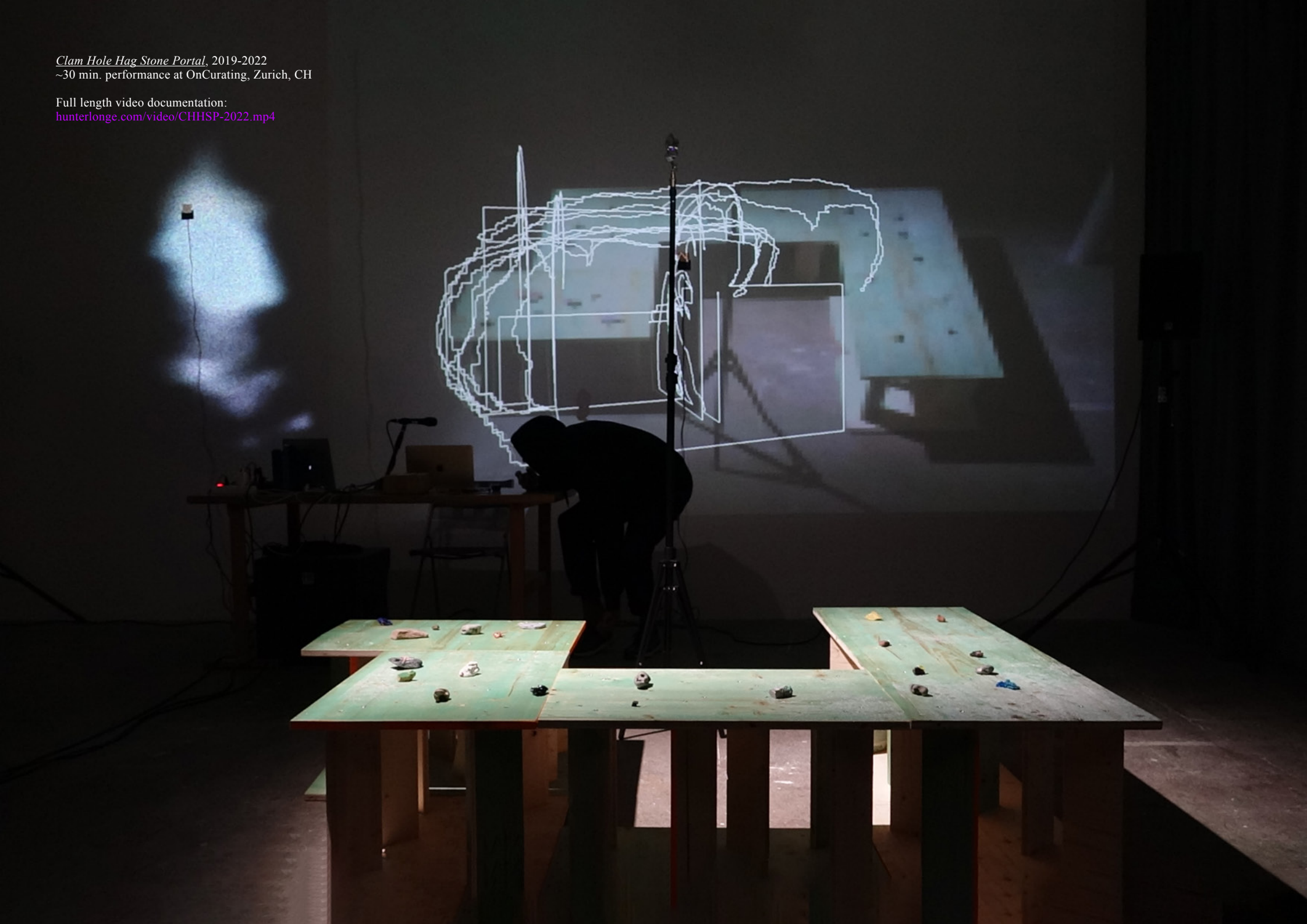
In this performance, I narrate a poetic story about biological and mineral co-evolution. Intermittently, I place examples of stones, minerals and fossils on the ground before the audience. As this happens, an accumulating line is drawn by way of custom motion-tracking software. The line is then projected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

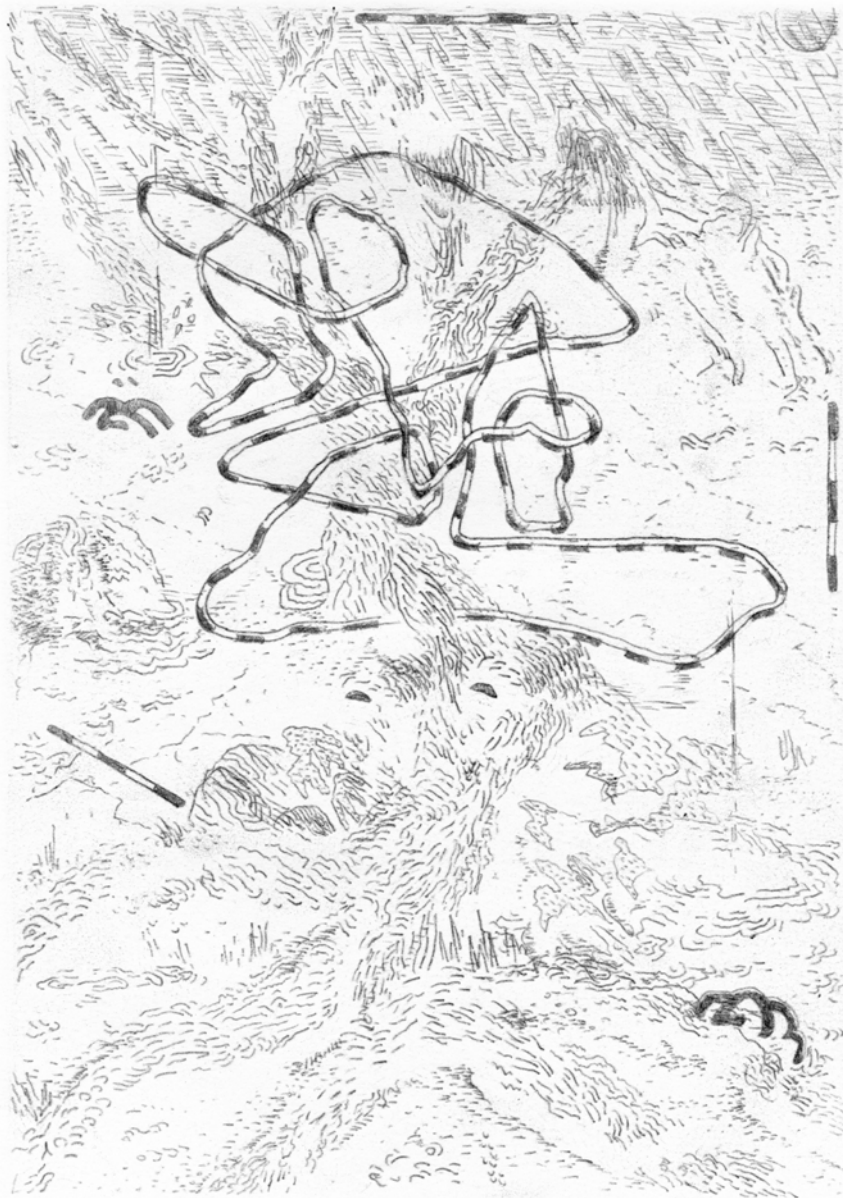
Further documentation at ofluxe.net



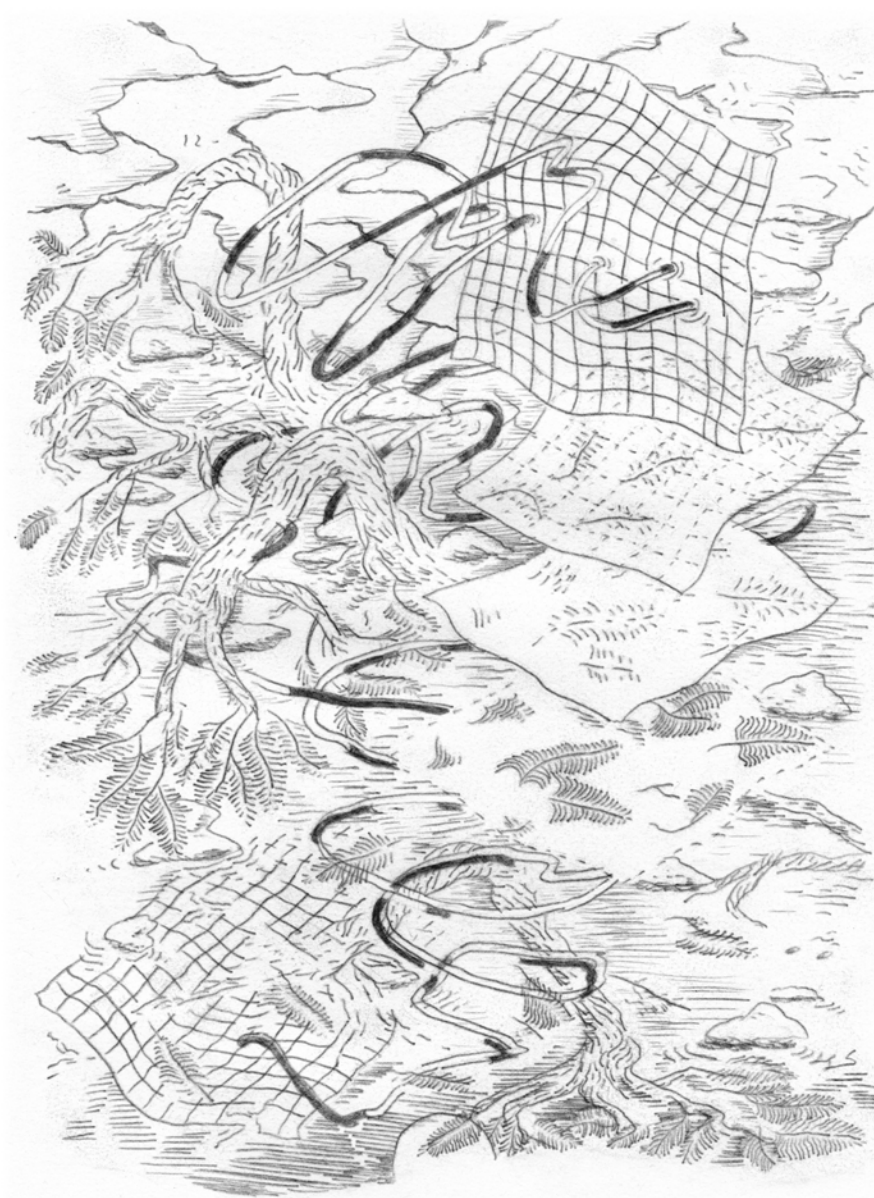
Clam Hole Hag Stone Portal, 2019-2022
~30 min. performance at OnCurating, Zurich, CH

Full length video documentation:
hunterlonge.com/video/CHHSP-2022.mp4





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



Girl Folding a Napkin, 2023
Graphite on paper, framed
104cm x 75.5cm

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-CaCO₃ (Vaterite), 2023
Graphite on paper, framed
104cm x 75.5cm

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 Kunsthau Langenthal, CH. More documentation on [KubaParis](#) and [Contemporary Art Switzerland](#).
Photo: Cedric Mussano