



**Hunter
Longe**

Selected Works
2017 - 2025

hhlonge@gmail.com
hunterlonge.com
[@psuedomorpher](#)



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 and can.ch.
Photos: Sebastien Verdon

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 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 (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 solo and duo exhibitions have been at 427, Riga (2024); Kunsthaus Langenthal (2023); Last Tango, Zurich (2023); Sonnenstube, Lugano (2023); NoMoon, New York (2019); Et al. Gallery, San Francisco (2018); LambdaLambdaLambda, Pristina (2017); Hordaland Kunstsenter, Bergen (2017). His work has been included in group exhibitions at MACRO Museum of Contemporary Art of Rome (2025); Lateral, Rome (2025); Centre d’art de Neuchâtel (2024); Soft Opening, London (2024); Istituto Svizzero, Rome (2022); Krone Couronne, Biel/Bienne (2022); Alte Fabrik, Rapperswil (2022), Smallville, Neuchâtel (2021); Centre d’Art Contemporain Genève (2021); Musée Cantonal de Géologie, Lausanne (2019). 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. In 2024-25 he was a fellow at the Istituto Svizzero in Rome.

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.



Installation views from the exhibition *Perfino
le cose vogliono essere chiamate*, 2025
Istituto Svizzero, Rome, IT.



Gumby Haruspex, 2025
 Patinated bronze, phosphosiderite
 33 x 3 x 3 cm
 Edition of 2 with unique stones



Inspired by 3rd century BCE Etruscan funerary statues of Haruspices—priests who practiced a form of divination by reading omens in the livers

and entrails of sacrificed animals. Here combined with the likeness of Gumby, a 1950s American cartoon character.



Presagio, 2025

Portland cement, quicklime, volcanic ash, albian sediments, pigment, copper, beeswax, phosphosiderite; 28 x 5.5 x 6 cm

As if to be an omen (“*presagio*”) of ruins, foretold by the Gumby Haruspex.



Offrandes d'ondes, 2024

Solar panels, audio cables, speakers, pre-amps, pitch shifters, titanite titanite (Valais, CH), LSD blotter tab, chalcedony (locality unknown), brachiopod

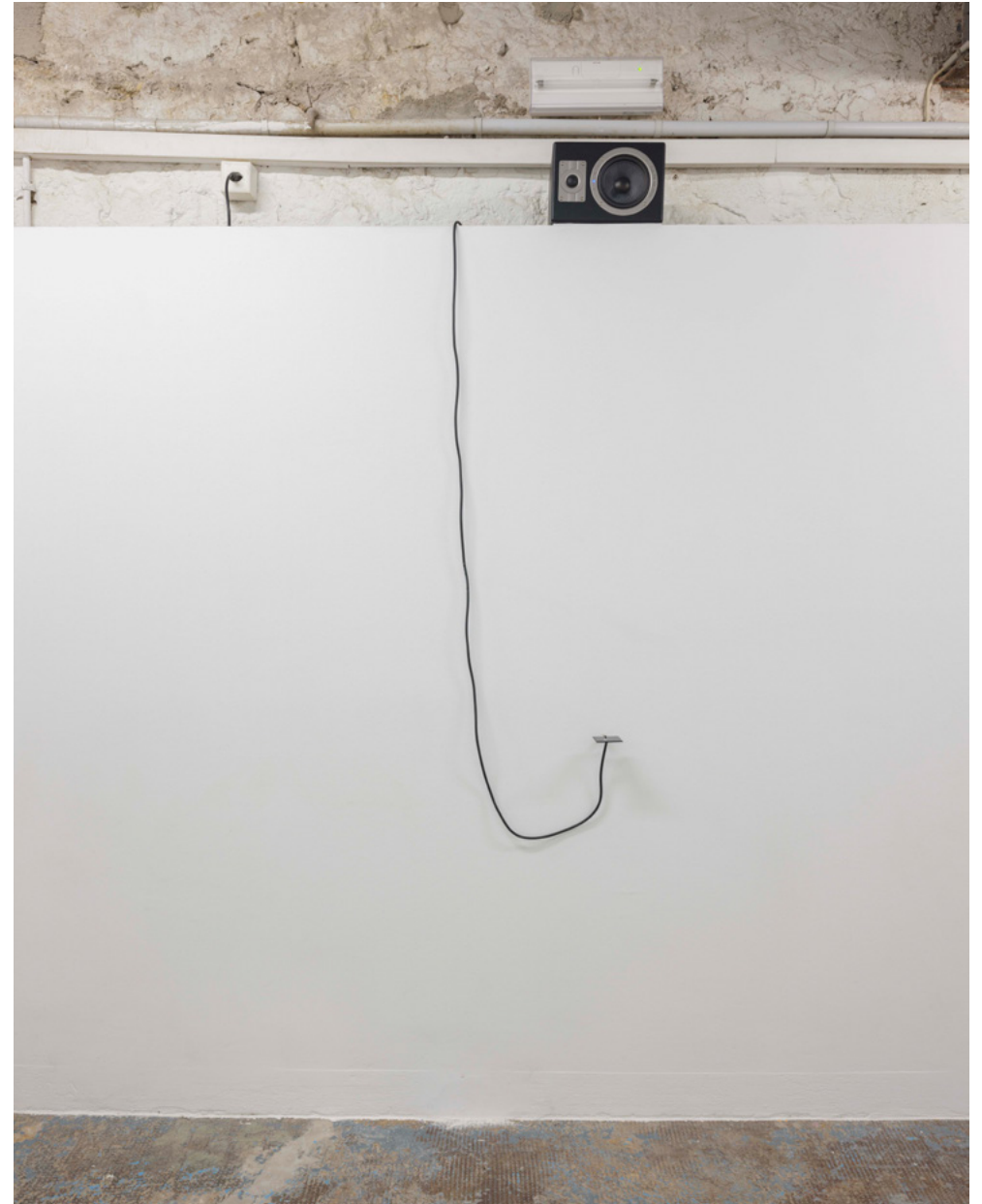
fossilized in pyrite (~160 mil years old, Isère, FR), undetermined mammal bone fossilized in odontolite (~2 mil years old, Nevada, US)
Dimensions variable



Offrandes d'ondes, 2024

Installation at the Centre d'art de Neuchâtel
with various "offerings" posed on small solar
panels plugged into speakers, which convert

the frequency of the florescent lights into a
drone sound, with each iteration/station set to a
progressively higher pitch.



Video documentation:

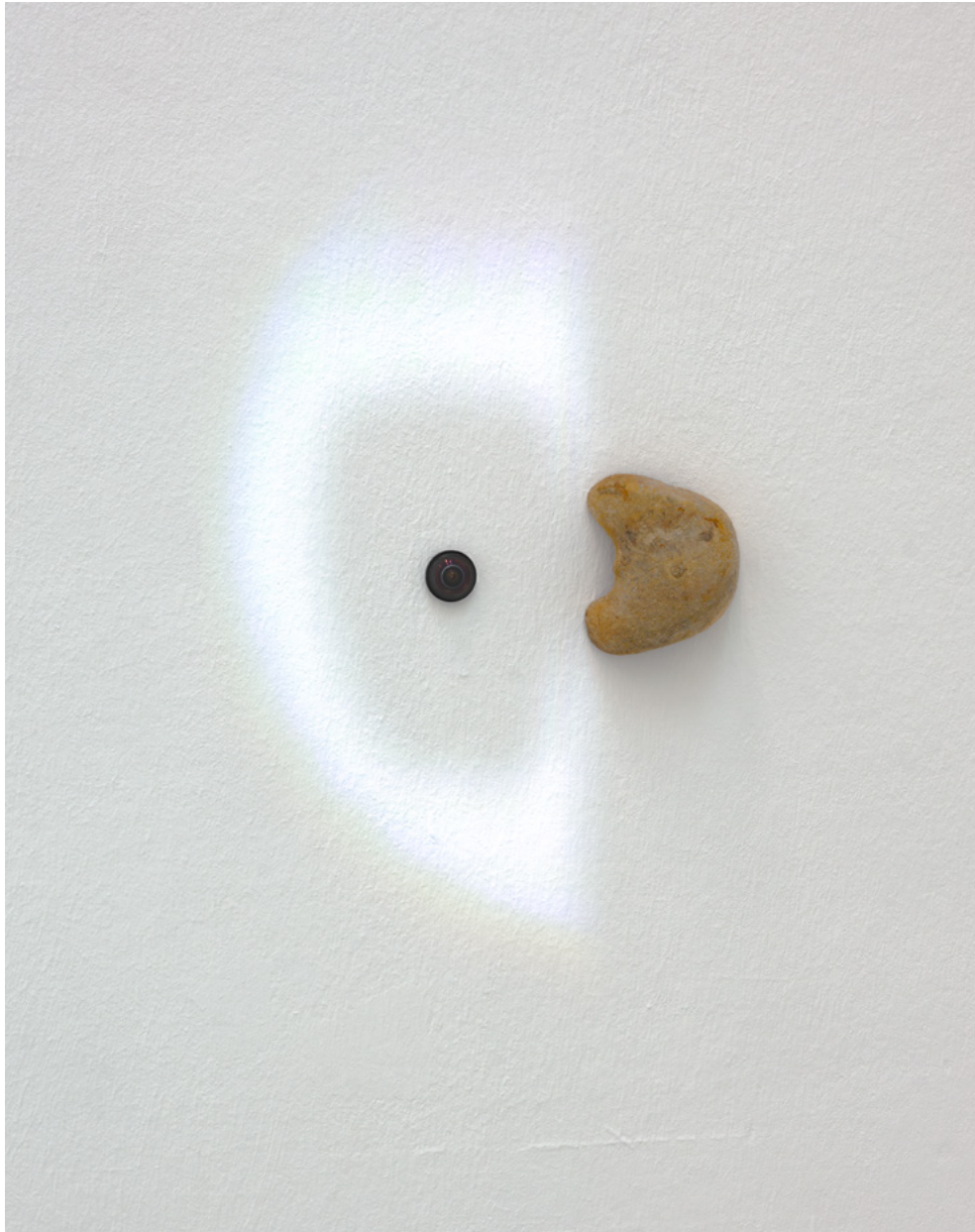
hunterlonge.com/video/Offrande-d-Ondes.mp4



Linearity Deceiver, 2024
Installation view
Photo: Sebastien Verdon

Video documentation:
hunterlonge.com/video/Linearity-Deceiver_Presence.mp4

A video of a reflection of the sun on water is projected through a lens, such that the light connects various fossils and contemporary objects arranged anachronistically over a large span of space.



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 tabs, projector, video loop, lenses
Dimensions variable



Installation in the exhibition *Foyer Flux Fossils*
at CAN, Centre d'art de Neuchâtel, CH. More
documentation on artviewer.org and can.ch.
Photos: Sebastien Verdon

Video documentation:
hunterlonge.com/video/Linearity-Deceiver_Presence.mp4

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 on contemporaryartlibrary.org.

Video documentation:
hunterlonge.com/video/427.mp4

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

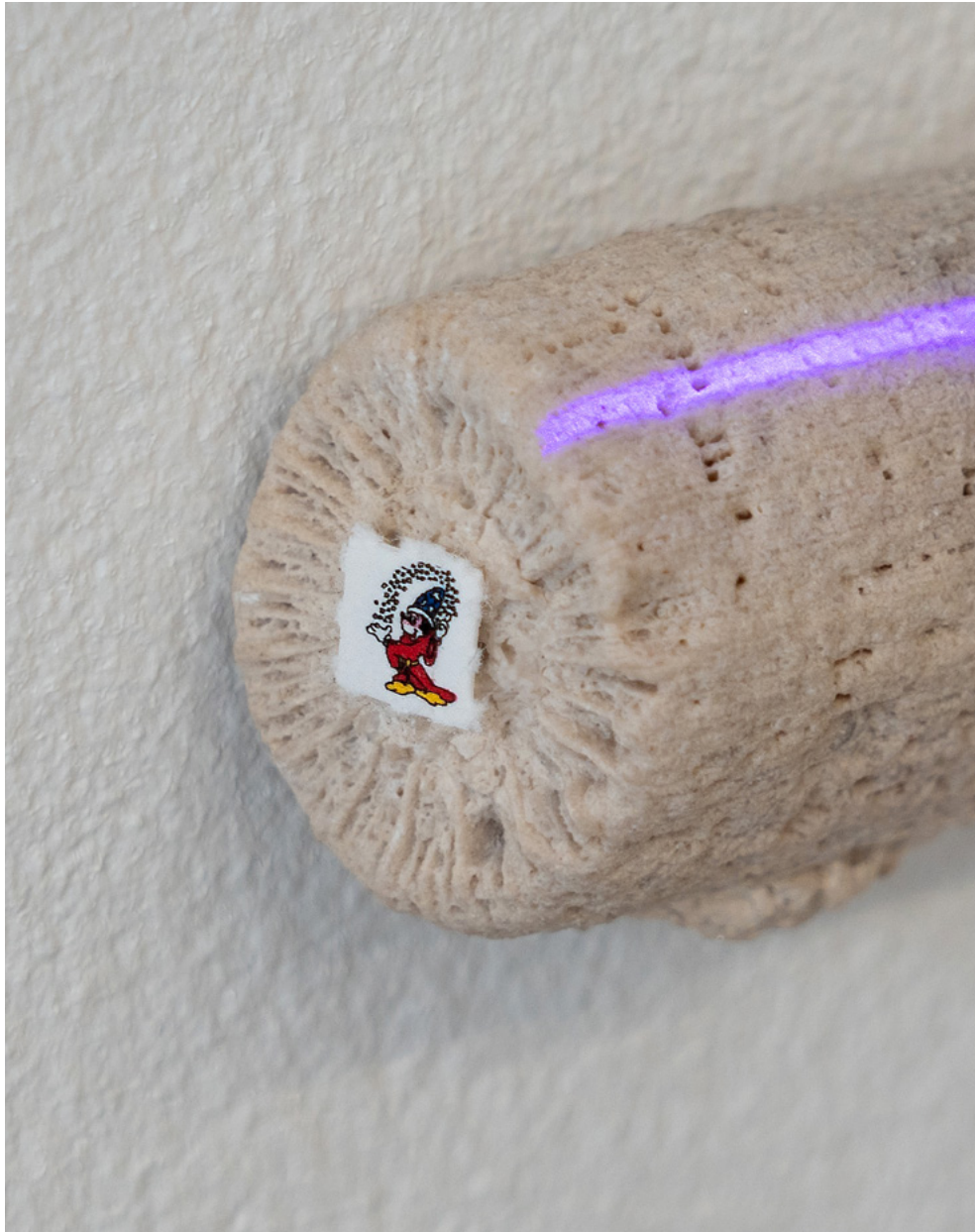
Wave Offering, 2024
LEDs lights, audio recording, media player
amplifiers, audio-output transformers, solar panels,
portable speakers
Dimensions variable

An audio recording of waves is sent through the over-head LED lights, making them flicker with the sound's frequency. Two small solar panels plugged into portable speakers convert the scintillating light back into sound. This synesthetic audio-visual apparatus becomes a medium through which to offer the sound of waves on a calm baltic sea to my father and back to the ancient marine life whose fossil remains inhabit the exhibition.



*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), ultraviolet 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



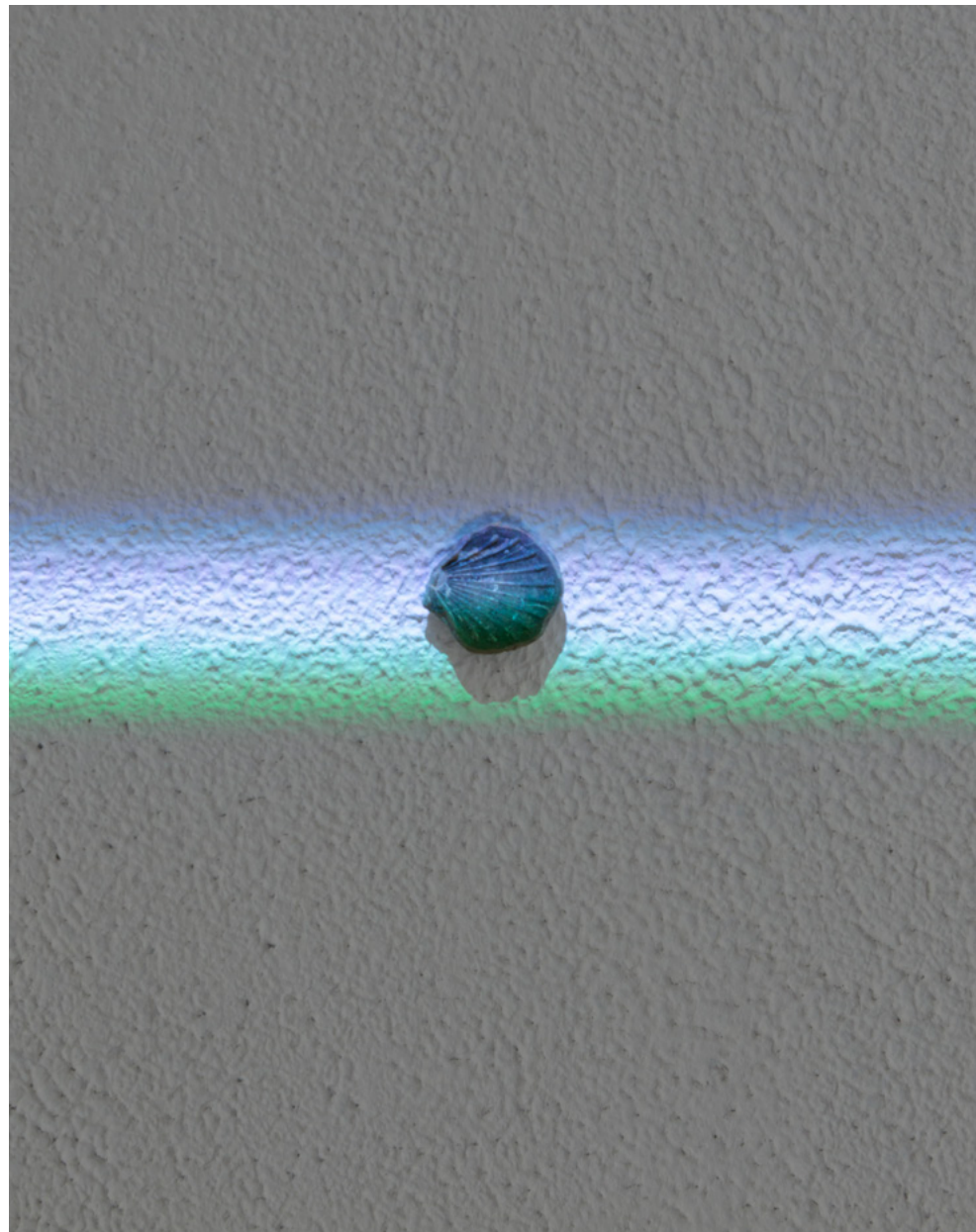
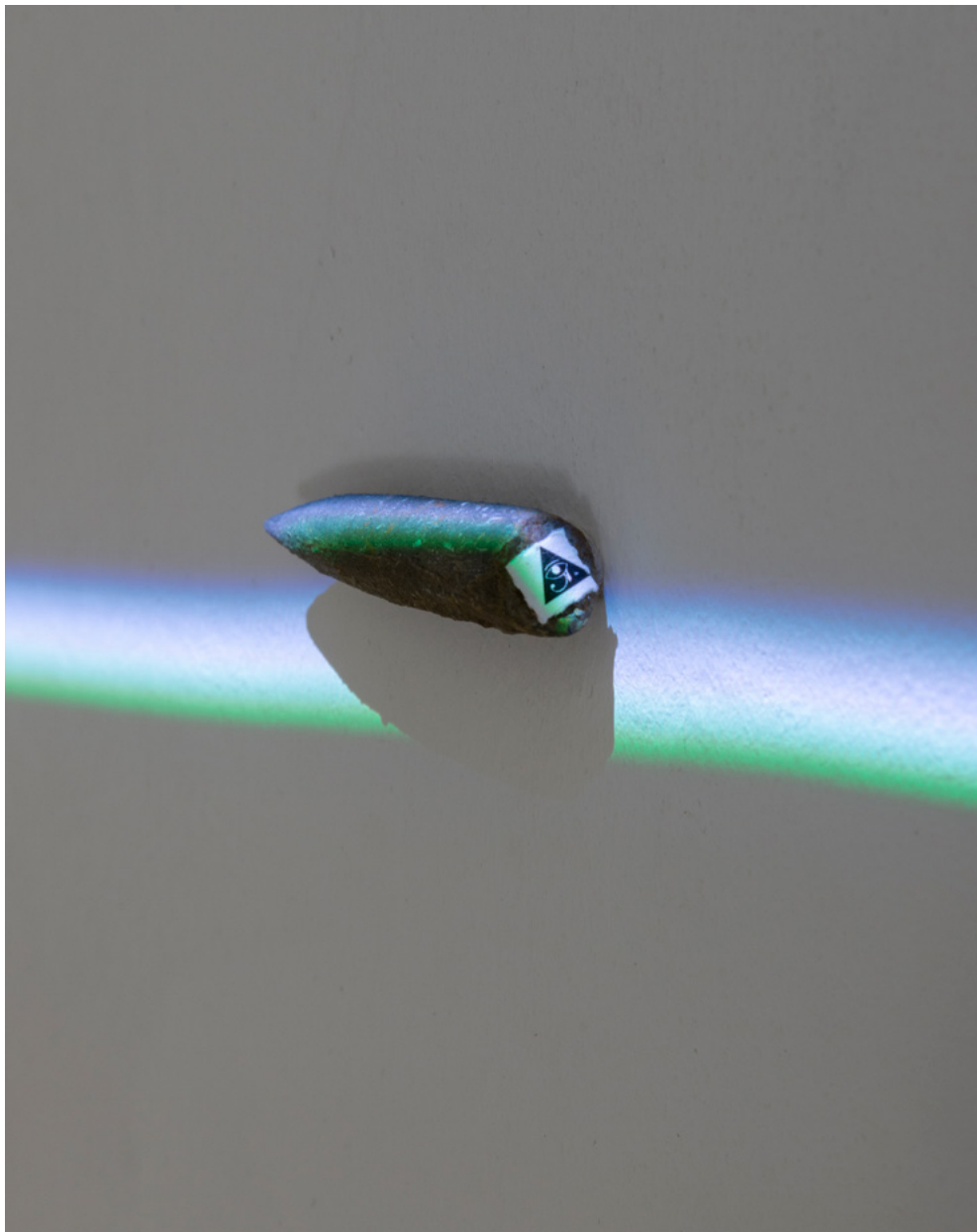
Inspired by the use of LSD in palliative care to help patients come to terms with death, and the experience of gathering marine fossils while grieving. In that period, I discovered an audio

recording of my father telling the story of buying LSD on blotter paper and his first acid trip. I took it as a sign, which led me to investigate the classic art that adorned this medium of another dimension.

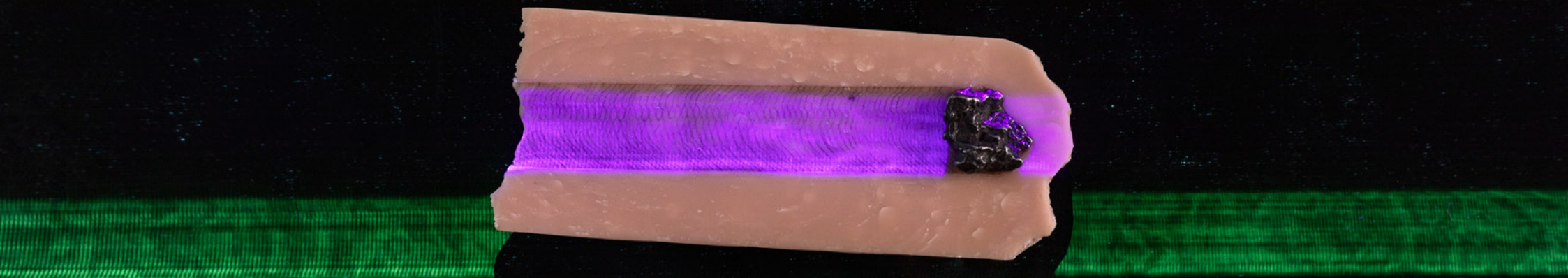


The past inserts a finger into a slit on the skin of the present and pulls 2, 2025
Fossil belemnites and bivalve shells (~70 to 110 million years old), video projectors, LSD blotter tab
50 x 128 x 15 mm

Installation view in the exhibition *Slaked in curved light*, 2025 at Lateral Roma, Rome, IT.
More documentation on [Flash Art Italia](#).
Photo: Luana Rigolli



*The past inserts a finger into a slit
on the skin of the present, and pulls 2*, 2025
Details.
Photos: Luana Rigolli



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 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)

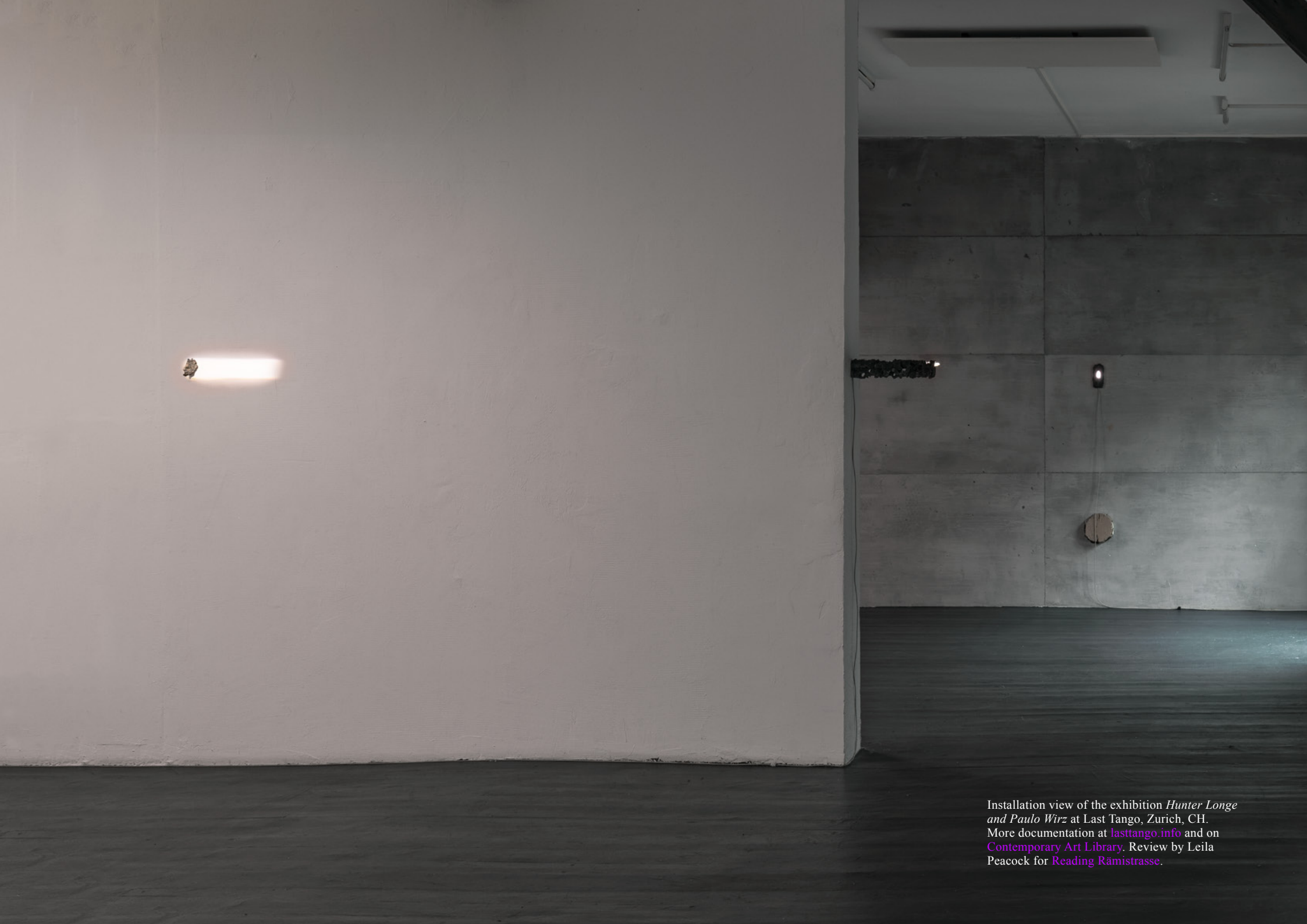
Photo: Mattia Angelini

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_vert.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. 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 and
Contemporary Art Library
Photos: Killian Bannwart



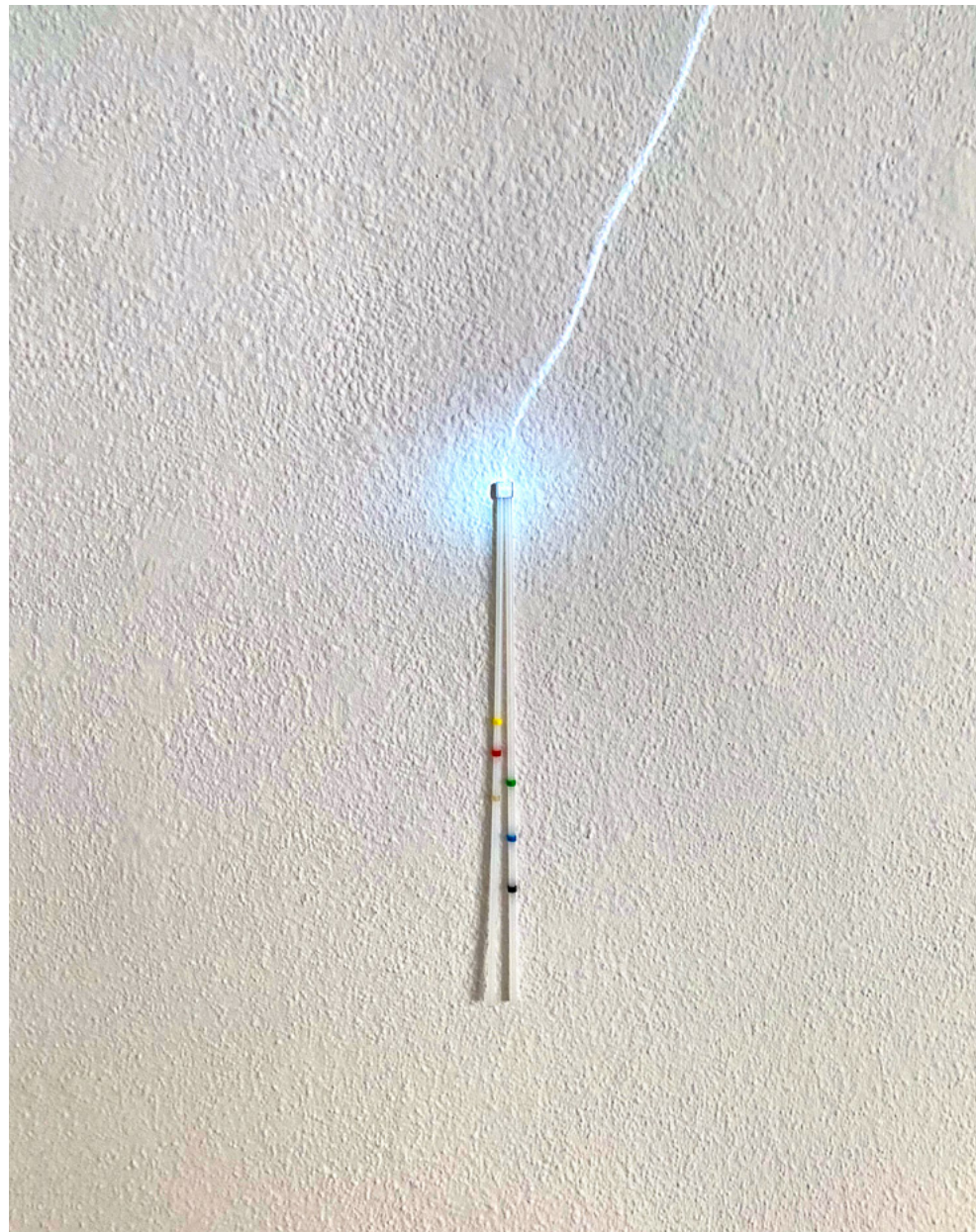
The recorded sound of a crackling fire is sent through LED lights making them flicker with the audio frequency. A solar panel plugged into a speaker converts the scintillating light back into sound.

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



Sourcière, 2022
Divining rods, projector, video loop
50 x 2 x 1.2 cm (video projection variable)

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



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

Detail
Photo: 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.
Photo: Sebastien Verdon



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 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.
Photo: Noé Cotter



Clam Hole Hag Stone Portal IV, 2023
Ultraviolet 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



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



Afterlife Navigator (for Amy), 2025
Fossil sea urchins (~180 million years old),
LSD blotter tabs
42 x 124 x 36 mm

LSD blotter tabs with the lunar phases of the birth
and death dates of my godmother are affixed to *Psy-*
chocidaris fossils. Inspired by bronze-age tombs in
which people were buried with fossil sea urchins.



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.



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

Drawing: imagined Archean seascape (ca. 3.5 billion years old) with stromatolites along the shore. Stromatolites are structures formed by cyanobacteria, the first bacteria to produce oxygen via photosynthesis. Stone: fossilized coral, age and locality unknown.



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

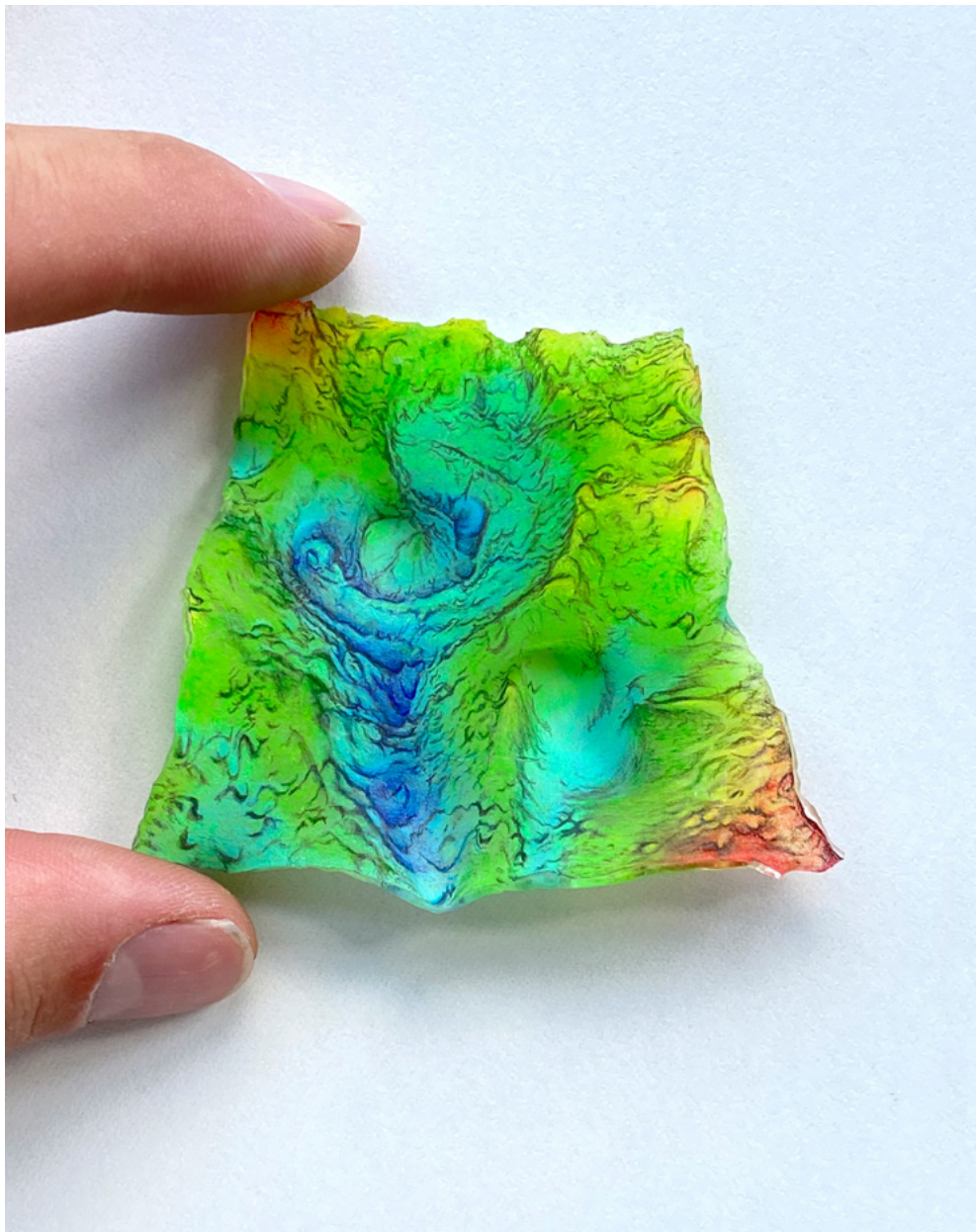
colored pencil on thermo-sensitive polystyrene on vanadinite
48 x 37 x 26 mm

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



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.



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.



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.



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



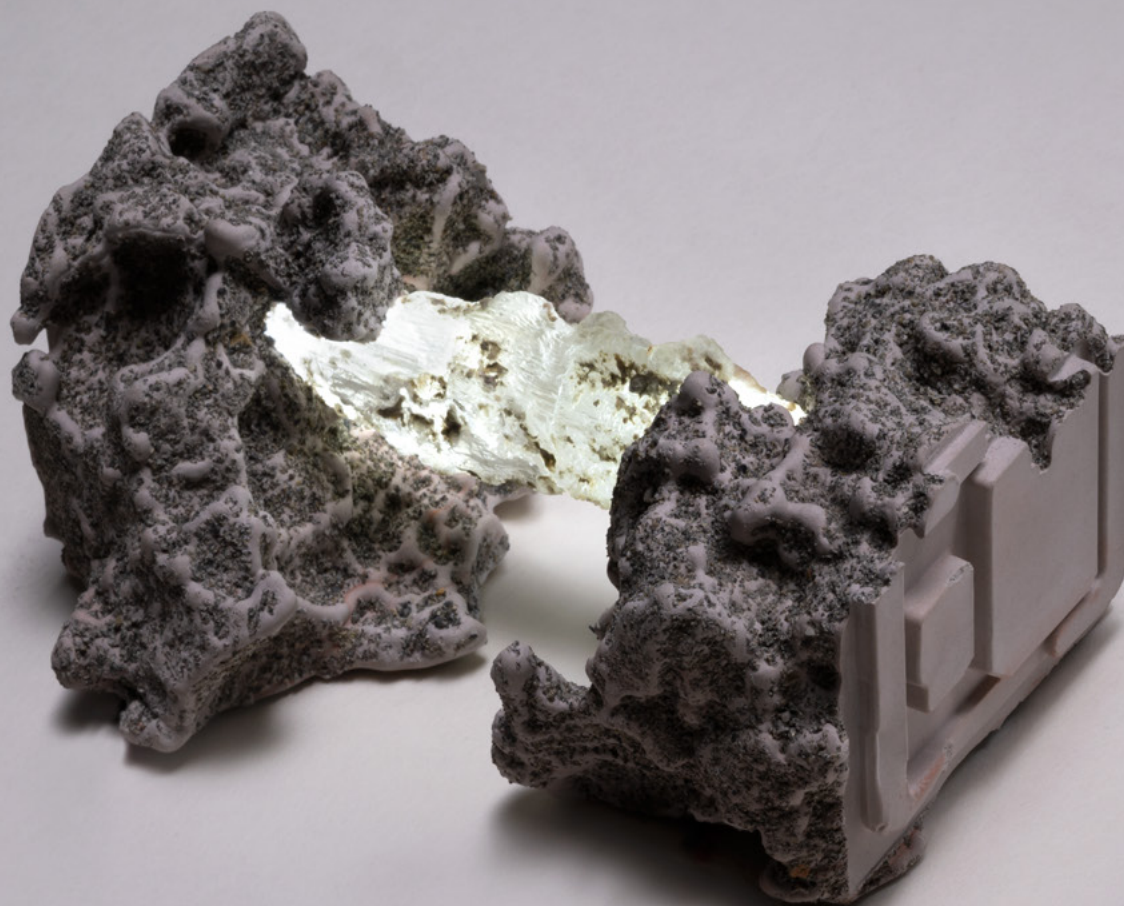
Elizabeth Philpot VI, 2020
Belemnite fossil, flickering LED,
magnetite sand, concrete
86 x 117 x 20 mm



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



Installation view of *Elizabeth Philpot II* and *Elizabeth Philpot IV* in the exhibition *Lemaniana*, 2021 at the Centre d'Art Contemporain, Genève, CH



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 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.



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.



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



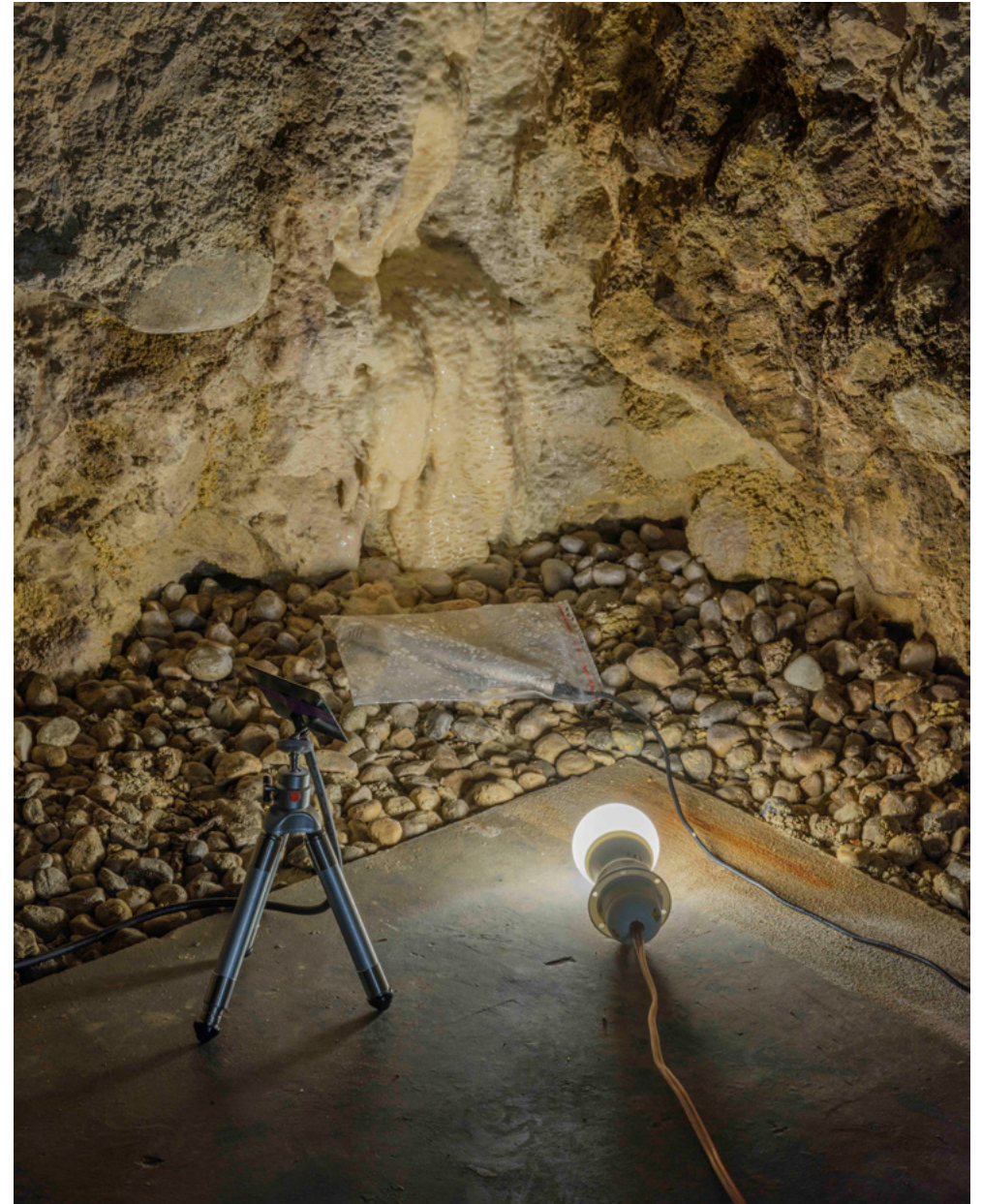
Installation view of the exhibition *Foyer Flux
Fossils* at CAN, Centre d'art de Neuchâtel, CH.
More documentation on artviewer.org and can.ch
Photos: Sébastien Verdon

Details on the following page
Video documentation:
hunterlonge.com/video/Drip-Offering_As-If.mp4



As If, 2024
Possible fossilized coral (~age and locality unknown), custom mounding hardware, projectors, video loops 16 x 12 x 14 cm, video dimensions variable

Videos of the moon's reflection on the surface of water are projected onto two cut and polished halves of a strange hollow carbonate stone, mounted facing each other on stone walls.



Drip Offering, 2024
LED lights, microphone, mixer, amplifier, audio-output transformer, solar panel, audio cable, speaker Dimensions variable

Water seeping through the basement wall drips onto a microphone in a plastic bag. The sound is amplified and spliced into the power of LED lights so that they pulse with the dripping rhythm.

Clam Hole Hag Stone Portal, 2019-2022

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

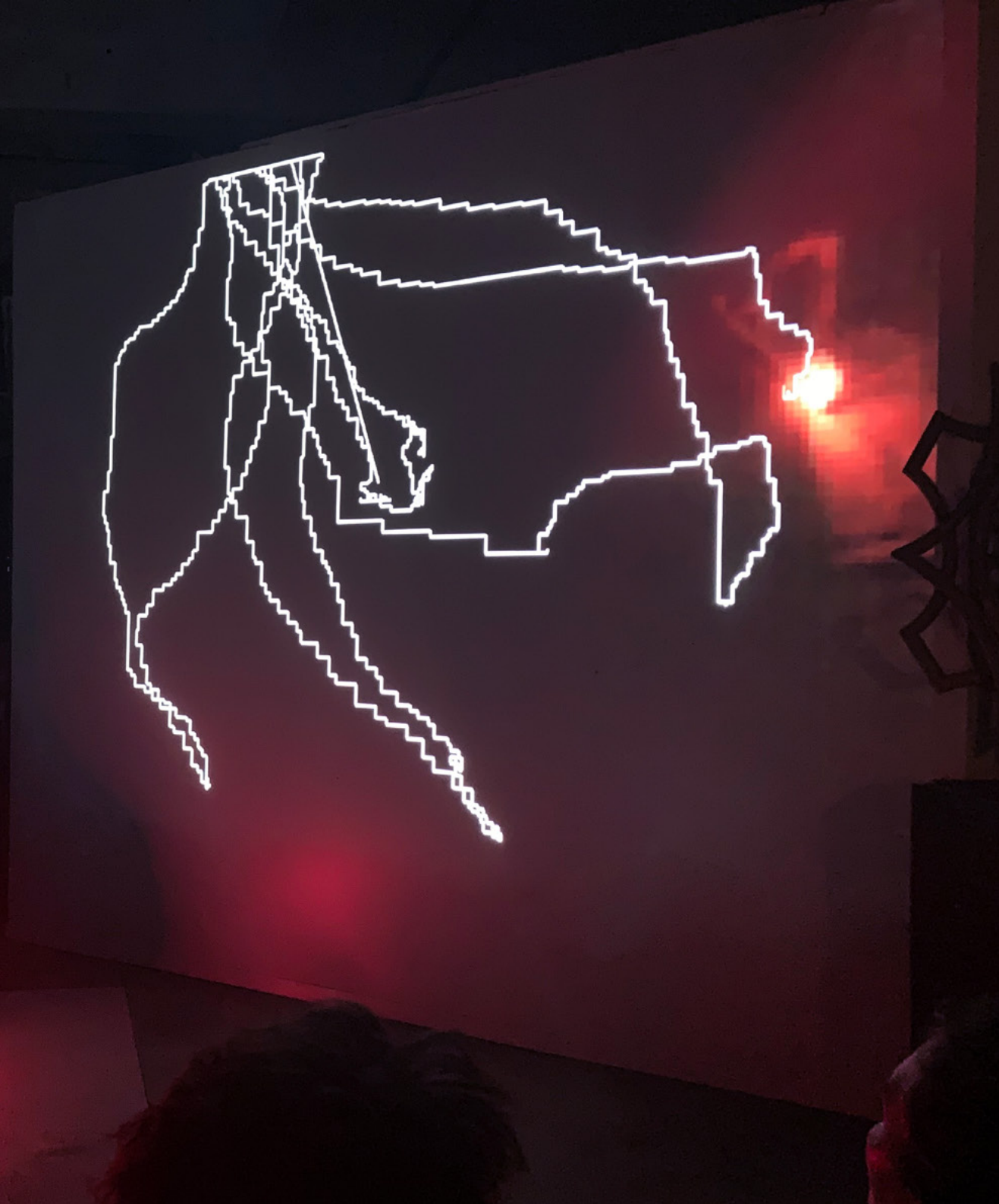
~30 min.

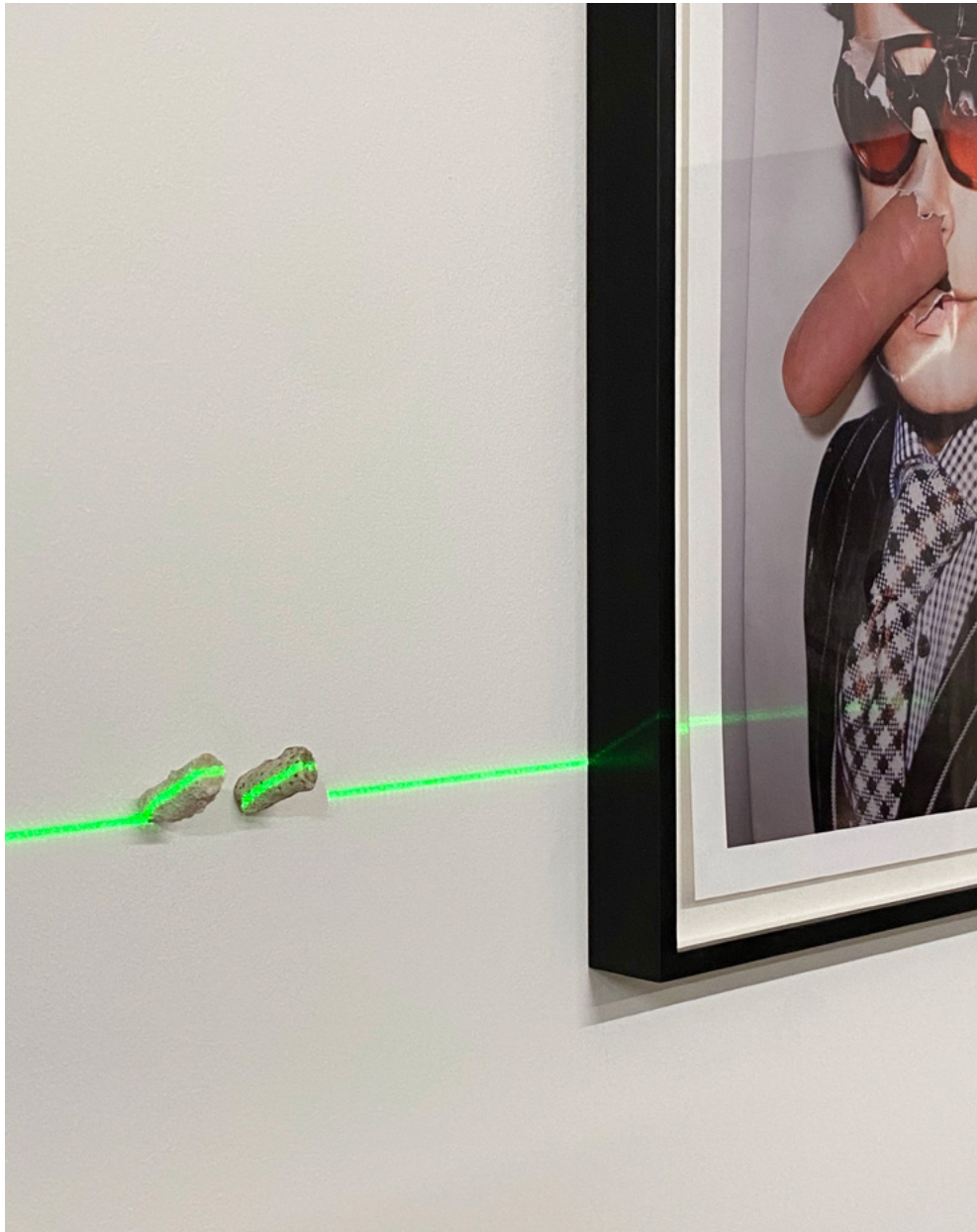
Performances at NoMoon, NY, US and
OnCurating, Zurich, CH

In this performance, I narrate a dreamlike 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 narration. Using small solar panels to convert light from the video projection into sound, the line-map becomes a musical score to the presentation.

Full length video documentation:

hunterlonge.com/video/CHHSP-2022.mp4





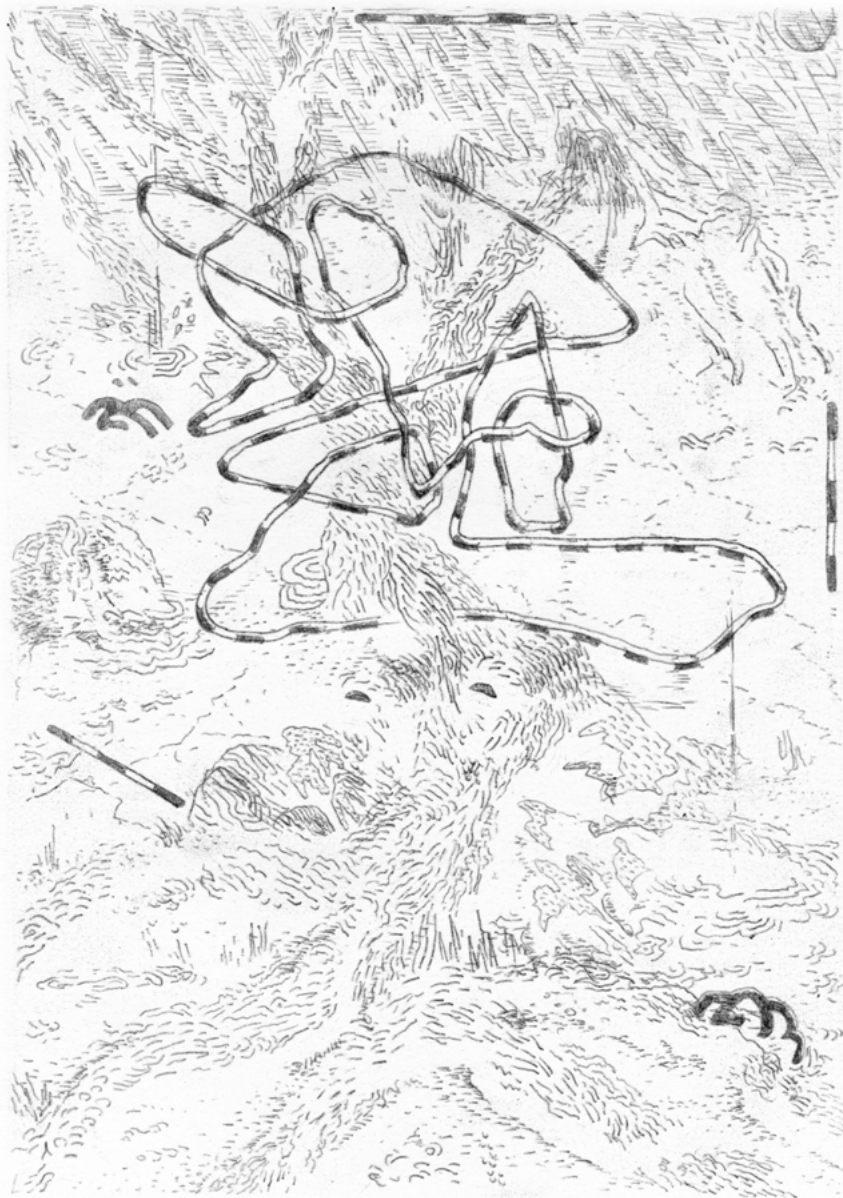
For the Dead, 2024
Fossilized coral (~152 million years old, Jura, CH), laser
Dimensions variable

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.

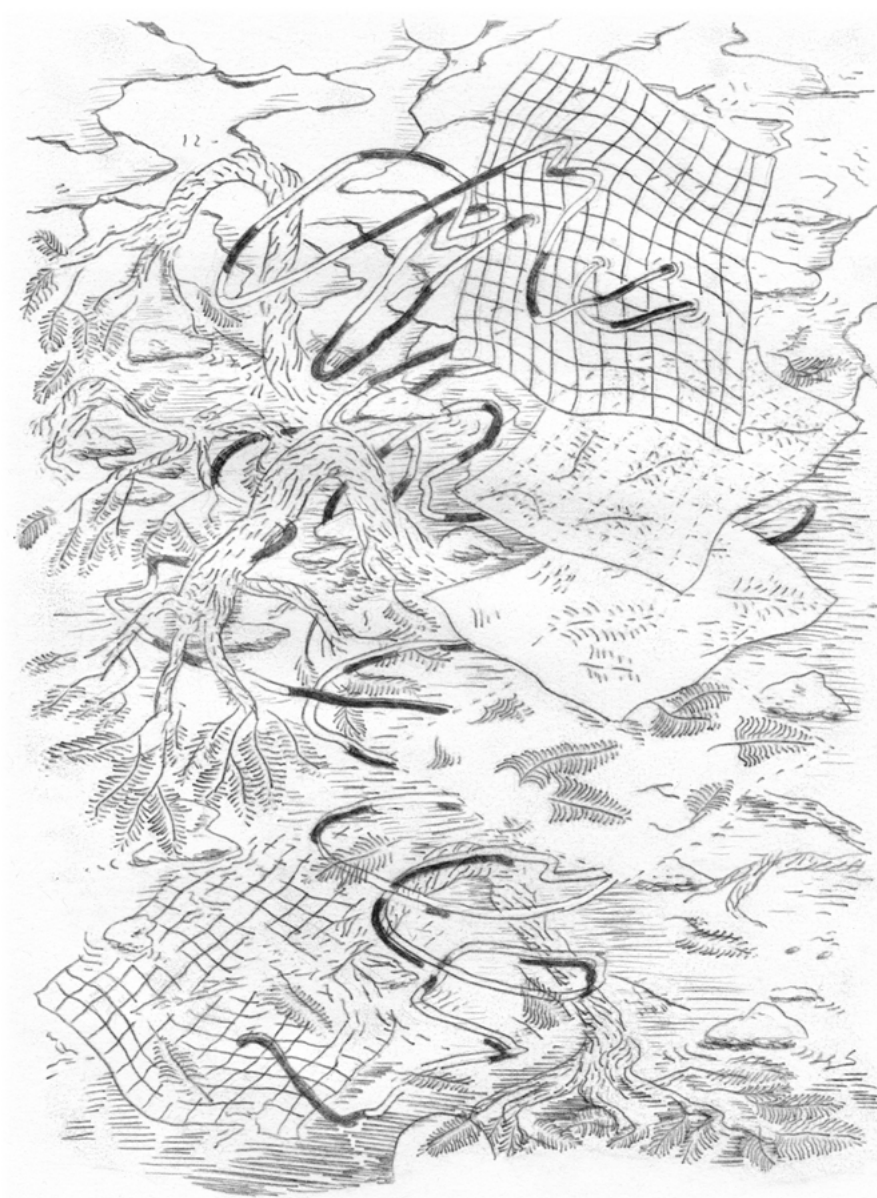


Tracer, 2023
Gypsum cement, magnetite sand, jurassic sediments, epoxy clay, pigments, graphite
99 x 69 x 28 mm

"In *Tracer*, the trace left by a small being in the sand is immortalized by the cast performed by the artist, as if to find or decrypt a message left over time." - Giacomo Galletti



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



Transmutation, 2023
Gypsum cement, magnetite sand,
jurassic sediments, copper, beeswax
122 x 110 x 27 mm



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.

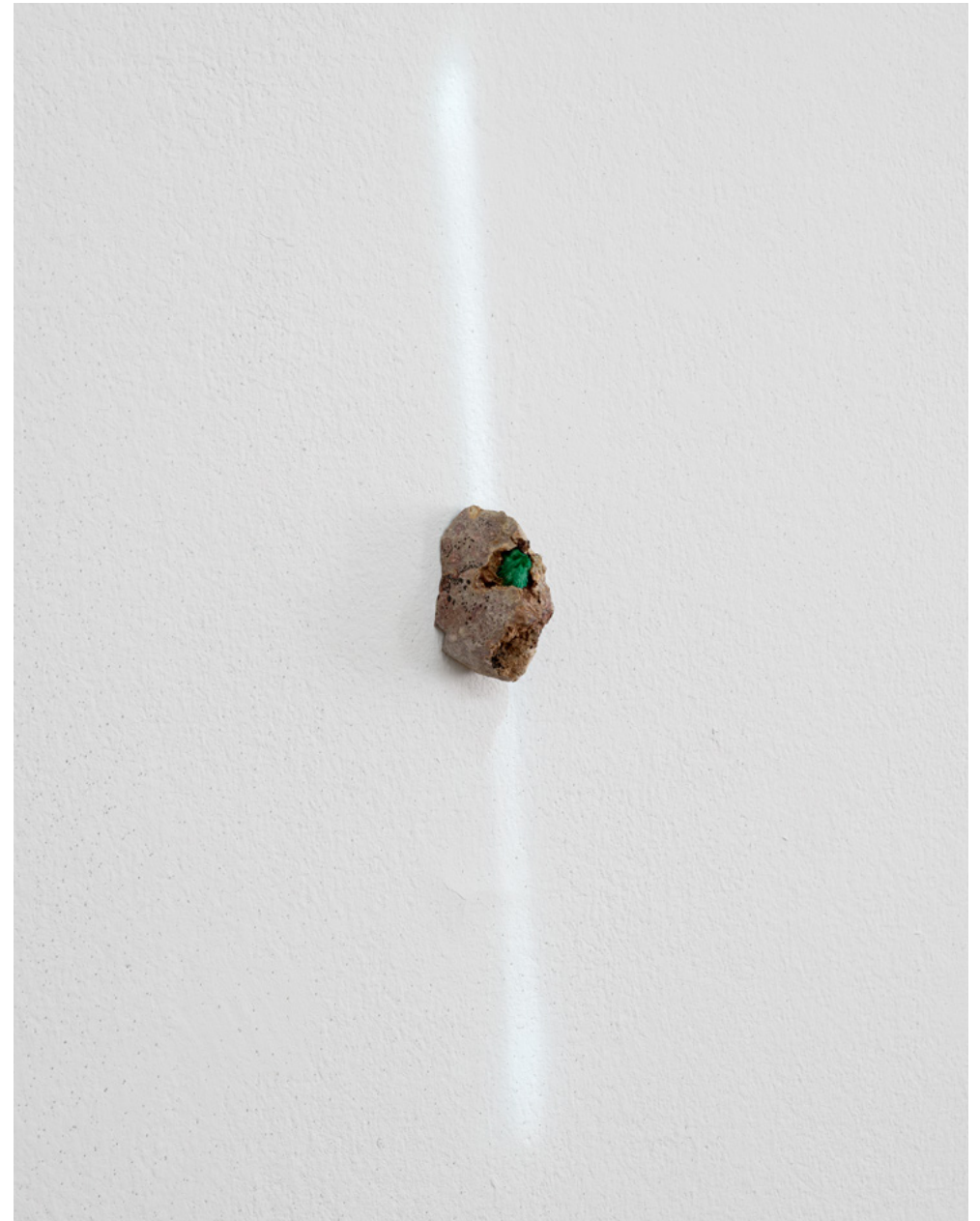


Installation view of the exhibition *Various Lament Portals* at Kunsthhaus Langenthal, CH. More documentation on [KubaParis](#) and [Contemporary Art Switzerland](#).
Photo: Cedric Mussano



Brian Longe
Green Dragon Mountain Grown from Seed, 2021
 Acrylic on canvas
 113 x 68 cm

My father was also an artist. I executed this painting for him, as close as possible to his style, via video calls near the end of his life as he suffered reduced mobility due to cancer.



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

The title references the word “matrix,” used by geologists to describe the stone around a given crystal. However, in Latin it means womb. At Kunsthau Langenthal, this work was hung facing *Green Dragon Mountain Grown from Seed*.



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

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



Muscle Memory, 2024
Cured meat, copper sulfate, magnetite crystals
95 x 68 x 35 mm

Magnetite is an iron oxide mineral that forms in various ways including in bodies of mammals, where it is hypothesized to be related to long term memory.



Afterlife Navigator (for Brian), 2024
Fossilized whale vertebrae (~21 million years old,
South Carolina, US), LSD blotter tabs
8 x 18 x 65 mm

After the death of my father (a lover of whales),
I discovered an audio recording of him telling
the story of buying LSD on blotter paper and the
epic trip that ensued. I took this as a sign, which

led me to investigate the classic art that adorned
this medium of other dimensions. The image here
depicts the eye of Horus, common on blotter from
the 70s onward. In Egyptian mythology, Horus's

eye was torn out in a fight with Set, which Horus
later retrieved and subsequently gifted to his
deceased father to help revive and sustain him in
the afterlife.