



**Hunter
Longe**

Selected Works
2020 - 2025

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*The past inserts a finger into a slit on
the skin of the present and pulls 3*, 2025
Phosphosiderite, magnetite crystal, thin-section
of a mouse's brain saturated in heavy metals:
osmium, lead and uranium, LSD blotter tab
Dimensions variable



A reflection of light filmed on the Birs river draws
a wobbling line between a phosphosiderite stone
(representing the liver), a slice of mouse's brain
saturated with heavy metals to render it visible in

an electron microscope, and an LSD blotter tab
with the image of Mickey Mouse as the Sorcerer's
Apprentice. Thus suggesting a lineage between the
ancient Etruscan practice of divination using the

entrails of sacrificed animals to the modern sciences
sacrificing lab animals for study, and Albert Hoffman
unintentionally changing the course of history by
discovering LSD.

Video documentation:
hunterlonge.com/video/The-Past-Inserts-3.mp4

State

“With a freewheeling and alchemical spirit rooted in history, science, evolution, linguistics, technology, and spirituality, Longe’s practice is lysergic and kaleidoscopic.”- Linda Jensen

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 and temporal slips 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 a series of lamp-like sculptures, fossils and gypsum crystals are illuminated by flickering LEDs. For other small-scale sculptures, the process of etching custom circuit boards is adopted to make copper drawings on fabricated and found objects. 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 counter-cultural, Longe’s works undo the distinctions between the living and the non-living and allude to an underlying sentience and sensitivity that far exceed 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 Salts, Basel (2025); 427, Riga (2024); Kunsthau 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.



*The past inserts a finger into a slit on
the skin of the present and pulls 3, 2025*
Detail view of LSD blotter tab
Photos: Nicolas Gysin



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. The sculpture, with the title *Presagio*, is as if to be an omen of ruins, foretold by the Gumby Haruspex.

Presagio, 2025
Portland cement, quicklime, volcanic ash, albian sediments, pigment, copper, beeswax, phosphosiderite; 28 x 5.5 x 6 cm



Dissolution of the State, 2025

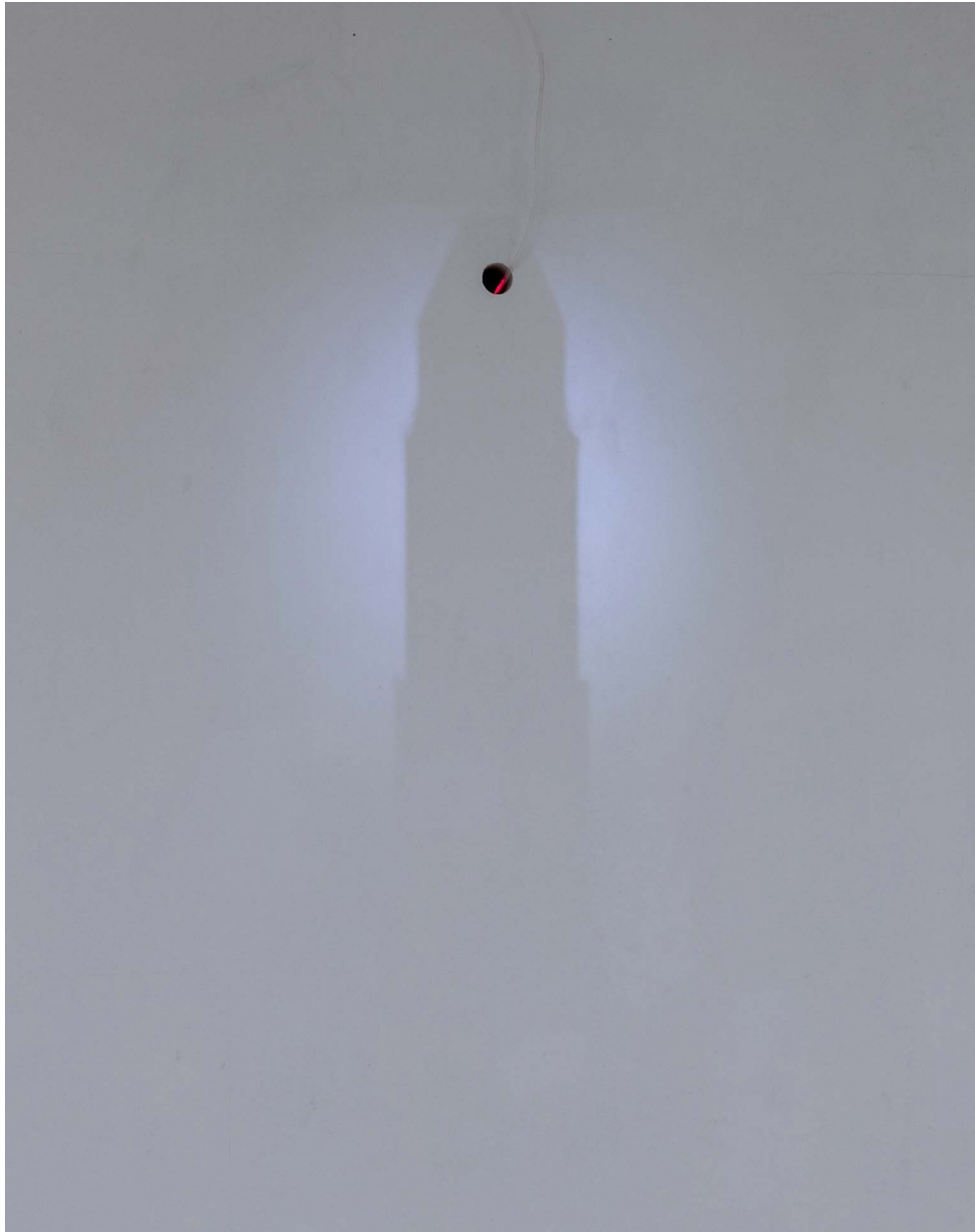
Concrete, hydrochloric acid, water, plastic tanks, peristaltic pumps, silicone tubing, aquarium heaters 197 x 24 x 15 cm (pumps, tank, tubing variable)

A solution of hydrochloric acid drips over a tower-like cast concrete sculpture, causing it to dissolve throughout the exhibition. Drawing on karst limestone landscapes and the double



meaning of “dissolution” in geological and political terms. Erosion is here accelerated to a human scale, suggesting that power structures, like physical ones, might also be subject to entropic forces.

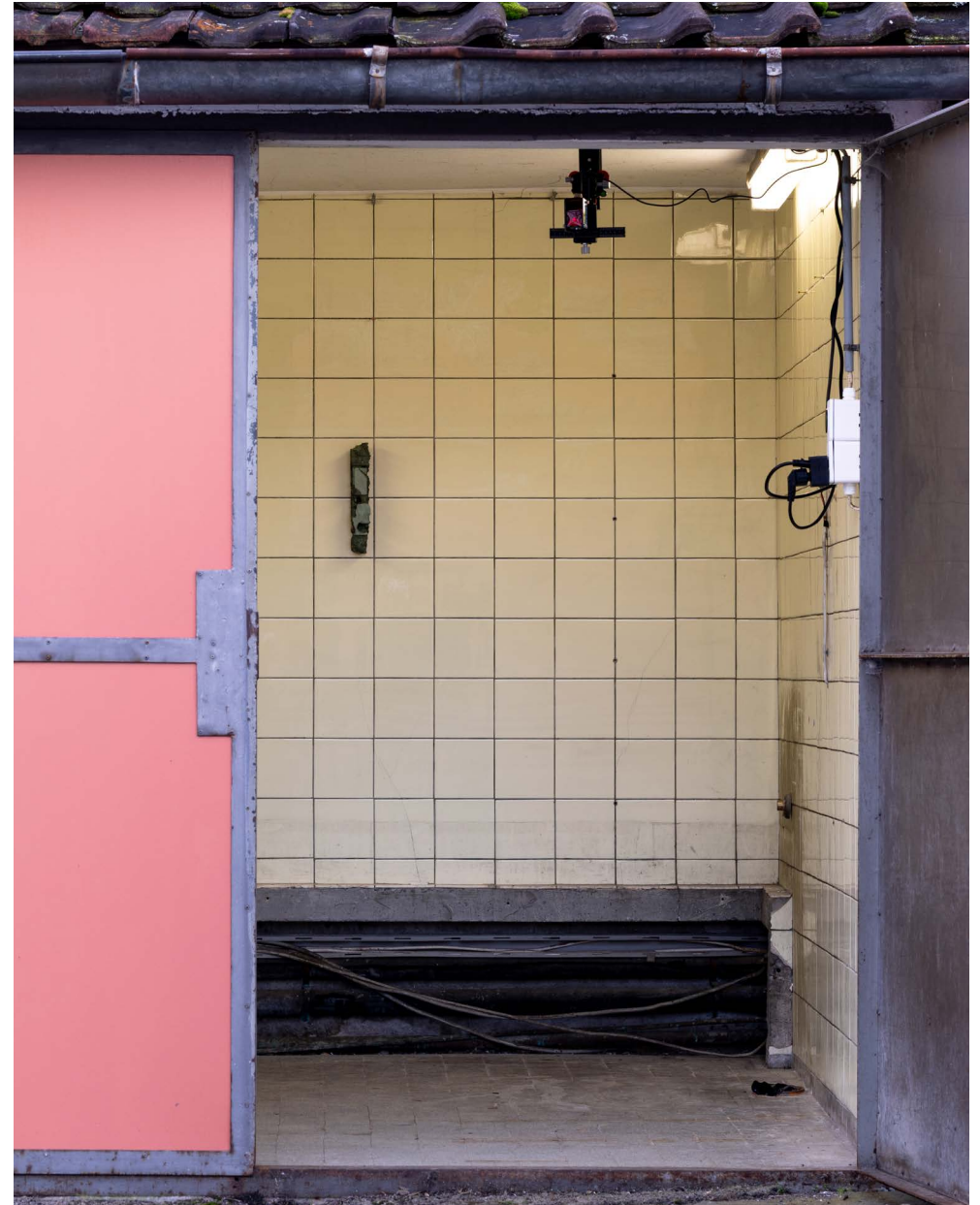
The installation is accompanied by a sound piece made with Janiv Oron entitled *Reality Solvent*, in which live and recorded sounds are mixed and played through transducers attached to the window.



Degradation Pathway, 2025

Laser distance sensor, mounting system, projector, video loop, lenses. Dimensions variable
Video documentation of the exhibition:
hunterlonge.com/video/Salts_Entgleitungen.mp4

This installation at City SALTS, Basel, spans the entire property. A laser distance sensor, commonly used to monitor seismic activity at archaeological sites, is mounted in an adjacent space (top right),



beaming across the parking lot through a hole in the gallery wall. At the opposite edge of the site, a small projector casts a video of a laser's reflection on the nearby river through a series of lenses and

the gallery window. Aimed at each other, the two light sources converge on the eroding sculpture, *Dissolution of the State*, whose silhouette frames the hole through which the laser passes.



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:
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 and 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 brother. A text and full photo documentation can be seen at contemporaryartlibrary.org.

*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

A sound recording of waves is sent through the over-head LED lights, making them flicker with the audio'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.

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





*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



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

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 the death of my father. In that period, I

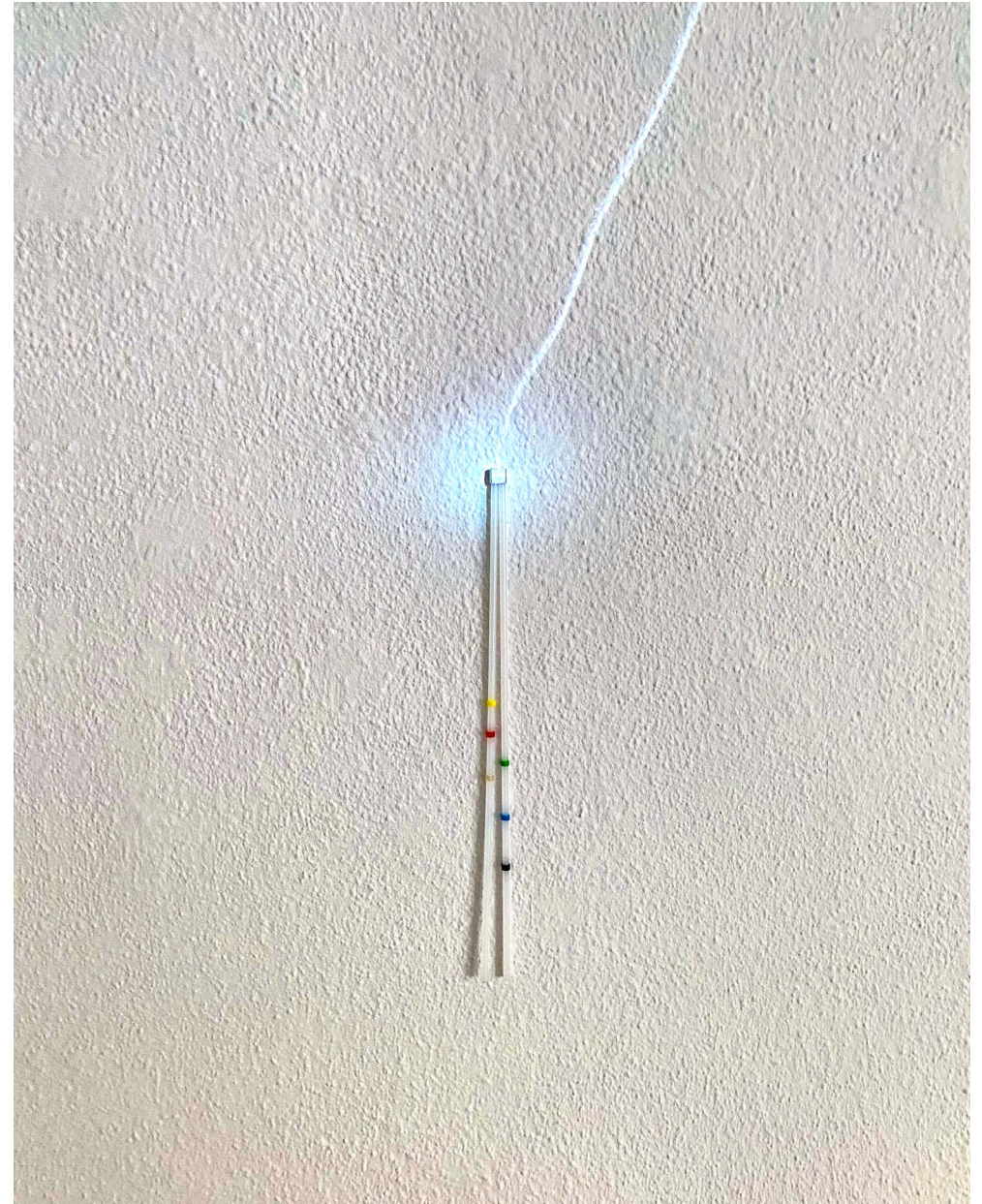
discovered an recording of my dad telling the story of his first LSD experience. I took it as a sign, which led me to investigate the classic art that adorned blotter paper. The image here depicts the

eye of Horus, common on acid blotter from the 70s onward. In Egyptian mythology, Horus loses his eye in a fight he then gifts to his dead father to help revive and sustain him in the afterlife.



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.



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

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



Installation view of the exhibition *Hunter Longe and Paulo Wirz* at Last Tango, Zurich, CH.
Curated by Linda Jenson and Arianna Gellini.

More documentation at lasttango.info and on [Contemporary Art Library](#). Review by Leila Peacock for [Reading Rämistrasse](#).

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



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



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

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

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



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.
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



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.

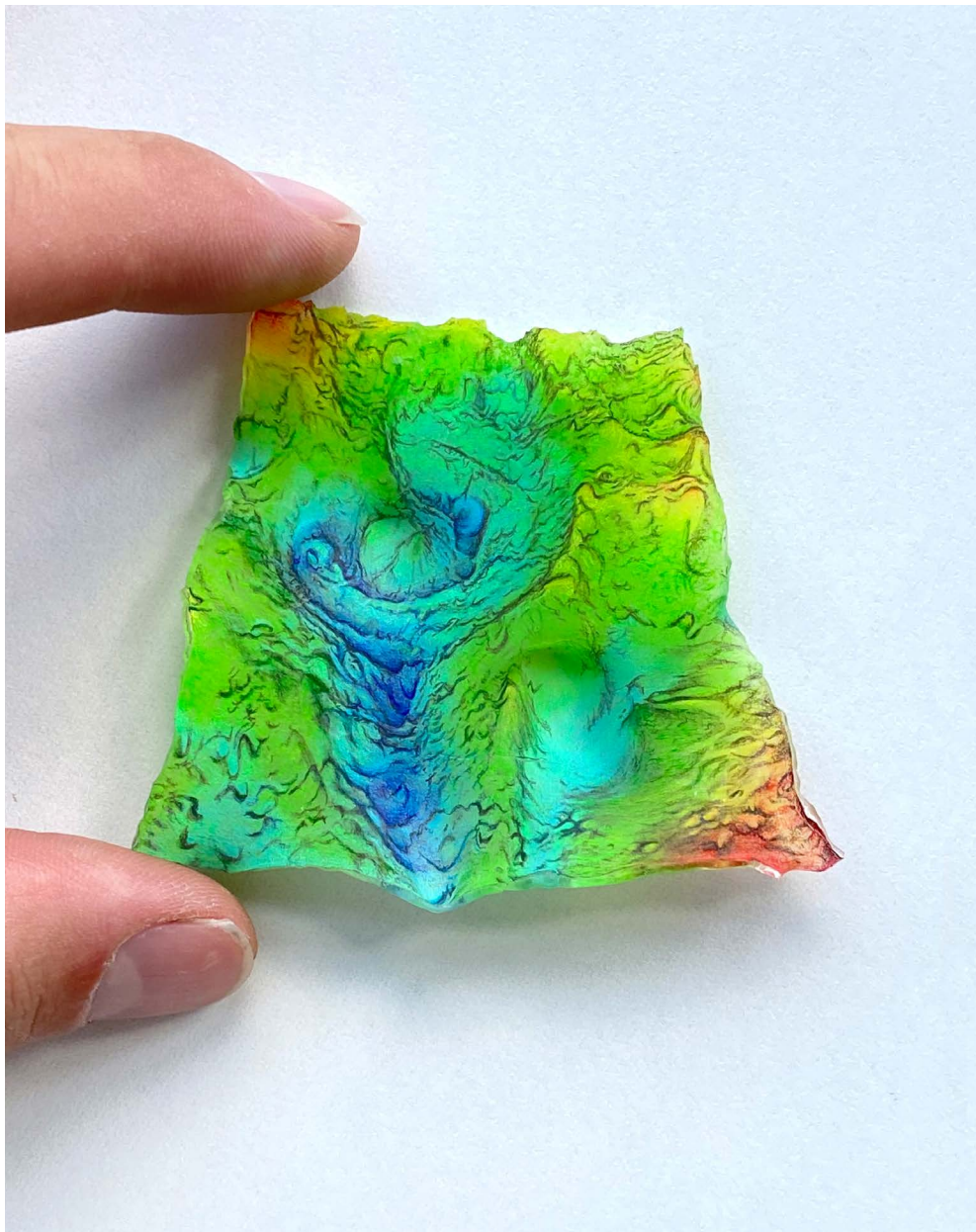


1. *If the path I*, 2021
 Copper, gypsum cement, magnetite sand, graphite,
 beeswax
 68 x 75x 6 mm



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



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



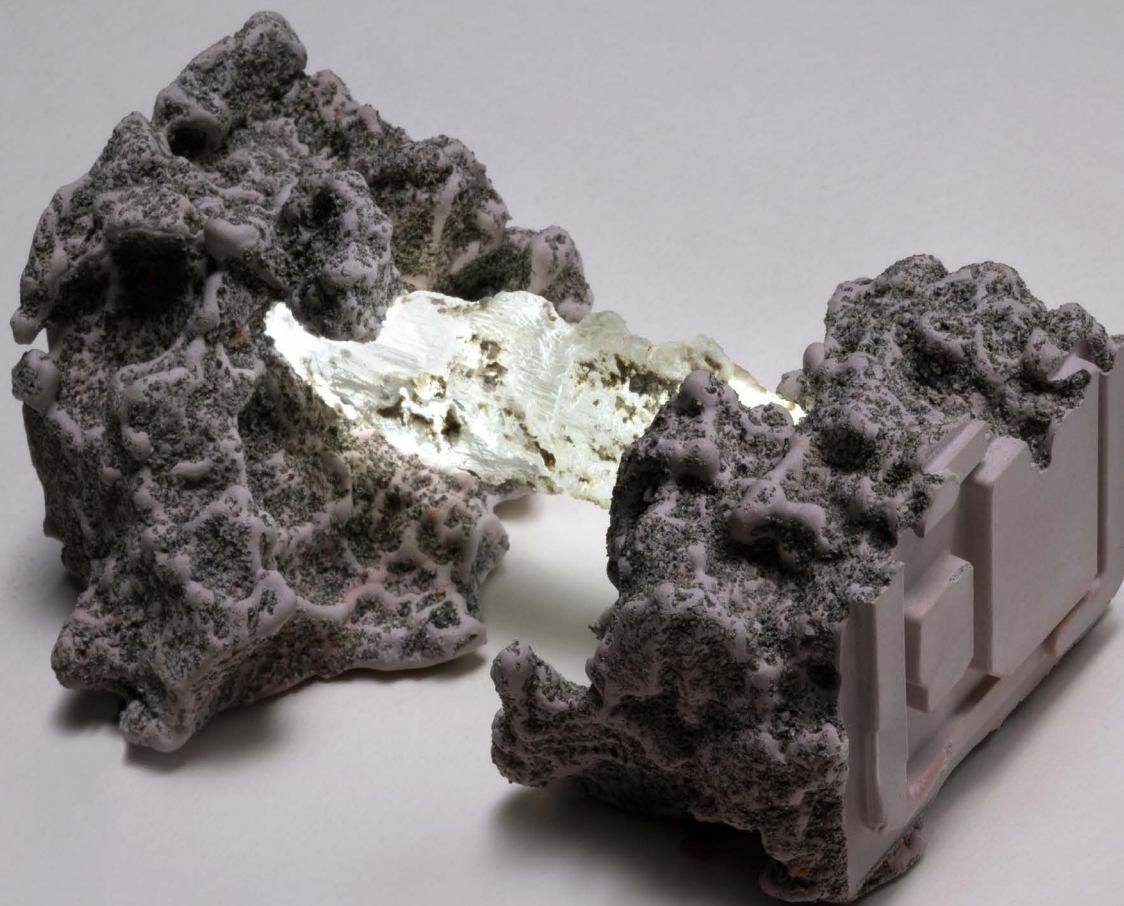
Elizabeth Philpot VI, 2020
Belemnite fossil, flickering LED,
magnetite sand, concrete
86 x 117 x 20 mm



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

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 salt
mines of Bex, 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



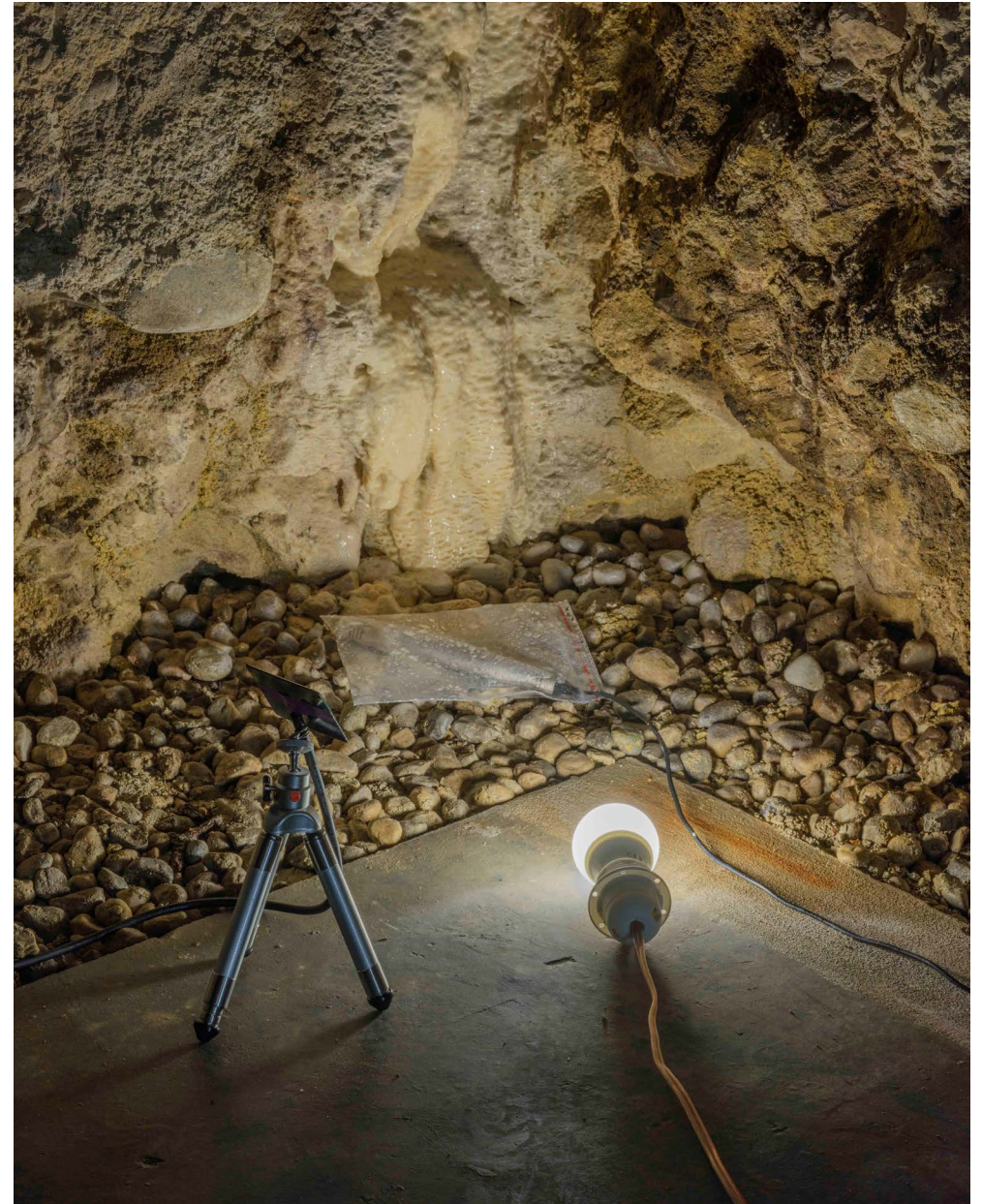
Installation view of the exhibition *Foyer Flux
Fossils* at CAN, Centre d'art de Neuchâtel, CH.
More documentation on artviewer.org and can.ch
Photos: Sébastien Verdon

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.



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

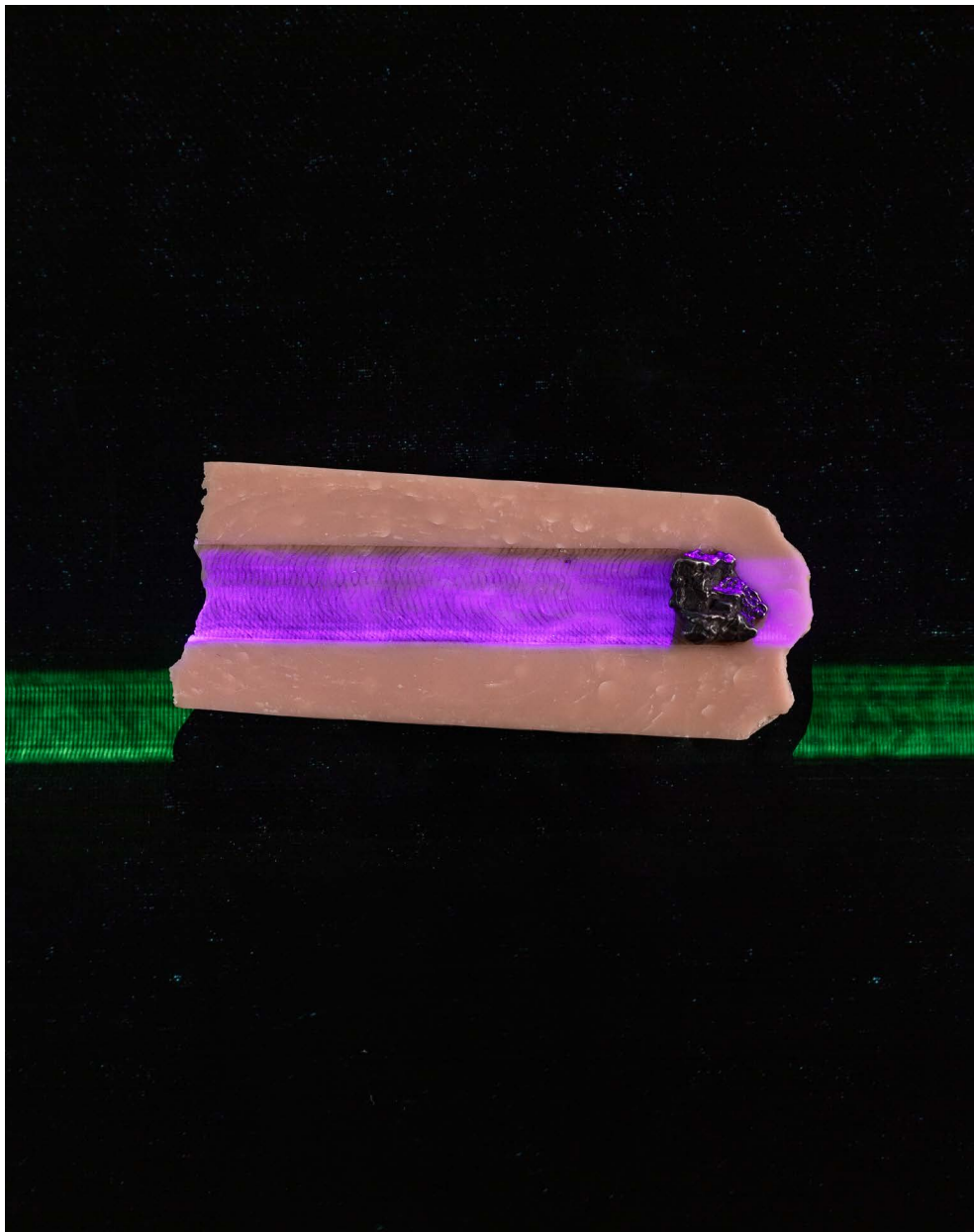


Girl Folding a Napkin, 2023
Graphite on paper, framed
80 x 60 cm

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



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

Installed on the window at Last Tango, Zurich,
 CH. More documentation at lasttango.info and on
Contemporary Art Library.
 Photo: Kilian Bannwart



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

The title references the word “matrix,” used by
 geologists to describe the stone around a given
 crystal, which means “womb” in Latin. Video
 documentation: hunterlonge.com/video/Birth.mp4

Seemingly Solid State, 2025
Sound performance in collaboration with Aio Frei,
at Froh Ussicht, Samstagern, CH
~40 minutes
Photo: Michel Gilgen

This work is inspired by the geological processes
of limestone formation, its erosion under acidic
rain water, and it's use by humans to make
concrete (which in turn is also subject to erosion).
By way of various microphones and audio

equipment, the movements of materials such as
limestone, quicklime, volcanic ash, marine fossils,
as well as of the water in the surroundings of the
farm, are translated into a multi-layered sound
performance.

