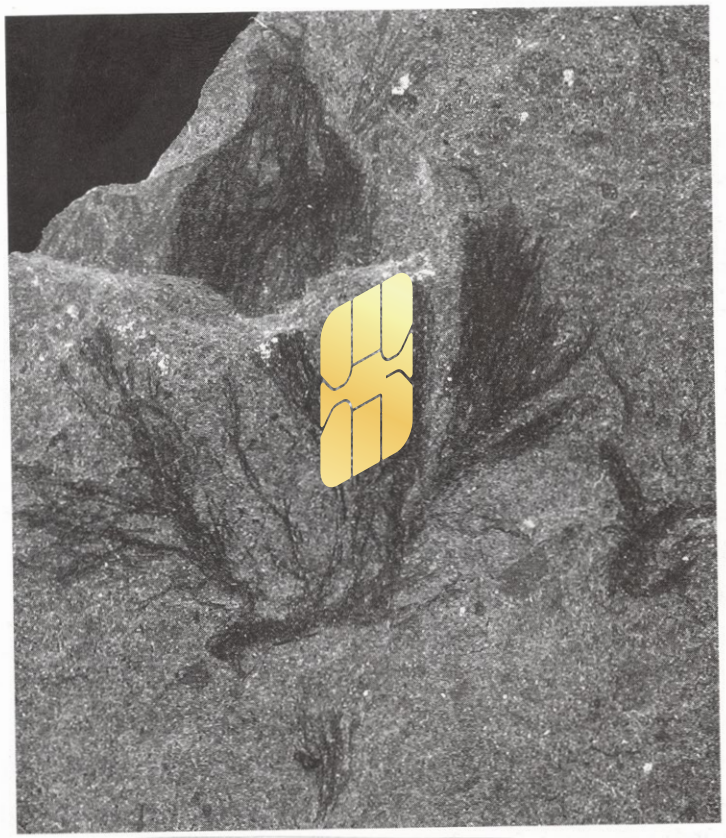


Shadows on Rocks

above: Shadows on the rocks: possible filamentous cyanobacteria *Marpolia spissa*, approximately 12 mm in height (Middle Cambrian, Burgess Shale, Canada).

Hunter Longe

Selected Works
2010 - 2021

info@hunterlonge.com
hunterlonge.com

State

Hunter Longe works in range of mediums on pieces inspired by the properties and transformations of the materials they employ. Deeply moved by discovering that 2/3 of Earth's mineral species have evolved after plants filled the atmosphere with oxygen, the artist sees creativity as innate and permeating all materials. In the series *Small Goals*, drawings on recycled plastic the size of a SIM cards are affixed to stones that have formed by the process of oxidation or due to living organisms. The drawings often depict what ancient plants and landscapes might have looked like millions to billions of years ago and recall that plastics, made from petroleum, are the compressed and transmuted bodies of formerly living organisms. In other recent projects, photovoltaic cells are connected to amplifiers and speakers in order to convert light from LEDs or video projections into sound.

By appropriating stories and apparatuses from the sciences and conflating them with the esoteric and folkloric, Longe's works undo the distinctions between the living and the non-living and allude to an underlying sentience that far exceeds the human realm

Bio

Hunter Longe is originally from California (b. 1985) and currently lives and works in Geneva, Switzerland. He has Bachelor of Fine Arts from California College of the Arts (San Francisco, US) and an Master of Fine Arts from the Piet Zwart Institute (Rotterdam, NL). Recent group and solo exhibitions have been at the Centre d'Art Contemporain Genève (Geneva, CH), PACE Gallery (Geneva, CH), Musée Cantonal de Geologie (Lausanne, CH), NoMoon (New York, US), Et al. Gallery (San Francisco, US), LambdaLambdaLambda (Pristina, XK), Hordaland Kunstsenter (Bergen, NO), W139 (Amsterdam, NL), One Gee in Fog (Geneva, CH), Galerie der HFBK (Hamburg, DE), Swimming Pool Projects (Sofia, BG). He has been an artist in residence at Achterhaus (Hamburg, DE), Kunsthalle Roveredo (Roveredo, CH) and Flaggfabrikken, (Bergen, NO). He is currently developing an online project with Medi Spiegelberg for le-149.net, funded by ProHelvetia and the Société des Arts, Genève and is a winner of the 2021 Swiss Art Awards.

1.

1. *Human-Mediated* (work in progress), 2021
Copper, concrete, magnetite sand, graphite
68 x 75 mm

2.

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

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

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. *Do Ancient Bacteria Dream Mutation*, 2018
Colored pencil on thermo-sensitive polystyrene on coral
88 x 38 x 19 mm

The Drawings depict: a seascape of stromatolites —calcium carbonate structures formed by early bacteria; two unnamed fossil bacteria dated to 850 million years old. It is these microscopic beings that have evolved into the polyps that produce coral.

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.

2.

3.

4.

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

Drawing: reproductive pinule of the Cretaceous (65-145 million years old) fern-like plant, *Anemia Fremonti*.

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.

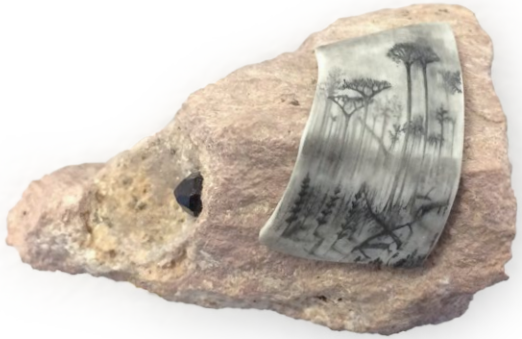
3. *Volatile Deep Mind*, 2015-16
Graphite and colored pencil on thermo-sensitive polystyrene on tufa
80 x 105 x 50 mm

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.



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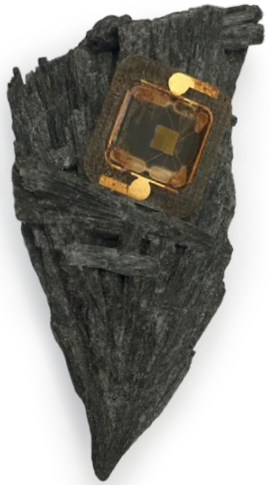


3.

4.

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 to the first and only microbes to carry out oxygen-producing photosynthesis. Stone: found in the Sierra Nevada mountains, California. Its red coloration, is due to the process of iron oxidizing, thanks to the oxigen produced by ancient bacteria.

2. *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: Garnets are formed at high temperature commonly from regional metamorphism of clay sediments.

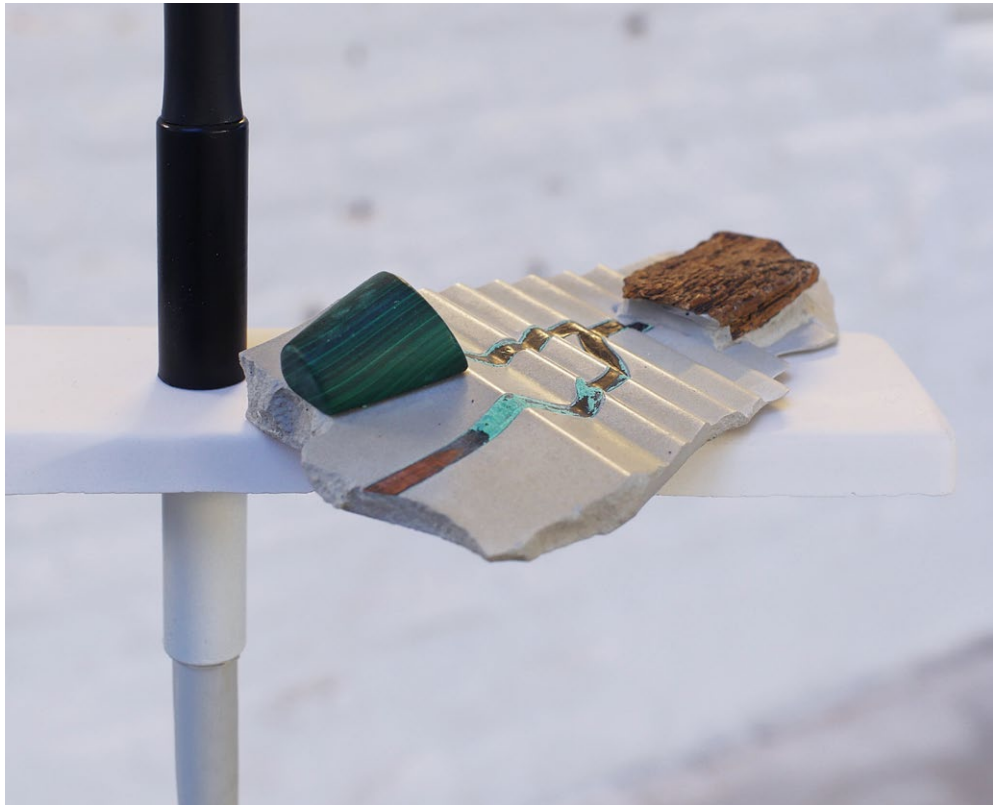
3. *Scanner*, 2017
Smart chip on stibnite
13 x 26 x 46 mm

Stibnite is used both in the production of electronics as well as by some mystic healers to aid in the process of exorcism.

4. *Amethyst Deceiver*, 2020
brass, magnetite sand, amethyst, concrete
62 x 54 x 8 mm


A

A



B

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

Imagined Proterozoic (550 million to 2.5 billion years ago) seascape with stromatolites along the shore. Fossil stromatolites are considered the most visible sign of early life. They are layered carbonate sturctures made by cyanobacteria, the first bacteria to produce oxigen and the most distant ancestors of coral polyps—whose skeletal structures are formed in a simalar way.

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

The installations shown on pages 6 - 9 (details here above) consist of a continuous cable that travels through the space making a loop. The cable is segmented by small shelfs displaying works from the *Small Goals* series.

B. *Material Bifurcation*, 2019
Petrified wood, malachite (copper oxide mineral), oxidized copper, gypsum cement
102 x 46 x 30 mm

Following page:
Installation view of the group exhibition *Back Then by Tomorrow* at Werkhalle, Cologne, DE, 2019. Futher documentation at kubaparis.com.


B

Installation view of the exhibition *Realistic˜Goals˜˜˜* at Hordaland Kunstsenter, Bergen, NO, with works from the series *Small Goals* and *Interferotics*.

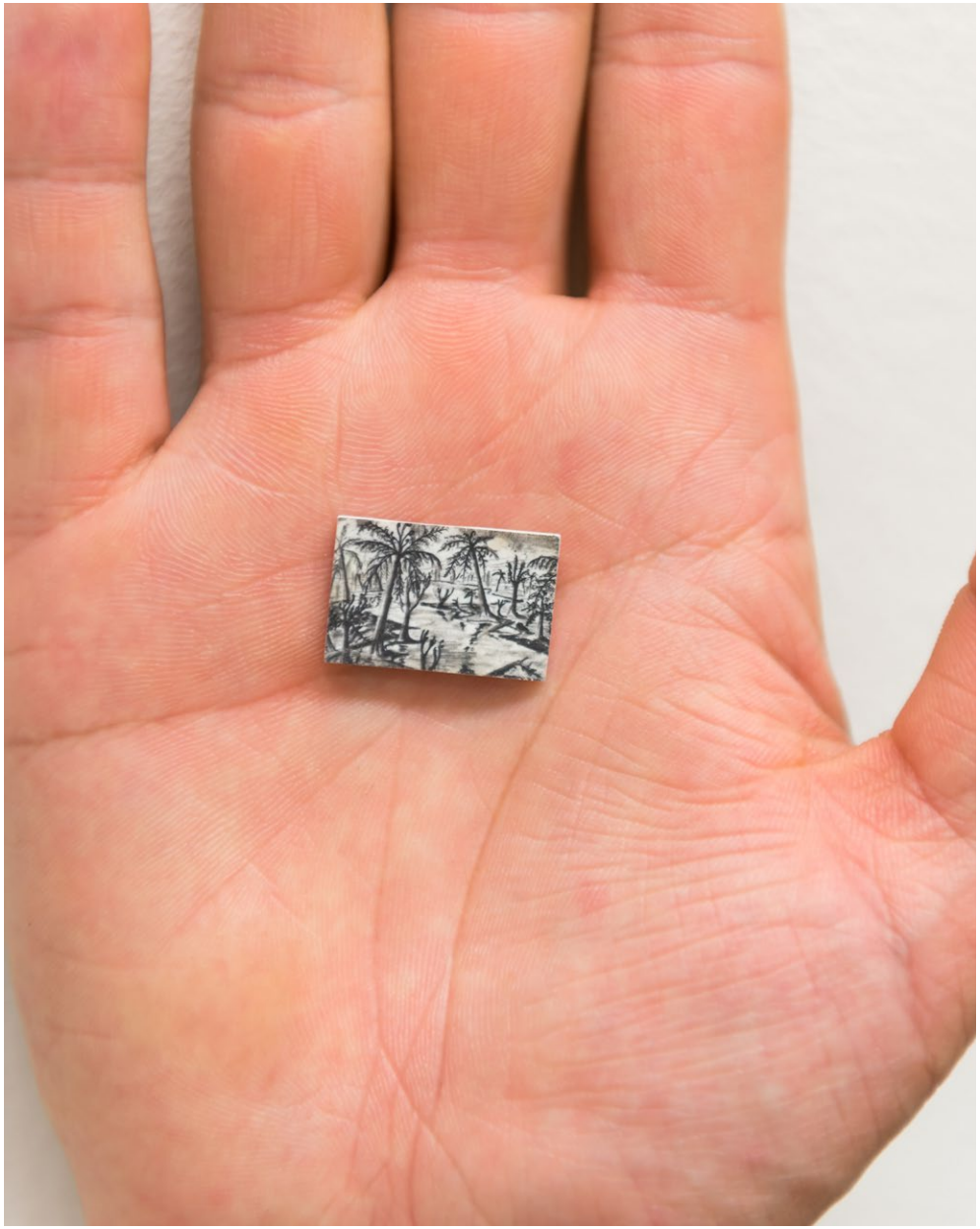
Video walkthrough of the show:
https://vimeo.com/233307925

Her Ancient and Enduring Energies Rising I, 2017
graphite on thermo-sensitive polystyrene and smart chip, chrysocolla.
38 x 35 x 30 mm

Drawing: 300 million year old fern pinnule.
Stone: chrysocolla, formed in the oxidation zones of copper ore bodies.

Pseudomorph, Zone of Shadow, 2020
Oxidized smart chip (hydrochloric acid on gold and copper) on petrified wood
126 x 50 x 23 mm

Layers, 2017
Graphite on thermo-sensitive polystyrene on petrified wood
54 x 30 x 16 mm



Caffiers, France ca. 400 Million BCE, 2015
Graphite on thermo-sensitive polystyrene
17 x 23 mm

Works from this series were first shown in the exhibtion *Ur* at Peach in Rotterdam, NL.
Video walkthrough of the show:
https://vimeo.com/119751428

Microfluidics, 2015
Colored pencil on thermo-sensitive polystyrene
23 x 25 mm

Installation view on the window at Peach, Rotterdam, NL.

Elizabeth Philpot V, 2020
Belemnite fossil (extinct squid-like species),
flickering LED, magnetite sand, concrete
52 x 115 x 38 mm

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

Elizabeth Philpot VIII, 2020
Belemnite fossil (extinct squid-like species),
flickering LED, magnetite sand, concrete
52 x 115 x 38 mm

Elizabeth Philpot VII (Fingerstein), 2020
Belemnite fossil (extinct squid-like species),
flickering LED, magnetite sand, concrete
88 x 117 x 50 mm

Elizabeth Philpot I, 2019
Belemnite fossil (extinct squid-like species),
flickering LED, black tea, concrete
94 x 53 x 48 mm

Installation view in the group exhibition *Back Then by Tomorrow* at Werkhalle, Cologne, DE.

Elizabeth Philpot VI, 2020
Belemnite fossil (extinct squid-like species),
flickering LED, magnetite sand, concrete
86 x 117 x 20 mm

Installation view in the group exhibition *Cast a Shadow* at PACE Gallery, Geneva, CH.

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

Elizabeth Philpot IV, 2020
Belemnite fossil (extinct squid-like species), flickering LED, epoxy clay, amethyst, magnetite sand, concrete
44 x 120 x 38 mm

Elizabeth Philpot XI (The dark liquid spoke forth from the stone squid), 2021
Belemnite fossil (extinct squid-like species), flickering LED, epoxy clay, magnetite sand, gypsum cement, graphite, squid ink
110 x 90 x 33 mm

Elizabeth Philpot XIV, 2021, 2021
Belemnite fossil (extinct squid-like species), flickering LED, magnetite sand, gypsum cement, epoxy clay, pigments
145 x 68 x 20 mm

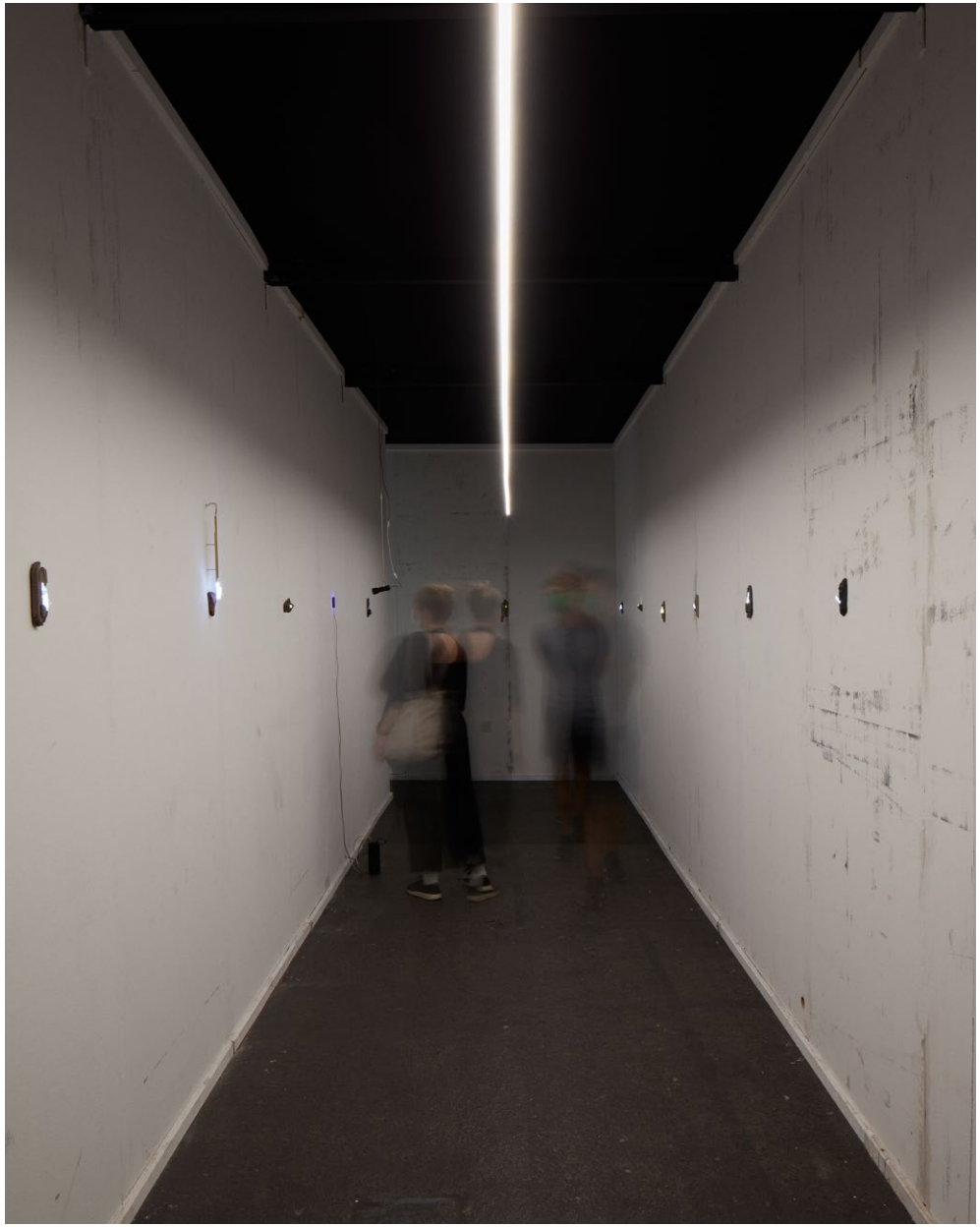
Relic of an Evaporated Sea I, 2021
Selenite, flickering LED, magnetite sand, gypsum cement, graphite
143 x 70 x 20 mm

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

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

Relic of an Evaporated Sea VI, 2021
Selenite, flickering LED, magnetite sand, gypsum cement, graphite, pigments
80 x 55 x 38 mm

The selenite in these pieces was found near Cathedral Valley, Utah where was deposited around 165 million years ago.



Installation views of *Doth Shrink*, presentation for the Swiss Art Awards, 2021, Basel, CH, with work from the *Elizabeth Philpot* and *Relics of an Evaporated Sea* series, as well as two works made from impactites (pg. 23) and two light/sound pieces detailed on the following page.

A. *Omen (Temple of the Sun)*, 2021
Solar cell, modified UV flashlight, mp3 player,
audio output transformer, portable speaker
Dimensions variable

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

Video walk-through with sound:
hunterlonge.com/saa.mp4

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

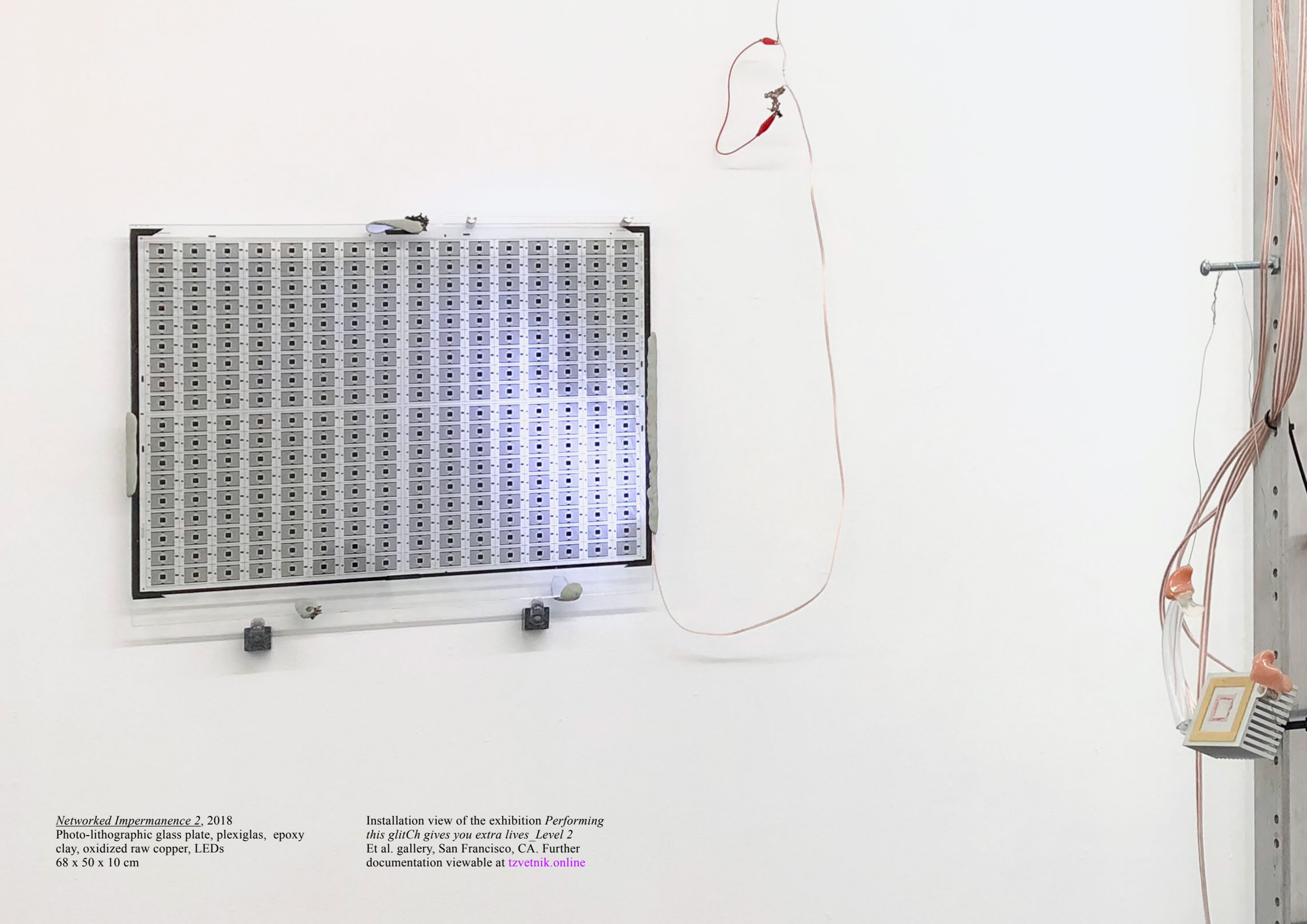
Moldavite formed when sand vitrified upon a meteorite impact 14.7 million years ago in what is now southern Germany.

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 Lybia.

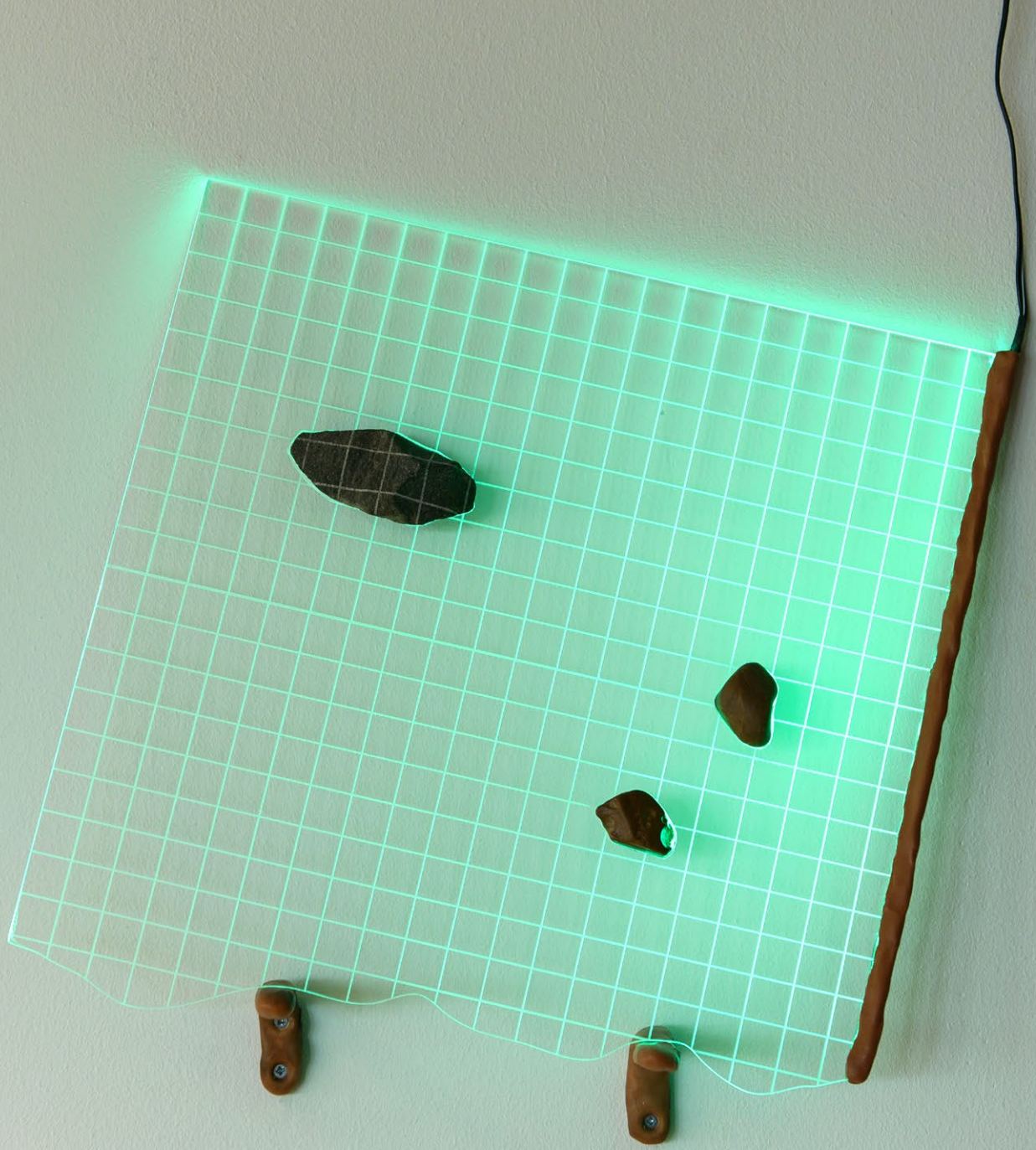
Imperative to Condense, 2015
Stones, laser-cut acrylic sheeting, metal
137 x 120 x 13 cm

Installation view in the exhibition *High-Rise* at Hofpoort, Rotterdam, NL.



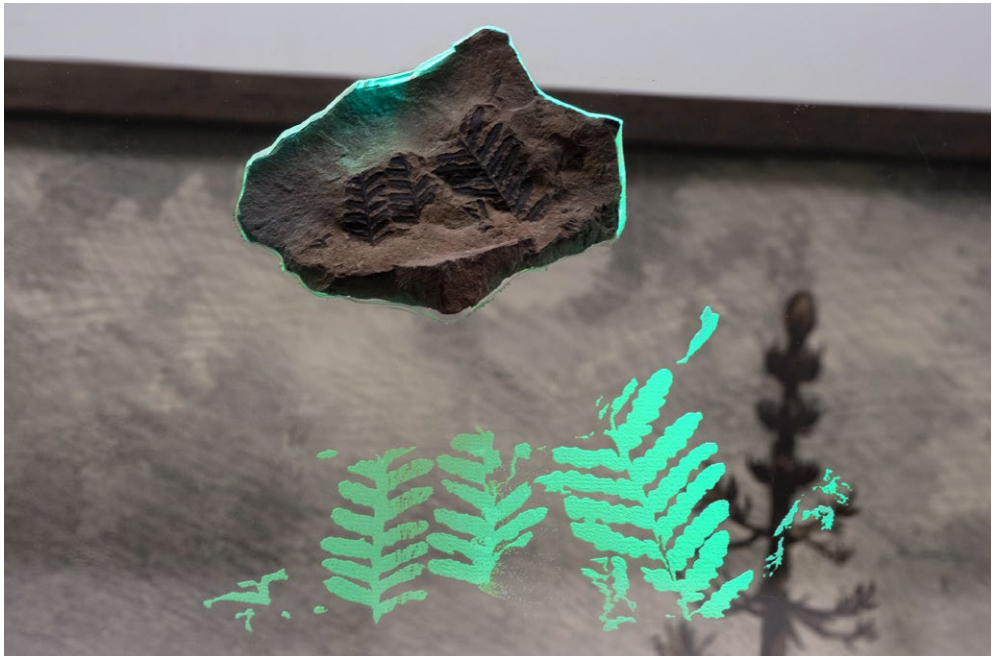
Networked Impermanence 2, 2018
Photo-lithographic glass plate, plexiglas, epoxy clay, oxidized raw copper, LEDs
68 x 50 x 10 cm

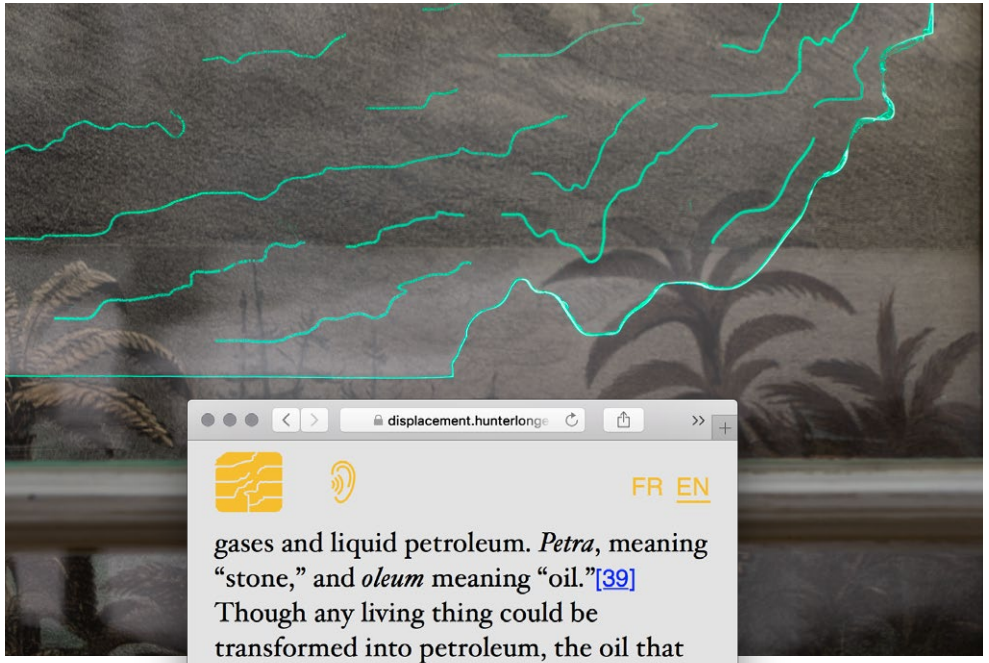
Installation view of the exhibition *Performing this glitCh gives you extra lives_Level 2*
Et al. gallery, San Francisco, CA. Further documentation viewable at tzvetnik.online



Poisson_Bracket, 2015
Stones, laser-engraved stone, laser-cut/engraved acrylic sheeting, LED lights, epoxy clay and wall-mounts by Angharad Williams
40 x 40 x 12 cm


Un monde perdu
7





Above and previous page:

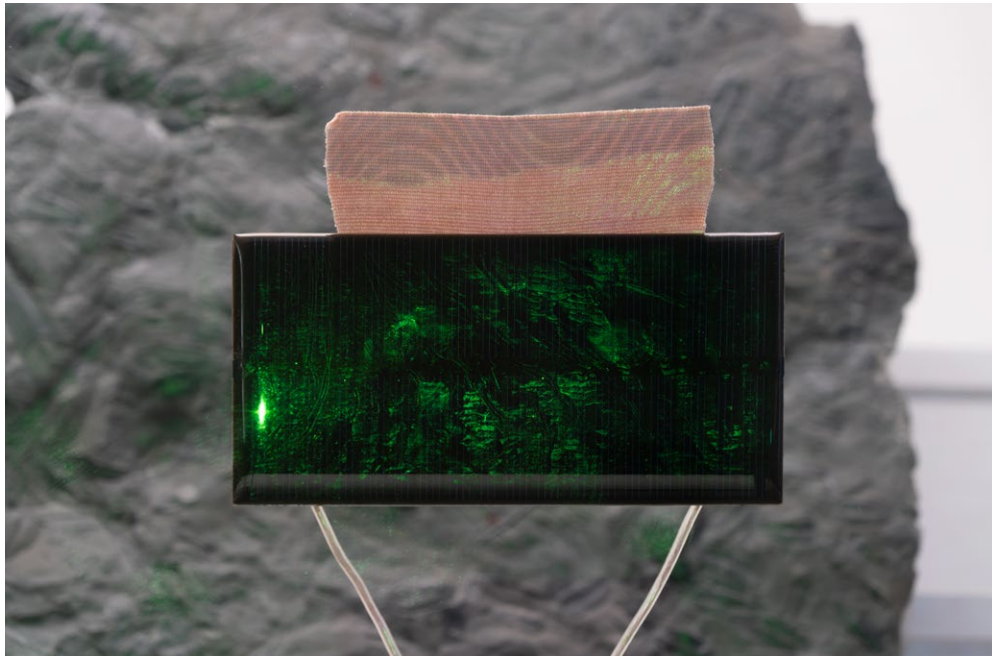
Exhumed, 2019
Fossil plants, laser-engraved plexiglas, LEDs, copper, epoxy clay
2 panels: 49 x 67 cm

This piece was conceived for the exhibition *Furturs incertains* at the Musée cantonal de géologie, Lausanne, CH, for which I installed newly commissioned and recent works directly in the museum vitrines along side a hand-picked selection of specimens from the museum's storage.

right:

Chamber of Displacement, 2019
Audio guide, 28'48''
Accessible to listen or read here:
displacement.hunterlonge.com

In addition to sculptural elements, I wrote a 9-chapter audio guide, experienced as a hypnotic narration. The comments blurred distinctions between the living and the non-living creating an uncanny dialogue between the artworks and the specimens in the Museum's collection.



Interferotics, 2019
Solar cell, copper, hag stone, audio mixer, speakers, video loop, projector, plus a photograph of a leaf mounted on diabond.
Dimensions variable

Specimins selected from the museum storage:

- Strengite
- Pure silicon mono-crystal

Extract from the audio guide:

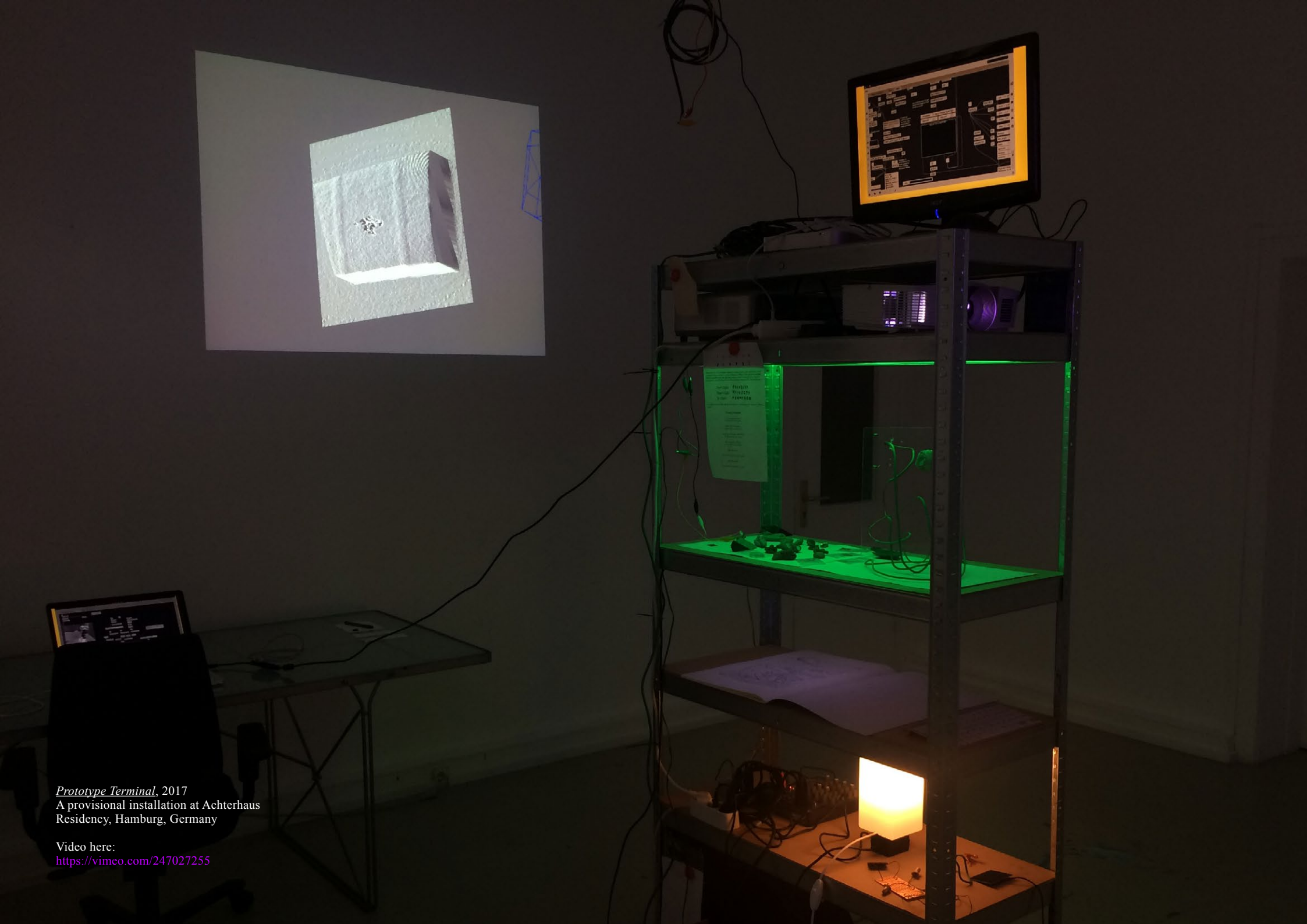
The solar cell you see attached to the glass, is plugged into speakers. Like this, it converts light into sound. When these words stop, take a moment to listen to the hum of the various light frequencies in the room, the fluorescent tubes, and the projection of video pixels. The sound is the undulating ambient interference that your ears normally cannot hear, and that even your eyes cannot entirely see.

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

Installation view at PACE Gallery, Geneva, CH (whose front windows face the Rhône river).

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

Video documentation here:
hunterlonge.com/Interferotics2020.mp4



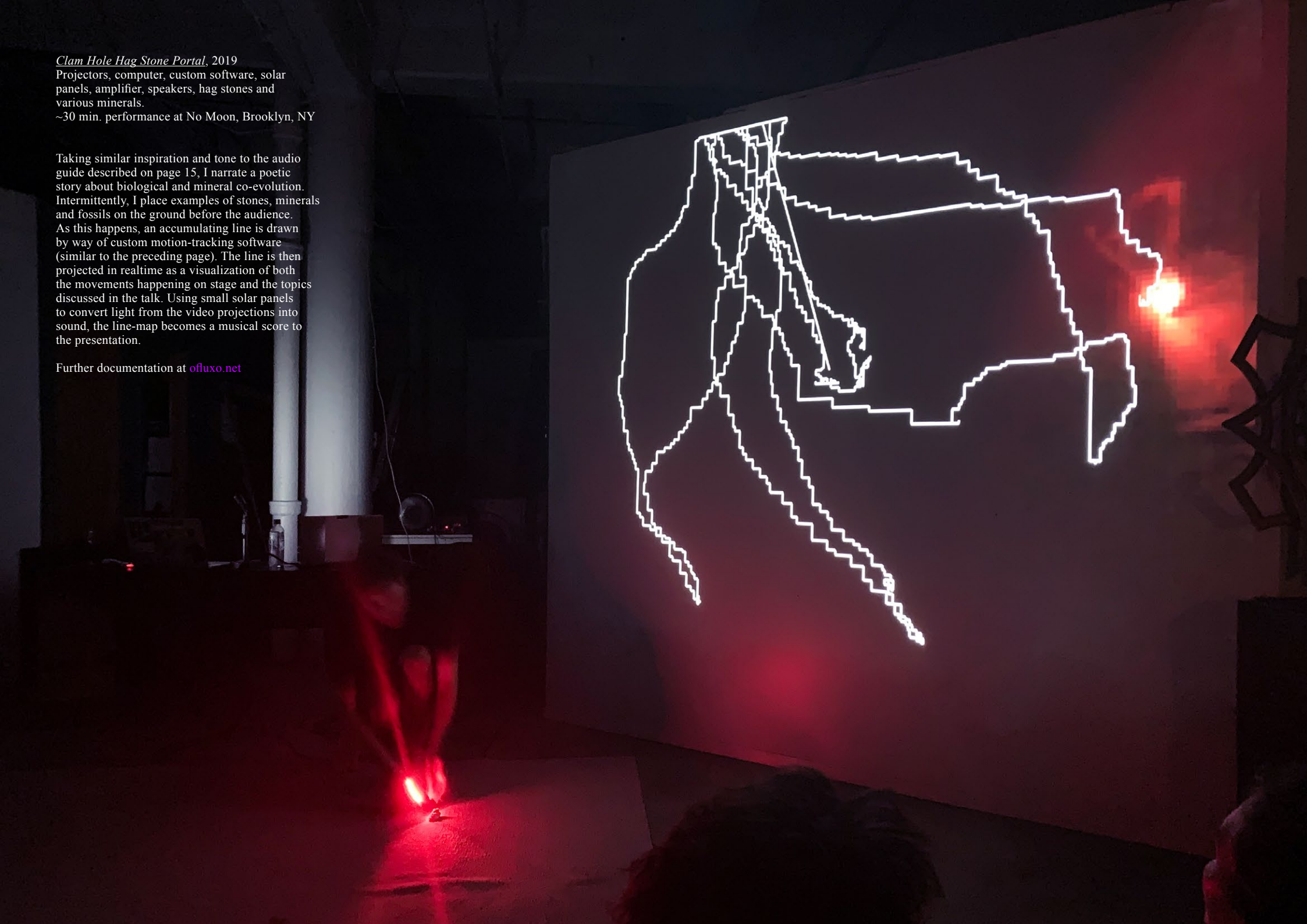
Prototype Terminal, 2017
A provisional installation at Achterhaus Residency, Hamburg, Germany

Video here:
https://vimeo.com/247027255

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

In this performance, Alice contributed the choreography and a narrative, while I produced a rudimentary motion-tracking system that would, in real-time, project a line drawing map of our looping movements in the space. We considered to this to be a "circular dependency," both between us as performers and the technologies used.

Further documentation of collaborations with Alice Peragine can be seen here:
performingthisglitch.xyz and at tzvetnik.online

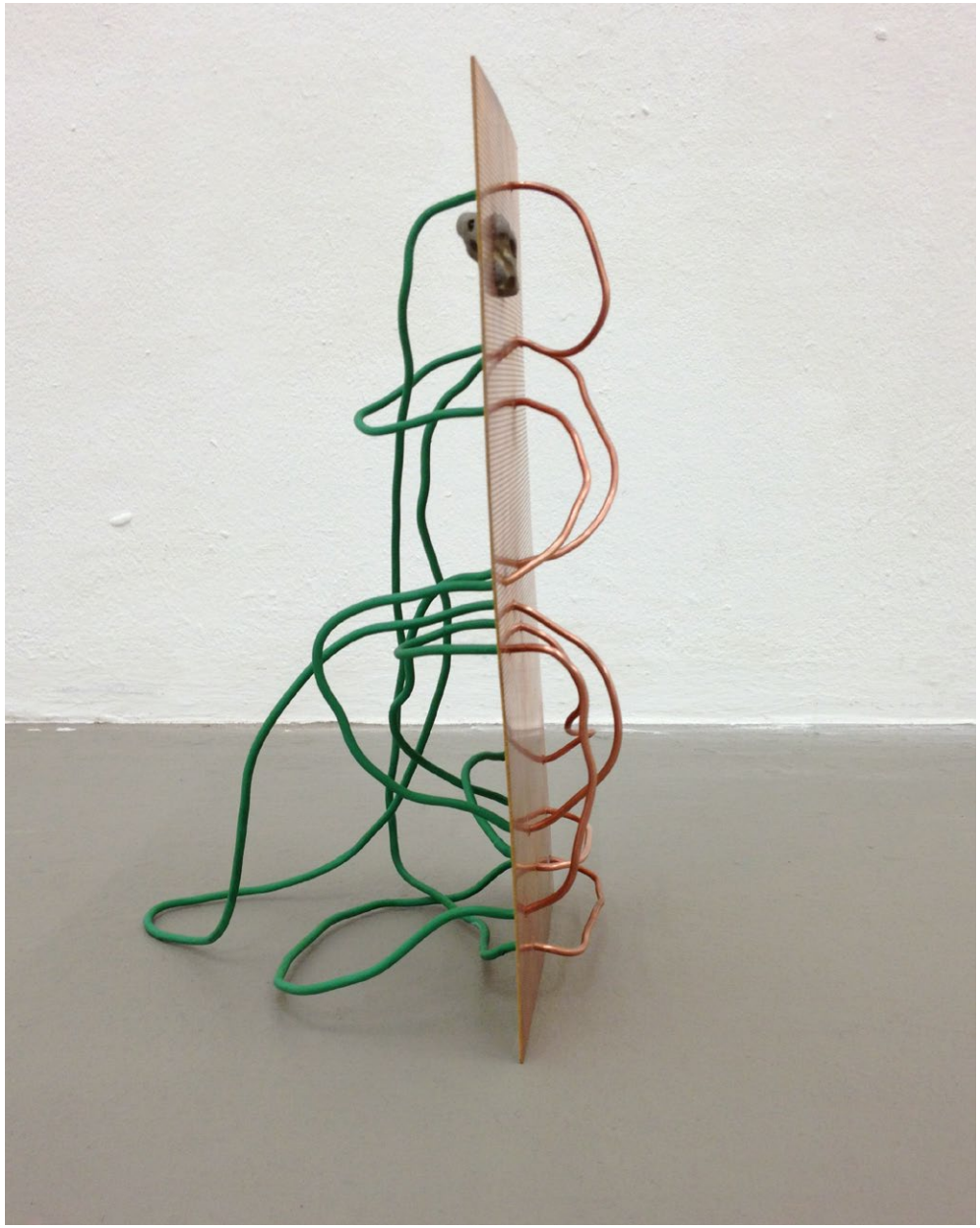


Clam Hole Hag Stone Portal, 2019
Projectors, computer, custom software, solar panels, amplifier, speakers, hag stones and various minerals.
~30 min. performance at No Moon, Brooklyn, NY

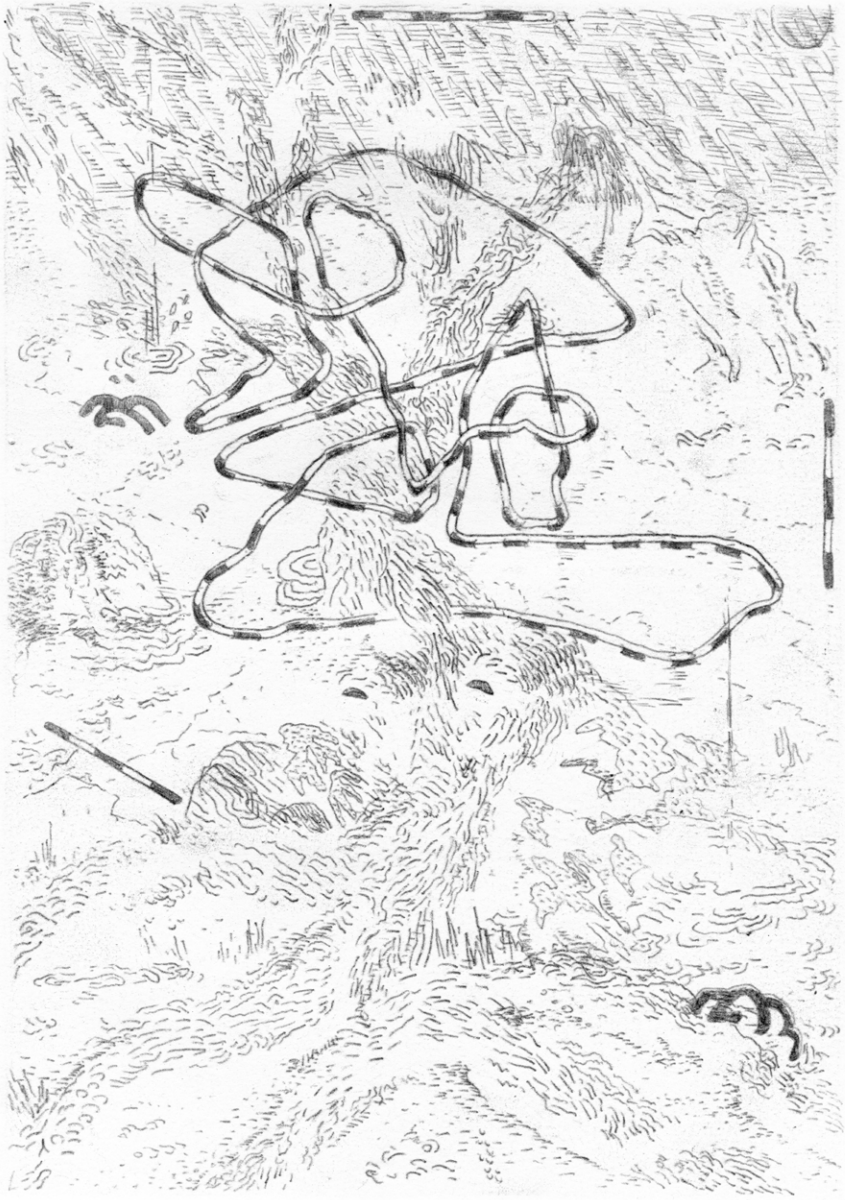
Taking similar inspiration and tone to the audio guide described on page 15, I narrate a poetic story about biological and mineral co-evolution. Intermittently, I place examples of stones, minerals and fossils on the ground before the audience. As this happens, an accumulating line is drawn by way of custom motion-tracking software (similar to the preceding page). 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

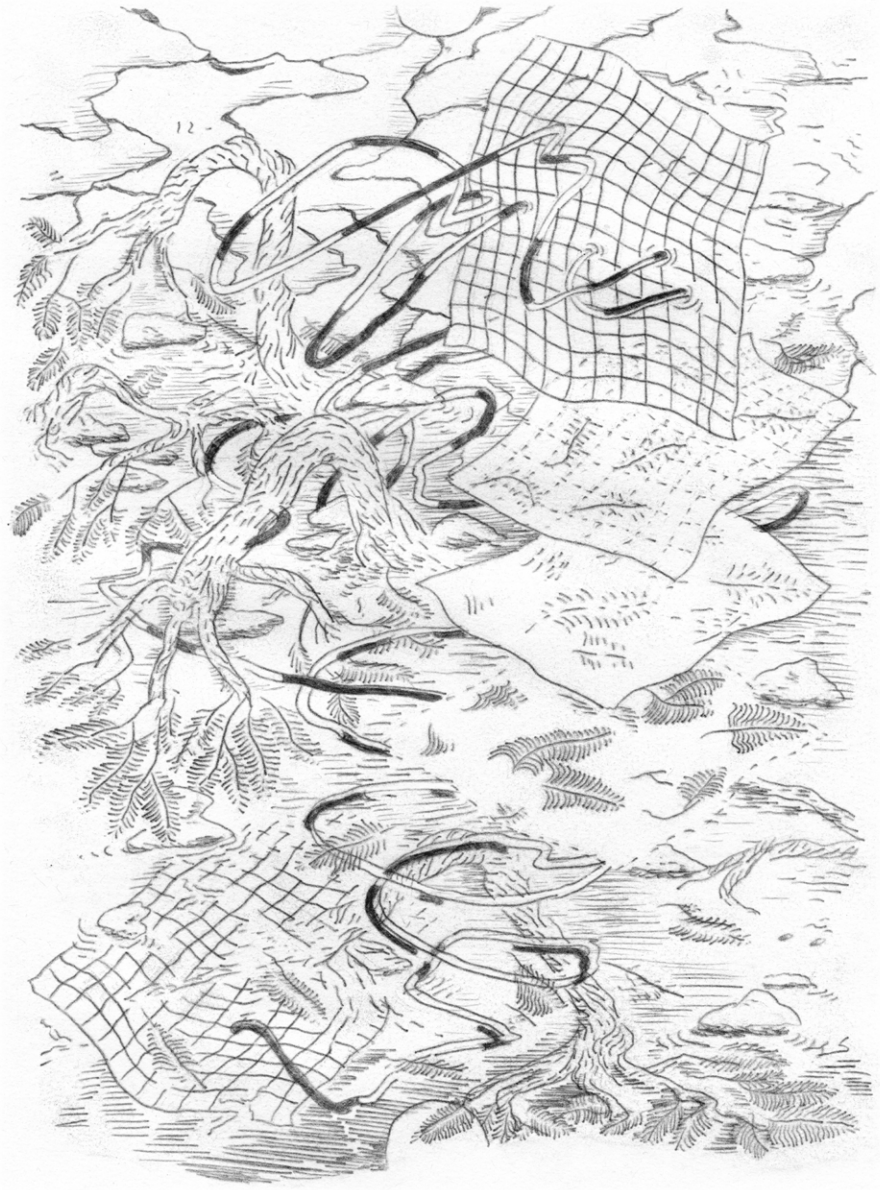
Scanner II, 2015
Brass, heat-shrink tubing, plexiglas, stone with
fossilized shell (found - Solana Beach, CA)
21 x 30 x 20 cm



Scanner I, 2015
Copper, heat-shrink tubing, breadboard, stone with
boring-clam holes (found - Bolinas, CA)
21.5 x 43 x 30 cm

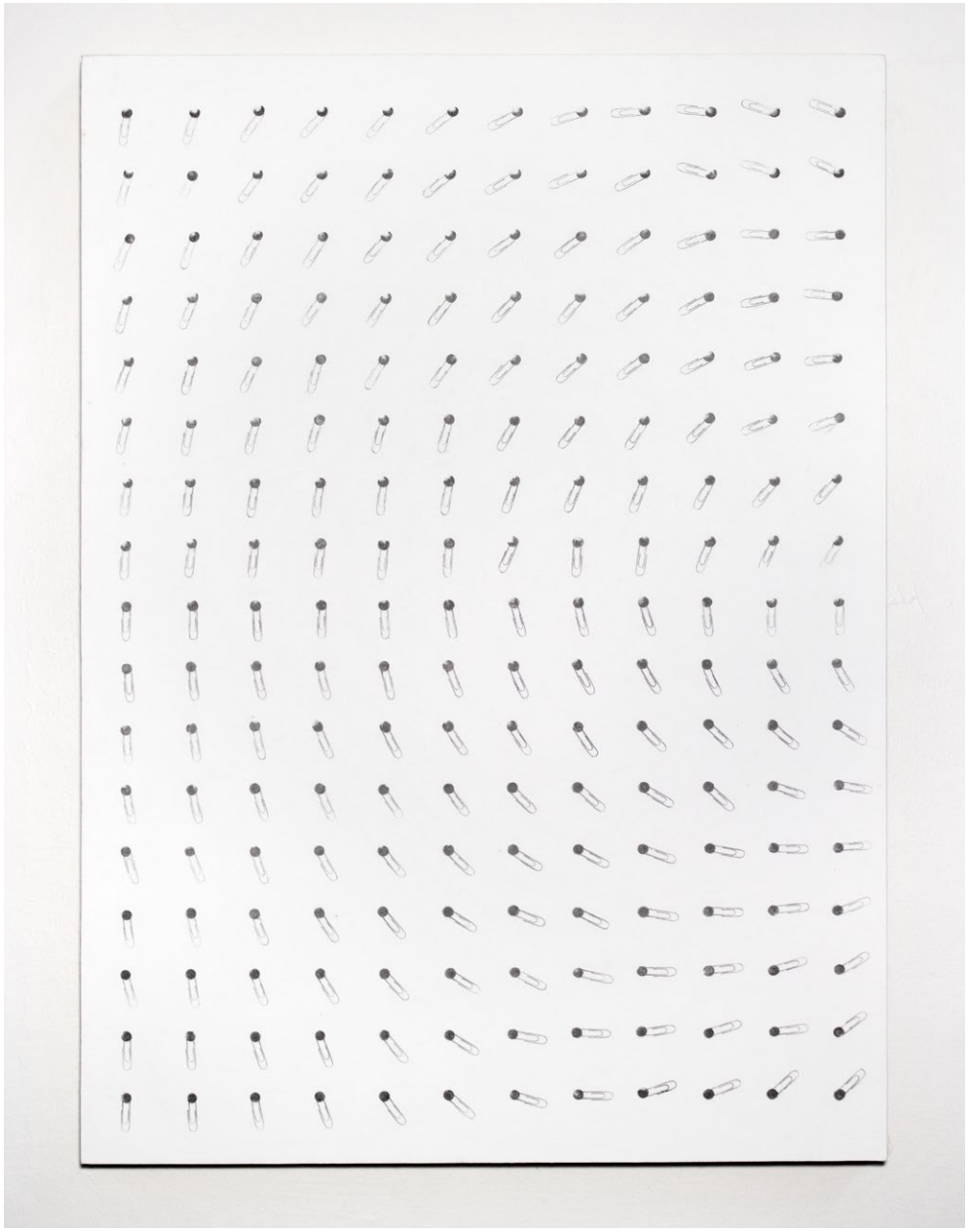


Conjured Earth I, 2017
Graphite transfer on paper
50.8 x 40.6 cm



Conjured Earth XI, 2020
Graphite transfer on paper
50.8 x 40.6 cm

Drawing from this series, along with my writing, appear in the book *DreamOre*.
More info at codapress.no



Untitled Force I, 2010
Graphite on paper, mounted on panel
104cm x 75.5cm

Gerhard's Müller Behind Plastic, 2011
Graphite on paper, mounted on panel
104cm x 75.5cm

Drawing of Gerhard Richter's painting *Portrait Müller* (1965) wrapped in plastic.