



City SALTS | Washroom, Garage, Watertank, Hole

HUNTER LONGE: ENTGLEITUNGEN

Opening hours: Thu/Fri 12–5 pm, except Basel school holidays
Reception on 30 November 2025, exhibition until 27 February 2026

City SALTS, Hauptstrasse 12, down by the river, Birsfelden, Switzerland

Curated by Samuel Leuenberger and Benedikt Wyss

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SALTS is pleased to present Hunter Longe's first solo exhibition in Basel. The show features new works across the City SALTS site, including audio installations created with Basel-based artist and musician Janiv Oron.

Hunter Longe treats time as a material that can warp, spill, or come undone. In *Entgleitungen*, he draws visitors into states where the usual coordinates of space and history start to shift. Time loosens its grip, matter becomes porous, perception drifts into unfamiliar rhythms. The past seeps through the present, the sacred surfaces beside the mundane, the distant and the personal collapse while temporal experience fractures into loops, accelerations, and contemplative pauses.

In this exhibition, the artist responds to the particularities of SALTS by linking its various exhibition spaces and the space between them with light, repetitions of form, and sound. He weaves together video, drawings, 450-million-year-old fossils, a laser sensor, a meteorite fragment, acid, and dissolving concrete. These unusual combinations of materials, bathed in filtered light and resonant drones, create charged situations where distinctions such as nature and culture, found and fabricated, life and death no longer feel applicable. Geologic processes are accelerated to a human scale, archaeological traces hint at forms yet to come, and found objects take on a numinous glow, while the collaborative sound installations are at once hypnotic and ominous—a tension that is present throughout the show.

Sound becomes another material investigation, where electrical flows and frequencies toggle between noise and music. Together, Longe and Oron created precise audio arrangements for each space. Various elements act as literal time machines: starters, pumps, a solar panel, and a relay whose tempo fluctuates according to the local electrical load of the surrounding neighborhood. These rhythmic, live-feed sources intertwine with a continuously flowing layer of prerecorded sound—hydrophone recordings of the nearby river and the ambient electromagnetic static that saturates the site. Together, these layers create an environment where time's dilated measurements become an unstable continuum shaped by the world's less-perceptible vibrations.

At the heart of the show is Longe's concept of “weird materialism,” where a genuine fascination for how materials form and transform through time and physical force gives way to an almost animistic sense that consciousness permeates matter, but that underlying even this, is something eternally enigmatic—a mysteriousness that acts as a reminder to perpetually question consensus reality. This worldview makes room for the dead to have continued power and agency in the present. For example, the artist takes into consideration how construction techniques and the ruins of Antiquity inspire modern architecture. Or furthermore, how the remains of ancient marine life, dead for millions of years, become the key binding agent in concrete and cement (our contemporary homes and infrastructure could not exist without them).

In the overlaps of paleontological and archeological influence, ancient ritual practices also serve as inspiration: e.g. the stretched out Etruscan funerary statues of Hapuspex priests and the discovery of Bronze Age tombs in England in which humans were buried with marine fossils, which may have been tools or vessels to help sustain the deceased in the afterlife. All the works in the show were developed during and following a residency at the Istituto Svizzero in Rome, where visits to Roman ruins and Etruscan necropolises had a profound impact Longe's practice. On the following pages, the floor plan and title list are accompanied by brief descriptions of the individual works written by the artist.

Multi-space

1.

Degradation Pathway, 2025

Laser distance sensor, mounting system, projector, video loop, lenses

Dimensions variable

This work consists of a laser distance sensor (a model used often to monitor movement and seismic activity in archaeological sites) mounted in the Washroom and a small projector installed at the far edge of the property beaming a video of a reflection of a laser on the river through a series of lenses. The installation spans across most of the Salts property, with the two light sources aimed at each other and converging at the two eroding sculptural installations in the “garage” space. A silhouette of the tower sculpture is cast over the hole through which the laser pierces, like the final sunset shadow of late capitalism.

Washroom

2.

Presagio, 2025

Portland cement, quicklime, volcanic ash, Albion sediments, pigment, beeswax, phosphosiderite

28 x 5.5 x 6 cm

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

3.

Omen, 2025

In collaboration with Janiv Oron

Solar panel, chalcedony, amplifier, mixer, audio, transducer speakers

Dimensions variable

The 50 Hz flicker of fluorescent tube lights is translated into sound through a small solar panel with a found piece of chalcedony stone on it. Playing simultaneously through a mixer is a precisely calculated track of over and undertones in a similar frequency range that creates pulsing interference of varying intensity. This is sent through transducers that turn the metal door into a vibrating speaker.

Garage

4.

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 Harupsices (or “net̄vis” in Etruscan)—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 pink iron-rich stone of phosphosiderite was chosen for its resemblance to a liver. Produced with support from the Istituto Svizzero di Roma.

5.

Afterlife Navigator (for Tilman) I, 2025

Fossil crabs (~13 million years old, Ukraine), LSD blotter tabs

3 x 12 x 2.5 cm

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. This series began after the father’s death, when I discovered an audio recording of him telling the story of buying LSD on blotter paper and his first acid trip while on an outing to search for fossils. I took it as a sign, which led me to investigate the classic art that adorned this

medium of another dimension. The two *Afterlife Navigator* works are an offerings for a dear friend who died on October 19th of this year. LSD blotter tabs with the lunar phases of his birth and death dates are affixed to the shells of fossilized crabs. Inspired by bronze-age tombs discovered in England, in which people were buried with fossil sea urchins.

6.

Afterlife Navigator (for Tilman) II, 2025

Fossil trilobites (~460 million years old, France), LSD blotter tabs

4.5 x 28 x 2 cm

LSD blotter tabs with the lunar phases of the birth and death dates of friend are affixed to *Neseuretus Tristani* fossils, remains of some of the most ancient animal lifeforms.

7.

The past inserts a finger into a slit on the skin of the present and pulls 3, 2025

Phosphosiderite, magnetite crystal, thin slice 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 non-chronological line between seemingly disparate objects. The phosphosiderite stone, as seen in the haruspex statue, again represents the liver, suggesting a link or lineage between the ancient Etruscan magical practice of divining the will of the gods from the entrails of sacrificed animals to the modern sciences sacrificing lab animals for study. Here, affixed in the line of light is a thin section slice of mouse's brain that has been saturated with heavy metals in order to render it visible under an electron microscope. Finally, is an LSD blotter tab featuring the image of Mickey Mouse as the sorcerer's apprentice, which was a popular motif on LSD blotter paper from the 70's onward. The first blotter distributed with this image was claimed to contain lysergic acid directly from the Sandoz laboratories in Basel, where Albert Hoffman had first synthesized the substance. The motif suggests the folly of the sorcerer's apprentice as a metaphor for humans (often unknowingly) altering the chains of cause and effect, in this case Hoffman unintentionally changing the course of human history.

8.

The past inserts a finger into a slit on the skin of the present and pulls 4, 2025

Meteorite fragment (~5000 years old, Argentina), LSD blotter tabs, projector, video loop

Dimensions variable

An unusual pairing of small objects protrude from a projection of a reflection of light filmed on the Birs river, suggesting an anachronistic trail of past events (cataclysms, extinctions, cultural shifts) that continue to affect the present.

9.

Dissolution of the State, 2025

Concrete, hydrochloric acid, water, plastic tank, peristaltic pumps, silicone tubing, aquarium heater

197 x 24 x 15 cm (pumps, tank, tubing variable)

A solution of hydrochloric acid drips over a cast concrete sculpture and into the hole through which the laser passes, causing both the sculpture and the exterior wall of the space to dissolve throughout the exhibition. The structure recalls a tower, an obelisk, a stretched out pyramid, or the Empire State building in New York—a phallic symbol of power. It is inspired by Karst landscapes of limestone (a sedimentary rock whose high calcium carbonate content comes from fossil remains of ancient marine life, which in turn serves as the principal binding agent in concrete) and the double meaning of the word “dissolution,” used both in a geological and political sense. The process by which limestone erodes is called dissolution, when acidic rain water slowly dissolves the stone. Here, this geologic process is sped up to human scale. The work posits that our power structures, such as governments, empires and hierarchies, like our physical structures, might likewise be subject to the entropic earthly forces of erosion and dissolution.

10.*Reality Solvent*, 2025

Collaboration with Janiv Oron

Contact microphone, amplifier, audio, mixer, transducer speakers

Dimensions variable

Contact microphones capture the irregular on-off cycles of the pumps. These clicking intervals blend into a mix of noise recorded around the property using an electromagnetic field recorder, the current of the river captured by a hydrophone and ethereal pitched-up tones from the washroom installation.

Water Tank**11.***High Static, Dead Lines*, 2025

8.1 channel sound installation in collaboration with Janiv Oron

Electric relay, coil, timer, contact mics, transducers, sub, mixer, media players, audio, starter,

fluorescent lights

Dimensions variable

Here a starter from a fluorescent tube light is spliced into the cable leading to an electric relay, which causes it to switch on and off at a seemingly-random rhythm that actually fluctuates due to the amount of electrical current being used in the surrounding neighborhood grid. A guitar pickup attached to the relay generates a deep tone as it clicks. This sound is sent through the subwoofer. A digital timer with a contact mic on it periodically shuts off the whole assemblage, along with the lights. In the moments of darkness, one can hear a series of electromagnetic frequencies and static hisses prerecorded onsite then pithed and stretched to different durations. These play through speakers and a series of six transducers affixed to walls making them vibrate. This installation transforms the entire wooden structure into a resonant body. It charts the spectrum of various sonic states: the hum as a kind of alien presence, both dissolving and healing, a concentration of energy whose pulses are not entirely controlled or even understood by the artists.

12.*Albian Gate*, 2024

Gypsum, Albian sediments, copper, beeswax

Two parts: 7 x 4.7 x 6.8 cm each

Hole**13.***Hypogaeum Fragment*, 2025

Partially eroded concrete, Fossilized belemnites and bivalve shells (~70 to 110 million years old)

64 x 32 x 28 cm

14.*Event*, 2025

Graphite on paper, framed

210 x 148 cm

This drawing depicts a grainy black and white image of a submarine landslide. Visually, it recalls the mixing of organic and geometric forms in the eroding tower sculpture and the trilobite fossils, while suggesting the largely invisible cataclysmic events that occur deep in the ocean.

15.*Mirror Gate*, 2025

Graphite on paper, framed

210 x 148 cm

This is a drawing of a screen capture of the 1956 "Mirrorland" episode of the animated TV series *Gumby*, in which the protagonist enters a series of parallel dimensions accessed by passing through mirrors.



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.

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