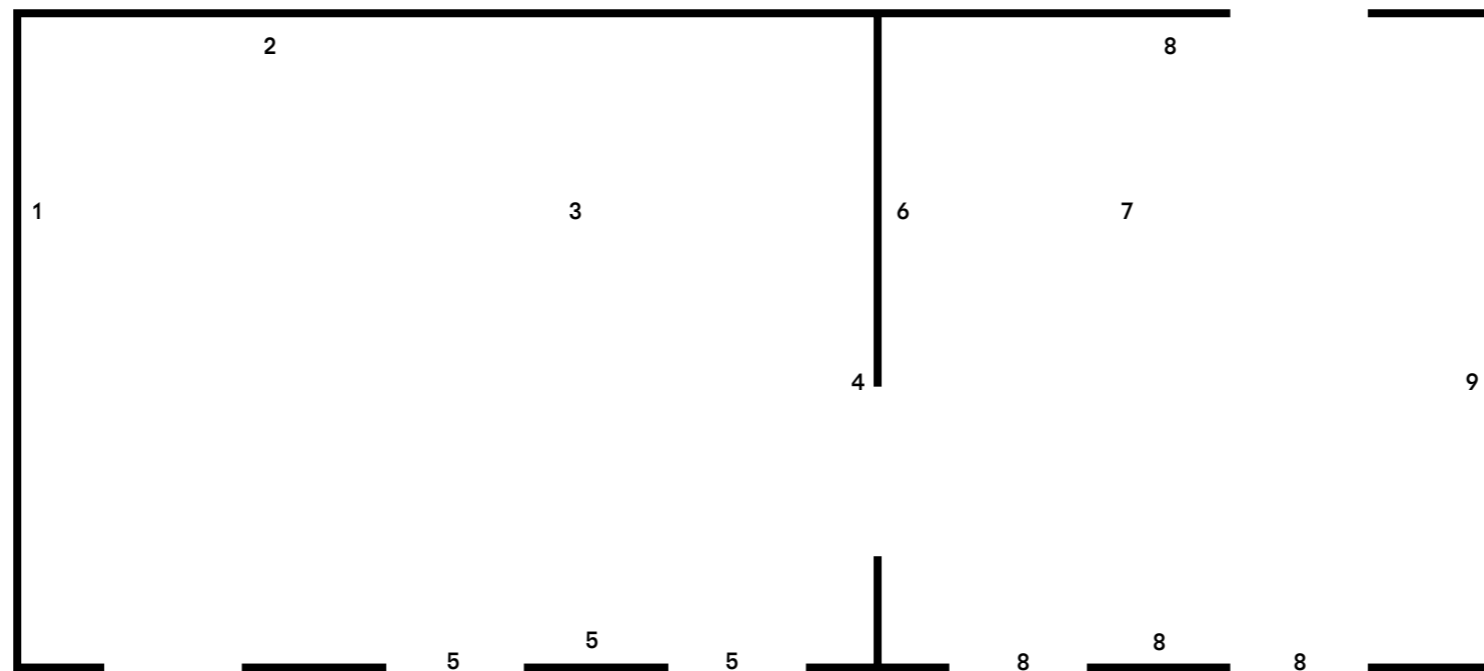


Dissolution of the present



1.
Afterlife Navigator (for Amy), 2025
Fossil sea urchins (~180 million years old), LSD blotter tabs

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 audio recording of my dad telling the story of buying LSD on blotter paper and his first trip. I took it as a sign, which led me to begin a series of works as offerings to deceased friends and loved ones. Here, LSD blotter tabs with the lunar phases of the birth and death dates of my godmother are affixed to *Psychocidaris* sea urchin fossils. This series is also inspired by a bronze-age tomb in England in which a mother and child were buried with hundreds of fossil sea urchins.

2.
If we walk too fast we won't find them, 2026
Pebbles (micromimetoliths), Standfieldite in slag from prehistoric sacrificial burning site in Goldbichl, Austria

* Scattered throughout the space are small stones and pebbles resembling faces that remain from the performance "Let the stones speak for themselves" by Basile Dinbergs which took place during the opening.

3.
Dissolution of the Present II, 2026
Gypsum

There are three works in the show containing heavily eroded gypsum gathered in Bex, Switzerland, where gypsum minerals formed between 200 and 250 million years ago as a shallow arm of the Tethys ocean slowly evaporated.

4.
Dissolution, 2026
Gypsum, projector, video loop, LSD blotter tab

5.
Potentiality of a Presence II, 2026
Electromagnetic field detector, ring modulators, amplifiers, transducer speakers

6.
Afterlife Navigator (for Barb), 2026
Brachiopod fossilized in pyrite (~160 million years old), LSD blotter tabs

Here, LSD blotter tabs with the lunar phases of the birth and death dates of my grandmother are affixed to fossil shells.

7.
Dissolution of the Present II, 2026
Gypsum

8.
Offrande, 2023
Mp3 audio recording, amplifiers, audio-output transformers, LEDs, solar cells, transducer speakers

9.
Immolation, 2023
Standfieldite in slag from prehistoric sacrificial burning site in Goldbichl, Austria

This work contains a piece of partially molten rock from a ritual immolation site at Goldbichl, Austria. Between the Bronze Age and the Iron Age, the site was used for the sacrificial burning of goats, bovines and sheep. Centuries of burning 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. Samples of the stone were provided thanks to Peter Tropper from the Institute of Mineralogy and Petrography, Universität Innsbruck.

Hunter Longe
with a text
by Luzie Meyer
and a performance
by Basile Dinbergs

22.04.–29.05.2026
MMPHS

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The exhibition was realised with the kind support of Pro Helvetia, Swiss Arts Council.

Kunstraum Memphis
Untere Donaulände 12
4020 Linz, AT
Mo, Di, Do, Fr 14–18:00
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Freizeit und Sport

Kunstraum Memphis presents a solo exhibition by Geneva-based artist Hunter Longe, whose sculptural works and in-situ installations explore the perception and compression of various temporal scales, as well as the notion of offerings—whether destined for or originating from the past or the dead. Several of the artworks incorporate stone fragments from the prehistoric immolation site of Goldbichl, Austria, where centuries of sacrificial burning caused animal remains to fuse with rock, forming new mineral species. Alongside these curiously charged stones is a series of heavily eroded gypsum sculptures that the artist describes as “dissolving relics of an evaporated sea.” Carefully modulated light and undulating sound bathe these bodies of work, creating an ambient atmosphere that lends itself to a potential slippage in time.

The exhibition features a text by artist, translator, and writer Luzie Meyer and a performance by fellow Geneva-based artist Basile Dinbergs that will take place during the opening. In both the text and the performance, objects in the exhibition function as clues and indices pointing toward alternate narratives that question consensus reality.

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. Incorporating sculpture, drawing, video, sound and installation, his artworks are influenced by the properties and transformations of the materials they employ. 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. Recent solo and group exhibitions have been at Salts, Basel (2025); MACRO Museum of Contemporary Art of Rome (2025); Lateral, Rome (2025); Centre d’art de Neuchâtel (2024); Soft Opening, London (2024); 427, Riga (2024); Kunsthaus Langenthal (2023); Last Tango, Zurich (2023); Centre d’Art Contemporain Genève (2021); Et al. Gallery, San Francisco (2018); LambdaLambdaLambda, Pristina (2017); Hordaland Kunstsenter, Bergen (2017). He is a laureate of the Swiss (2021) and the Irène Reymond Prize (2025). In 2021, a book of his writing and drawings entitled DreamOre was published by Coda Press and in 2024-25 he was a fellow at the Istituto Svizzero in Rome.
-> www.hunterlonge.com

*Lost track of time in a dark corridor full of caravaggios.
I struggle to suspend disbelief entering a mise-en-scène;
Tend to become embarrassed,
suspicious, then reluctant.
But here, something shifted. It felt peculiar.*

*A lithic arrangement consisting of small rocks.
Placed deliberately in chiaroscuro,
in alignment with a stark light cutting through the space.*

*Their status was unclear.
They gazed at me with an expression of as-ifness;
Yet, I chose to take them at face value.*

*Partly shaped by human hands,
partly formed by other forces.
Couldn’t tell which were constructed, which trouvés.*

*A light fascination subtly took hold.
Found the situation sparse, focussed, elegant.*

*The stone objects were staged, dramatically lit,
but bore no labels, no explanation.
Perhaps this was the point; the intractable muteness
beneath what seemed like the sound of flickering fire.
Had it been recorded? If so, when? Where?*

*Nothing was certain but this:
a digital recording must have taken place
and now, a fire was crackling.
An electric light had been linked
to an unknown source,
undulating like a fire would.*

*A pair of eyes full of moonlight
followed me as I stepped into smoking water,
A moment I recall only vaguely and in slow motion.*

*The encounter, dramatic, quantum-like,
was complicated by the observer effect.
Although not in a laboratory,
my attempts to rationalize disturbed the objects’ state,
and with it, the outcome of my thinking process.*

*I wasn’t able then,
nor am I now,
able to conclude what any of it really was.*

*The space darkened, toyed with illusion,
refused to gratify my tedious, inborn wish for certainty.
My need for comprehension
resembled the craving for commodities
in iridescent worlds of spectacle.
But here, I was offered an experience of liminality.
I felt that a radical earnestness was required of me here,
and that my suspicion was welcome.*

*Was struck by the fact that I,
like some of the stones,
was enclosed within a white cube.
Materials can conjure, carry, and contain intensity.
A sort of magic, really.*

*Remembered there is sometimes solace in
conversations with what is (supposedly) dead, or silent.*

*So I spoke to that wannabe goat, its
face blackened by fake flames.
I burst into laughter, then tears.
(It was (pre-)history that made me
laugh, future that made me cry.)
The hairs on my neck stood up.
Music set in, there was a temporal slip.*

*Images of burning flesh.
Scenes of dissolution.
Ancestral catastrophe.*

*Thought to myself, does human understanding
ever go beyond the fictional?
And, there is a threshold where fiction
tips and falls away, into presence.*

Luzie Meyer

Basile Dinbergs (b. 1985, Geneva, Switzerland) is an artist working primarily across performance and sculpture. He lives and works between Geneva and Canada, Portugal, where he is involved in a collective agricultural project centred on olive oil production. His practice revolves around the French verb cueillir—to gather, forage, or find—drawing on found materials, anecdotes, and the narratives that emerge around them, often activating them through site-specific performances. Recent projects include LOGI, presented at the Swiss Performance Awards at Kunstmuseum Basel (2025); Quel câble couper, a collaborative performance with Lorenzo Lunghi at Palazzo Bronzo, Genova (2025); and These Tears Won’t Let Me Look at the Water, a solo exhibition and performance at the offspace Le Trou in Geneva (2024).
-> [instagram.com/airness.finesse](https://www.instagram.com/airness.finesse)

Luzie Meyer was born in Tübingen (Germany) in 1990 and works as an interdisciplinary artist, writer, and translator. Her work spans sound & voice, video, performance, text, photography and installation. Recent exhibitions include Betrayals of the Possible (2025) at Fanta MLN, Milan, Repeatedly failing to align with light (2025) at Camera Austria, Graz; and Passing the Fugitive On, 13th Berlin Biennale for Contemporary Art. She is co editor of Sibyl’s Mouths. A Pure Fiction Publication published by Sternberg Press in 2023. Luzie Meyer is currently completing a PhD in art at HfBK Hamburg under the supervision of Prof. Dr. Hanne Loreck and Prof. Dr. Bojana Kunst-Stromajer, and previously taught at Kunsthochschule Weißensee in Berlin from 2019 to 2021.
-> <https://luziemeyer.net>