

# ESTHER SHALEV-GERZ

## BIOGRAPHY

Based in Paris, Esther Shalev-Gerz is internationally recognized for her seminal contributions to the field of art in the public realm and her consistent investigation into the construction of memory, history, the natural world, democracy and cultural identities. Her works challenge the notion and practice of portraiture and consider how its qualities may contribute to contemporary discourse about the politics of representation.

Her monuments, installations, photography, video and public sculpture are developed through active dialogue, consultation and negotiation with people whose participation provides an emphasis to their individual and collective memories, accounts, opinions and experiences which then become both represented and considered.

Constantly inquiring into transitional qualities of time and space and the correlative transformation of identities, locales and (hi)stories Esther Shalev-Gerz has produced a body of work that simultaneously records, critiques, and contributes to our understandings of the societal roles and value of artistic practice.

Esther Shalev-Gerz, born Gilinsky, was born in Vilnius, Lithuania. Her family moved to Jerusalem in 1957. She graduated with a BFA from Bezalel Academy of Art and Design, Jerusalem, 1979. She lived in New York in 1980-1981. Since 1984 she lives and works between Paris and Cortes Island, Canada. She had received grants and generous support from, among others, the DAAD, Berlin in 1990, from IASPIS Stockholm in 2002, from The Wolfsonian, FIU, Miami in 2011, from the QoG Institute, Göteborg University, Sweden in 2011 and from the Swedish Research Council in 2010-2013. From 2003 to 2015 she was a Professor in the MA at Valand Art School, Göteborg University Sweden.

Shalev-Gerz is represented by Jill Silverman van Coenegrachts, jsvcPROJECTS/London, Sprovieri Gallery, London and Galleri Susanne Ottesen, Copenhagen.

## EXHIBITIONS

Shows & works in public space (selection)

2018

*Between Listening and Telling*, projection during the 11<sup>th</sup> Ceremony to the Memory of the Victims of the Holocaust, UNESCO, Paris, France, January 25<sup>th</sup>

*Esther Shalev-Gerz*, one-woman exhibition, Koffler Gallery, Toronto, Canada, April 5<sup>th</sup> – June 3<sup>rd</sup>

*ON / OFF Muestra de Video*, group exhibition, La Havana, Cuba, May 31<sup>st</sup> – June 22<sup>nd</sup>

*The Shadow*, permanent installation in public space, University Plaza, UBC,  
Vancouver Canada

*Persona Grata*, group-exhibition, Mac Val, Vitry-sur-Seine, October 16<sup>th</sup> – January 20<sup>th</sup>  
2019

*Regards d'artistes*, group-exhibition, Mémorial de la Shoah, Paris, December 12<sup>th</sup> –  
February 10<sup>th</sup> 2019

## 2017

*Les Inséparables*, 2000, displayed in *Facing Away From That Which Is Coming*, by  
Andréa de Keijzer and Erin Robinsong, in Idéations Ludiques, March 16<sup>th</sup> – 19<sup>th</sup>

*Esther Shalev-Gerz – The Factory is Outside*, one-woman exhibition, Serlachius  
Museum Gustaf, Mänttä, Finland, April 1<sup>st</sup> – April 2018

*Sharing a World*, in *Contagious Concern and Courage*, group exhibition in 12 cities of  
the Gothenburg region, Sweden, February – May

*Les Parenthèses*, proposition for an artistic intervention in Plateforme 10, Lausanne,  
Switzerland

*Movimenta Biennale #1*, group exhibition, Nice, France, November 9<sup>th</sup> – 11<sup>th</sup>

*Nessuno Escluso*, group exhibition, Monaco, November 10<sup>th</sup>

## 2016

*Our Work*, group exhibition, Lunds Konsthall, Sweden, January 23<sup>rd</sup> – April 10<sup>th</sup>

*Esther Shalev-Gerz*, one-woman exhibition, Galleri Susanne Ottesen, Copenhagen,  
Denmark January 29<sup>th</sup> – February 27<sup>th</sup>

*The Morphology of Archive*, group exhibition, Museum of Goa, India, February 12<sup>th</sup> –  
May 2<sup>nd</sup>

*Esther Shalev-Gerz*, one-woman exhibition, Wasserman Projects, Detroit, USA, April  
29<sup>th</sup> – July 9<sup>th</sup>

*Esther Shalev-Gerz – The Last Click*, one-woman exhibition, JSVCprojects/London  
and Sprovieri Gallery, London, UK, May 12<sup>th</sup> – June 18<sup>th</sup>

*Les Inséparables*, inauguration of the permanent installation in public space, Geneva,  
Switzerland, May 20<sup>th</sup>

*Anges Inséparables – La Maison éphémère pour Walter Benjamin*, MAMCO, Geneva,  
Switzerland, May 21<sup>st</sup> – September 4<sup>th</sup>

*Bois mort*, one-woman exhibition, La Halle-Centre d'art, Pont-en-Royans, France,  
June 3<sup>rd</sup> – September 4<sup>th</sup>

*The Gold Room*, a new commission, in the group exhibition “History Unfolds”,  
Swedish History Museum, Stockholm, Sweden, November 18<sup>th</sup> – November 19<sup>th</sup> 2017

## 2015

*Beyond the Monument*, group exhibition, HEAD/PIMPA, Le Commun, BAC, Geneva,  
Switzerland, January 16<sup>th</sup> – February 15<sup>th</sup>

*The Garden of Forking Paths*, group exhibition, Sobering Galerie, Paris, France,  
January 29<sup>th</sup> – February 28<sup>th</sup>

*I remember the Armenian genocide...*, group exhibition, Sobering Galerie, Paris,  
France, April 16<sup>th</sup> – May 5<sup>th</sup>

*A Story within a Story*, Gothenburg International Biennial of Contemporary Art 2015,  
Gothenburg Konsthall, Gothenburg, Sweden, September 12<sup>th</sup> – November 22<sup>nd</sup>

*Je me souviens*, group exhibition, CAC La Traverse, Alfortville, France, September  
17<sup>th</sup> – November 21<sup>st</sup>

*Laughter and Forgetting*, Bucharest Art Week 2015, group exhibition, Bucharest,  
Romania, October 9<sup>th</sup> – 16<sup>th</sup>

*Holding Ground*, group exhibition, Wave Pool Gallery, Cincinnati, USA, October 16<sup>th</sup>  
– November 20<sup>th</sup>

*Asia Time: 1st Asia Biennial/5th Guangzhou Triennial*, Guangdong Museum of Art,  
Guangzhou, China, December 11<sup>th</sup> - April 10<sup>th</sup>, 2016

## 2014

*Codex*, group show, CCA Wattis Institute for Contemporary Art, San Francisco, USA,  
January 23<sup>rd</sup> – March 29<sup>th</sup>

*Un espace, des espaces*, group show, works from the FRAC BRETAGNE collection,  
Lycée Chateaubriand, Rennes, France, February 7<sup>th</sup> – 27<sup>th</sup>

*Esther Shalev-Gerz*, one-woman show, four installations, video, sound, photography,  
Galerie de l'UQAM, Montreal, Canada, March 7<sup>th</sup> – April 12<sup>th</sup>

*D'eux/On Two*, video projection and sound, La nuit de la philosophie, Institut Français,  
Berlin, Germany, June 13<sup>th</sup>

## 2013

*Esther Shalev-Gerz*, one-woman show, five installations, video, sound, photography,

Helen and Morris Belkin Art Gallery, University of British Columbia, Vancouver, Canada, January 11<sup>th</sup> – April 7<sup>th</sup>

*As if Silence(s)*, group show, Tjolöholm Castle, Sweden, May 4<sup>th</sup> – June 2<sup>nd</sup>

*Ulysses, L'autre Mer*, group show, Musée d'Art et d'Histoire, Saint-Brieuc, France, June 15<sup>th</sup> – August 25<sup>th</sup>

*Canadian National Holocaust Monument* in Ottawa: the team of Shalev-Gerz is one of the 6 finalists to develop design concept for the monument, October 24<sup>th</sup>

## 2012

*Esther Shalev-Gerz*, one-woman show, video, photography, Kamloops Art Gallery, Kamloops, Canada, March 24<sup>th</sup> – June 16<sup>th</sup>

*Esther Shalev-Gerz, Entre l'écoute et la parole*, one-woman show, survey retrospective exhibition, Musée cantonal des beaux-arts de Lausanne, Lausanne, Switzerland, September 21<sup>st</sup> – January 6<sup>th</sup> 2013

*Imagine – Art and Process at Wanas*, collective exhibition, Skissernas Museum | Museum of Public Art, Lunds Universitet, Lund, Sweden, October 26<sup>th</sup> – April 1<sup>st</sup> 2013

*MenschenDinge*, in the group show “Newtopia, The State of Human Rights”, video installation, Kazerne Dossin, Mechelen, Belgium, November 26<sup>th</sup> – March 31<sup>st</sup> 2013

*Describing Labor*, one-woman show, video, sound, photography installation, The Wolfsonian-Florida International University, Miami Beach, USA, December 3<sup>rd</sup> – April 20<sup>th</sup> 2013

## 2011

*Der letzte Klick/Last Click*, one-woman show, video, photography and sound installation, Museum for Photography, Brunswick, Germany, December 9<sup>th</sup> 2010 – January 30<sup>th</sup>

*The Place of Art*, video projection in Art Paris Just Art! / Les nuits parisiennes, Hôtel Royal Monceau, Paris, France, April 2<sup>nd</sup>

*Je ne suis pas...*, participation in a competition for an artwork in the Collège Maurice Genevoix, Romorantin-Lanthenay, France, April

*Les Inséparables*, displayed during the Salon Maison&OBJET, Paris, France, September 9<sup>th</sup> – 13<sup>th</sup>

*VANCOUVER/VANCOUVER*, group show, Gallery 1965, Vancouver, Canada, Part 1: September 8<sup>th</sup> – 30<sup>th</sup>, Part 2: October 6<sup>th</sup> – November 4<sup>th</sup>

*Tissage d'Europe*, lace object presented in the group show “Décor & installations”, in the Galerie des Gobelins, Paris and in the Galerie Nationale de la Tapisserie, Beauvais,

France, October 18<sup>th</sup> – April 15<sup>th</sup> 2012

## 2010

*Ton Image Me Regarde!?*, one-woman show, survey exhibition, Jeu de Paume, Paris, France, February 9<sup>th</sup> - June 6<sup>th</sup>

*Esther Shalev-Gerz*, one-woman show, photography, Galerie Baudoin Lebon, Paris, France, March 11<sup>th</sup> – April 10<sup>th</sup>

*D'eux/On Two*, video projection in La nuit de la philosophie, Ecole Normale Supérieure, Paris, France, June 4 - 5<sup>th</sup>

*Les Portraits des Histoires – Aubervilliers / Portraits of Stories – Aubervilliers*, video projection in La Nuit Blanche, Collège des Bernardins, Paris, France, October 2<sup>nd</sup>

*The Moderna Exhibition 2010*, group show, Moderna Museet, Stockholm, Sweden, October 2<sup>nd</sup> – January 9<sup>th</sup> 2011

*Monument to the Armenian Genocide*, Participation in a competition for the realization of a memorial of the Armenian genocide, Geneva, Switzerland

## 2009

*Fran plats till plats*, group show, Skissernas Museum, Lund University, February 1<sup>st</sup> – March 15<sup>th</sup>

Installation of *Les Inséparables* in the permanent collection of Wanas, Sweden, May

*Zur Tektonik der Geschichte*, group show, ISCP New York, May 29<sup>th</sup> – June 27<sup>th</sup>

*The Open Page*, one-woman show, photography, Vancouver Public Library, June 25<sup>th</sup> – end of December

*Still/Film*, one-woman show, video installation and photography, Galerija Akademija Vilnius, September 14<sup>th</sup> - October 3<sup>rd</sup>

## 2008

*Sound Machine*, one-woman show, video and sound installation, Art Museum and Holmbron Bridge, Norrköping, Sweden, April 19<sup>th</sup> – May 25<sup>th</sup>

*Loss*, group show, realization of *les Inséparables*, Wanas, Sweden, Mai 18<sup>th</sup> - October 19<sup>th</sup>

*Portraits of Stories*, one woman show, video installation and photography, The Public, West Bromwich, West Midlands, UK, June 26<sup>th</sup> – end of October

*Zur Tektonik der Geschichte*, group show, Motorenhalle, Dresden, Germany, September 18<sup>th</sup> –October 25<sup>th</sup>

*Augenblicke*, group show, Kunststiftung Poll, Berlin, Germany, December 5th – January 24<sup>th</sup> 2009

## 2007

*Être présent au monde*, group show, selected works of the collection, MacVal, Vitry-sur-Seine, France, February 8<sup>th</sup>

*Echoes in Memory*, one woman show, video and photography installation, the Queen's House, Greenwich, London, UK, October 24<sup>th</sup> – March 3<sup>rd</sup> 2008

## 2006

*Daedal(us) 2*, photography, one woman show, The Lab, Dublin, Ireland, January 17<sup>th</sup> – February 3<sup>rd</sup>

*Europe*, lace project, work in progress, Manufacture des Gobelins, Paris, France

*First Generation*, one woman show, Touring of the exhibition, Dublin, Paris, Brussels, Kazan, Moscow

*A Thread*, permanent installation of 10 shelters in the park of Castlemilk, Glasgow, UK, inauguration September 9<sup>th</sup>

*Vis-à-Vis*, group exhibition of the proposals for the Memorial to Homosexuals persecuted under Nazism, Künstlerhaus, Berlin, Germany, May

*MenschenDinge - The human Aspect of Objects*, video and photography installation, one woman show, Buchenwald Memorial, Kunstfest, Germany, August - November

*Art Link*, group exhibition, Konsthall Göteborg, Sweden, October 6<sup>th</sup> – January 7<sup>th</sup> 2007

*Atlas lumineux*, participation in the competition for an artwork in the Valenton High-School, Valenton, France

*The Place of Art*, video installation, one-woman show, Konsthall Göteborg and Bergsjön Centrum, Sweden, November 18th - January 7<sup>th</sup> 2007

## 2005

*Entre l'écoute et la parole: Derniers Témoins/Between Telling and Listening: Last Witnesses*, one woman show, video installation, Hôtel de Ville, Paris, France, January 24<sup>th</sup> – March 12<sup>th</sup>

*Propos d'Europe IV*, autour de l'agence de Rob Mallet-Stevens, group show, Fondation Hippocrène, Paris, France, May 9<sup>th</sup> - July 31<sup>st</sup>

*Facing History: Portraits from Vancouver/ Visages de l'histoire: Portraits de*

*Vancouver*, group show, Wharf, Centre d'art contemporain de Basse-Normandie, France, April 1<sup>st</sup> -June 12<sup>th</sup>

*Les Portraits des Histoires / Portraits of Stories*, video installation, Anis Gras, le lieu de l'autre, Arcueil, France, November 20<sup>th</sup>

*Vis-à-Vis*, participation in the competition for the Memorial to Homosexuals persecuted under Nazism, Berlin, Germany

## 2004

*Dyptich for Arcueil*, proposal for an installation, Arcueil, France

*First Generation*, permanent video and sound installation in public space, Multicultural Center Botkyrka, Fittja, Sweden

*Remembering Imagination*, proposal for a work in public space, Gävle Konstcentrum, Gävle, Sweden

*Esther Shalev-Gerz*, one woman show, Portraits of Stories-Skoghall, Daedalus, video and photography, Botkyrka Konsthall, Sweden, May 22<sup>nd</sup> – June 11<sup>th</sup>

*Cahors et...*, Bogdan Konopka, Esther Shalev-Gerz, Alain Turpault, Henri-Martin Museum, Cahors, France, September 10<sup>th</sup> - December 5<sup>th</sup>

## 2003

*Perpetum Mobile*, video screening, Backfabrik, Galerie Blickendorff, Berlin, Germany

*Bilder des Erinnerns und Verschwindens*, group show, ifa-Galerie, Berlin, Germany

*Aletheia – The Real of Concealment*, group show, Goteborgs Konstmuseum, Gothenburg, Sweden

*Daedal(us)*, one woman show, projections in public space, North Inner City, Dublin, Ireland

## 2002

*Lieux*, one woman show, video installation, Musée Henri Martin, Cahors, France

*Geht dein Bild mich an? / Does your image reflect me?*, one woman show, video and photography installation, Sprengel-Museum, Hannover, Germany

*Två installationer / Two Installations: White-Out and The Imaginary House of Walter Benjamin*, one woman show, video and photography installation and two objects, Historiska Museet, Stockholm, Sweden

## 2001

*Unzertrennliche Engel/ Inseparable Angel*, one woman show, video, photography and two objects, Kunststiftung Poll, Berlin, Germany

*L'ère du témoin/ The Era of Witness*, étape II, theatre production with the "Compagnie de l'Octogone", Paris, France

*The Judgement*, proposal for a monument for Murellenberg, Berlin, Germany

*Reasons for Smiles*, participation in Facing History, group show, Presentation House Gallery, Vancouver, Canada

## 2000

*Unzertrennliche Engel/ Inseparable Angels – The Imaginary House for Walter Benjamin*, one woman show, video and photography installation, realization of two objects, "Station Weimar -Werkstatt der Moderne – Sequenz II.", Limona-Pavillon, Weimar, Germany

*Irréparable 87/ Unrepairable 87*, one woman show, photography, Rennes, France

*Regard pour l'Algérie/ A Gaze for Algeria*, participation in The Invention of Women, Auvers-sur-Oise, France

*Perpetuum Mobile*, in Lichtparcours 2000, video installation, Adenauerbrücke, Braunschweig, Germany

*Les raisons de l'oubli/ The Reason of Forgetting*, participation in Lost and profit, CNEAI, Chatou, France

*The Portraits of Stories – Skoghall*, participation in Public Safety, video, Skoghall, Sweden

*Judengang/ The Jews Walkway*, one woman show, video installation, Prenzlauer Berg Museum, Berlin, Germany

## 1999

*Ève passe la pomme à Ève/ Eve Passes the Apple on to Eve*, participation in The Invention of Women, Maison du Citoyen, Fontenay-sous-Bois, France

*Perpetuum Mobile*, participation in Projekte zum Lichtparcours Braunschweig 2000, Kunstverein Braunschweig, Brunswick, Germany

*Incréments sur pierre/ Increments on Stone - Livres aspirés par le ciel/ Books inhaled by the Sky*, participation in Le Lien – La Nature instrumentalisée, group show, Musée de Louviers, Louviers, France

*Les Portraits des Histoires – Belsunce/ The Portraits of Stories – Belsunce*, video installation, La Compagnie, Marseille, France

*Les Portraits des Histoires – Aubervilliers / The Portraits of Stories – Aubervilliers*, video installation Les Laboratoires d'Aubervilliers, Aubervilliers, France

*Perpetuum Mobile*, participation in Domesticated, group show, Refusalon, San Francisco, U.S.A.

## 1998

*Die Berliner Ermittlung / The Berlin Inquiry*, Berliner Ensemble / Hebbel-Theater / Volksbühne, Berlin, performance and interventions, Germany (with Jochen Gerz)

*Raisons de sourire / Reasons for Smiles*, participation in Le Fragment, la Durée, le Montage, at La Galerie, Art School of Quimper, France

*Raisons de sourire / Reasons for Smiles*, photography, Maison Européenne de la Photographie, Paris, France (with J.G.)

*Ritrovare Volterra*, group show, Volterra, Italy

*Irréparable 85 / Unrepairable 85*, one woman show, intervention in public space, Galerie Käthe Kollwitz, Berlin, Germany

## 1997

*Raisons de sourire / Reasons for Smiles*, Five Installations in the Public Space, participation in the 28e Rencontres Internationales de la Photographie d'Arles, Chapelle du Méjan (with J.G.), Arles, France

*The Dispersal of the Seeds, The Collection of the Ashes, n°2*, permanent installation, Marl, Germany (with J.G.)

*Raisons de sourire / Reasons for Smiles*, photography, Maison Européenne de la Photographie, Paris, France (with J.G.)

*Mahnmal gegen Faschismus / Monument Against Fascism*, slideshow, participation in Auguste Rodin - Die Bürger von Calais, Werk und Wirkung, Skulpturenmuseum Glaskasten, Marl, Germany (with J.G.)

*Reasons for Smiles*, photography, Catriona Jeffries Gallery, Vancouver, Canada (with J.G.)

*Regard pour l'Algérie – Ne regarder qu'à travers les yeux / A gaze for Algeria – Look only through your eyes*, in the web project "Chaos dans l'action"

## 1996

*Irréparable / Unrepairable*, one woman show, photography and slideshows, Musée de La-Roche-sur-Yon, La-Roche-sur-Yon, France

*Das 20. Jahrhundert / The 20th Century*, participation in Ich Phoenix, Gasometer

Oberhausen, Oberhausen, Germany (with J.G.)

*Monument and Modernity*, group show, Elektra Artspace, Paris, France

*Raisons de sourire / Reasons for Smiles*, photography, Le Cirque 96, Paris, France  
(with J.G.)

*Raisons de sourire / Reasons for Smiles*, photography, Maison Européenne de la  
Photographie, Paris, France (with J.G.)

## 1995

*La Dispersion des semences, La collecte des cendres / The Dispersal of the Seeds, The  
Collection of the Ashes*, permanent installation, UN-Park, Geneva, Switzerland (with  
J.G.)

## 1994

*Mahnmal gegen Faschismus / Monument Against Fascism*, participation in The Art of  
Memory, The Jewish Museum, New York, USA

## 1991

*Erase the Past*, flipbook, published by the DAAD, Berlin, Germany

## 1990

*COPAN*, one-woman show, slideshow, Galerie Giovanna Minelli, Paris, France

## 1986

*Mahnmal gegen Faschismus / Monument Against Fascism*, permanent installation,  
Hamburg-Harburg, Germany (with Jochen Gerz)

## 1983

*Oil on Stone 4*, permanent installation, Tel-Hai, Israël

## 1982

*Oil on Stone 2*, in the group show “Here and Now”, The Israel Museum, Israel

## WORKS IN PUBLIC COLLECTIONS

Fond Regional d'Art Contemporain de Bretagne Rennes (France)

Skissernas Museum Lund (Sweden)

Sprengel Museum Hannover (Germany)

MacVal Vitry-sur-Seine (France)

Kulturbehörde Hambourg (Germany)  
Fond d'Art Public Stockholm (Sweden)  
UNO park Geneva (Switzerland)  
City of Marl (Germany)  
Wanas Foundation Östra Göinge (Sweden)  
Collection d'art contemporain de la Ville de Marseille (France)  
Musée Henry Martin Cahors (France)  
Musée Municipale de La Roche-sur-Yon (France)  
Manufacture des Gobelins Paris (France)  
Buchenwald Memorial (Germany)  
Fondation Cartier Paris (France)  
Environment Trust Glasgow (UK)  
Maison Européenne de la Photographie Paris (France)  
Collection de la Fondation Hippocrene Paris (France)  
Musée Cantonal des Beaux Arts/Lausanne (Switzerland)  
The Wolfsonian-FIU Miami Beach (USA)  
The Israel Museum Jerusalem (Israel)  
Fonds d'art contemporain de la Ville de Genève (Switzerland)  
The Hasselblad Foundation (Sweden)  
The Serlachius Museums (Finland)  
The Belkin Art Gallery (Canada)

## BIBLIOGRAPHY

### Monographs

*The Shadow*, The Morris and Helen Belkin Gallery, Canada, 2018  
*Esther Shalev-Gerz*, Koffler Center of the Arts, Canada, 2018  
*The Factory is Outside*, Serlachius Museum and Parvs, Finland 2017  
*The Contemporary Art of Trusting Uncertainties and Unfolding Dialogues*, Art and Theory Publishing, Sweden, 2013  
*Describing Labor*, The Wolfsonian-FIU, Miami Beach, USA, 2012  
*Esther Shalev-Gerz*, MCBA/Lausanne and JRP|Ringier, Zurich, Switzerland, 2012  
*Esther Shalev-Gerz*, Kamloops Art Gallery, Kamloops, Canada, 2012  
*Der letzte Klick*, Bulletin n°17, Museum für Photographie, Brunswick, Germany, 2010  
*Esther Shalev-Gerz*, Jeu de Paume and Fage Editions, Paris, France, 2010  
*Still/Film*, Vilnius Academy of Art, Vilnius, Lithuania, 2009  
*The Place of Art*, Art monitor, Göteborg University, Sweden, 2008  
*The Thread*, Aje Aje, in collaboration with CCA, Glasgow, U.K., 2008  
*MenschenDinge*, Gedenkstätte Buchenwald, Germany, 2006  
*First Generation*, Multicultural Center, Fitja, Sweden, 2006  
*Die Berliner Ermittlung*, Theater als Öffentlicher-Raum, Theater der Zeit, 2005  
*Daedal(us)*, Fire Station Artists' Studios, Dublin, Ireland, 2005  
*Två installationer/Two Installations*, History Museum, Stockholm, Sweden, 2002  
*Does Your Image Reflect Me?*, Sprengel-Museum, Hannover, Germany, 2002  
*Les Portraits des Histoires*, Editions ENSBA, France, 2000  
*Les Portraits des Histoires*, Editions Images en Manoeuvres, Marseille, France, 2000  
*Die Berliner Ermittlung*, Hebbel-Theater, Berlin, Germany, 1998 (with J.G.)  
*Raisons de sourire*, Actes Sud, Arles, France, 1997 (with J.G.)  
*Irréparable*, Musée de la Roche-sur-Yon, France, 1996

*Das 20. Jahrhundert*, Klartext Verlag, Essen, Germany, 1996 (with J.G.)  
*Mahnmal gegen Faschismus*, Cantz/Hatje Verlag Stuttgart, Germany, 1993 (with J. G.)  
*Erase the Past*, DAAD, Berlin, Germany, 1991  
*COPAN*, Gallery Giovanna Minelli, Paris, France, 1990

## Articles and Interviews

### 2018

*Les Inséparables* in “Fonds d’art contemporains de la Ville de Genève FMAC Collection 2004-2016”, Ville de Genève and Art et Fictions Publications, January

Stephanie Bailey & Mark Woytiuk, « Remembering What Is Not Gone // Towards a Feminist Counter Monument », *Site*, Volume.38, April

Anouchka Freybe, “In The Image We Hear Your Voice”, in Esther Shalev-Gerz, Koffler Center of the Arts, <http://kofflerarts.org/publication/2018/05/08/esther-shalev-gerz-2/> , Toronto, April

Marcia Sa Cavalcante Schuback, “Engaged History”, in *The Ethos of History, Time and Responsibility*, Berghahn, New York-Oxford, June

Bill Weaver and Linda Solomon Wood, “Esther Shalev-Gerz talks with Linda Solomon Wood about climate change, trees and *The Shadow*”, *The National Observer*, <https://www.nationalobserver.com/2018/09/09/features/exclusive-video-esther-shalev-gerz-talks-linda-solomon-wood-about-smoke-trees> , Canada, September 9<sup>th</sup>

“Colin Browne and Esther Shalev-Gerz in conversation: *The Shadow*”, *The Capilano Review*, <https://thecapilanoreview.com/esther-shalev-gerz-in-tcr-3-36/> , Canada, November 3<sup>rd</sup>

### 2017

Peter Cornell, “History Unfolds på Historiska museet”, *konsten.net*, <http://konsten.net/history-unfolds-pa-historiska-museet/>, Sweden, January 10<sup>th</sup>

Kristina Maria Mezei, “History Unfolds, Att göra det förflutna synligt”, *omkonst*, <http://www.omkonst.com/17-history-unfolds-historiska-museet.shtml>, Sweden, January 31<sup>st</sup>

Katrin Niklasson, “Konstprojekt belyser rädsla och mod”, *Alingsås Tidning*, [http://paper.opoint.com/?id\\_site=87543&id\\_article=57020&code=65](http://paper.opoint.com/?id_site=87543&id_article=57020&code=65), Sweden, January 31<sup>st</sup>

“Serlachius-museon näyttelyssä Esther Shalev-Gerz kuvaa identiteetin ja työn käsitteen muutoksia”, *Amusa Kultuuritori*, <http://amusa.fi/fin/foorumi/?nid=4076>, Finland, April 1<sup>st</sup>

Hans Ruin, “Esther-Shalev-Gerz, *The Gold Room*”, in *History Unfolds*, *Historiska*

Museet and Art and Theory Publishings, Sweden, April 20<sup>th</sup>

Annina Vaino, “Koneet eivät pelasta, vaan mielikuvitus”, Helsingin Sanomat Lauataina, Helsinki, Finland, June 3<sup>rd</sup>

Kevin Griffin, “ART SEEN: The Shadow that came for a visit to the University of B.C.”, Vancouver Sun, <https://vancouver.sun.com/entertainment/local-arts/art-seen-the-shadow-that-came-for-a-visit-to-the-university-of-b-c> , October 14<sup>th</sup>

Zak Vescera, “Esther Shalev-Gerz: The artist behind *The Shadow*”, The Ubysey, Vancouver, November 7<sup>th</sup>

Zak Vescera, “Not funded by tuition, \$365,000 art project to move forward with month-long installation period”, The Ubysey, Vancouver, November 7<sup>th</sup>

Kristian Vistrup Madsen, “Against Tidy Memory: Anti-Facist Memorials and the Horror of Kitsch”, MOMUS, <http://momus.ca/tidy-memory-anti-fascist-memorials-horror-kitsch/> , Canada, November 28<sup>th</sup>

Esther Shalev-Gerz, Inseparable Angels: An Imaginary House for Walter Benjamin, Diaphanes, Switzerland, December

Aldo Milohnic, “How to Do Things with Names and Signatures”, Performance Research, December 19<sup>th</sup>

## 2016

Asa Nacking, Emil Nilsson, “Vart Arbete/Our Work”, Lunds konsthall, Lund, Sweden, January 23<sup>rd</sup>

Linda Fagerström, “Värdet av arbetet”, Sydsvenskan, <http://www.sydsvenskan.se/kultur--nojen/konst--form/konstrecensioner/vardet-av-arbetet/> , Sweden, January 26<sup>th</sup>

Dan Jönsson, “ ‘Vart arbete’ pa Lunds konsthall och ‘Massa i rörelse’ pa Kalmar konstmuseum”, Dagens Nyheter, <http://www.dn.se/kultur-noje/konstrecensioner/vart-arbete-pa-lunds-konsthall-och-massa-i-rorelse-pa-kalmar-konstmuseum/> , Sweden, January 28<sup>th</sup>

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Robert Clark, “Esther Shalev-Gerz”, The Guardian, guide, United-Kingdom, May 7<sup>th</sup> – 13<sup>th</sup>

Delphine Palma, “Installation des Inséparables”, in Le Journal, TV show, Léman Bleu, <http://www.lemanbleu.ch/replay/video.html?VideoID=29521>, Geneva, Switzerland,

May 9<sup>th</sup>

Colin Gleadell, “Art Sales: London celebrates photography”, The Telegraph, <http://www.telegraph.co.uk/luxury/art/art-sales-london-celebrates-photography/>, United Kingdom, May 10<sup>th</sup>

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Josiane Guilloud-Cavat, “Lionel Bovier revisite la collection du MAMCO”, Espaces Contemporains, <http://espacescontemporains.ch/art/lionel-bovier-revisite-la-collection-du-mamco>, Switzerland, May 23<sup>rd</sup>

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Emmanuel Grandjean, “Une nouvelle ère s’ouvre au MAMCO”, Le Temps, Switzerland, May 28<sup>th</sup>

Delphine Volokhine-Petro, “Horloge infinie”, Les Nouvelles du Pâquis, [www.nouvelles-ge.ch](http://www.nouvelles-ge.ch), Geneva, Switzerland, June 1<sup>st</sup>

Etienne Dumont, “MAMCO/Lionel Bovier, l’art contemporain et le temps selon Fernand Braudel”, Bilan, [www.bilan.ch](http://www.bilan.ch), Switzerland, June 1<sup>st</sup>

Suzanne Chessler, “Moments of Humanity”, Detroit Jewish News, USA, June 2<sup>nd</sup>

Samuel Schellenberg, “Cinquante ans pour un récit”, Le Courrier, [http://www.lecourrier.ch/139633/cinquante\\_ans\\_pour\\_un\\_recit](http://www.lecourrier.ch/139633/cinquante_ans_pour_un_recit), Geneva, Switzerland, June 3<sup>rd</sup>

Françoise Daudeville, “Anniversaire de La Halle: trente ans d’accès à la culture en milieu rural”, Le Mémorial de l’Isère, Saint Marcellin, France, June 10<sup>th</sup>

Françoise Daudeville, “ ‘Bois mort’ de Esther Shalev-Gerz à La Halle de Pont-en-Royans”, Le Mémorial de l’Isère, Saint Marcellin, France, June 10<sup>th</sup>

Sarah Rose Sharp, “Registering the Moment of Remembrance”, HYPERALLERGIC, <http://hyperallergic.com/308804/registering-the-moment-of-remembrance/>, USA, July 1<sup>st</sup>

Matthew Biro, “Esther Shalev-Gerz”, Art Forum, USA, October

Sebastian Johans, “Hisnande upplevelse pa Historiska”, Upsala Nya Tidning, <http://www.unt.se/kultur-noje/konst/hisnande-upplevelse-pa-historiska-4449515.aspx> , Sweden, November 16<sup>th</sup>

Marten Arndtzén, “Konst och normkritik pa Historiska”, Kulturnytt, Sveriges Radio, <http://sverigesradio.se/sida/gruppsida.aspx?programid=478&grupp=18639&artikel=6566589> , Sweden, November 19<sup>th</sup>

Mans Hirschfeldt, “History Unfolds – ett kritiksamtal med Maja Hagerman och Marten Arndtzén”, P1 Kultur, Sveriges Radio, <http://sverigesradio.se/sida/avsnitt/824354?programid=767&playepisode=824354> , Sweden, November 21<sup>st</sup>

Ingela Lind, “Historisk konst i “världsklass””, SVT NYHETER, <http://www.svt.se/kultur/konst/om-ett-nystan-av-kontakter-och-referenser> , Sweden, November 22<sup>nd</sup>

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Eva Bäckstedt, “History Unfolds/En reflection”, Svenska Dagbladet, <http://www.svd.se/respektlost-och-tankvart-pa-historiska>, Sweden, December 4<sup>th</sup>

Elisabeth Chardon, “21 artistes en lice pour créer l’emblème de Plateforme 10”, Le Temps, <https://www.letemps.ch/culture/2016/12/09/21-artistes-lice-creer-lembleme-plateforme-10> , Switzerland, December 9<sup>th</sup>

Niclas Östlind, “Esther Shalev-Gerz – On trust, dialogue and the potential in art”, Artistic Research Yearbook 2016, Swedish Research Council, Sweden

Sebastian Johans, Grenar av samma kultur, HBL, <https://www.hbl.fi/artikel/grenar-av-samma-kultur-2/>, Finland, December, 17<sup>th</sup>

## 2015

Mats Burström, “Skrävor av 1900-tal”, Nordic Academic Press, Lund, Sweden

Elisabeth Millqvist, “Doubling”, The Wanas Foundation, Wanas, Sweden

Les matinales d’Espace 2, “Au-delà du monument”, RTS, Geneva, Switzerland, January 14<sup>th</sup>

Elisabeth Chardon, “La mémoire du tragique, Au-delà du monument”, Le Temps, Geneva, Switzerland, January 16<sup>th</sup>

Samuel Schellenberg, “Exercice de stèle”, Le Mag, rendez-vous culturel du Courier, Geneva, Switzerland, January 17<sup>th</sup>

Catherine Radosa, “micromonument(s)”, published with the support of Galerie Nivet-Carzon, Paris, March

Jean-Marc Cerino, “L’écoute – Entretien avec Esther Shalev-Gerz”, in “Temps exposés. Histoire et mémoire dans l’art récent”, esban, Nîmes, France, March

Boris Ivanov, “In the Monument”, online documentary, Interfilm Productions, <http://www.inthemonument.com>, Canada, April

“Je me souviens du genocide arménien... 1915 – 2015”, catalogue of the exhibition, Sobering Gallery, Paris, France, April

“Public Safety, Skoghall (SE)”, edited by Jörgen Svensson, Konstnärnämnden, eddy.se ab, Sweden, May

Ingela Lind, “Esther Shalev-Gerz: The Portrait of Stories”, in “Public Safety, Skoghall (SE)”, edited by Jörgen Svensson, Konstnärnämnden, eddy.se ab, Sweden, May

“Esther Shalev-Gerz, The Last Click”, Exit 59, Spain, July

“Je me souviens au CAC-La Traverse”, Nouvelles d’Arménie Magazine, France, September 19<sup>th</sup>

Aaron Rosen, “The 10 Best Monuments”, [http://www.theguardian.com/culture/2015/oct/30/ten-best-peace-monuments?CMP=share\\_btn\\_link](http://www.theguardian.com/culture/2015/oct/30/ten-best-peace-monuments?CMP=share_btn_link), The Guardian, London, United Kingdom, October 15<sup>th</sup>

“Asia Time”, catalogue of the 1<sup>st</sup> Asia Biennial and 5<sup>th</sup> Guangzhou Triennial, Guangdong Museum of Art, Guangzhou, China, December

## 2014

Carys Mills, “National Holocaust Monument finalists unveiled”, Ottawa Citizen, <http://www.ottawacitizen.com/news/National+Holocaust+Monument+finalists+unveiled/9532873/story.html>, Ottawa, Canada, February 20<sup>th</sup>

Alex Bozickovic, “Renowned architects and artists reveal visions for new Canadian Holocaust Monument”, The Globe and Mail, Toronto, Canada, February 26<sup>th</sup>

Janice Arnold, “About Town-Israeli Artist at UQAM”, The Canadian Jewish News, <http://www.cjnews.com/index.php?q=node/122706>, Concord, Canada, March 4<sup>th</sup>

Philip Stevens, “national holocaust monument schemes by daniel libeskind + david adjaye”, designboom, <http://www.designboom.com/architecture/canada-national-holocaust-monument-libeskind-adjaye-03-04-2014/>, Milan, Italy, March 4<sup>th</sup>

CJN Staff, “National Holocaust Monument, Design ideas unveiled for Ottawa landmark”, The Canadian Jewish News, Concord, Canada, March 6<sup>th</sup>

Esther Shalev-Gerz, Conference, ICI | Programme de conférences,  
<http://vimeo.com/88593589>, UQAM, Montreal, Canada, March 12<sup>th</sup>

Anne-Marie Yvon, “La mémoire en mouvement”, RCI,  
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March 13<sup>th</sup>

John Pohl, “Visual Arts: Artist takes history at face value”, The Gazette,  
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Eric Clément, “Esther Shalev-Gerz: héritage, créativité et paix”, La Presse.ca,  
<http://www.lapresse.ca/arts/arts-visuels/critiques-dexpositions/201403/18/01-4748925-esther-shalev-gerz-heritage-creativite-et-paix.php>, Montreal, Canada, March 18<sup>th</sup>

Heather Solomon, “International artist sees Holocaust through a new prism”, The  
Canadian Jewish News, Toronto, Canada, March 27<sup>th</sup>

Esther Shalev-Gerz, “Describing Labor”, Neon Installation, in Arton (24), Valand  
Academy, University of Gothenburg, Sweden, May

Jacqueline Rose, “Women in Dark Times”, Bloomsbury, London, UK, September

## 2013

Shawn Corner, “Works Plumb the Meaning of Memory”, Vancouver Sun, Vancouver,  
Canada, January 10<sup>th</sup>

Robin Laurence, “Esther Shalev-Gerz’s Exhibition Shifts and Drifts Across Time and  
Place”, Straight.com, Vancouver, Canada,  
<http://www.straight.com/arts/342936/esther-shalev-gerzs-exhibition-shifts-and-drifts-across-time-and-place>, January 15<sup>th</sup>

Anne Tschida, “20<sup>th</sup> Century Movements”, The Miami Herald, Miami, USA, January  
27<sup>th</sup>

Olga Livshin, “Memory and Identity Merge”, The Jewish Independent, Vancouver,  
Canada, February 15<sup>th</sup>

Georges Didi-Huberman, “Blancs-Soucis”, Les Editions de Minuit, Paris, France,  
March

Jérémy André, “Lier intimement l’art et la mémoire”, La Source / The Source,  
Vancouver, Canada, March 4<sup>th</sup>

Kimberly Phillips, “Esther Shalev-Gerz”, ARTFORUM International Magazine,  
Critic’s Picks, New York, USA, March 19<sup>th</sup>

Nathaniel Sandler, “Describing Labor”, ARTSlant, Miami, USA, April 8<sup>th</sup>

Esther Shalev-Gerz, “Artist Lecture: Esther Shalev-Gerz”, at the Detroit Institute of Arts, YouTube, <http://www.youtube.com/watch?v=9VshfZBDQew>, April 27<sup>th</sup>

“Haupt Collection, Thirty Pieces of Silver – Art and Money”, Edition Braus Berlin GmbH, Germany, September

Hedwig Brenner, “Jüdische Frauen in der bildenden Kunst V, Ein biographisches Verzeichnis”, Hartung-Gorre Verlag, Germany, November

Jacques Rancière, Japanese translation of “The Work of the Image”, in “Le spectateur émancipé”, Hosei University Press, Japan

## 2012

Jason Hewlett, “Between Telling and Listening”, Spotlight, The Daily News, Kamloops, Canada, March 24<sup>th</sup>

Jason Hewlett, “First Solo Canadian Show A Coup for Kamloops”, <http://www.kamloopsnews.ca/article/20120326/KAMLOOPS0501/120329876/0/kamloops/first-solo-canadian-show-a-coup-for-kamloops> , The Daily News Staff Report, Canada, March 26<sup>th</sup>

“Auf dass der Funke springt”, Bieler Tagblatt, Biel, Switzerland, August 18<sup>th</sup>

Maria Norefors, “A counter-monument or not? A survey of Monument Against Fascism and its discourses”, Lunds Universitet, Lund, Sweden, September

Michael Turner, “Esther Shalev-Gerz”, Canadian Art, Toronto, Canada, Fall

“Esther Shalev-Gerz au MCBA”, Pages de gauche, Lausanne, Switzerland, September 7<sup>th</sup>

Laurence Chauvy, “Esther Shalev-Gerz à l’écoute, L’artiste présente vingt ans de carrière”, Le Temps, Sortir.ch, Geneva, September 13<sup>th</sup>

Florence Millioud Henriques, “Esther Shalev-Gerz gravite entre l’écoute et la parole”, 24 Heures, Lausanne, Switzerland, September 22<sup>nd</sup>

Elisabeth Chardon, “L’art d’Esther Shalev-Gerz explore l’intervalle entre l’écoute et la parole”, Le Temps.ch, Geneva, Switzerland, September 24<sup>th</sup>

Elisabeth Chardon, “Des Saami à la Shoah, le travail des mémoires”, Le Temps, Geneva, Switzerland, September 25<sup>th</sup>

Florence Grivel, “Arts Visuels: Par delà des mots” in Vertigo, rts, Switzerland, September 25<sup>th</sup>

Sda, “Lausanne zeigt Shalev-Gerz”, Bündner Tagblatt, Chur, Switzerland, September 26<sup>th</sup>

Mireille Descombes, “Le poids (trop lourd) de la mémoire”, L’Héβδο, Lausanne, Switzerland, September 27<sup>th</sup>

Florence Grivel, “MCBA, Lausanne: Esther Shalev-Gerz: Entre l’écoute et la parole”, Zone Critique Arts Visuels, rts, Espace 2, Switzerland, September 28<sup>th</sup>

TA, “Historie”, Tachles, Zürich, Switzerland, September 28<sup>th</sup>

Nicolas Pahlisch, in Les Matinales, rts, Espace 2, Switzerland, October 2<sup>nd</sup>

Samuel Schellenberg, “L’art sans trou de mémoire”, Le Courrier, Geneva, Switzerland, September 30<sup>th</sup> and La Liberté, Fribourg, Switzerland, October 6<sup>th</sup>

“Viktor Lazlo découvre l’exposition d’Esther Shalev-Gerz” in La puce à l’oreille, rts, Switzerland, October 4<sup>th</sup>

Pierre Jeanneret, “Images, mémoires, parole et silence des peuples victimes”, Gauchebdo, Geneva, Switzerland, October 12<sup>th</sup>

“Esther Shalev-Gerz, Entre l’écoute et la parole/Between Telling and Listening”, Rivierart, Clarens, Switzerland, November 3<sup>rd</sup>

“Carte Blanche à Esther Shalev-Gerz: Nuit et Brouillard et L’Homme à la Camera”, YouTube, <http://www.youtube.com/watch?v=Lotf9B7zqnk>, Lausanne, Switzerland, November 5<sup>th</sup>

Guide Volant, “Entre l’écoute et la parole, les mémoires silencieuses d’Esther Shalev-Gerz”, VP la vie protestante, Geneva, Switzerland, November 8<sup>th</sup>

Joël Christin, “Entre l’écoute et la parole”, La Gazette, n°240, Switzerland, November 19<sup>th</sup>

Christopher Mooney, “On Memory”, Art Review, Issue 84, United Kingdom, December

AH, “Esther Shalev-Gerz”, Kunst Bulletin n°12, Zürich, Switzerland, December 1st

Julia Halperin, “During Art Basel Miami Beach, FIU’s Wolfsonian Museum Presents an Exhibition About Labor”, Blouin ART INFO, <http://blogs.artinfo.com/>, December 4<sup>th</sup>

Fmh, “A l’écoute des autres”, 24 Heures, Lausanne, Switzerland, December 6<sup>th</sup>

Julia Michalska, “Hammering out a theory of description”, The Art Newspaper, <http://www.theartnewspaper.com/articles/Hammering+out+a+theory+of+description/28238>, London, United-Kingdom, December 7<sup>th</sup>

Jillian Steinhauer, “Using Art to Describe Labor”, Hyperallergic, <https://hyperallergic.com/61501/using-art-to-describe-labor/>, USA, December 7<sup>th</sup>

Robin Cembalest, “What a Short, Strange Miami Trip It’s Been”, ARTnews, <http://www.artnews.com/2012/12/12/highlights-from-miami-fairs/>, December 12<sup>th</sup>

Rachel Wolff, Reviving the Art of Labor, The Wall Street Journal, New York City, USA, December 21<sup>st</sup>

Karen Love, “Memory Palace”, in Memory Palace [3 artists in the library], Doryphore Independent Curators, City of Vancouver Public Art Program, Vancouver, Canada

Colin Browne, “Esther Shalev-Gerz, The Open Page”, in Memory Palace [3 artists in the library], Doryphore Independent Curators, City of Vancouver Public Art Program, Vancouver, Canada

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Esther Shalev-Gerz, “Listening voices: on actualizing memories” in “Cultures and Globalization: Heritage, Memory and Identity” by Helmut Anheir and Raj Isar, SAGE publications Ltd, London, United Kingdom

“The Open Page”, reproduction in Frédérique Roussel, Robert Darnton, un homme de caractères, Libération, Paris, France, January 6<sup>th</sup>

Antonio Lucas, “Paraisos Fingidos: El Sex Appeal del Artificio”, Exit 41, Madrid, Spain

Christophe Cognet, “Sous la Prairie”, Vertigo 39, Paris, France, Winter

Bodil Alexson and Karin Becker, “Mobilising Participation in Sound Machine by Esther Shalev-Gerz”, in “THE ART OF ENGAGEMENT, Culture, Collaboration, Innovation”, UWA Publishing, Australia

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Françoise Ducros et Cécile Godefroy, in “Décor & Installations”, catalogue of the exhibition, Mobilier National et Editions Dilecta, Paris, France, December

“Les Inséparables, 2008”, presentation in the “Wanas Guide 2011”, The Wanas Foundation, Wanas, Sweden

Jacqueline Rose, “Proust Among the Nations, From Dreyfus to the Middle East”, The University of Chicago Press, Chicago and London, USA and UK

“Catalogue du Fonds Communal d’Art Contemporain de la Ville de Marseille, Collection 2000-2010”, Dvd, Fonds communal d’art contemporain and Direction de

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Sarah Michaëlsson & Magnus Haglund, Esther Shalev-Gerz, Stena 15, 1996-2011, Jubileumbok, Gothenburg, Sweden, November

“L’art permet de travailler le passé pour inventer le présent”, interview de Pierre Hazan, in Samedi Culturel, Le Temps, Geneva, Switzerland, December 3<sup>rd</sup>

Samuel Schellenberg, “Arts contemporains et politiques mémorielles”, Le Courrier, Switzerland, December 7<sup>th</sup>

Erling Björgvinsson and Anders Hog Hansen, Mediating memory: Strategies of interaction in public art and memorials, Journal of Arts & Communities, Volume 3 Number 1, Intellect Journals, United Kingdom

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Jacques Rancière, “The Work of the Image” in Esther Shalev-Gerz, catalogue of the exhibition Ton Image Me Regarde!?, France, February

Lisa LeFeuvre, “Nothing is written. We all know that. Don’t we.” in Esther Shalev-Gerz, catalogue of the exhibition Ton Image Me Regarde!?, France, February

Marta Gili/Esther Shalev-Gerz, “Interview” in Esther Shalev-Gerz, catalogue of the exhibition Ton Image Me Regarde!?, France, February

Stefanie Baumann, “Presentation of the Works” in Esther Shalev-Gerz, catalogue of the exhibition Ton Image Me Regarde!?, France, February

La Brèche, Blog collectif, “Esther Shalev-Gerz au Jeu de Paume: Ton image me regarde!?” and “Tout oeuvre d’art est politique” – Entretien avec Esther Shalev-Gerz, 20minutes.fr, France, February 9<sup>th</sup>

Ariane Lecointre, “Jeux de regards au Jeu de Paume”, www.laboiteasortie.com, France, February 10<sup>th</sup>

Magali Jauffret, “Esther Shalev-Gerz, detour par la réflexion du spectateur”, L’Humanité, France, February 16<sup>th</sup>

Bernard Génies, “Le grand monde d’Esther Shalev-Gerz”, Le Nouvel Observateur, n°2363, France, February 18<sup>th</sup>

Jean-Luc Chalumeau, “Esther Shalev-Gerz ou l’indispensable mémoire”, Visuelimage.com et Artinfos.canalblog.com, France, February 18<sup>th</sup>

Clotilde Escalle, “Mémoire et mise en abyme du récit”, Tageblatt, Luxemburg, February 19<sup>th</sup>

Ca. C., “Lisette Model et Esther Shalev-Gerz Regards sur la rue et l’identité”, Le quotidien du medecin, France, February 19th

Tania Brimson, “Esther Shalev-Gerz –Ton image me regarde!?”- La critique”, Evene, France, Februray 20th

Muriel Denet, “Esther Shalev-Gerz, Ton image me regarde!?” , PARISart.com, France, February 22nd

“Esther Shalev-Gerz”, FigaroScope, Paris, France, February 24th

Rémy Besson, “Ton image me regarde !?” , <http://culturevisuelle.com> , France, February 27th

Ronald Jones, “I saw it”, frieze, UK, March

Lieven Van Den Abeele, “Esther Shalev-Gerz. Ton image me regarde!?” , De Witte Raaf, Brussels, Belgium, March

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Sarah Ilher-Meyer, “Survivance de l’indicible”, Zérodeuxonline, France, March 1st

Frances Guerin, “Esther Shalev-Gerz, Ton image me regarde!?” , Jeu de Paume, FX REFLECTS, Blog, February 26th and ARTslant Paris, March 3rd

Ingela Lind, “Esther Shalev-Gerz pa Jeu de Paume”, Paris, Dagens Nyheter, Sweden, March 4th

Sophie Hedtmann, “Thé ou café? Au Jeu de Paume: Lisette Model et Esther Shalev-Gerz”, Le Jeudi, Luxemburg, March 4th

Lunettes Rouges, Blog, “Naomi et Rola, plutôt qu’Esther (et Jacques)”, France, March 7th

Claire Baudéan, “Esther Shalev-Gerz et son oeuvre sur la mémoire au Jeu de Paume”, a chronicle (2’13’’) broadcasted on France Info and an interview (18’25’’) online, France, March 9th

Chris Pearson, “Métiers à tisser la mémoire”, Wordpress, Cutline, [comment7.wordpress.com](http://comment7.wordpress.com), France, March 15th

Christophe Domino, “L’image de la parole”, Le journal des arts n°321, France, March 19th

A question politique, réponse personnelle, TéléramaSortir, Paris, France, March 31st

Dominique Baqué, “Comment survivre à notre folie?”, Artpress n°366, France, April

Josette Delluc, “ESTHER SHALEV-GERZ: Ton image me regarde!?” , The European Spectator, April

Gérard Wajcman, “Un monumento invisible in Quando é scultura”, et al./Edizioni, Milan, Italy, April

Eve Jackson, “Artist Esther Shalev-Gerz immortalises the anonymous”, Encore!, TV show, France 24, <http://www.france24.com/en/20100409-artist-esther-shalev-gerz-immortalises-anonymous/?page=60>, Paris, France, April 9<sup>th</sup>

Esther Shalev-Gerz, “Ton image me regarde!?” , Tout Prévoir, Paris, France, April 10<sup>th</sup>

Bruno de Baecque, “L’usine sans son”, [www.agitateur-idees.fr](http://www.agitateur-idees.fr) , France, May

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Michel Poivert, “Interview”, <http://lemagazine.jeudepaume.org> , May

Stéphanie Lemoine, “Esther Shalev-Gerz - Hier, ici, maintenant”, L’Oeil, n°624, Paris, France, May 10<sup>th</sup>

Joël Riff, “Aux alentours de la Concorde”, Artnet Magazine, [Artnet.fr](http://artnet.fr) , France, May 17<sup>th</sup>

Remy Besson, “La place du non-articulé dans les témoignages filmés des survivants du genocide juif” in Puissance de la parole, <http://lemagazine.jeudepaume.org> , Paris, France, May 24<sup>th</sup>

François Bousquet, “Esther Shalev-Gerz: Ton image me regarde!?” , [www.etherreal.com](http://www.etherreal.com) , France, May 29<sup>th</sup>

Elisabet Haglund, “Subjektiv politik och platsens poetik” in Plats, poetik och politik, Sweden

Carolina Söderholm, “Spindeln som kröp över muren” in Plats, poetik och politik, Sweden

Kerstin Stremmel, “Esther Shalev-Gerz: Ton image me regarde !?” in Camera Austria 110, Graz, Austria, June

Martin Jasper, “Der Kick beim letzten Klick”, Braunschweiger Zeitung, Brunswick, Germany, June 30<sup>th</sup>

Pascale Le Thorel, “Esther Shalev-Gerz” in Nouveau dictionnaire des artistes contemporains, Larousse, Paris, France, July

Karin Becker, “Art through city space” in Forskning och kritik, Konstnärlig FoU-

Arsbok2010, Stockholm, Sweden

Anne-Sophie Coppin, “De la friche à la création contemporaine” in L’île Seguin Demain, Beaux-Arts/TTM Editions, Paris, France, July

Elizabeth Matheson, “Esther Shalev-Gerz Ton image me regarde!?” , Ciel Variable n°86, Canada, September

Serena Carbone, “Esther Shalev-Gerz, Tra l’ascolto e la parola”, Carte d’Arte Magazine, Italy, September

“The Moderna Exhibition 2010”, catalogue of the exhibition, Esther Shalev-Gerz, Kim West, Stockholm, Sweden, October 2nd

Fabian Fisher, “Esther Shalev-Gerz: UNE ARTISTE, UN POINT DE VUE”, <http://accessaccess.over-blog.com> , France, October 16th

“Der Letzte Klick, On Cameras with Faces”, Florian Ebner, Bulletin n°17, Brunswick, Germany, December

Martin Jasper, “So eine Kamera ist nur auch ein Mensch”, Braunschweiger Zeitung, Brunswick, Germany, December 10th

Uwe Janssen, “Ein Klick zurück”, Hannoversche Allgemeine Zeitung, Hannover, Germany, December 31st

Sinziana Ravini, Le Château d’étain/Tennslottet (p.172/173), Editions Montgolfier, Paris, France

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Suzanne Hinchliffe, “Les Portraits des Histoires”, Design Week, UK, February

Gareth Harris, “Les Portraits des Histoires”, Museums Journal, UK, February

Robin Laurence, “Artist puts hands to pages”, The Georgia Straight, Canada, August 13th

Raminta Jurenaite, “Nenutrukstamas atsiminimu srautas”, Kultūros Barai, Lithuania, September

Robin Laurence, “Esther Shalev-Gerz: Rare Books, and Rarer Insights”, Canadianart, Canada, September 17th

Monika Krikstopaityte, “Keliones nepatirto atmintin”, 7 meno dienos, Lithuania, September 25th

Vaidilute Brazauskaite, “Sugrizimai ir pasikeitimai”, Literatura Menas, Lithuania, October 2nd

Raminta Jurenaite, “Still/Film”, Vilnius Academy of Art, Lithuania

Pascal Hanse, “Still/Film”, Vilnius Academy of Art, Lithuania

Rasa Antanaviciute, “Still/Film”, Vilnius Academy of Art, Lithuania

## 2008

Jason E. Bowman, “Esteem and Estates”, in *A Thread, Catalogue*, Scotland, United Kingdom

Doreen Massey, “Challenging Spaces”, in *A Thread, Catalogue*, Scotland, United Kingdom

Sara Arrhenius, “The Place of Art”, in *The Place of Art, Catalogue*, Sweden

Lene Crone Jensen, “Portrait of the place of Art”, in *The Place of Art, Catalogue*, Sweden

Borghild Hakansson, “The Common Place”, in *The Place of Art, Catalogue*, Sweden

Stefanie Baumann, “Entering the Place of Art”, in *The Place of Art, Catalogue*, Sweden

Hakan Sjöström, “Att minnas ljudet av tystnad”, in *Norrköpings Idningar*, Sweden, April 18th

Asa Hanell, “Ljudet av maskiner”, in *Folkbladet Norrköping*, Sweden, April 18th

Sune Johannesson, “Tidens dubbla visare”, in *Kristianstadbladet*, Sweden, April 21st

Olle Bergquist, “Till minnet av en tid som inte var bra”, in *Katrineholms Kuriren*, Sweden, April 21st

Jessica Kempe, “Hurl lät Norrköping?”, in *Dagens Nyheter*, Sweden, May 17th

Richard Brooks, “Opening soon: the huge pink elephant funded by the Arts Council”, in *The Sunday Times*, UK, June 1st

Jacqueline Rose, “The House of Memory”, Chicago University Press, U.S.A

Eleanor Heartney, “Art&Today”, Phaidon Press, U.S.A

Sune Johannesson, “Wanas satsar grönt”, Sweden, October 11th

Clemens Poellinger, “Privat hat blivit fint”, in *SvD söntag*, Sweden, September 7th

Ulf Clarén, “Minnen och monument pa Wanas”, in *Norra Skane*, Sweden, May 16th

Rafael Lozano-Hemmer, “Inspirations”, in *Art Quaterly*, Winter

## 2007

Mikael Olofsson, “Drömmen om ett helt nöjesfält”, in Göteborgs Posten, Gothenburg, Sweden, January 7th

Jacques Rancière, “Le Travail de l’image”, in Multitudes 28, France, Printemps

“Esther Shalev-Gerz” in : Parcours #2, MacVal, Sweden, 2007-2008

Esther Shalev-Gerz, “Le mouvement perpétuel de la mémoire”, in Travail de mémoire et requalification urbaine. Repères pour l’action, les éditions de la DIV, Sweden

Blett Ashley Kaplan, “Unwanted beauty, aesthetic pleasure in Holocaust Representation”, University of Illinois Press, U.S.A

## 2006

“Konstproject med folkligt inflytande”, interview of Esther Shalev-Gerz, in Alba (www.alba.nu), February 2nd

“Wall to wall and off the beaten track”, in The Irish Times, Wednesday, p. 14, Ireland, February 8th

Astrid von Rosen, “Bortom det synliga”, in Göteborgs Posten, Sweden, April 9th

“Des artistes en leur monde”, in La Gazette de l’Hôtel Drouot, Auctionspress, France

Kim West, “The politics of discrepancy”, in First Generation, catalogue, Sweden, May

Sinziana Ravini, “Dialogisk Estetik och den relationella Estetikens uppgång och fall”, in Paletten 264, Nr. 2, p. 8, Sweden

Jacques Rancière, “The work of the image”, in MenschenDinge/The Human Aspect of Objects, catalogue, Germany, August

Ulrich Krempel, “In conversation with Esther Shalev-Gerz”, in MenschenDinge/The Human Aspect of Objects, catalogue, Germany, August

“Building Reputations in Castlemilk”, in ib, p. 6, United-Kingdom, August – September

“MenschenDinge”, telecast, Anders regional Fernsehen, Germany, August

Peter Alexander Fiedler, “Anrührende Video-Installation über Fundstücke aus KZ-Areal”, in TLZ, Germany, August 26th

Ulrike Greim, “Fragmente zum Sprechen bringen”, DeutschlandRadio, Germany, August 29th

Christina Tillmann, “Wenn die Erinnerung vertrieben wird”, in Tagesspiegel, Germany, August 29th

Andreas Montag, “Netzwerke über den Zeitstrom”, in mz-web, Germany, September 2nd

“My latest artwork’s a jeely piece shelter”, in Evening Times, United-Kingdom, September 8th

“Intervjuer Utan Ljud”, on Bofast, Sweden, October

Malin Willbro, “Nätverk I konsthallen”, in Göteborgs-Posten, Gothenburg, Sweden, October 7th

Mikael Olofsson, “Tonsatta klagomal sprider värme”, in Göteborgs Posten, Gothenburg, Sweden, October 14th

Carl-Gustaf Wikstrand, “Problematiska processer”, Behuslänningen, Sweden, October 26th

Niklas Aronsson, “Konstens plats invigs pa Rymdtorget”, in Vart Göteborg, Gothenburg, Sweden, November

Marie Simon, “Esther SHALEV-GERZ, le virus de l’histoire”, Fondation Hippocrene, online, November 11th

Henrik Strömberg, “Rösten i centrum, bilden i Bergsjön”, in Göteborgs-Posten, p. 84, Gothenburg, Sweden, November 17th

Rikard Ekholm, “Art Link sevård trots snariga inslag”, in SvD, Sweden, November 18th

Lisa Engström, Konstens Plats och kritikens gränser, in Proletären nr 47, Sweden, November 22nd-29th

Sinziana Ravini, Det omöjliga konstrummet, in Göteborgs-Posten, Gothenburg, Sweden, November 24th

Jenny Hansson, “Konsten tar plats I Centrum”, in Tidningen Centrum/Linnéstaden, Sweden, November 26th

Ulrika Stahre, “Vad de INTE strök under”, in Aftonbladet, Sweden, November 30th

Thomas Drakenfors, “Ta 58:an – konstigare är det inte”, in Vasttrafik, Sweden, December 14th

Arna Sunje, “Här behövs ett kulturhaus”, in City, Sweden, December 30th

**2005**

Marie-Hélène Jacquier, “L'effet miroir de la mémoire”, in Paris-Berlin, n°4, p. 47, France, January

Adrien Cadorel, “Paroles de rescapés”, in 20 minutes, France, January 25th

“Images et récits de la barbarie”, in Le Figaro Magazine, France, January 25th

Göran Dahlberg, “First Generation”, in Glänta, p. 33-60, Sweden, April 4<sup>th</sup>

Mathilde Dehimi, “L'invitation à la mémoire des survivants d'Auschwitz”,  
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Gunilla Grahn-Hinnfors, “Minne”, in Göteborgs-Posten, Gothenburg, Sweden, March 4th

Carole Boulbès, “Entre l'écoute et la parole, derniers témoins”, in Art Press, France, n°312, May

Henrik Strömberg, “Stort Konstprojekt startas i Bergsjön, Invanarna själva avgör vad resultatet ska bli”, in Göteborgs-Posten, Gothenburg, Sweden, September 23rd

“First generation”, in Katalog 34, Statens Konstråd 2004, p. 98-103, Mångkulturellt Centrum, Stockholm, Sweden

Werner Fenz, “Kollektives Erinnern-Denkmäler und Gedenkzeichen”, in offsite graz, Kunst im öffentlichen Raum, p.163-165, Gutenberg, Austria

“Le devoir de mémoire”, in A Paris, le magazine de la ville de Paris, n°13, p. 36-37, France, February – March

Leif Magnusson, “Introduction”, in Verksamhetsberättelse 2004, p.5-6, Mångkulturellt centrum, Botkyra, Sweden

Frédérique Devillez, “Esther Shalev-Gerz, Les portraits des Histoires”, in Manéci 5, Le journal des écrans documentaires, France, November 20th

## **2004**

Jason Oakley, “Dublin: Daedal(us) by Esther Shalev-Gerz”, in CIRCA n° 107, p. 84-85, Ireland, Spring

“Facing History / Les visages de l'histoire”, in Exhibition catalogue, Canadian Cultural Institute, Collection Esplanade, France

Eva Bäckstedt, “Shalev-Gerz på Botkyrka Konsthall”, in Svenska Dagbladet, culture section, p.7, Sweden, May 22nd

Natalia Kazmierska, “Testa, no Fittja, yes”, on Expressen.se, Culture section, Sweden, June 1st

Christer Wigerfelt, "Konstprojekr för ny självbild", Alba Nu, Sweden, October 21st

Ingela Lind, "Det främmande finns I oss alla om vi lyssnar (There is an alien in all of us if we listen)", in Dagens Nyheter, Sweden, October 30th

Ricki Neumann, "Omstarter I närbild", in Svenska Dagbladet, culture section, p.9, Sweden, October 27th

Märta Appelqvist, "En mosaik av roster", in Lokaltidningen Mitt i Botkyrka Salem, p. 31, Sweden, November 2nd

## 2003

Gunilla Grahn-Hinnfors, "Minne", in Göteborgs-Posten, Göteborg, Sweden, March 4th

Patricia Haddad, "Reasons to Smile", [http:// www.museart.com](http://www.museart.com), Spring

"Esther Shalev-Gerz, (en reva i) Parasollet - Färgfabriken November 26-28th 2002", Stockholm, Sweden, April

Michaela Gericke, "Interview", Radio Kultur, Germany, April 18th

Barbara Barsch, "Esther Shalev-Gerz, Geht Dein Bild mich an?", in Bilder des Erinnerens und Verschwindens, ifa-Galerie, p.24-39, Berlin, Germany

Ingela Lind, "Esther Shalev-Gerz", Artes n° 3, Stockholm, Sweden

"Daedalus", in CIRCA Magazine, n°105, Dublin, Ireland, Autumn

Angela Long, "Housing project", in The Sunday Business Post, Ireland, October 26th

Marianne Hartigan, "Wall caper. The city goes Joyce", in The Sunday Tribune, p. 39, Ireland, October 26th

"Daedal(us)", in The Visual Artist's News Sheet, Ireland, September

Arminta Wallace, "Throwing shapes in the city", in The Irish Times, p. 16, Dublin, Ireland, October 31st

Nicoline Greer, "Photos Story", in The Irish Times Magazine, Dublin, Ireland, November 8th

Jason Oakley, "You, Me, the Other and the City", interview with Esther Shalev-Gerz, in The Visual Artist's news Sheet, p. 16-17, Ireland, December

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Esther Shalev-Gerz, "Theresienstadt Ideal City", in Terez'n is Like a Diamond, editors: Ingrid Comfors et Yvonne Rock, The Swedish Ministry of Culture, Sweden

“Esther et la magie des gens ordinaires”, in La dépêche du midi (Lot), France, May 17th

Alexandra Glanz, “Plädoyer für's Zuhören”, in Hannoversche Allgemeine Zeitung, Germany, May 25-26th

“Erinnerung durch Kunst”, in Tageszeitung-Ausgabe Berlin, Germany, May 25-26th

“Esther Shalev-Gerz”, in Frankfurter Allgemeine Sonntagszeitung, n°21, Germany, May 26th

“Esther Shalev-Gerz: Est-ce que ton image me regarde ?”  
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Klaus Zimmer, “Wo Erinnerung gestaltende Kraft bekommt/ Geht Dein Bild mich an?”,  
in Cellesche Zeitung, Germany, May 29th

“Esther Shalev-Gerz”, in La lettre de Cologne, n°14, Germany, Spring

Alice Laguarda, “Le pari de la réciprocité”, in Parpaings, n°34, Germany, June

Frank Keil, “Parallelwelten im virtuellen Dialog”, in Allgemeine Jüdische Wochenzeitung, n°12, Germany, June 6th

Axel Lapp, “Die anderen Erinnerungen”, in LëtzebuurgerLand, n°28, Luxemburg, July 11th

“Does your image reflect me?”, in Rézo International, n°9, France, Autumn

“Does your image reflect me?”, in site-magazine, Sweden, April 3rd

Clemens Pollinger, “Iaspis ett lyckat kärleksbarn”, in Svenska Dagbladet, Sweden, October 23rd

Doris von Drathen, “Esther Shalev-Gerz”, in Kunstforum International, Germany, November

Ricki Neuman, “Hon vill ge oss nya minnen”, in Svenska Dagbladet, Sweden, November 12th

Brigitta Rubin, “Människor har behov av minneshus”, in Dagens Nyheter, Sweden, November 15th

Milou Allerholm, “SOE fÖEr historien ansikte”, in Dagens Nyheter, Sweden, December 18th

Ricki Neumann, “Stockholm sous le charme d'Esther Shalev-Gerz”, in Courrier International, n°633, France, December 19-25th

Alice Laguarda, “Esther Shalev-Gerz: Växelvekans länk”, in Paletten, n°249/250, Göteborg, Sweden

Karen Love, “Reasons for Smiles”, in Facing History, Vancouver, Canada

Interview with Karin Andersson, Radio Nordboten, Sweden, November

Interview with Moerten Arndtzén, Sveriges Radio/ Kulturnytt, Sweden, December

## 2001

“Zeitpunkte”, Interviews, Radio-Kultur, Germany, January 26th

Stefanie Heckmann, “Spurensuche mit Engel”, in Berliner Zeitung, Germany n°44, February 21st

Sybille Wirsing, “Die psychologische Masse”, in F.A.Z. Berliner Seiten, Germany, n°45, February 22nd

Katrin Bettina Müller, “Engel im Gepäck”, in Der Tagesspiegel, Germany, n°17, February 24th

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Fanny Söderbäck, “Konsten är at samtala”, in Arena n° 4, Sweden, September

Claudia Courtois, “Mémoire de l'esclavage”, in Le Monde, France, September 3rd

Robin Laurence, “Engage Minds, Excite Senses”, in The Georgia Straight, Canada, September

“Facing History”, in Arts alive, Vol 7 No. 4, Canada, September – October

Katharine Hamer, “Artist reworks banned poster”, in North Shore News, Vancouver, Canada, September 7th

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Esther Shalev-Gerz, “A gaze on Algeria”, in Cube, Sartoriacomunicazione, Modena, Italy

“Trans/Formes”, France Culture, France, February 9th

Myriam Bloedé, “Esther Shalev-Gerz ou le passage de témoin”, in Cassandre, n°33, p. 20-23, February – March

Julien Romengas, “Qu'est-ce qu'un portrait contemporain?”, in Parpaings, n°12, April

Station Weimar, “Werkstatt der Moderne - Sequenz II, Beckett - Lammert, Klee -

Shalev-Gerz, Jessenin - Mierau”, Stiftung Weimarer Klassik, Weimar, Germany, April

Wolfgang Leissing, “Glashaus für Klee”, in Thüringer Allgemeine, Germany, April 4th

Marco Heuer, “Ohne sein Wissen: Taxifahrer im Glaspavillon”, in Weimarer Allgemeine, Germany, April 4th

Peter-Alexander Fiedler, “Hommagen an Weimar-Besucher”, in TLZ, Germany, April 4th

“Lundis des histoires”, France Culture, France, April 17th

“The invention of women” (Catalogue), RDV, Murmures de quartier, Auvers-sur-Oise, France, May 6-28th

Esther Shalev-Gerz, “Turm (ohne Mauer) 1997 - Plan einer Ausstellung”, in Denkmale und kulturelles Gedächtnis nach dem Ende der Ost-West-Konfrontation, Academy of Arts, Berlin, Germany, jovis

“En anledning att le (Raisons de sourire)”, in Hjärnstorm, n°69, p.36, Sweden

David Cascaro, “Pertes et profits”, in Le Journal des expositions, n°74, France, June

“Les Portraits des Histoires - Aubervilliers”, in Bulletin critique du livre en français, BCLF, n° 622, p. 1530, France, July

“Lichtparcours Braunschweig 2000” (catalogue), Stadt Braunschweig, Germany

Emanuelle Lequeux, “Echange objet d'art contre lien social”, in Aden, p. 24, July 5th

Anja Bücherl, “Mémoires au présent - à partir du travail d'Esther Shalev-Gerz” (mémoire de DEA d'histoire de l'art, réalisé à l'Université Paris I, Panthéon-Sorbonne)

Esther Shalev-Gerz, “Die unendliche Bewegung der Erinnerung” and James E.Young, “Das Mahnmal verschwindet”, in Jüdischer Almanach 2001/5761, Jewish Publishing House, p.40

Steffen Pletl, “Der vergessene Weg”, in Berliner Morgenpost, Germany, November 20th

Robert Meyer, “Der "Judengang" weckt Erinnerungen”, in Neues Deutschland, Germany, November 21st

Gernot Wolfram, “Die verwiterte Geschichte des Judengangs”, in Die Welt, Germany, November 29th

Kathrin Bettina Müller, “Erinnerung, hinter rostigen Toren versteckt”, in Die Tageszeitung, Germany, December 4th

Ulrich Clewing, “Der private Weg”, in F.A.Z Berliner Seiten, Germany, December 8th

Andrea Gärtner, “Das Judengang Projekt”, in Kunststadt/Stadtkunst, n°47, Germany, Autumn

V.D.C. “The portraits of stories: Aubervilliers”, in Archives de la critique d'art, book review, France, Autumn

Ulrika Sten, “Public Safety”, in Riksställningar n° 4, Sweden

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Esther Shalev-Gerz, “The perpetual movement of memory”, in Autrement (Duty of memory 1914-1998), Editions Autrement - collection Mémoires n°54, p. 24-29

“Reasons for smile”, in Lapid, Revista Internacional de Arte, p. 54-57, February

Katrin Bettina Müller, “Biographische Bruchstellen - Arbeiten zu Architektur und Fotografie von Esther Shalev-Gerz”, in Neue bildende Kunst, p. 56-57, Berlin, Germany, April

Frédéric Lombard, “Les Habitants ont la parole”, in Aubermensuel, n°85, p.7, June

“Portraits du quartier Belsunce”, in Mouvement, n°5, France, June

C. Ba., “Une prise de parole par l'image vidéo”, in Le monde, p. 28, June 15th

Delphine Huetz, “Esther Shalev-Gerz et compagnie” (interview), in Taktik, 503, June 16th

Michel Melot, “Le Monument comme agitateur public”, in Rue de la Folie, n°5, July

“Surpris par la nuit (The portraits of stories, Les Laboratoires d'Aubervilliers, 1999)”, broadcasted on France Culture, France, September 14th

François Piron, “Parole donnée”, in Mouvement, n°6, p. 10, France, October

Esther Shalev-Gerz, “Le Mouvement perpétuel de la mémoire”, in Rue de la Folie, n°6, p. 46-47, October

Mats Dahlberg, “Skoghall på konstens världskarta”, in DEL 2 (NYA Wermlands-Tidningen), p. 16, Sweden, October 8th

Tomas Skoglund, “Världen ser på Skoghall”, in VF (Värmlands Folkblad), p. 17, Sweden, October 8th

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Alice Laguarda, “L'image inversée de l'origine”, interview with Esther Shalev-Gerz, in

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Museum of Louviers, France

Delphine Huetz, “Émais toujours en bonne compagnie”, in Libération, France

Esther Shalev-Gerz, “The Perpetual Movement of Memory and The Role of the Audience” (interview with K. Hammond et K. Wodiczko), in NYU American Photography Institute - National Graduate Seminar 1998 "Public Strategies: Public Art and Public Space", pp. 107-110 and 120-128, U.S.A

Esther Shalev-Gerz, “Le Mouvement perpétuel de la mémoire”, in PASAJES, n°1

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Petra Bopp, “Wir sind aus sehr fragilem Material - Esther Shalev-Gerz' Umgang mit Erinnerung”, in Formen von Erinnerung, Edition Jonas, p.41-61

Hermann Pfütze, “Die Zeit muss mitbauen”, in Berliner Zeitung, Germany, January 1st

Gabriela Walde, “Stellen Sie sich vor, Sie wären im Lager (Die Berliner Ermittlung)”, in Die Welt, Germany, February 25th

Ute Kiehn, “Kann aktives Zuschauen Wegschauen verhindern ? (Die Berliner Ermittlung)”, in Berliner Zeitung, Germany, February 26th

Ingeborg Ruthe, “Das Ghetto Kunst verlassen (Die Berliner Ermittlung)”, in Berliner Zeitung, n° 57, Germany

Monica Riani, “No MAM, a expressao teatral interpretada pelas artes plásticas”, in Gazeta do Rio, Brazil, March 1st

Esther Slevogt, “Raus aus den Fauteuils! (Die Berliner Ermittlung)”, in TAZ, March 17th

Fatima Sà, “Olhar plastico sobre o teatro”, not specified, March 19th

Helga Bittner, “Das Papier bleibt vor Dachau nicht weiß, Jochen und Esther Gerz proben in Berlin Peter Weiss' Die Ermittlung”, in Rheinische Post, May 19th

Uwe Mengel / Klaus-Michael Klingsporn, “Die Berliner Ermittlung, Direktübertragung aus dem Hebbel-Theater”, in Wortspiel, Deutschland Radio Berlin, Germany, May 25th at 7.05 p.m

Mark Siemons, “Dürfte ich das noch einmal hören? Der Wiederholungszwang zertrümmert die Sprache: Die Berliner Ermittlung”, in Frankfurter Allgemeine Zeitung, p. 43, Germany, May 28th.

Nicola Kuhn, "Und dann wird es heiss", in Tagesspiegel, Germany, January 18th

Claude This, "Mise en abyme de deux colonnes de la mémoire: la colonne de Harbourg, le monument de Guerry", in Figures de l'Art, revue d'études d'esthétiques, n°3, p. 257-263, 1997-1998

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Rainer Metzger, "Über den Humor nach Auschwitz", in Der Standard, p.10, January 23rd

Amine Haase, "Barbarei ist die Soldatenbraut", in Kölner Stadtanzeiger, Germany, January 28th

Christa Hagemeyer, "Eine Ausstellung, bei der fast nichts zu sehen ist", (Pluralsculpture) in Kreiszeitung Böhlinger Bote, February 22nd

Günther Schehl, radio "Kulturchronik", S2 kultur, (Pluralsculpture), March 4th

Thomas Wagner, "Gänse im Anflug", in FAZ, Germany, March 24th

James Young, "Der Widerspruch der Künstler", in Tagesspiegel, Germany, April 10th

Mark Hinson, "Smile", in Tallahassee Democrat, April 11th

Eleonore Louis, "Die Gänse vom Feliferhof. Ein Mahnmal in progress von Esther und Jochen Gerz", in Kunsthistoriker aktuell, Mitteilungen des österreichischen Kunsthistorikerverbandes, Jg. XIV, Nr. 1, p. 3

Jochen Stöckemann, "Suche nach vergessenen Bildern" (Gründe zu lächeln), (Ausst. Wiesbaden), in Hannoverische Allgemeine Zeitung, Germany, June 3rd

Natascha Pflaumbaum, "Ein Lächeln für die Geschichte" (Gründe zu lächeln), (Colloquium Göttingen), in Göttinger Tageblatt, Germany, June 11th

Beate Söntgen, "Zurückgedachte Gegenwart" (Gründe zu lächeln), in FAZ, p.35, Germany, June 14th

Jean-Max Colard, "Esther et Jochen Gerz", (Raisons de sourire), in Les Inrockuptibles, N°111, p. 17, France, July 2nd

Anne-Marie Morice, "Le travail des images", in Regards sur la Création, N° 26, Arles, France, July - August, S. 44-45

Douglas Todd, "Smile - you are seeing yourself" (Reasons for Smiles), in The Weekend Sun, August 23rd

Christian Staffa, "Grenzen der Wahrnehmung", in Memory, Zeitung zur Ausstellung

- Amine Haase, "Orte des Erinnerns und Gedenkens, Das Mahnmal - an der Schnittstelle zum Nicht-Ort ?", in Kunst und Kirche, n°2, pp.89-90, Hamburg, Saar, Germany, May
- "Raisons de sourire d'Esther et Jochen Gerz", in Telerama, France
- Gabi Dolf-Bonekämper, "Lügen und andere Wahrheiten", in Neue Zürcher Zeitung, Germany, July 15th
- Le Canal du Savoir, "L'art, réflète ou vision de l'histoire", broadcasted on Paris Première, France, September 3rd at 10 a.m and September 9th at 1 p.m
- Wilfried Schoeller, "Zeitsprung ins Unsichtbare", in Du, Heft n°10, October, S. 03.54-04.18.
- Robin Laurence, "Conceptualist Hopes to lose Control of his Art", in XXX
- James E. Young, "Deutschlands Denkmal-Problem. Gedenken, Anti-Gedenken und das Ende des Monuments", in Catalogue Deutschlandbilder. Kunst aus einem geteilten Land, p. 592-597, Martin-Gropius-Bau, Berlin, Germany 1997/98
- Toby Clark, "Remembering War: Memorials and Anti-Monuments", in Art and Propaganda in the Twentieth Century, p. 118-123, Calmann & King Ltd., New York, U.S.A
- Esther und Jochen Gerz, "Gründe zu lächeln 1996, Das Göttinger Fragment", in Bernhard Jussen (Hg.), Von der künstlerischen Produktion der Geschichte I. Jochen Gerz, Wallstein Verlag, p. 33-80, Göttingen, Germany
- Alexandre Castant / Christian Gattinoni, "L'Homme oublié, images et pouvoirs", France Culture, with the participation of Esther Shalev-Gerz et Jochen Gerz, France, November 23rd, 22h35
- Hella-Christiane Otto, "Das Harburger Mahnmal gegen Faschismus von Jochen Gerz und Esther Shalev-Gerz - Wettbewerb und Realisierung", Magisterarbeit, Universität Bonn, Germany (unpublished manuscript)
- Gerhard Fetka, "Kränze für Mahnmal auf dem Feliferhof", in Neue Zeit, December 4th
- Petra Watson, "Mirror Mirror" (Reasons for Smiles Vancouver), in Canadian Art, Vol. 14, n°4, p. 64, Canada, Winter
- "Gründe zu lächeln", in Lettre Internationale, Heft 36, Spring, S. 113
- "Raisons de sourire", in Journal, May 2nd
- "Raisons de sourire", in Libération, p. 33, France, May 21st

1996

Justin Branch, "The Historiography of the Harburg Monument", University Thesis, Eton College, Windsor, United Kingdom

Philippe Mesnard, "Visions de la shoah, transgression ou grotesque" in Art Press, France, June

Robert Fleck, "Die Gänse vom Feliferhof", in Der Standart (museum in progress), May 24th

Esther and Jochen Gerz, "Auf Mut steht der Tod, Stellungnahme der Künstler", in Der Standart, Wien, Austria, October 21st

Markus Wieland, "Denkmäler sind potentielle Aufreger", in Falter, October

Walter Müller, "Das Schweigen der Gänse", in Der Standart, October 27th

### 1995

Christian Bernard, Allocution pour l'inauguration de "La Dispersion des semences / la collecte des cendres", Geneva, Switzerland, December 8th

Liliana Albertazzi, "Terrorisant conformisme et conformisant terrorisme", in Art Presence, n°15, Pléneuf-Val-André, France

### 1994

Günter Metken, "Die Kunst des Verschwindens", in Merkur 6, Berlin, Germany, June

Manfred Schneckenburger, "Absenkung gegen Amnesie", in Aushäusig, Lindinger + Schmid, Regensburg, Germany

Walter Graskamp, "Die Behaglichkeit des Gedenkens", in Die Zeit, Hamburg, Germany, November

### 1993

James E. Young, The Holocaust Rorschach Test, in New York Times Magazine, New York, U.S.A, April 25th

### 1992

Thomas Wulffen, "Verborgene Monumente", in ZYMA, Stuttgart, Germany, January-February

Amine Haas, "Mahnmale gegen Faschismus und Rassismus", in Kunst und Antiquitäten, Hamburg, Germany, February 1st

Thomas Wulffen, "Obscure Monuments", in Parachute #68, Montreal, Canada, October

James Young, "Memory against itself", in *Critical Inquiry*, Chicago University, Chicago, U.S.A, January

Stefanie Endlich, "Denkmäler ? Denk-Orte ?", in *Orte 2*, Bremen, Germany

Monika Flacke, "Das Konzept Geschichte in der zeitgenössischen Kunst", in *Kritische Berichte n°2*, Germany

## 1991

David Galloway, "Sculpture", in *Art News*, New York, U.S.A

Doris von Drathen, "Im Zweifel schwebend", in *Kultur-Chronik*, Bonn, Germany, February

## 1990

Doris von Drathen, "Im Zweifel schwebend", in *Die Zeit*, 45, Hamburg, Germany, November 4th

Hermann Pfuete, "Das Mahnmal von Harburg", in *Aesthetik & Kommunikation*, Berlin, Germany, December

## 1987

Alfred Welti, "Nicht für die Ewigkeit gebaut", in *Art*, Hamburg, Germany, January

Michael Gibson, "Vanishing Monument Against Fascism", in *International Herald Tribune*, Paris, France, January 3rd

Bernard-Henri Levy, "L'Anti-Monument", in *Galerie Magazine*, Paris, France, July-August

Claude Gintz, "L'Anti-Monument", in *Galerie Magazine*, Paris, France, July-August

Michael Gibson, "Hamburgs Sinking Feelings", in *Art News*, New York, U.S.A, August

Stephan Schmidt-Wulffen, "Duell mit der Verdrängung", in *Kunstforum 2*, Köln, Germany

## 1986

Jürgen Hohmeyer, "Unterschriften gehen unter", in *Der Spiegel*, n°43, Hamburg, Germany

Petra Kipphoff, "Mahnmal des Anstosses", in *Die Zeit*, n°45, Hamburg, Germany

## 1985

Karin Thomas, “Zweimal deutsche Kunst nach 1945”, Dumont, Köln, Germany

## TEACHING AND CONFERENCES (selection)

### 2018

Artist Talk: The Koffler Gallery, Toronto, Canada, April 8<sup>th</sup>

Conference: Between Listening and Telling - Installation art and soundscapes in the colloquium Curating Sound for Difficult Histories, Birkbeck, University of London, UK, May 15<sup>th</sup>

Lecture: Ecole Special d'Architecture, Paris, October 1<sup>st</sup>

Round Table: Architecture et Mémoire, Mémorial de la Shoah, Paris, October 12<sup>th</sup>

Conference: Decolonizing Nature, in the international conference The Politics of Nature, Saint Gallen University, Switzerland, October 13<sup>th</sup>

Round Table: Representativeness, image, documentation and transmission, in the international conference Trialogues – City and Memory, Monument, Power, Community, El Born CCM and Barcelona University, Spain, November 22<sup>nd</sup>

### 2017

Talk: Between Listening and Telling, A conversation between Esther Shalev-Gerz and Elvira Dyangani Ose, JW3, London, UK, May 16<sup>th</sup>

Keynote: in the international conference Where Photography Belongs, arranged by the Copenhagen Photo Festival and Art Historian Charlotte Praestegaard Shwartz, The National Museum for Photography, The Royal Library, Copenhagen, Denmark, June 8<sup>th</sup>

Speaker: mainstage session: Living History: Memorials, Monuments And Civic Identity, in CityLab Paris 2017, organized by The Atlantic, The Aspen Institute and Bloomberg Philanthropies, Paris, France, October 24<sup>th</sup>

Public Lecture: The Shadow, A presentation of the artist new commission on the campus of UBC and part of the Outdoor Art Collection, The Belkin Art Gallery, UBC, Vancouver, Canada, November 14<sup>th</sup>

Keynote: in the conference Sense of Space in Leprosy and other Segregation Settlements: Memory-art, Disability and Segregation in a World Perspective, Catholic University of Leuven, Belgium, November 22<sup>nd</sup>

Keynote: in the conference Genocide Memorialization: Political Imaginaries and Public Materialities, Valand Academy, School of Global Studies, Center for Critical

Heritage Studies, University of Gothenburg, Sweden, December 1<sup>st</sup>

Talk: in the seminar The Life of Stories, The filmed Witness, conversation with Emmanuel Alloa, EUROM, University of Barcelona, Spain, December 13<sup>th</sup>

## 2016

Talk: Esther Shalev-Gerz on Sharing the World in Flying Carpet #27, IASPIS, Stockholm, Sweden, October 27<sup>th</sup>

Conference: Las materialidades de la violencia – de restos y nombres, in Materia Oscura, MUNAL, Mexico City, Mexico, November 3<sup>rd</sup>

## 2015

Symposium: Mass Violence, Memorialisation and Art Practices, HEAD/PIMPA, Le Commun, BAC, Geneva, Switzerland, January 22<sup>nd</sup>-23<sup>rd</sup>

Seminar: IN EXTENSO – Boiler Room: Quelles pratiques curatoriales à l'ère du nomadisme et de la dématérialisation?, Fondation d'entreprise Ricard, Paris, France, April 13<sup>th</sup>

Lecture: Esther Shalev-Gerz in Conversation with Hans Ruin and Johan Redin, The Swedish History Museum, Stockholm, Sweden, April 17<sup>th</sup>

Talk: Esther Shalev-Gerz, Stockholm Art Book Fair, Sweden, April 19<sup>th</sup>

Symposium: Trust and Dialogue, international symposium to mark the conclusion of Prof. Shalev-Gerz's three-year research project Trust and the Unfolding Dialogue, Valand Academy, Gothenburg University, Sweden, June 3<sup>rd</sup>-4<sup>th</sup>

Talk: Esther Shalev-Gerz, in Speak Easy, GIBCA 2015, Folkteatern, Gothenburg, Sweden, September 8<sup>th</sup>

Keynote: Reading, telling and singing. On memorizing and remembering, in The Ethos of History, Time, Memory and Representation, Histcon Research Project, Södertöns University, Sweden, September 10<sup>th</sup>

## 2014

Book Launch: The Contemporary Art of Trusting Uncertainties and Unfolding Dialogue, Le Jeu de Paume, Paris, France, January 16<sup>th</sup>

Conference: The Contemporary Art of Trusting Uncertainties and Unfolding Dialogues, Institut supérieur des arts, Toulouse, France, January 22<sup>nd</sup>

Conference: Passages entre art et philosophie, Institut supérieur des arts, Toulouse, France, January 23<sup>rd</sup>

Conference: Esther Shalev-Gerz, Facultés des arts, Ecoles des arts visuels et

médiatiques, UQAM, Montreal, Canada, March 5<sup>th</sup>

Conference: Esther Shalev-Gerz in the symposium Europe. The city Is Burning, Stadtkuratorin, Hamburg, Germany, May 24<sup>th</sup>

Conference: Esther Shalev-Gerz, in Forums 2014, Espaces Partagés, Espaces de Traductions, études de cas, Ecole Supérieure d'Art et de Design Marseille-Méditerranée, Marseille, France, May 28<sup>th</sup>

Ellen Johanne Roed, who was accompanied by Esther Shalev-Gerz in her research in the Norwegian Artistic Research Fellowship Programme, presented the artistic outcomes of her research in her exhibition "Skyvaelere", gallery 3,14, Bergen, Norway, from June to August and her Critical Reflection on Artistic Results of a Fellowship Project in Artistic Research was approved in August.

Conference: Memory and Monumentality, in the workshop Aesthetics of Memory, Center for the Study of Jewish Thought in Moderne Culture, Faculty of Theology, University of Copenhagen, Denmark, October 21<sup>st</sup>

Conference: Describing Labor, neon, Valand Academy Research Day, University of Gothenburg, Sweden, December 8<sup>th</sup>

## 2013

Symposium: Benjaminian Themes in the Work of Esther Shalev-Gerz, with Esther Shalev-Gerz, Catherine Soussloff and Ian Wallace, Belkin Art Gallery, University of British Columbia, Vancouver, Canada, January 12<sup>th</sup>

Conference: La Description, in the symposium Le Temps Exposé, Carré d'Art, Nîmes, France, January 17<sup>th</sup>

Conference: Art Contemporain: Musées, Mémoires et Monuments, with Pascal Convert, Michal Rovner, Esther Shalev-Gerz and Raphaël Zagury-Orly, Mémorial de la Shoah, Paris, France, January 24<sup>th</sup>

Conference: Intervention in Mémoires / Matériaux: Retranscrire l'histoire dans les lieux, Formation, Enseignement, Mémorial de la Shoah, Paris, France, February 27<sup>th</sup>

Conference: Double passage à Weimar, in the symposium Weimar, Une histoire allemande, Le Louvre, Paris, France, April 6<sup>th</sup>

Seminar: Intervention in Global Imaginaries, Individual Realities, Artist Lecture, Detroit Institute of Arts, Detroit, USA, April 10<sup>th</sup>

Conference: Représenter l'irreprésentable, Table ronde with Esther Shalev-Gerz, Georges Didi-Huberman and Sabine Lemler in La Semaine de la Mémoire, Mairie du 4<sup>ème</sup>, Paris, France, April 26<sup>th</sup>

Seminar: Describing Labor, in Loss of Grounds as Common Ground, Södertörns University, Stockholm, Sweden, April 29<sup>th</sup>

Conference: Describing Labor, Shalev-Gerz presents her latest projects in discussion with Irit Rogoff, Andrea Phillips and Jason Bowman, in the Art Research Seminar, The Goldsmiths University, London, UK, May 16<sup>th</sup>

Conference: Between Telling and Listening, Artistic Intervention in Public Space Between Individual and Collective Memory, in the symposium Mémoire, Conscience Historique et Participation Citoyenne, Haute Ecole de Travail Social, Hes.So, Geneva, Switzerland, June 12<sup>th</sup>

Conference: Dialogue with Esther Shalev-Gerz and Jacqueline Rose, in the conference Radical Imagination? Provocations and Dialogues, organized by the Gothenburg Biennial for Contemporary Art and the Valand Academy of Art, Gothenburg University, Roda Sten, Gothenburg, Sweden, November 15<sup>th</sup>

Conference: Esther Shalev-Gerz, Presentation of her work, ESBA TALM, Le Mans, France, November 27<sup>th</sup>

Symposium: Trust and the Unfolding Dialogue in INVESTIGATING METHODS, The Swedish Research Council's Annual Meeting on Artistic Research, Konstfack, Stockholm, Sweden, November 28<sup>th</sup>

Conference: Describing Labor, Akademin Valand Research Day, Gothenburg University, Sweden, December 9<sup>th</sup>

## 2012

Conference: Esther Shalev-Gerz, lecture at the Cranbrook Academy of Art, Bloomfield Hill, Michigan, February

Conference: Trust and the Unfolding Dialogue, presentation of the project in the Artistic Seminars Spring 2012, Valand, University of Gothenburg, April 19<sup>th</sup>

Conference: Esther Shalev-Gerz, in the symposium L'Athéisme en commun, La créativité métaphysique des sociétés modernes, Institut Francès de Barcelona and Arts Santa Mònica, Barcelona, Spain, September 13<sup>th</sup>

Seminar: "Esther Shalev-Gerz and Jason Bowman Will Discuss Shalev-Gerz's work, MenschenDinge (The Human Aspect of Objects), 2004-2006", at the Valand Art and Research Centre (v.arc), Department of Fine Art, Valand Academy, University of Gothenburg, Sweden, October 22<sup>nd</sup>

Conference: "Der Letzte Klick/The Last Click", presentation during the Royal Institute of Art's Research Week, Stockholm, Sweden, October 25<sup>th</sup>

Conference: "Carte blanche à Esther Shalev-Gerz", presentation and projection of three films selected by the artist, Cinémathèque de Lausanne, Switzerland, November 2<sup>nd</sup>

Conference: Georges Didi-Huberman, "Le Partage des Emotions", in the retrospective exhibition "Esther Shalev-Gerz, Between Telling and Listening", Aula du Palais de

Rumine, Musée cantonal des Beaux Arts/Lausanne, Switzerland, November 15<sup>th</sup>

## 2011

Conference: “Mémoire et mémoriaux” in the preparatory seminar for the Competition Internationale d’Affiches sur la Shoah, Mémorial de la Shoah, Paris, France, March 14<sup>th</sup>

Keynote speaker: intervention in the research group Histcon.se annual meeting, Södertorn University, Sweden, March 24<sup>th</sup>

Conference: presentation of the project “Trust and The Unfolding Dialogue” in the QoG Institute Lunch Seminar, department of Political Science, Gothenburg University, Sweden, March 29<sup>th</sup>

Keynote address: “Trust and the Unfolding dialogue” in the context of the symposium “SHIFT: dialogues of migration in contemporary art”, MacKenzie Art Gallery, Regina, Canada, April 8<sup>th</sup> - 10<sup>th</sup>

Keynote speaker: intervention in the workshop “Contemporary Past : Moving Images as Fluid Memory”, Nida, Lituanie, June 9<sup>th</sup>

Conference: in the one-day seminar “Tell It Like It Is – Contemporary Photography and the Lure of the Real”, School of photography, University of Gothenburg, Sweden, September 15<sup>th</sup>

Conference: “Oeuvres dans l’espace publique – La question de la permanence”, opening of the symposium “Construire la mémoire des crimes contre l’humanité: Interventions artistiques et politiques mémorielles”, St-Gervais Genève Le Théâtre, Geneva, Switzerland, December 7<sup>th</sup> – 10<sup>th</sup>

## 2010

Conference: “Esther Shalev-Gerz”, Beaux-Arts de Paris, France, February 19<sup>th</sup>

Seminar: “La place du non-articulé dans les témoignages filmés des survivants du genocide juif”, in the seminar “L’histoire vue par les historiens”, EHESS, Paris, France, March 2<sup>nd</sup>

Conference: “Art Contemporain: Production, Identités, Mémoires?” , with Stéphanie Katz, in the seminar Minimum 2, Les Récollets, Paris, France, May 11<sup>th</sup>

Conference in the Göteborg Art Sound Festival, Gothenburg, Sweden, May 8<sup>th</sup>

Symposium: “The Power of Speech: Witness in Today’s Art”, Jeu de Paume, Paris, France, May 26<sup>th</sup>

Conference: “Rencontre avec G.A. Goldshmidt, écrivain, E. Shalev-Gerz, artiste, H-C. Cousseau, directeur des Beaux-Arts de Paris” in the symposium DRANCY/BOBIGNY, Art, Ville et Mémoire, Un atelier des Beaux-Arts de Paris, sous la direction de Vincent

Barré, Le CentQuatre, Paris, France, July 1<sup>st</sup>

Symposium: “The State of contemporary Art in Gothenburg”, keynote speaker, Konstepidemin, Gothenburg, Sweden, November 9<sup>th</sup>

Conference: “Trust and the Unfolding Dialogue”, Gerlesborg conference, Gerlesborg, Sweden, December 17<sup>th</sup> (with Stefanie Bauman)

## 2009

Conference: “Participation in my Works”, Institut national d'histoire de l'art, Paris, January 6<sup>th</sup>

Conference: “Dialogue as monument/ Monument as dialogue/ Duration and sacrifice, in Contemporary past: new art forms in memorial building”, Art academy of Vilnius, Lithuania, June 9<sup>th</sup> – June 11<sup>th</sup>

Conference: “Sustainable artistic intervention in the urban landscape, The knowledge triangle shaping the future of Europe”, Gothenburg, Sweden, September 1<sup>st</sup>

## 2008

Conference: “Art through City Space”, Norrköping Art Museum, Sweden, May 9<sup>th</sup>

Seminar: “Contemporary Memorials”, Wanas Foundation, September 26<sup>th</sup>

Seminar: “The Modern”, Faculty of Fine Arts, Göteborg University, Gothenburg, Sweden, September 25-29<sup>th</sup>

Conference: “Paradox”, 10th Elia Biennale, Gothenburg, Sweden, October 29<sup>th</sup> – November 1<sup>st</sup>

Conference: “The Arts as Dialogue?”, 10<sup>th</sup> Elia Biennale, Gothenburg, Sweden, October 29<sup>th</sup> – November 1<sup>st</sup>

## 2007

Conference: “Why professors from elsewhere?”, in the seminar “Tendencies in time continues”, Liljevachs Konsthall, Sweden, February 14<sup>th</sup>

Conference: “Making National Museums”, Linköping University, Sweden, February 26-28<sup>th</sup>

Conference: “Reflecting spaces/Deflecting spaces”, in the seminar of Doreen Massey, Stockholm, Sweden, October 1-5<sup>th</sup>

## 2006

Conference: “Perpetual Movement of Memory”, Konstfack, Stockholm, Sweden, March 24<sup>th</sup>

Conference: “Participatory Work”, in the Göteborg’s Performance Festival, Gothenburg, Sweden, May 23<sup>rd</sup>

Conference: “Perpetual Movement of Memory”, in seminar Cities and media, Cultural Perspectives on Urban Identities in a Mediatized World, European Science Foundation, Vadstena, Sweden, October

Conference: “The Place of Art”, Konstens Plats, Konsthall, Gothenburg, Sweden, October 3<sup>rd</sup>

## 2005

Conference: “Arts du monde, Monde de l’art”, ENSA, Bourges, France, April 25<sup>th</sup>

Seminar: “Break the ICE”, Symposium in Reykjavik, Iceland, NordScen, Nordisc Centre for the Performing Arts, May 27<sup>th</sup> -30<sup>th</sup>

Conference: “Mémoire active de transition”, Anis Gras, le lieu de l’autre, Arcueil, France, September 18<sup>th</sup>

Conference: “Recent work in public space”, Galerie Signal, Malmö, Sweden, October

Conference: “Participation in public space”, Academy of fine art, Vilnius, Lithuania, November

Seminar: “Remembering imagination”, Linköping University, Sweden

## 2004

Seminar: “The Perpetual Movement of Memory”, in “The Unmastered Past in Contemporary Art Symposium”, Reithaus Weimar, Germany, January 22-23<sup>rd</sup>

Conference: “Art in public space”, Artem, ICN ManagementSchool, Nancy, France, February 5<sup>th</sup>

Conference: “Esther Shalev-Gerz”, Space Triangle, London, United Kingdom, February 16<sup>th</sup>

Conference: “The Thread”, Glasgow School of Art, Glasgow, United Kingdom, February 12<sup>th</sup>

Conference: “The perpetual Movement of Memory”, in the seminar Mémoires Urbaines et présent des Villes /Urban memories and cities’ present, University Lyon 2, France, May 3<sup>rd</sup>

Artist talk: “Esther Shalev-Gerz”, Move Media Och Videokonstesträd Café, Boros Museum of Art, Boros, Sweden, September 1<sup>st</sup>

Conference / Panel discussion: “The artist – Educator, Entrepreneur or Mentor”, Tate

Britain, London, UK, September 24<sup>th</sup>

Seminar: “First Generation and relational aesthetics”, Multicultural Center, Fitja, Sweden, October 27<sup>th</sup>

Seminar: “The artist in the social field”, International Association of Art critics (AICA), Laboratoires d'Aubervilliers, France, November 5<sup>th</sup>

## **2003**

Conference at Historiska Museet, Historiska Salon, Stockholm, Sweden

Participation in seminar: “Lokal Kultur 10”, Färjestaden, Sweden

Conference: “Konsten att se”, Göteborgs Stadsmuseum, Gothenburg, Sweden

Workshop at Valand School of Art, Gothenburg, Sweden

Seminar at the “Göteborg International Book Fair”, Gothenburg, Sweden, September 25<sup>th</sup>

Seminar: “Art in a changing city: a city in a changing art”, National College of Ireland, Dublin

## **2002**

Participation in seminar “Image and Temporality – Narrative Structures in Contemporary Art”, Stockholm, Sweden

IASPIS-Grant, artist’s residence in Stockholm, Sweden

Conference at IASPIS : “Minne/Memory”, Stockholm, Sweden

Conference at Valand School of Arts, Gothenburg, Sweden

Participation in seminar: “Stockholm at large 2”, Färgfabriken Stockholm, Sweden

Participation in seminar: “(en reva i) Parasollet”, Färgfabriken, Stockholm, Sweden

Participation in seminar: “Fast Forward”, The Bromley by Bow Centre, London, United Kingdom

Conference at Royal College of Art, Stockholm, Sweden

## **2001**

Participation in seminar: “The Creation of History in Art”, New York University, Prague, Czech Republic

“The Era of Witness/ L’Ere du Temoin”, round table with LICRA (League Against

Racism and Anti-Semitism), participants: Stéphanie Courrouble, Esther Shalev-Gerz, Annette Wieviorka, Michel Zaoui, Paris, France

Conference: “The perpetual Movement of Memory”, Vortrag at FHH Bildende Kunst, Design und Medien, Hannover, Germany.

Participation in seminar: “Art and Architecture- Monuments and Propaganda”  
Stockholm, Sweden

## **2000**

Participation in the discussion “Publicités de l’intime”, La Cabane de l’Odéon & la revue Mouvement, Paris, France

Conference at the Ecole des Beaux-Arts, Le Mans, France

Conference: “The Perpetual Movement of Memory”, ACC Galerie, Weimar, Germany

“Durée et événement dans l’art contemporain” (Duration and Event in Contemporary Art), discussion with Nicolas Bourriaud and Manola Antinioli, Maison Heinrich Heine, Germany

Participation in Ifu’s open space conference (International Women’s University Hannover), “Growing cities /Basic needs”, Hannover, Germany

Participation in the seminar: “The New Social Function of Culture”, The Council of Europe, Delphi, Greece

## **1999**

Conference at the Architectural Association, School of Architecture, London, United Kingdom

Invited teacher at the Ecole des Beaux-Arts, Paris, France

Invited teacher at the Ecole des Beaux-Arts, Cherbourg, France

Conference: “Work in Public Space”, Cabanyal : Portes obertes, Valencia, Spain

## **1998**

Seminar: “L’artiste et le travail de mémoire”, in the symposium “1914-1998 : Le travail de mémoire”, Historial de la Grande Guerre, Péronne, France

Symposium: “Public Strategies : Public Art and Public Space”, seminar “Place, Audience and Historical Memory”, American Photography Institute, New York, U.S.A.

Invited teacher at Universitat Politècnica de València, Departamento de Escultura, Valencia, Spain

Conference: “The Perpetual Movement of Memory” (Le Mouvement Perpétuel de la

Mémoire), Les Laboratoires d'Aubervilliers, Aubervilliers, France

Conference: "Monuments and Cultural Memory", Akademie der Künste, Berlin, Germany

## 1997

"L'homme oublié, images et pouvoirs", France Culture, France

Seminar: "Was sich nicht repräsentieren lässt", Collegium Helveticum in der Semper-Sternwarte, Zürich, Switzerland

Workshop: "Reasons for Smiles", in the symposium "Image et politique", Ecole nationale de la photographie d'Arles, Arles, France

## 1996

Symposium: "La place dans l'espace urbain", Ecole régionale des Beaux-Arts de Rennes / Ecole d'Architecture de Bretagne, Rennes, France

Forum: "L'Art et l'Internet", Fondation Trois Suisses, Paris, France

## 1994

Seminar: "Art dans l'espace public, le public dans l'espace de l'art", Musée Municipal, La-Roche-sur-Yon, France

## 1987 and 1992

Teaching at the Art School of Sidney, Australia

## 1985-1995

Several times conferences and seminars at Emily Carr Art School, Vancouver, and at British Columbia University, Vancouver, Canada

## 1981-1983

Teaching of installation, sculpture and work in public space at Bezalel Academy of Art & Design, Jerusalem, and at Bat-Yam Art School, Tel-Aviv, Israel

# RESIDENCES

## 1990-1991

DAAD, Berlin, Germany

**2002**

IASPIS, Stockholm, Sweden

**2011**

The Wolfsonian Museum, Florida International University, Miami, USA, April 11th – 23rd

The QoG Institute, Quality of Government, Göteborg University, Gothenburg, Sweden, October 10th – 14th