

# Gauthier Lesturgie

Translation (eng-fr), copy-editing, proofreading, transcription (fr)

## Selection of important translations

Diana Taylor, "Acts of Transfer", *Les archives en performance, la performance en archive*, edited by Ross Louis and Anolga Rodionoff, Lyon, Laboratoire MARGE – Université Jean Moulin, Lyon 3, Saint-Étienne, Université Jean Monnet, Paris, Éditions Hermann, forthcoming.

Rebecca Schneider, "Not, Yet: When Our Art is in our Hands. With Antiphonal Interludes by Hanna B. Hölling", *Les archives en performance, la performance en archive*.

Piper Bernbaum, « Fictions of Fictions: The Eruv Wars and Reinterpretation of City Space in Jerusalem », *Figuring Territory* (online journal), edited by Claire Lubell, Alexandra Pereira-Edwards, and Andrew Scheinman, Montreal, Canadian Centre for Architecture, 2022.

Shukri Sultan, "Contested Territories of Prayer", *Figuring Territory*, 2022.

Sony Devabhaktuni, "Hong Kong / the opening of space and fixed-frame film", *Figuring Territory*, 2022.

Michaela Prunotto, "Counter-Narratives of Care", *Figuring Territory*, 2022.

Lars Willumeit, "Obey the Sun!", *Josef Koudelka. Ikonar : Constellations d'archives*, Lausanne, Photo Elysée, Paris, Les Éditions Noir sur Blanc, 2022.

Tracey Emin, "Holding hands with history", *Louise Bourgeois*, edited by Marie-Laure Bernadac, Paris, ER Publishing, 2022.

Diana Flores Ruíz, "Visiting: Towards Ethical Forms of Encounter", *Sky Hopinka: The sun comes in whenever it wants*, Arles, LUMA Arles, 2022.

Marlene Dumas, "Alice doesn't live here anymore", *Alice Neel*, edited by Fabienne Dumont, Paris, ER Publishing, 2022.

Freya Dooley, *Ventriloquy for Radio*, transcript for video work, Reims, Frac Champagne, "Il était une fois", exhibition 06.–11.2022.

Latifa Echakhch, Francesco Stocchi, and Jonathan Sterne, "In Conversation: The Work of Music in the Age of Disappearing Media", Latifa Echakhch, *The Concert*, edited by Latifa Echakhch, Catalogue of the Swiss Pavilion, 59th La Biennale di Venezia, London, Sternberg Press, 2022.

John Paul Ricco, "Queer Solitude: Dean Sameshima's *Being alone*", *A/R*, n. 04, 2021.

Judith Rodenbeck, "In the shadow of the 'miscellaneous': on Francis Alÿs", *Francis Alÿs: As Long as I'm Walking*, edited by Nicole Schweizer, Geneva, JRP Editions, Lausanne, Musée Cantonal des Beaux-Arts, 2021.

Peju Layiwola, "Narrating a Visual History of Benin: The Benin1897.com Project", *Condition Report: On Art History in Africa*, edited by Eva Barois de Caevel, Koyo Kouoh, Mika Hayashi Ebbesen, Ugochukwu-Smooth C. Nzewi, Dakar, RAW Material Company, Geneva, Motto Books, 2020.

Nelly Y. Pinkrah, "The Digital Has Been Around for a While", *C& Print Issue #11: Conscious Codes, Anyone?*, 2020.

Kwasi Ohene-Ayeh, "On Thought Streams, Networks, and Short Circuits", *Streams of Consciousness: A Concatenation of Dividuals*, Bamako Rencontres, edited by Bonaventure Soh Bejeng Ndikung, Aziza Harmel, Astrid Sokona Lepoultier and Kwasi Ohene-Ayeh, Berlin Archive Books, 2019.

Johanna Hedva, "The Sick Woman Theory", *Attention Fragile*, edited by Sarah Heussaff, Vitry-sur-Seine, MAC VAL, 2019.

Sarah Rifky, "Perfect Fit: Kapwani Kiwanga", *Textwork* (online journal by Fondation d'entreprise Pernod Ricard), 2019.

Aykan Safoglu, "An Idiosyncratic Statue of Friendship", *Qalqalah*, n. 3, 2018.

Marcus Steinweg, "Present, Self-Overextension, Reality, Subject, Future, Intensities, Fantasy", *Thomas Hirschhorn: MAPS*, Zurich, JRP Ringier, 2018.

Karen Archey, "Laure Prouvost: Leaking Language", *Laure Prouvost*, edited by Frédéric Grossi, Dijon, Les presses du réel, Paris, Palais de Tokyo, 2018.

Iliana Fokianaki, "Revisiting the unconditioned *Urstaat*", *State (in) Concepts*, Paris, KADIST, 2017.

### Selection of past & current collaborations (chronologically)

Frac Champagne–Ardenne, *Contemporary And (C&)*, Luma Arles, Centre Canadien d'Architecture (CCA Montréal), FRAC Grand Large, Mudam Luxembourg, Galerie Kamel Mennour, Museum Tinguely, Laboratoire MARGE (Université Jean Moulin, Lyon 3), Université Jean Monnet Saint-Étienne, Fondation Desperados, Moreau Kusunoki architectes, , FRAC Centre–Val de Loire, Ars Electronica – Esch2022, European Capital of Culture 2022, Centre National d'Audiovisuel Luxembourg, Kaunas Photography Gallery, Photo Elysée (musée cantonal pour la photographie, Lausanne), ER Publishing, La Biennale d'art contemporain de Lyon, d.c.a / Association française de développement des centres d'art contemporain, Galerie de l'UQAM, Le Lieu Unique, MAMCO Genève, Les Éditions Naima, Latifa Echakhch (la biennale de Venise 2022), *Cahiers d'Art*, JRP|Editions, Frac des Pays de la Loire, Audemars Piguet Contemporary, Laurel Parker Book, revue *A/R* (art-recherche), Galerie Mariane Ibrahim, Mousse Publishing, Wombat: The Photography & Art Box, CAN Centre d'art Neuchâtel, TANK Architectes, Aladin Borioli, TITAN architectes, Atelier blam, WeMove Europe, Confrere – video calling, Casino Luxembourg, Alchimie Paris (traduction pour Hennessy-LVMH), Fondation d'entreprise Pernod Ricard, RAW Material

Company, Motto Books, Triangle France – Astérides, Friche la Belle de Mai, FRAC Poitou–Charentes, Art Brussels, *Alternatives Sud* – Centre tricontinental, Archive Books, Rencontres de Bamako, *Palais Magazine*, Palais de Tokyo, Galerie Barbara Wien, Assaf Gruber, Kunstenfestivaldesarts Bruxelles, Tornabuoni Art, Claude Eigan, Musée de Bretagne, Istituto Svizzero, *Alternatives Humanitaires*, Lille 3000, Galerie Chantal Crousel, Palais de Tokyo, Beaux–Art de Paris, MAC VAL, REV.com, Sarah Heussaff ("Autonomous Spaces" exhibition, translation, subtitling for people with hearing impairments), Revue *Qalqalah*, Kadist, Centre Pompidou–Metz / Barbican Centre / Gallimard, *Le Courrier de l'UNESCO*, Saâdane Afif, *IAM – Intense Art Magazine*, Le Magasin CNAC Grenoble, NGBK, FRAC Franche–Comté, ELAN, Musée de la danse, Villa Arson, Fondation Cartier pour l'art contemporain, Kunsthalle Basel, Nuno Vicente, La Galerie Noisy le Sec, Le LIFE, Architonic.com, Mario Macilau, Visual Voice Gallery, *Espace art actuel*, *IF YOU ARE SO SMART, WHY AIN'T YOU RICH?*, 5<sup>e</sup> Biennale de Marrakech.

## Education

Art history & contemporary cultures / curatorial studies

Université Rennes 2, France

2012–13: Master's degree « Métiers et Arts de l'exposition » (curatorial studies)

2011–12: Master in Art history

2008–11: Bachelor's degree in Art history

## Languages

French – native language

English – fluent (writing / speaking)

German – learning

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