

Charlotte Brontë (1816-1855) is considered one of the greatest English-speaking novelists of the 19th century. She came from a modest Yorkshire family and, like her four sisters and her brother, she benefited from the encouragement of their cultivated father, the reverend Patrick Brontë. Still a child, she was forever marked by the death of her mother, then of her two eldest sisters, stricken with tuberculosis. Her condition as a woman of little means did not prevent her from publishing her poems and those of her sisters (under male pseudonyms) in 1846, and especially *Jane Eyre*, the following year. This novel was a huge success, which would be confirmed by the publication of *Shirley* and *Villette*. The last survivor of the Brontë family, Charlotte died at the age of 38, shortly after her marriage.

Stefan Brüggermann, born in Mexico City in 1975, is an artist whose practice rests on several media, such as sculpture, video, painting, and drawing. Combining strategies from conceptual art, minimalism, and Pop Art, his textual installations are characterized by their irony and sharp social criticism. He works in London and Mexico City. Websites: <http://www.stefanbruggemann.com/>, <https://www.hauserwirth.com/artists/2855-stefan-bruggemann/>

Jordan Loepky-Kolesnik is an artist from Montreal living in Los Angeles. They work in video, public art, sculpture, and installation, creating experiences that tell stories about ecological survival, speculative fiction, the queer body, personal relationships, and sense of place. Recent exhibitions of their work have taken place at Sophie Tappeiner (Vienna), Titanik (Turku, Finland), ONE Archives (LA), Lantz'scher Skulpturenpark (Dusseldorf), Bass & Reiner (San Francisco), François Ghebaly (Los Angeles), guadalajara91210 (CDMX), and the Franconia Sculpture Park (Franconia, MN). They hold an MFA in Sculpture + Extended Media from Virginia Commonwealth University (Richmond, USA), and a BFA in Intermedia from Concordia University (Montreal). Their

work has been supported by the Dedalus Foundation, Canada Council for the Arts, the Center for Cultural Innovation, and the Foundation for Contemporary Arts. Website: <http://jordanloepkykolesnik.com/>

Coco Klockner (b. 1991) is an artist and writer living in New York City. Their studio practice uses sculpture and writing to approach the circulation of ideology in its physical forms. Recent exhibitions include showings at the Alfred Ceramic Art Museum (Alfred, NY), Interstate Projects (Brooklyn), Guadalajara90210 (CDMX), The Luminary (St. Louis), Bass & Reiner (San Francisco), Lubov (New York), ONE Archives (LA), and Egret Egress (Toronto). They are the author of the book *K-Y* (Genderfail, 2019) and have published writings with Montez Press, Real Life Magazine, and Spike Art Magazine. Website: <https://cocoklockner.info/>

Ella Gwendolen Rees Williams, aka **Jean Rhys**, CBE, born on August 24, 1890, in Roseau, Domenica (Caribbean), is a British writer. The daughter of a Welsh doctor and of a white Creole, she left for England at sixteen to study theatre. In the 1920s, she lived in Paris and Vienna, a period that inspired her first book, *Left Bank and Other Stories* (1927). Four novels would follow, with little success, after which Rhys did not publish anything for twenty years. She was forgotten or thought to be dead. A radio play based on her novel *Good Morning, Midnight* (1939) garnered some interest in the late 1950s, which prompted her to start writing again. In 1966, she published *Wide Sargasso Sea*. It was a resounding success and won two literary prizes. Two short story collections would follow. She died in Exeter (UK) in 1979, at 88 years of age. Her incomplete autobiography and correspondence were published posthumously.

Born in Seattle, WA, **Erin Thurlow** lives and works between Qualicum Beach, BC and Miami, FL. He received a BFA from the San Francisco Art Institute (1997) and an MFA from Mason Gross School of the Arts at Rutgers, The State University of

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New Jersey (2003). Thurlow works across media. Recent works explore time and the nature of experience through subjects that range from art history to climate change and political upheaval. Solo exhibitions include *Things Were Never the Same Before* (Dimensions Variable, Miami, FL, 2020), *An Invisible Man* (University of Miami Art Gallery, Miami, FL, 2016) and *The Bermuda Triangle* (Mercer Union, Toronto, ONT, 2010). Group exhibitions include *Phraseology*, at the Bass Museum (Miami, FL 2022), *All the Right Moves*, at Kienzle Art Foundation (Berlin, DE, 2016), and *Heat Island*, at Smack Mellon (Brooklyn, NY, 2011). Website: <http://www.erinthurlow.org/>

Lawrence Weiner, born on February 10, 1942, in the Bronx, New York, is one of the central figures of conceptual art. After the destruction of one his sculptures in a public space in 1968, Weiner decided that, having being made public, the work existed nonetheless in the minds of its recipients and that its material condition was of no consequence. From then on, Weiner conceived works that took the form of “Statements” describing materials and interactions presented as faits accomplis. He also formulated his famous “Declaration of Intent”:

“1- THE ARTIST MAY CONSTRUCT THE PIECE

2- THE PIECE MAY BE FABRICATED [BY SOMEONE ELSE]

3- THE PIECE NEED NOT BE BUILT

EACH BEING EQUAL AND CONSISTENT WITH THE INTENT OF THE ARTIST, THE DECISION AS TO CONDITION RESTS WITH THE RECEIVER UPON THE OCCASION OF RECEIVERSHIP.”

“Staged” in public and private spaces, in various forms (objects, publications, films), Weiner’s statements enable the recipients to develop their own interpretations. Weiner, whose posterity is immense, died on December 2, 2021, in New York. Website: <https://www.mariangoodman.com/artists/70-lawrence-weiner/>

Steve Giasson (1979, Québec) is a conceptual artist with a doctorate in art studies and practices (UQAM). His socially engaged and deadpan practice relies on preexisting works or on fragments of history or everyday life, which he appropriates in various ways in order to undermine romantic notions of authenticity and originality and to demystify the creative process and the figure of the artist. In addition, his works are characterized by a great economy of means and by their use of various media (performance art, photography, video, micro sculptural interventions, conceptual writing...). His work has been presented in fourteen countries, in North America, Europe, and Asia, as part of a dozen solo exhibits and many group shows. With the exhibition *Le lendemain de l'incendie / The Day After the Fire*, presented at Centre des arts actuels Skoll, Giasson’s is signing his first curatorial endeavour. He lives and works in Montreal and is represented by the Edmund Felson Gallery (Berlin). Websites: www.stevegiasson.com, www.performancesinvisibles.com

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