



LA NAPOULE ART FOUNDATION

CANADIAN SPRING RESIDENCY

FROM APRIL 07 TO MAY 05, 2026

OPEN STUDIO
05.01.2026 at 6:30PM



Photo: Laurent Barnavon



LA NAPOULE ART FOUNDATION

Welcomes eleven creative artists as part of its Canadian Spring Residency, from April 7 to May 5, 2026.

Developed in partnership with the David R. Graham Foundation, this program supports Canadian artists from a wide range of disciplines while fostering artistic exchange and cultural dialogue between Canada and France.

Bringing together artists with diverse practices — visual arts, performance, music, writing, and interdisciplinary forms — this residency highlights singular approaches that engage with themes such as identity, transformation, memory, otherness, and our relationship to the world..



AN ENVIRONMENT FOR CREATION

Like a small Villa Medici on the Côte d'Azur, La Napoule Art Foundation offers time and space dedicated to artistic creation and research. Artists live and work at the Château de La Napoule and Villa Marguerite, in an environment that encourages experimentation, reflection, and exchange





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This residency brings together singular voices and practices, each shaped by distinct contexts, geographies, and lived experiences.

Over the course of a month, these artists engage in a shared space of research, exchange, and transformation, where ideas circulate, evolve, and resonate beyond individual disciplines.

What emerges is not a unified narrative, but a constellation of perspectives.

ANDREW BODEN



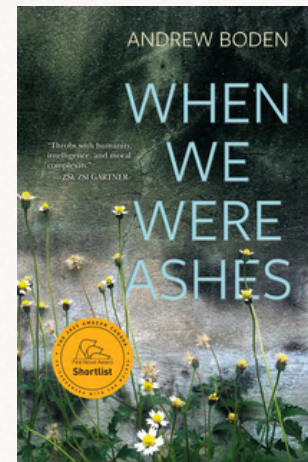
01

WRITER | BRITISH COLOMBIA, CANADA

After earning a degree in philosophy at Simon Fraser University, Andrew turned his attention to writing. Today, his fiction and non-fiction has been published in numerous anthologies and magazines, including the Journey Prize anthology. His debut novel, *When We Were Ashes*, was published in 2024 by Goose Lane Editions and was a finalist for the Amazon Canada First Novel Award. He also authored the short story collection, *The Secret History of My Hometown*, and is the co-editor of *Hidden Lives: True Stories from People Who Live with Mental Illness*, an anthology of personal essays published by Brindle & Glass. Andrew also enjoys his volunteer board role with the children's literacy charity, *Books Over Borders*.

Andrew is also very proud to be the grandson of the labour poet and novelist, Frederick Cecil ("F.C.") Boden. F.C.'s published works include *Pit Head Poems* (1927) and the novels *Miner* (1932), *Flo* (1933) and *A Derbyshire Tragedy* (1935). His poem "The Son of Man" appeared in *The Best Poems of 1926*.

Andrew lives in Burnaby, British Columbia in Canada.



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“ *WHEN WE WERE ASHES* ” IS A POWERFUL NOVEL, FLAWLESSLY EXECUTED AND EMOTIONALLY RESONANT. IT IS HAUNTING, AND ITS WORDS HAVE STAYED WITH ME LONG AFTER I CLOSED THE BOOK. BODEN’S TRIUMPH IS TO MARRY THE UNTHINKABLE CRUELTY OF A WORLD GONE MAD WITH A FIRMLY ROOTED SENSE OF HUMAN DIGNITY THAT UPLIFTS THE HUMAN SPIRIT.

— **TRISH BOWERING, THE B.C. REVIEW**
2023

 www.andrewboden.com

 @instandrewb

Image: ©Andrew Boden

VALÉRIE FORGUES



02

WRITER. POET | QUÉBEC. CANADA

Valérie Forgues writes poetry, novels, non-fiction, and criticism. She is Editorial Director at *Le lézard amoureux*, collaborates with *Le Sabord magazine*, and works in a library.

Her writing practice has led her to take part in numerous festivals and residencies, both in Québec and internationally.

Her work explores autobiographical narrative, grief, intimacy, and memory. Passionate about movement, she has in recent years been exploring the connections between contemporary dance and poetry.

In fall 2023, she edited the collective volume *Chambres fortes* (Hamac) and published the narrative work *Un choix d'amour* (Triptyque).



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LOVE LIES AT THE HEART OF VALÉRIE FORGUES' LATEST BOOK, UNFOLDING IN MANY FORMS ACROSS PAGES ONE TURNS WITH EAGERNESS. THERE IS LOVE THAT DISAPPOINTS, THAT GOES UNRETURNED, MATERNAL LOVE, BUT ABOVE ALL, SELF-LOVE. IT IS A DEEPLY MOVING WORK THAT LAYS THE AUTHOR BARE, HER WRITING BOTH LIGHT AND LUCID, PERFECTLY SUITED TO THE DEPTH OF ITS CENTRAL THEME, ABORTION, CREATING A RICHLY EMOTIONAL READING EXPERIENCE.

— HÉLOÏSE HENRI, NOUVEAU
PROJET, SEPTEMBER 2023

📷 @valerieforgues_

Image: ©Valérie Forgues / Portrait, photo: Mailyn Forgues

KATIA GOSSELIN

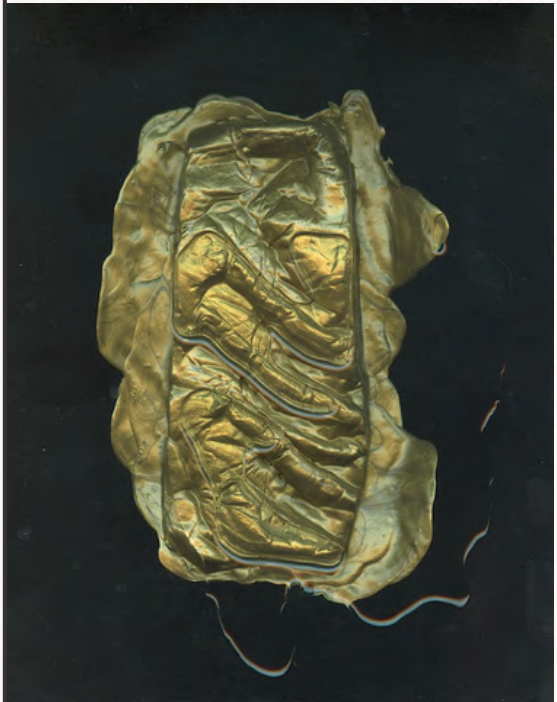


03

VISUAL ARTIST | QUÉBEC, CANADA

Katia Gosselin (Montréal, Canada) is an interdisciplinary visual artist whose work explores the tensions between the visible and the subtle life, focusing on the impalpable, anthropocosmy, and the transformation of matter by matter. Influenced by ecological thinkers like Glenn Albrecht (solastalgia) and Donna Haraway (Chthulucene), as well as the anthropocosmic theories of Mizuko Itō, she brings a sensitive, *in situ* dimension to her practice. Her work has been presented at institutions including the Université de Sherbrooke, FOFA Gallery, artist run centers Centre VU, Skol, and Vaste et vague, and is part of private collections in Canada and Belgium. She holds a BFA (2017) and an MFA (2023) from Concordia University. She is the author of several artist books, including *Entre Havre-de-paix et L'Avenir*, *Rawnessness*, and *Stay in Touch* (BAnQ), and her writing and images have appeared in *Ciel variable* (CV 108, Québec), *IndeKeuken* (Belgium), *YYY3* (Finland), and *Trop de réalité* (Québec).

Her photographic and videographic practice emerges from the intersection of memory, loss, and resistance. Her latest projects, such as “*Ce qui résiste — Faire Nature*” (*Which That Holds*), document liminal landscapes and disappearing spaces, using alternative processes to create immersive installations. Rooted in the gap between collapse and renewal, her work questions dominant paradigms of the Anthropocene, inviting viewers to inhabit the fragile gestures of what resists destruction.



Série “La vallée des aurores”

C-print
1 x 1,50 m
2023

🌐 katiagosselin.com

📷 @katia_gosselin

Images: ©Katia Gosselin

KAREN KRAVEN

04



VISUAL ARTIST | QUÉBEC, CANADA


Karen Kraven is a Montreal-based artist working with photography, sculpture and installation. Influenced by her father's (and his father's) knitting factory, which stopped manufacturing the year that she was born, and by her mother's pursuit in fashion design, her recent work has investigated the garment-making process, exploring the ways in which clothing registers the body to point to the sustained impact of work and wear.


Recent solo exhibitions have included *Bloemenlust* at Oakville Galleries, Ontario (2025), *Fray* at Galerie Nicholas Robert, Toronto (2024), *Le Chiffonier* at AXENÉO7, Gatineau (2022), *Hoist* at PLATFORM Centre, Winnipeg (2022), *Lull* at Latitude 53, Edmonton (2020), *Dust Against Dust* at Parisian Laundry, Montreal (2019) and *Pins & Needles*, Toronto Sculpture Garden (2018). Her work is in the collections of the Musée d'art Contemporain de Montréal, Art Gallery of Ontario, Art Windsor-Essex, Royal Bank of Canada, TD Bank Group, National Bank, Deloitte and several private collections.



Bloemenlust
Steel, reclaimed ash wood and roses
548 cm x 91 cm x 91cm
2025

Moth
Denim et coton
75cm x 40cm
2024

 karenkraven.com

 @karenkraven

Images: ©Karen Kraven / Artist's portrait, photo: Sarah Bodri /
Artwork, photos: Jimmy Limit

ARJUN LAL



05

INTERDISCIPLINARY ARTIST NOVA SCOTIA, CANADA

Arjun Lal is an interdisciplinary artist based between Kijipuktuk and Berlin. Through playful, fantastical, and at times confrontational explorations of identity, embodiment, and cultural trajectories, he works across sculpture, installation, and performance to imagine new ways of being in the world.

His work integrates symbols, colours, and forms shaped by his experience as a queer person of the Indian diaspora. Drawing from fragments of conversations, gestures, and dreams, he creates immersive and sensitive environments conceived as spaces for reflection and transformation. His practice approaches art as a tool for social change, with the aim of contributing to a world in which queer cultures and identities can fully thrive.

His recent research engages with notions of otherness, strangeness, and displacement, exploring different ways of embodying and navigating multiple identities.



To be a flamingo

Latex, rubber, performance at Frenchman Lake, Dartmouth, Nova Scotia, 2024

Documented by Laurence Philomène

Cow

Latex, performance at Chateau de La Napoule 2026

Documented by Ry Van Der Hout

JORDAN NOBLES

06



COMPOSER | BRITISH COLOMBIA, CANADA

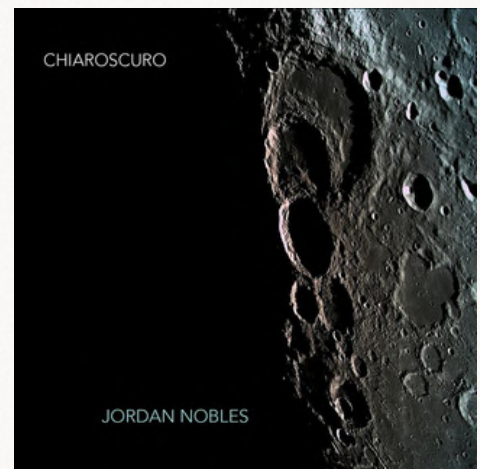
JUNO award-winning Canadian composer Jordan Nobles is known for creating music filled with an “unearthly beauty” (Mondomagazine) that makes listeners want to “close (their) eyes and transcend into a cloud of music” (Discorder Magazine).

Jordan has won numerous awards throughout his career including the distinguished Azrieli Music Prize (2024), a JUNO Award (2017), a Western Canadian Music Award (2018), the International Composition Competition of the Unbound Flute Festival (Brisbane, Australia 2016), the Sacra/Profana (San Diego 2013), Vancouver Bach Choir (Vancouver 2008), and Polyphonos (Seattle 2011) International Composition Competitions.

In 2017, Jordan was the recipient of the Jan V. Matejcek Award from SOCAN in recognition of “overall success in ‘New Classical Music’”.

He has released 11 albums of his compositions and has been performed around the world by orchestras, ensembles, and choirs.

He lives in Deep Cove, BC with his wife Kelly, and child Julian.



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THROUGHOUT “CHIAROSCURO”, THE MUSICAL INTERPLAY BETWEEN ELEMENTS OF LIGHT AND DARK CAPTURE A PRIMORDIAL SENSE OF WONDERMENT THAT ONLY A COMPOSER AS CONTEMPLATIVE AS JORDAN NOBLES COULD ACHIEVE.

— **MUSICWORKS**

SHEILAH RESTACK

07



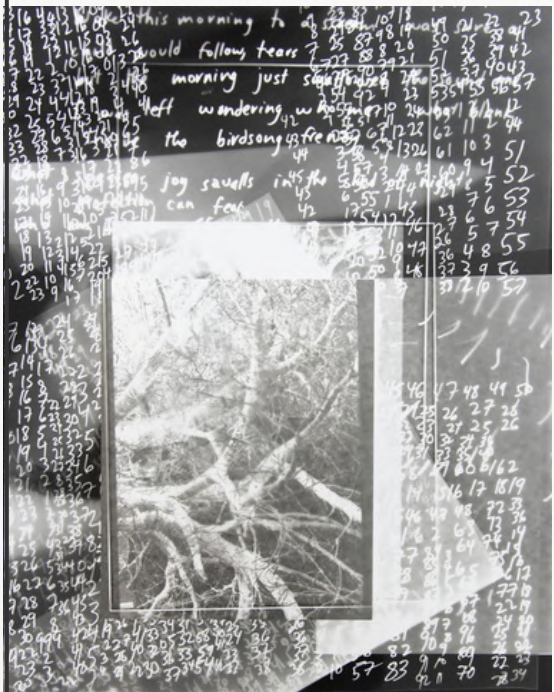
VISUAL ARTIST | CANADA. USA

Sheilah (Wilson) ReStack is an artist born in Caribou River, Nova Scotia and currently living in Columbus, Ohio with her wife and children.

ReStack's work is a feminist investigation into photography as one of the possible materials for imagining desire, motherhood and queer family into the world.

ReStack holds a BFA from NSCAD University and MFA from Goldsmiths University. ReStack has received grants from the Canada Council for the Arts, Ohio Arts Council, Howard Foundation and UnionDocs NYC.

ReStack has been resident at the Headlands, Visual Studies Workshop, STRUTS Gallery, Banff Center for the Arts and MacDowell.



Dani can you draw me the books falling
Installation view
2024

Dani can you draw me the books falling
Detail, resin coated paper
16 x 20"
2024

www.sheilahwilsonrestack.com

[@sheilah.restack](https://www.instagram.com/sheilah.restack)

Images: ©Sheilah ReStack /
Artwork, photos: The Blue Building Gallery

ADOLFO RUIZ

08



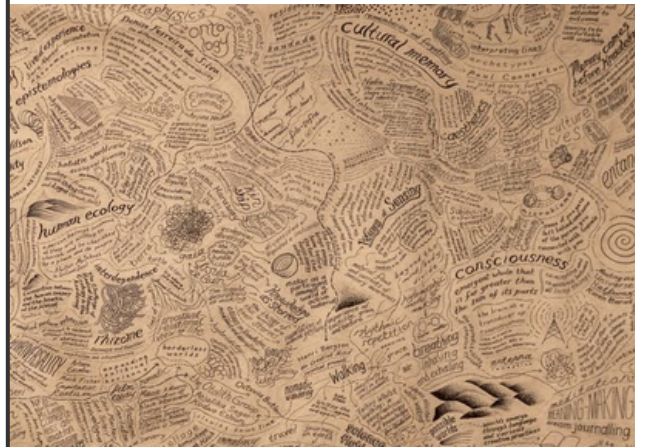
VISUAL ARTIST | ALBERTA, CANADA

Adolfo Ruiz Tosar is an artist, researcher, and educator whose work explores contemporary forms of entanglement and the relationships between humans and their environment through drawing, installation, and film.

His practice is rooted in critical and community-based approaches to art-making, with a particular interest in storytelling and cultural memory. Since 2012, his research has involved long-term collaborations with elders, educators, and youth from the Tłıchǫ Dene region in the Northwest Territories, fostering exchanges grounded in place, knowledge-sharing, and lived experience.

Whether working collaboratively or independently, his work engages with questions of relationality, challenging compartmentalized ways of knowing and proposing art as a space for dialogue and the crossing of cultural boundaries.

He is Associate Professor of Design at MacEwan University in Edmonton, Canada.



www.adolfo.ruiz.org

@adolfo_ruiz_tosar

Images: ©Adolfo Ruiz /
Artwork, photos: John Sáenz.

A section from A Brief History of Meaning-making on Gaia (2008-present)

Ink, watercolour, graphite, canvas, knowledge sharing and relationship building, 3.5 x 1.3 m (detail), 2025

Activity for the creation of a relational object (find the place where your heart is bursting with love for every living being in the world),

Used sketchbook board, binder board, waxed linen thread, corrugated plastic, 2,4 x 1,5 m, 2025

RYAN VAN DER HOUT



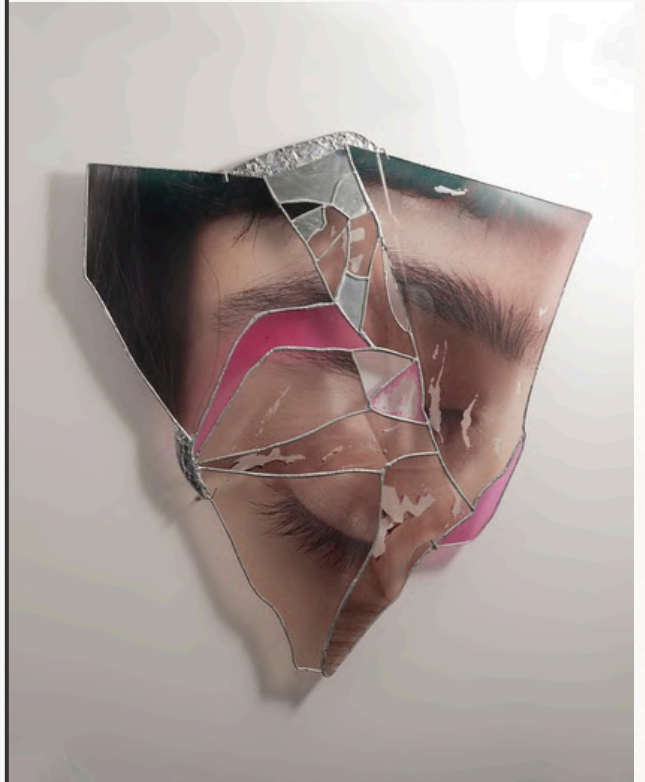
09

MULTIDISCIPLINARY ARTIST | ONTARIO, CANADA

Ry Van Der Hout (b. 1987, Canada) is an interdisciplinary artist whose practice investigates transformation through fragmentation and reflection, using glass and mirrors as both material and metaphor for queer experience and becoming. They create works that challenge how we see ourselves and our environment, inviting viewers to witness how breaking can reveal new possibilities.

Van Der Hout holds an MFA from Parsons at The New School and a BFA in Photography from Metropolitan University. Their work has been featured in *Time Out NY*, *NBC News*, *E-Flux*, *Chelsea Times*, and *CBC*. Recent solo exhibitions include "*Mending Shards*" (United Contemporary, 2024) and "*To Reflect Everything*" (Toronto Sculpture Garden, 2023). They have created public art for NYC Parks, the City of Toronto, and *Nuit Blanche*.

Van Der Hout is the 2026 recipient of the Barbara Spohr Fellowship at Banff Centre for Arts and Creativity and has been awarded residencies at La Napoule Art Foundation (France) and Mass MoCA. They have been supported by the Ontario Arts Council, Toronto Arts Council, and Canada Council for the Arts, and were awarded the Emerging Artist Award by the Robert McLaughlin Gallery.





a fragment of your multitudes

UV print on glass, solder, copper, stainless steel, varnish
91.44 cm x 91.44 cm x 5.08 cm
2025

To Reflect Everything

Mirror finished steel, painted steel and fiberglass
75cm x 40cm
2024

 www.ryanvanderhout.com

 [@r_vanderhout](https://www.instagram.com/@r_vanderhout)

Images: ©Ry Van Der Hout

SARAH WENDT & PASCAL DUFAUX

10

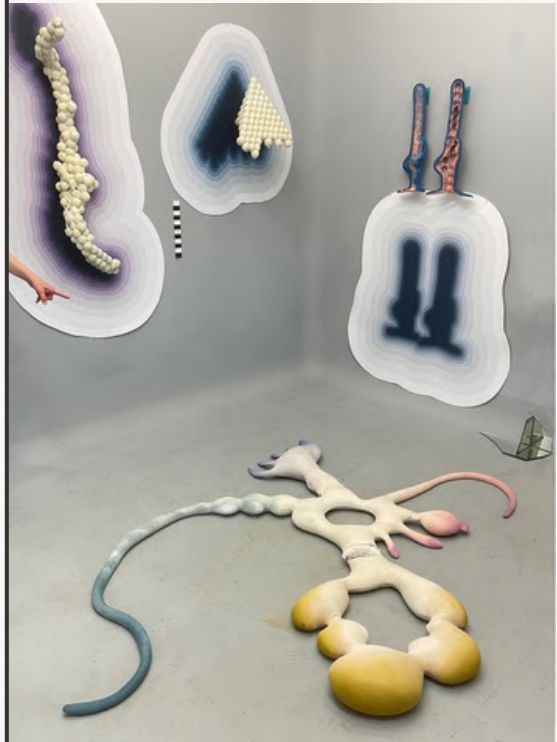


MULTIDISCIPLINARY ARTISTS | QUÉBEC, CANADA

Originally from Prince Edward Island, Canada, and Marseille, France, Sarah Wendt and Pascal Dufaux have worked as a duo since 2017. They approach their collaboration as a continuum of experiments, with themes evolving through mutual influence and exchange. Their recent project, *The Honey Clock*, explores alternative conceptions of time through the viscosity of honey.

They create vibrant, tactile installations that engage audiences through multiple sensory pathways, alongside performances combining experimental dance and live music, public art projects, and participatory activities such as all-level dance classes and multisensory workshops. Their upcoming project explores the ephemeral geometry of the soap bubble as a metaphor for the fragility of life, and will take the form of a large-scale multidisciplinary exhibition at the Biosphere museum, in Buckminster Fuller's geodesic dome.

Their work has been presented in museums, artist-run centres, and performance festivals in Canada, Europe, and the UK. They live and work in Tiohtiá:ke/Mooniyang/Montréal.



www.wendt-dufaux.com

@wendt_dufaux

Images: ©Wendt + Dufaux /
Artists' portrait, photo: Amelia Thame.

Ectoplasmic Studies (in studio)

Ping pong balls, Forton plaster, fiberglass, printed carpet, broken mirror, silicone, hand dyed recycled nylon, buckwheat, steel, variable dimensions, 2024

photo : Wendt+Dufaux

Horloge de miel

9 kilos of honey, blowing glass, machined aluminium, steel, motors, Arduino controllers, Ethernet switch, beeswax, Raspberry Pi, Forton, fiberglass, latex, 6 HD-NDI cameras, computers, 6 monitors, 250 × 210 × 90 cm, 2025 / photo: Ryan Josey

THANK YOU!

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