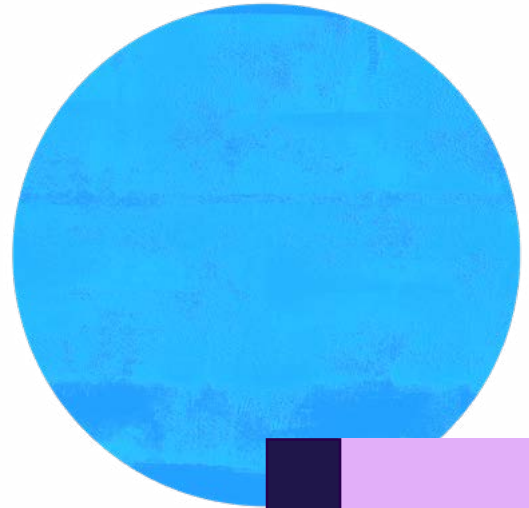


GoSEA Artists-in-Residence Programme Host Profiles



Introduction

GoSEA is an artists-in-residence programme recently launched in five locations across Việt Nam: Hà Nội, Hồ Chí Minh City, Đà Nẵng–Hội An, Huế, and Đà Lạt. Each of the nine participating arts organisations is led by experienced practitioners intimately engaged with local communities and provides visiting artists with opportunities to connect and exchange with diverse creative practices while exploring potential areas for collaboration.

While differing in environments, facilities, logistics, and areas of artistic emphasis, the artist residencies are united by an aim to nurture artistic development alongside long-term friendships and mutually beneficial partnerships that transcend national borders. The inaugural season, beginning in autumn 2026, invites UK-based artists to engage with Vietnamese artists, histories, traditions, and cultures in furtherance of diverse artistic pursuits. The semi-open, hybrid artists-in-residence model intends to strengthen local arts organisations while expanding the presence of Việt Nam in global arts conversations through sustainable and meaningful relationships.

GoSEA Hosts





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AirHue

Huế, the former imperial capital of Việt Nam, is associated with heritage art forms and craft villages, in addition to historic temples, tombs, and monuments. AirHue aims to make space within this traditional legacy for a wide variety of artist practices, including an emphasis on contemporary art, that interact with the city's customs while building community via intersectional dialogues, open studios, and showcases.

Founded in 2024, AirHue's team, which includes founder and in-house producer, Thanh (Nu) Mai, and in-house curator, Nguyễn Minh Ngọc, has more than 20 years of collective involvement in arts management and operations. Their experiences and connections allow them to cultivate a warm but rigorous, hands-on environment where emerging and mid-career artists, curators, researchers, and cultural workers can develop context-specific works via experimental research and promote their practices within diverse communities.



Local and international artists who take part in the one to three-month work-based residency programme at AirHue are expected to have completed a project by the end of their stay, which they can share via a public exhibition, open studio, talk, etc. Achieving that goal involves significant discussion and collaboration with the AirHue team, which provides questions, suggestions, and research recommendations based on submitted proposals and progress. This collaborative process endeavours to stretch beyond the residency period. Long-term connections made at and through AirHue can lead to future collaborations, exchanges, and exhibitions.

In addition to the AirHue team and other artists at the residency, the larger Huế community plays an important role in the residency via guided visits to local workspaces, artisan villages, and artist studios, alongside meetings with University of Huế students and faculty, depending on needs and interests. The AirHue team offers introductions and support for international artists, as well as practical guidance for how to enjoy the city's storied cuisine, notable places of interest, and means to access the surrounding countryside, which includes natural hot springs, a national park, and beaches.

AirHue consists of two locations, the first of which is a traditional home situated in Trúc Lâm village, a quiet neighbourhood locally known for its elaborate annual offerings to wandering spirits. This first site includes a 1,700 square-meter fruit garden with a fishpond, where, in the shade of pomelo trees, stand several large sculptures from previous residency artists and friends of AirHue. The serene space functions as a community meeting point that hosts lectures, film screenings, experimental sound sessions, and workshops, in addition to performances and exhibitions from the artists in residence. Adding to its offerings, AirHue recently expanded with the establishment of a hill house and multi-level garden in the Kim Son artist village, an area known for the Lê Bá Đảng Memorial Space and Nguyễn Văn Hè's Art Barracks. This 500 square meter premise has a gallery space, housing for residents, bathrooms, a shared kitchen, and indoor and outdoor living and working space suitable for practitioners who value independent studio time while remaining open to collaborative processes.

In a city where the historical meets the contemporary, AirHue has the physical space and resources alongside an experienced, passionate team that supports artists to dream big and achieve their pursuits.



Kyara Arthouse

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Kyara, hand-painted in Chinese name-seal characters, spans the *noren* curtains framed by the enormous, reclaimed timber front doors of Kyara Arthouse. The Japanese word describes only the highest grade of agarwood, or *trâm hương*, a precious, resin-laden ingredient used in incense, perfume, and traditional medicine. For centuries, Hội An was a busy port city, linking the central coast with Asia's maritime trade routes, including via Japanese ships and merchants in search of Việt Nam's rarest *kyara* agarwood stocks amongst other valuable natural resources and trade goods. Several agarwood trees grow in the lush private garden between the Thu Bồn River and the purpose-built art space, creating a clear connection between the residency and the city's history of exchange.

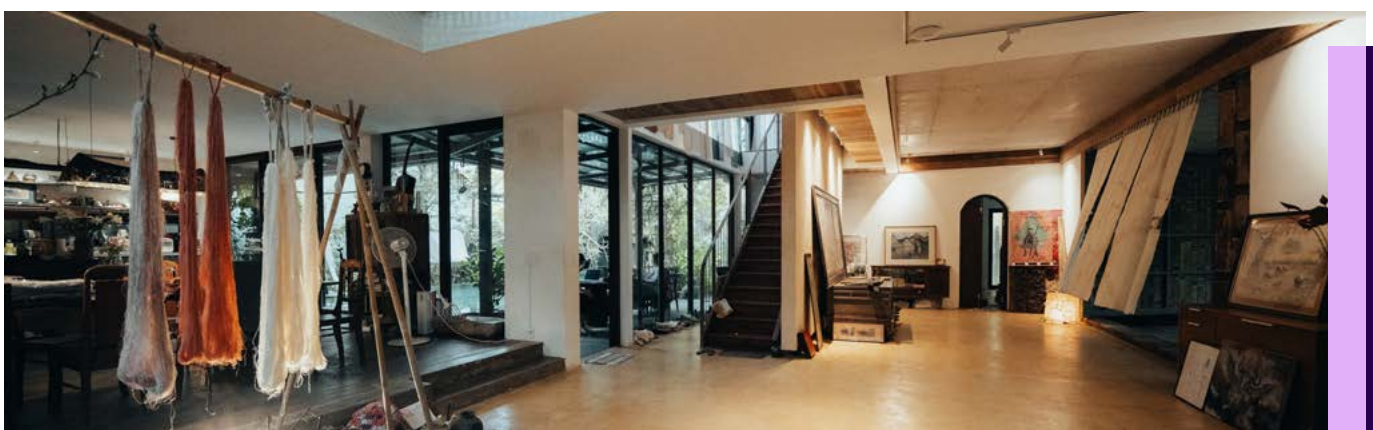
Phạm Ngọc Trâm and James Compton co-founded Kyara

to serve as a riverside trading post for arts, creative ideas, and experiences rooted in Hội An's heritage and its thriving community of artisans, craftspeople, and artists. A graduate of Hanoi's famed Việt Nam University of Fine Arts, the direct descendant of the L'École des beaux-arts de l'Indochine, Trâm's personal work focuses on silk embroidery, natural fibres, and textile arts with a particular interest in illuminating their significance in Việt Nam's history through her documentary research and practice. James is a writer with a multi-disciplinary background in the arts as well as biodiversity conservation and natural resource trade. The pair designed Kyara Arthouse, a stunning example of tropical brutalism, as a private dwelling, gallery, and exhibition space with bespoke accommodation options and studio space for artists seeking solitude to work while interacting with the city's natural and cultural richness.



Kyara Arthouse's commitment to eclectic art promotion and reciprocity is evident throughout the venue, beginning with the entrance curtain painted by local artist and calligrapher Ngô Đức Chí. Works in lacquer, gouache, and ink from Trâm's father, Phạm Ngọc Sỹ, are a key component of the gallery space's permanent collection, which includes a growing selection of paintings, prints, artefacts, and textiles collected from various wanderings across Asia. An early collaboration with Boris Zuliani from the nearby Một Mét Studio showcases the 19th Century wet plate collodion photography process in a unique series of 10 portraits honouring the team of workers who built the house and shaped the aesthetic of the interior's upcycled wooden furniture and fittings. Each of the residences' on-site rooms contains curated artwork that fosters conversations between visitors and Việt Nam's creative elements, while access to nature includes a peaceful bamboo grove alongside nipah, betel, and coconut palms, the interwoven canopy of which forms the view from the third floor's covered studio space overlooking the riverbank.

Kyara Arthouse's residency programme can host a variety of art disciplines, including writers, painters, sound-artists, film-makers, and curators who are in search of a focused residence retreat combined with opportunities to engage proactively with central Việt Nam. Residency outcomes and duration are flexible, including presentations of works and practice by visiting artists – whether complete or in progress – to a growing creative community. Individuals who work with embroidery, traditional dyes, and textile arts are particularly welcome as Trâm can act as an advisor, supporter, and collaborator via her on-site Meo Meo Atelier studio and the connections she has developed across Việt Nam. Kyara Arthouse has an ongoing vision interlinked with Hội An's multilayered character and culture, inviting artists to immerse themselves in this wider environment and catalyse new ideas and creative outputs to enrich Việt Nam's evolving artistic ecosystem.



A Sông



Đà Nẵng

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Photographers, visual artists, performance artists, curators, and filmmakers with roots in Đà Nẵng coalesced around common goals and passions after artist and organiser Xuân Hạ founded the independent A Sông collective in 2019. Concerned with bringing art outside of familiar institutional ecosystems and softening boundaries between art and social, ecological, and community concerns, the collective organises activities that reflect members' mutual interests and support emerging interdisciplinary artists. A belief in sharing, learning, and relating through exchange has resulted in the NỔ CÁI BÙM travelling contemporary art week; CNN Cinema Con Nhà Nghèo film screening series; Cùng Ăn Cơm (Let's Share a Meal) visits to artists' homes and studios; and many stand-alone exhibitions, as well as collaborative local and international outreach projects and events.

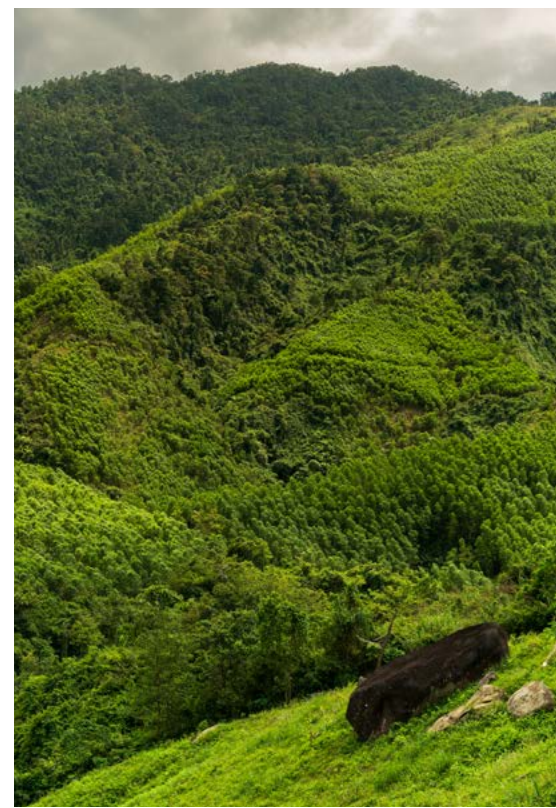
A Sông functions through a balance of collective energy and independent synthesis, as exemplified by Xuân Hạ's ongoing research-based and community-focused inquiry into Đà Nẵng's monoculture plantations. In exploring the acacia farms that have replaced native forests, she recognised broader ecological and historical patterns of relationships between human societies and natural ecosystems. Over the course of her research, Xuân Hạ has fostered relationships with local knowledge holders, including environmental experts, social workers, artists, and members of the Cơ Tu ethnic minority group, who are the area's long-term inhabitants and likely descendants of an indigenous culture. Seeking to understand, she opened herself to their stories of how the arrival of the acacia trees precipitated the disappearance of bird songs and the ways in which communities balance the need to retain traditions with economic demands.



While creating space for these groups to share their experiences, she became familiar with Toom Sara Village, a recreational space built with support from Cờ Tu individuals in Hoà Phú, the western mountainous region outside Đà Nẵng. A Sông's residency programme, a natural extension of Xuân Hạ's research, incorporates Toom Sara as a base of exploration.

Artists across all mediums interested in exploring the ecological, social, historical, and cultural questions posed by Đà Nẵng's monoculture plantations can engage in site-responsive and research-based explorations through the residency. Inherent to this process are dialogues with local knowledge holders, including Cờ Tu people, environmental experts, social workers, and interdisciplinary artists, as facilitated by the residency team. Further support includes public workshops, access to Đà Nẵng's libraries and museums, and guided visits to the surrounding forests and local spaces to gain perspectives and contexts. While the residency is not concerned with fully-realised project outcomes, in the spirit of self-motivated sharing and empathetic exchange of ideas, residents can participate in open studios. Such activities are intended to nurture longer-term collaborations that extend beyond the flexible residency timeline.

Đà Nẵng is widely promoted as a tourism destination with international-standard hospitality infrastructure. A Sông's residency introduces an alternative perspective on the city and the role of art within its communities. Amidst rugged mountains, acacia forests, flowing water, and individuals weary of entering monolithic conceptions of modern society, research is an act of community building, connection, and support.





Hà Nội

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ba-bau AIR

Skyscrapers and highways clogged with traffic gradually give way to rice fields, limestone mountains, and motorbikes laden with vegetables as one travels approximately 50 kilometres from central Hà Nội to Lương Sơn village in Phú Thọ province. The semi-rural area is currently undergoing significant ecological and spatial transformation as Hà Nội expands alongside regional industrialisation and shifts in land use, resulting in a layered environment where agricultural traditions adapt to contemporary development pressures. ba-bau AIR offers flexible artists a calm, spacious, and supportive setting for artists to situate their work within these shifting conditions.

ba-bau AIR collaborates with a one-and-a-half-hectare permaculture garden (B.E.E Garden), with hundreds of native species planted for study and cultivation. Beside the blooming flowers and trees heavy with pomelo fruits stand the residency's simple structures that serve as living areas and shared spaces to work, research, experiment, eat, and relax. Most spectacular is the multifunctional Mường community house, which embodies the ethnic minority group's heritage, including vernacular architecture, oral cosmologies, and material traditions. These varied spaces come together to support a belief that the magic of artistic exchange often emerges through daily rhythms, shared labour, and unscripted moments between tasks and around meals.



The programme is initiated by interdisciplinary artist and curator/producer Đinh Thảo Linh whose work engages with questions of community adaptation, cultural memory, and environmental change in relation to Mường contexts, of which she is a member. As an experienced and active participant in the region's art world, familiar with the nuances of local cultures and histories, she takes an active role in providing residency participants with access, understanding, and research resources to inform their creative inquiries.

ba-bau AIR is oriented towards slow, context-driven artistic processes rather than overt outcome-based production. Research-led and cross-disciplinary practices engaging with local knowledge, Mường communities, and ecological questions benefit from a balance of Đinh Thảo Linh's guidance and ample free time and space to reflect on topics, explore materials, and conduct field research. Although situated outside Hà Nội, the residency maintains active links with the city's independent art scene through organised visits, peer exchange, and public programmes across artist-run spaces and networks.

Connections between Hà Nội and the residency's rural setting come together as a nurturing ground for a contemporary art festival in the near future. In the meantime, moments of sharing, such as open studios, talks, or informal presentations, are approached as points of exchange rather than endpoints. ba-bau AIR does not prioritise finished works, but supports long-term inquiries and evolving collaborations. Artists across disciplines, including visual art, moving image, performance, socially engaged practices, and research-based works, should understand that time spent amongst the garden's banana flowers or in the shadow of limestone cliffs being torn apart for construction supplies is an opportunity to engage with local knowledge systems, vernacular materials, and lived cultural histories with attentiveness and accountability, allowing processes to unfold into diverse outcomes beyond the residency itself.





Matca

Hà Nội

Website:
matca.vn

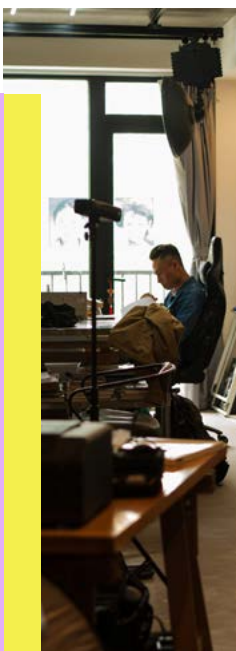
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Founded in 2016, Matca began as an online journal that explores and documents Việt Nam's transforming photography scene. As it expanded to a physical space in 2019, alongside a publishing imprint through which they produce their own books, Matca attracted a significant domestic and international following. The photographers, artists, curators, writers, and researchers who attended their exhibitions, workshops, and talks expressed interest in more involved opportunities to exchange and learn from the Matca team, leading to the organic establishment of the residency programme.

Matca's physical complex, within sight of Hồ Chí Minh Museum, includes a multi-purpose room for exhibitions and public programming and a shared working space with more than 700 photography books that pay particular interest to Vietnamese

subjects and practitioners. The eclectic collection reflects Matca's appreciation of the photobook as a medium, and maintaining it is a matter of preserving local legacies while serving as a source of education, reference, and inspiration for visitors, including residency participants.

Complimenting the library's wealth of diverse knowledge and insight is the Matca team's mentorship and expertise in navigating Hà Nội, a visually and culturally rich, but potentially difficult city to explore intimately. Co-founder Linh Phạm's high-profile documentary projects throughout Việt Nam, which include frequent contributions to international news outlets, are informed by a background in modern art and design. Hà Đào, Matca's managing editor and programme coordinator, uses the mediums of photography and moving image to explore the quiet dramas of everyday

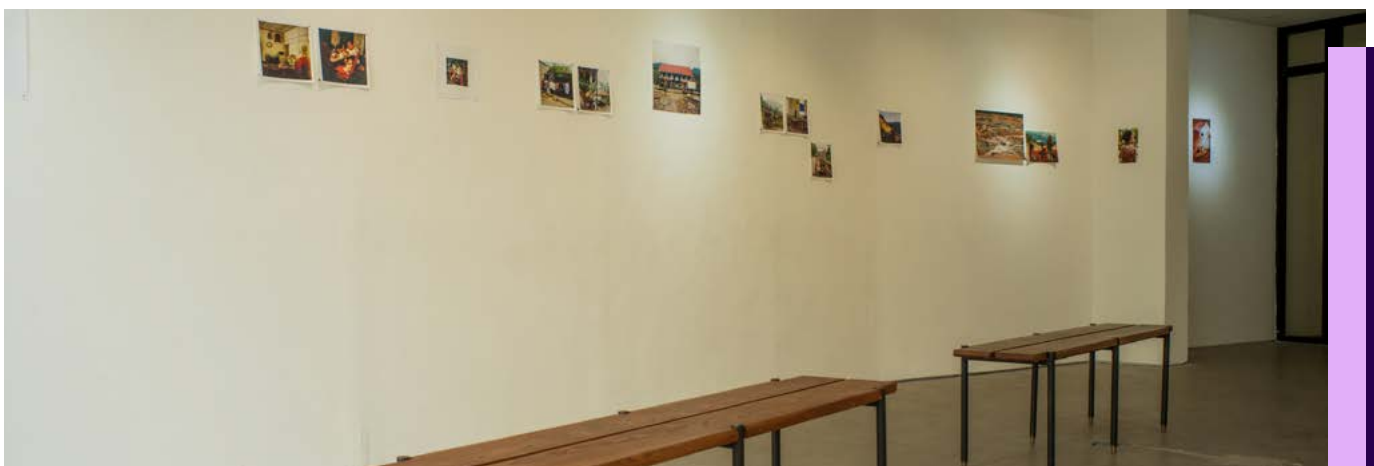




life with works showcased widely across Asia and Europe. The team offers guidance, advice, recommendations, and experience regarding photography practices in general and encountering Hà Nội specifically in accordance with the residency's inviting and open atmosphere of exchange. More formal opportunities include portfolio critique sessions, promotion via online platforms, introductions to local artists, curators, and cultural organisations, and optional public activities such as artist talks, workshops, and exhibitions.

The residency programme at Matca, dedicated to photography as both practice and critical inquiry, is open to all artists, researchers, and curators working with lens-based practices. Individuals who thrive typically arrive with a clear goal and a willingness to shape the experience to their needs

while valuing artistic rigour and an openness to having their assumptions challenged. Matca's ethos of flexibility and a fluid blending of work and life is mirrored in the complex's physical layout. The fully furnished studio apartments include all the expected amenities, while the shared rooftop is ideal for group dinners and casual hangouts, with the understanding that the most meaningful exchanges often occur over ice-cold beer.



Tồ Lô Puppet Theatre Company



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If you mention puppetry in Việt Nam, locals and foreigners alike will imagine water puppets. And if not that heritage craft, they will envision a medium reserved for children. But despite its limited visibility, contemporary puppetry and object theatre in Việt Nam has a dedicated community devoted to its magical, unexpected, and sometimes grotesque possibilities.

Tồ Lô Puppet Theatre Company in Hà Nội is an independent organisation that creates original puppet and theatrical experiences in collaboration with artists from a myriad of disciplines, including dance, film, and music, while researching local and global puppetry traditions. Their work connects international styles, trends, and understandings with Việt Nam's rich traditions of puppetry and performance arts, creating experiences and outreach where cultures meet.

Hà Nội-native Linh Valerie Phạm studied experimental puppetry and theatre in the USA and showcased her works across Asia, Europe, and Việt Nam. In 2020, she began working with Trần Kim Ngọc, a performer, juggler, and musician who graduated from The Việt Nam Circus School and worked with the Việt Nam Circus Federation for nearly a decade before touring across Asia and Europe with Làng Tôi (My Village). The pair founded Tồ Lô in 2023 to develop their own theatre practices while nurturing and expanding the puppetry scene within Việt Nam. In addition to performing their works at a variety of festivals and events, they have hosted workshops with international artists and founded Puppet Slam Hanoi. This annual event celebrates puppetry and object theatre via showcases, workshops, and community events in the spirit of Phá Rối – playful, daring, and joyfully unruly.



TồLô's residency programme provides a natural pathway for the international exchange inherent to their mission with a deeper and more sustained focus. Artists interested in puppetry and adjacent arts who are comfortable working independently but open to dialogue and collaboration are invited to Hà Nội to join and lead workshops, artist talks, field trips, and studio sharing alongside unstructured discourse. TồLô's knowledge of traditional Vietnamese puppetry, including water puppets, and relationships with their practitioner communities, is of unique value to international artists. Long-term collaborative relationships have resulted from the residency, with ongoing dialogues manifesting in events and performances around the world.

Residency participants can experience two different aesthetic and cultural sides of the capital city via TồLô's physical presence. The group's practice space with a fully furnished bedroom is situated in a modern high-rise building that typifies the aspirational development of the city. Meanwhile, the workshop with ample space to experiment with woodworking and sewing equipment, and heavy-duty and lacquer tools, is located in an older home in a classic neighbourhood that reveals the city's inspiring sense of chaos.

TồLô's residency offers artists of all career stages an exciting opportunity to introduce new ideas and concepts into Việt Nam's burgeoning puppetry scene while gaining access to the nation's storied but disappearing puppetry traditions.





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Phố Bên Đồi Creative Studio

Việt Nam's diverse geography includes cities in tropical swamps where rivers connect, sun-swept ocean bays that served as international ports for centuries, and northern river deltas that experience a full range of seasons, but amongst them, the Lang Biang Plateau is utterly unique. It was here in the late 19th Century that the French founded Đà Lạt and developed it from a sparsely occupied town on the edge of the wilderness into a colonial resort because of its cool climate and a topography that resembles the French countryside. Covered with pine trees native to Việt Nam, it retains much of its French architecture and brooding atmosphere from that era while having transitioned into the highland's largest city and a popular site for domestic and international tourism understood as the nation's greatest producer of fruits, vegetables, flowers, herbs, nuts, and coffee. Since 2016, Đà Lạt has been home to Phố Bên Đồi Creative Studio, a multidisciplinary, community-based art project dedicated to nurturing the city as a vibrant hub for artistic and academic pursuits.



Nguyễn Trung Hiền founded Phố Bên Đồi out of sincere love for his hometown and a desire to ensure that its rapid development is sustainable. Đà Lạt's crisp air, romantic nature, and dreamy aesthetics have long attracted artists, scholars, architects, writers, and filmmakers, and inspired works from some of Việt Nam's most iconic musicians, but much of that creative energy was fueled by individual efforts. Following the motto "Art Connects Us" Phố Bên Đồi aims to strengthen the city's collective cultural and educational spirit through formal and informal public-private partnerships.

Local and international cooperation is central to Phố Bên Đồi's mission. They've worked with the British Council, UNESCO, L'Institut français, and Goethe-Institut, as well as the city's People's Committee, and various corporate sponsors for a wide range of public programmes across music, visual arts, architecture, and film. Experience collaborating in and between creative industries, including navigating administrative and governmental complexities, enables the group to fulfil its mission of realising enduring platforms and initiatives. In 2023, this mission gained new focus when Đà Lạt joined UNESCO's Creative Cities Network as a Creative City of Music. The group has since contributed to many large-scale music events featuring well-known Vietnamese and international artists, alongside art programmes for children in the city.

Phố Bên Đồi is achieving its goals in part due to a more than 600 square meter physical location that includes event and co-working spaces, studios, an art gallery, a live music venue, a ceramics workshop, a STEAM experience space, a library and a cafe with an art shop. Functioning as a central meeting space well-known throughout the city, it allows practitioners to pursue their work while fostering community involvement and visibility. Since opening the location six years ago, they have held many performances, academic activities, and more than ten short-term residencies for local and international practitioners.

Artists across mediums, particularly individuals involved with music and those pursuing projects that have components that engage with education and the local residents, stand to benefit most from Phố Bên Đồi's role as a creative hub with connections and resources developed over the past decade. Residents can lead and engage in research, performances, discussion panels, workshops, and development programmes with a particular emphasis on connecting with young people and university students. Having seen Đà Lạt change drastically over his lifetime, Nguyễn Trung Hiền understands that creativity and community ties are the best way to ensure a bright future for the city.



Cù Rú Residency by Sao La Collective

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A single golden sandal, busts of military figures, traditional glass paintings, plastic bus station benches, stone statues, a disco ball transformed into a helmet, literary magazines, knockoff Disney toys, and countless paintings and sculptures: every surface, corner, and nook of Cù Rú contains some bit of strange miscellany that embodies the creative exuberance of the Sao La Collective. Without context, the inviting garden-side space filled with etceteras and the local fruits and herbs fermenting in rows of jugs and repurposed glass bottles behind the bar might suggest Cù Rú is not a place for rigorous artistic pursuit. However, the idiosyncratic space is one of Việt Nam's most well-known hubs for creatives and the host site of a productive residency programme.

Nguyễn Kim Tố Lan, a visual artist trained in lacquer who now explores materials and states of

transformation across multiple disciplines, co-founded the Sao La Collective with several other artists in Hồ Chí Minh City a decade ago to organise community-related events. Cù Rú, a public bar, evolved organically in the Hồ Chí Minh City apartment building they shared. Cù Rú's move to a plot of former agricultural land in the centre of Đà Lạt provides more room, flexibility, and freedom for Sao La's network, which includes artists working across video, music, DJ practice, performance, photography, ceramics, painting, and literature.

While very close to Đà Lạt's main square and central lake, arriving at Cù Rú feels like entering another world. A garden area with hodgepodge seating and lighting runs parallel to a greenhouse that has been refurbished with walls to create three studios for resident artists. Material workshops for lacquer, ceramics, and wood-metal work



allow artists to experiment, exchange, and develop their projects in the nature-oriented environment's fresh air. Within, between, and surrounding the studios are works from past residents and Sao La members, contributing to the inspiring atmosphere that encourages aesthetic freedom.

Outside of self-directed studio time and independent research, residency members can enjoy casual meetings with local artists and shared meals, as well as planned workshops, talks, and presentations. The Cù Rú team also organises field trips to surrounding forests, coffee plantations, and nearby villages to study local ecology, materials, and cultural practices. While opportunities abound, the residency encourages informal dialogues, site-responsive exploration, and organic collaboration rather than a fixed schedule of programmed events.

The bar at Cù Rú's centre, both physically and spiritually, attests to the residency's emphasis on organic approaches. The programme does not place any expectations for produced work, and instead hopes that artists, particularly those interested in ecology, material transformation, sound, cross-disciplinary exchange, and socially embedded practices, can utilise the space for dialogue and shared presence. It's a fun and accepting environment, and artists who arrive with flexibility, a sense of humour, and an open mind will fit in well.



Rare Sea



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Hồ Chí Minh City

Owning an art gallery is cool, but Nguyễn Trà My and Luke Schneider acknowledged that a gallery alone is not what Hồ Chí Minh City most needs. With more than a decade of international experience in curation, arts management, and exhibition production, the pair understood that the city could most benefit from an independent art organisation that serves as a hub for artistic exchanges and builds platforms for creative practices and cross-cultural dialogues, grounded in sustained, forward-looking engagement with artists, curators, and local communities. Rare Sea was established in early 2026 to serve as this hub. In the rigorous but welcoming space, collaborations can occur across a variety of activities, including exhibitions, public programming, workshops, professional development events, and an international studio programme.

Such a range of functions necessitates a flexible physical location. Encompassing five floors of a traditional Vietnamese tube house, Rare Sea offers exhibition and office space, artist studios, and internal archival storage that supports the development and preservation of Vietnamese and international artists. While the first two floors of exhibition space attract diverse segments of the city's artist and artist-supporting communities, the floors above are of equal importance. The shared studio spaces overlooking the city, in particular, support Rare Sea's residency programme and its mission to support self-motivated and risk-taking artists, researchers, and curators who seek genuine immersion in Việt Nam's art scene. In doing so, the residency fosters lasting connections that enrich both local and international artistic landscapes. The Rare Sea team provides internal curatorial frameworks and access to creative



networks, as well as research assistance, curatorial feedback, and networking events, that prioritise process over product.

Rare Sea's residency caters to artists interested in working and thinking beyond the studio walls. Supported by curator Lại Minh Ngọc, practitioners are introduced to the city's arts communities via formal and informal meetings, workshop visits, events, and talks. Such exploration is enabled, in part, because of the residency's central location. Occupying a street formerly known for its book market, it is one block from the Hồ Chí Minh City Museum of Fine Arts and connected by metro line to other arts-abundant sections of the city.

Hồ Chí Minh City is itself a valuable component of the residency. The dynamic port city (formerly known as Sài Gòn), shaped by centuries of trade and transformation, bears influence from the Khmer Empire, the Nguyễn Dynasty, and French Cochinchina. Since the 1990s, the internationally-minded metropolis has attracted members of the Vietnamese diaspora who are drawn to a thriving contemporary art scene typified by cycles of departure and return, loss, recollection, and reinvention. The Rare Sea curatorial team takes residency participants physically and intellectually beyond the current time and immediate locations via field trips and research guidance before, during, and after the residency.

Interactions with the city and its histories, communities, and movements can inspire work done at the residency, without any particular outcome expectations. Supported by Rare Sea's curatorial and technical teams and strong connections with the local art scene, residency participants are invited to arrive with ideas and goals that are open to transformation. Collaborative works, co-curated events, exhibitions, film screenings, readings, and workshops all serve as evidence of the invention, reflection, and discovery nurtured at Rare Sea.



