



Photo by Mitch Loch



ANNUAL REPORT
YEAR ENDING DECEMBER 2020



Photo by Taylor Van Horne

FEED THE ARTS

Feed the arts! You have not eaten in restaurants for months now. Consider donating what you would spend for a meal in a restaurant to feed the arts. Please donate to the arts programming of the Sacatar Foundation.

Make Intercultural Exchange Happen Through Art!

Donations in all sizes make a difference.

Over the last twenty years, Sacatar has provided opportunities for more than 400 artists from sixty-eight countries and has been involved in hundreds of community-based partnership programs and exchanges in Bahia and abroad.

Please consider a generous gift so that Sacatar can continue to foster international engagement, collaboration and respect.

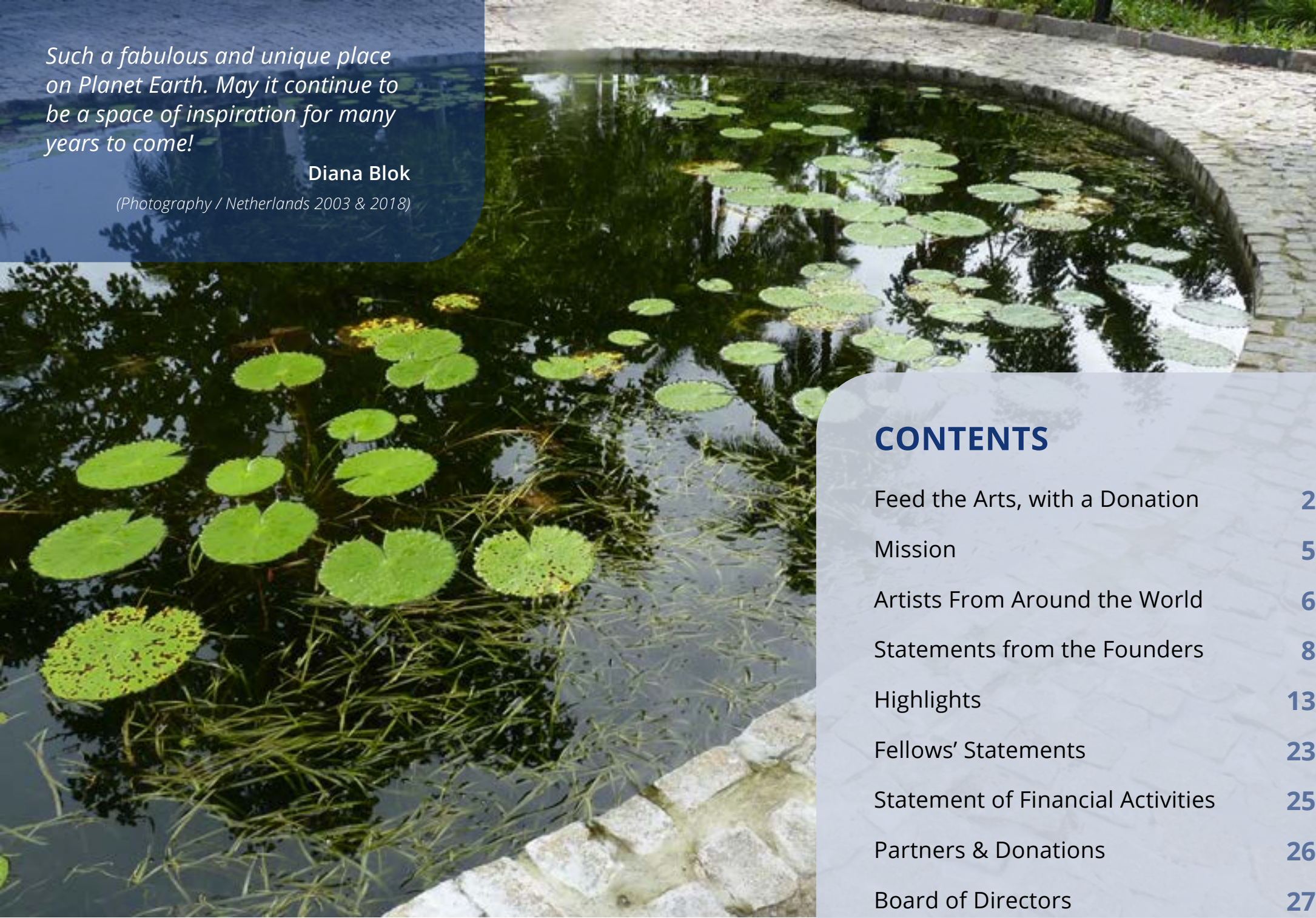
Help Sacatar continue to nurture the voices that enrich our lives.



Such a fabulous and unique place on Planet Earth. May it continue to be a space of inspiration for many years to come!

Diana Blok

(Photography / Netherlands 2003 & 2018)



Sacalar Archive

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OUR MISSION IS...

- To provide residencies for seasoned and emerging artists to create new work;
- To promote cross-cultural interaction and collaboration among the participating artists and the local communities;
- To support artists in the creation of work that inspires across class and national boundaries;
- To encourage art that returns us to where art began – to a wordless silence and a sense of wonder before all creation.



Photo by Taylor Van Horne

ARTISTS FROM AROUND THE WORLD

The Sacatar Foundation, created in the year 2000, supports and promotes the international artist residency program of the Instituto Sacatar, founded a year later in 2001. The Instituto occupies a stunning beachside property on the island of Itaparica, across the Bay of All Saints from the colonial capital of Brazil and Brazil's third largest city, Salvador da Bahia. Following Sacatar's construction projects ending in year 2021, we can now host nine artists at one time, and we will continue to schedule four eight-week sessions annually. We assist artists who wish to engage with the citizens of Bahia and of the island of Itaparica, the birthplace of many of the formative myths of the Brazilian people, where native Brazilian, European and African traditions have entwined to create a unique and vibrant local culture.

We are very proud to be a thoroughly international artist residency program. We try to host at least one Brazilian artist in each residency group, since this helps 'anchor' the artists in the local culture.

The pandemic forced us to cancel the two residency sessions scheduled for the last six months of 2020.

As of December 2020, we have hosted **416 artists** from **68 countries**, as follows:

BRAZIL	95 artists / 23%
NORTH AMERICA	132 artists / 32%
EUROPE	62 artists / 15%
AUSTRALIA / ASIA	40 artists / 10%
AFRICA	31 artists / 7%
LATIN AMERICA (not Brazil)	23 artists / 6%
RUSSIA AND EASTERN EUROPE	22 artists / 5%
MIDDLE EAST	11 artists / 3%

We also seek to have a rich cross-section of artistic disciplines. Here is the breakdown by discipline:

VISUAL ARTS IN GENERAL	164 artists / 39%
LITERATURE – ENGLISH	57 artists / 14%
LITERATURE – PORTUGUESE	15 artists / 4%
LITERATURE – OTHER LANGUAGES	14 artists / 3%
MUSIC COMPOSITION	43 artists / 10%
PHOTOGRAPHY	35 artists / 8%
FILM / VIDEO	34 artists / 8%
DANCE / CHOREOGRAPHY	26 artists / 6%
THEATER / PERFORMANCE / CIRCUS	21 artists / 5%
OTHER CREATIVE ACTS	7 artists / 2%



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Painting by Rik Freeman (USA 2011 & 2015)

STATEMENTS FROM THE FOUNDERS

Wenceslau Monteiro is a local avatar. He died on his birthday, September 28, 1961. Fellow Rik Freeman created this painting based on the legend that has come to surround this modest man. He was struck blind. He was told in a dream to seek a natural spring in the forest. In the legend, as legends have it, two young girls guided him into the forest three times, each time a little further, until they found the spring where Wenceslau washed his eyes and recovered his vision. In the legend, as legends have it, Wenceslau's vision failed when he ventured away from the miraculous spring. Wenceslau was a real human being. He did live at the spring for the remaining eighteen years of his life. Dozens, then hundreds, paid him homage and sought him for cures. Because of the increasing crowds, the owners of the land forced him off, and twenty days later, on his birthday in 1961, he died. Today, the Reserva Wenceslau Monteiro is a protected nature reserve on the island of Itaparica.

Rik Freeman's painting depicts Wenceslau as a forest spirit, kneeling in a pool of tears, at the moment of his healing, in view of two divinely innocent children. This image brings new associations to me, in light of the pandemic. It is now 2021. The pandemic is continuing to

surge, and we have no idea when we will be able to resume hosting artists. We are kneeling in our pool of tears, and yet we will recover our vision. We cannot and will not 'go back to normal.' We will accept the challenge of seeing a 'new normal.' We will establish that 'new normal' in small ways and big. The small ways will accrue into big ways. I am unsure how our little program will re-define itself to promote the disassembly of systemic racism, to establish a more level field where all children have the opportunity to develop their full potential, or to align the economy and our daily living to the sustainable use of Earth's resources. These changes are essential for a healthy civilization. These changes should become intrinsic to the 'new normal.'

Humanity has made great strides in my lifetime to abolish crushing poverty. I see the difference here in Brazil since my arrival fifty-four years ago. I see the difference in the post-apartheid America that has emerged after the gross social injustice I witnessed as a child during the 1950s, when only whites appeared on the new medium of television and only men reported the news.

While progress has been made, we must redouble our commitment to that progress to

establish a civilization of justice, equality and sustainability for future generations. Artists can articulate that vision and illuminate where we fall short. We at Sacatar commit, in our small way, to urge continued progress to bring us raucous, petulant, destructive monkeys into alignment with the blessings our planet can afford us. We can do it, and we need artists to shine the way. May our vision be restored.

Taylor Van Horne
Executive Director

Instituto Sacatar
Itaparica, Bahia, Brazil

*Ce lieu était déjà un paradis
sur Terre il devient un Eden!...*

Roland Cros

(Visual Arts / France 2017)

STATEMENTS FROM THE FOUNDERS

I was lucky to already be at Sacatar when the pandemic reached Brazil. I sequestered myself in Studio Esfinge - the one on stilts that has hosted numerous Fellows over the years. There, while attempting to focus on what were “essential” Sacatar Foundation matters, I also listened to all the music recordings in our library. (Many of them had been damaged by exposure to the salty air.)

Most memorable were the CDs left behind by the two dance companies co-sponsored by Sacatar and the Korean Traditional Performing Arts Foundation. One recording in particular featured solos performed on an immense traditional stringed instrument whose name I cannot pronounce or spell. The magnificence of those compositions results from the impressive pauses between each pluck of a string. Those pauses were so pronounced that I found myself slowly counting - trying to determine an intentional relationship between pauses, plucks and the listener’s breaths and heartbeats. Lockdown can lead to new forms of meditation...

While listening to a CD of South African lullabies left to the library, I wondered if any Sacatar composers had written lullabies. While in the womb, the first sound a child

hears is the mother’s heartbeat. Has any artist attempted to recreate the sound of a heartbeat as the percussion for a lullaby? Someone probably has, but if not, I offer this challenge to any composer reading my words. To write a lullaby - what a lovely achievement and gift to humanity! Lockdown had me back in the womb.

Not too long ago, I was in a crowded waiting room of a dermatology clinic in Salvador, Bahia, waiting to see a specialist. Two children, a brother and sister both wearing glasses, entered from the parking lot. These two white-haired Afro-Brazilian kids exhibited albinism, which justified their familiarity with the clinic and its waiting room. After studying the crowded room, to my surprise the siblings came and stood before me. They invited me to play a children’s hand-clapping game, and I did, but ... did they reach out because I have skin nearly as white as theirs? Did they perceive me as having albinism? These curious questions remain mysterious. These two children were white and lovely and Black. No matter the shade, Black Lives Matter.

Looking ahead to 2021 and beyond, our tri-continental Board members foresee experimentation in residency programming



Ruth Asawa is pictured above, along with visual artist Jeff Long, one of four “Test Fellows” who we invited earlier in 2001 to produce work in our Itaparica facilities before we put out a first call for applications.

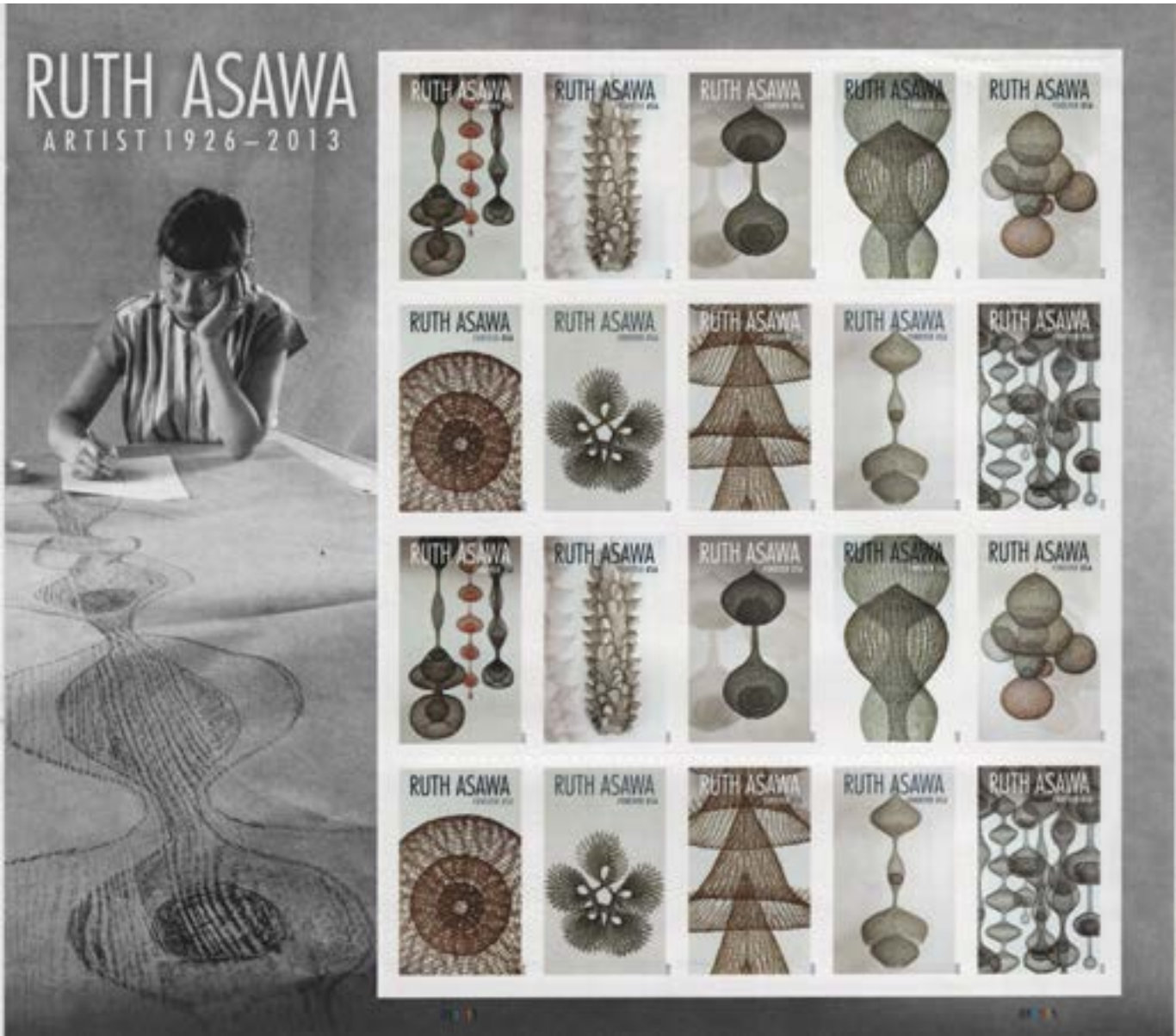
and in other administrative areas open for reconsideration after being challenged by a pandemic. Have two decades really passed since we first introduced Sacatar? Twenty years ago, board members of the new Sacatar Foundation met in San Francisco to observe the meetings of the selection committees before our first residency season began in Itaparica in September 2001. Among our first selection committee members was renowned artist Ruth Asawa.

Ruth Asawa was relocated, along with members of her family, to an internment camp for those of Japanese ancestry during World War II.

Because of the pandemic, much of our 2020-21 residency season was cancelled or has been postponed. I suggest the disappointed and confined 2020-21 Sacatar Fellows reflect upon these words:

“Sometimes good comes through adversity. I would not be who I am today had it not been for the internment, and I like who I am.”
- Ruth Asawa

Mitch Loch
President
Sacatar Foundation



In September 2020 and while so many people on Earth were experiencing quarantines and lockdowns, the U.S. Postal Service released a beautiful sheet of stamps commemorating the work of Ruth Asawa.



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ANYTHING TO CELEBRATE?

The year of 2020 has brought us unexpected and certainly unprecedented scenarios for the vast majority living on this planet.

New routines, new behaviors, new concerns and new fears permeate lives in societies around the world. We have initiated a war against an invisible, microscopic enemy. This enemy has a formidable power to destroy. It has taken hundreds of thousands of lives and has buried projects, dreams and loved ones, often in collective graves.

Much has been said about the lessons this experience would bring humanity. I am sure that the lessons were given; however, I am no longer convinced if enough people learned them. We have seen that scientific creativity is an invaluable capital, yet we have

seen leaders of great nations guide their populations into annihilation before an altar of ignorance and denial.

We are social beings, yet we learned that isolation was the most supportive behavior we could adopt. We learned that taking care of yourself is taking care of others as well. Caring for others is caring for yourself. Above all, we recognize that however great our capacity to adapt, active elements in nature can rewrite the script of our lives.

2020 taught us that it is necessary to be attentive to nature. We are links in a chain, not the absolute sovereigns we thought. The pandemic revealed the dilemma between life and capital. Many sacrificed their lives for the sake of their daily livelihood while the corporate titans show little empathy to those workers beyond what it costs them to

pay their salaries. If we really want to build a new normal, social relations need to become more human. Otherwise, we will only be echoing an empty speech, devoid of truth, which is the soul of ideas.

But, despite these snags, we survived 2020, and that is reason to celebrate. We have the opportunity to do things differently, to improve ourselves, to improve our relations with each other and with the planet. We need to continue our journey and adjust our compasses so that we reach a better destination. Yes, hope is something to cultivate and celebrate!

Augusto Albuquerque

Administrative Manager
Instituto Sacatar

Photo by Felipe Brito



HIGHLIGHTS IN 2020



ASO ORIXA

The 2019 residency season had extended into the first weeks of 2020, concluding with the day-long symposium conceived by Sacatar Fellow Ekede Sinha and held at the Mirante do Solar - Casa de Cultura e Ética in Itaparica.

We were honored to host Ekede, who is second in the hierarchy of the Casa Branca, the oldest candomblé house in Brazil. This remarkable woman brought together the practitioners of candomblé from across the island of Itaparica in an all-day celebration of the symbols and practices of the candomblé tradition.

[Click to watch video Aso Orixá - No Corpo Também se Lê](#)



MISERICÓRDIA

Being able to come back to Itaparica and to share the film with the people of Misericórdia was a truly magical moment and also the closure of a circle. To me it is not only about making films but also the bonds that you leave behind. And looking forward, I already have another film in mind, and I'm sure I'll find a way to return again when the situation gets better. The screening took place just a few weeks before the covid pandemic took over the world. Looking back now it's hard to believe how everything has changed. But art will always be there, to help people navigate through difficult moments like one we're living. Thanks again for the incredible work you do, Sacatar.

Xavier Marrades

Moving Images / Catalonia, Spain, 2017
vimeo.com/xavimarrades



[Click above to watch trailer](#)

Filmed around Brazil's Itaparica Island, this oneiric documentary evokes the rich, complicated ancestry of Bahia—considered the African heart of Brazil—through the dreams of its present-day inhabitants. Spain - Brazil. 21min



Screening of the documentary film "Misericórdia" in the city where it was filmed. February 2020. **Photos by Mitch Loch**



The audience in the city of Kursumlian, Macedonia, watches the screening of Misericórdia during the Makedox Festival.

Misericórdia was shown in the following festivals around the world

- New Directors/New Films. New York. 2019
- Sheffield Doc Fest. Short Award Nominee. U.K. 2019
- Guanajuato International Film Festival. Mexico. 2019
- FIC Monterrey. Mexico. 2019
- Makedox. Macedonia. 2019
- Seminci. Festival Internacional de Cine de Valladolid. Spain. 2019
- Panorama Internacional Coisas de Cinema. Brazil. 2019
- Bogoshorts. Colombia. Best short film Conexión section. 2019
- Som Cinema. Festival de l'Audiovisual Català. Spain. 2019
- Zinebi. Bilbao Internat Fest of Doc and Short Films. 2019
- Visionär Film Fest. Germany. 2019
- Catalan Film Festival. 2019. Scotland
- Ice Docs - Iceland Documentary Film Festival. 2020
- Menorca DocFest. Best short film. 2020
- Iberodocs 2021.UK 2021

FESTIVAL DE MÚSICA ERUDITA

In March, Sacatar served as the fiscal sponsor of the First Festival of Classical Music in Itaparica. Over three days, concerts and practical classes were held free of charge in various settings in town, including the Church of São Lourenço (1610), the Municipal School Benedito de Oliveira Barros, and the Mirante do Solar - Casa de Cultura e Ética. The extraordinary Brazilian pianist Cristian Budu flew in from Europe and joined members of the Symphony Orchestra of Salvador, including its conductor Carlos Prazeres, to present a mix of classical and contemporary chamber music, with fascinating courses elucidating the formal links between the traditions of classical music, contemporary music and the ancestral practices out of Africa that predate them both.

A week after the Festival, lockdown was imposed.



Photos by Taylor Van Horne



Festival Poster



Photo by Mitch Loch

Question: What's wrong with this photo dated June 3, 2020?
Answer: The front gate is locked, and there are no artists-in-residence inside the house.

LOCKDOWN

MARCH 24 - MAY 4, 2020

The government ordered a nationwide lockdown in late March, to extend through April. All staff was sent home. We had begun construction of four additional studios in February. Construction stopped. In May, the pandemic struck with force, but the government urged a return to 'normal' anyway. Construction resumed with a smaller crew, masked and socially distanced.

CONSTRUCTION

The year 2020 did not turn out as anyone on earth had planned.

We had planned to build a new studio building during the first half of 2020 and to host two residency sessions during the second half of the year. We built the studio building, but because of Covid it took all year to complete. The studio building occupies the center of the native Atlantic Forest we had planted in March 2019. (Many of its trees are already six meters tall.)

When the Covid virus began its spread across Brazil, we made contingency plans to host artists during the pandemic, but due to the increasing severity of the pandemic, we canceled first one and then the other residency session.



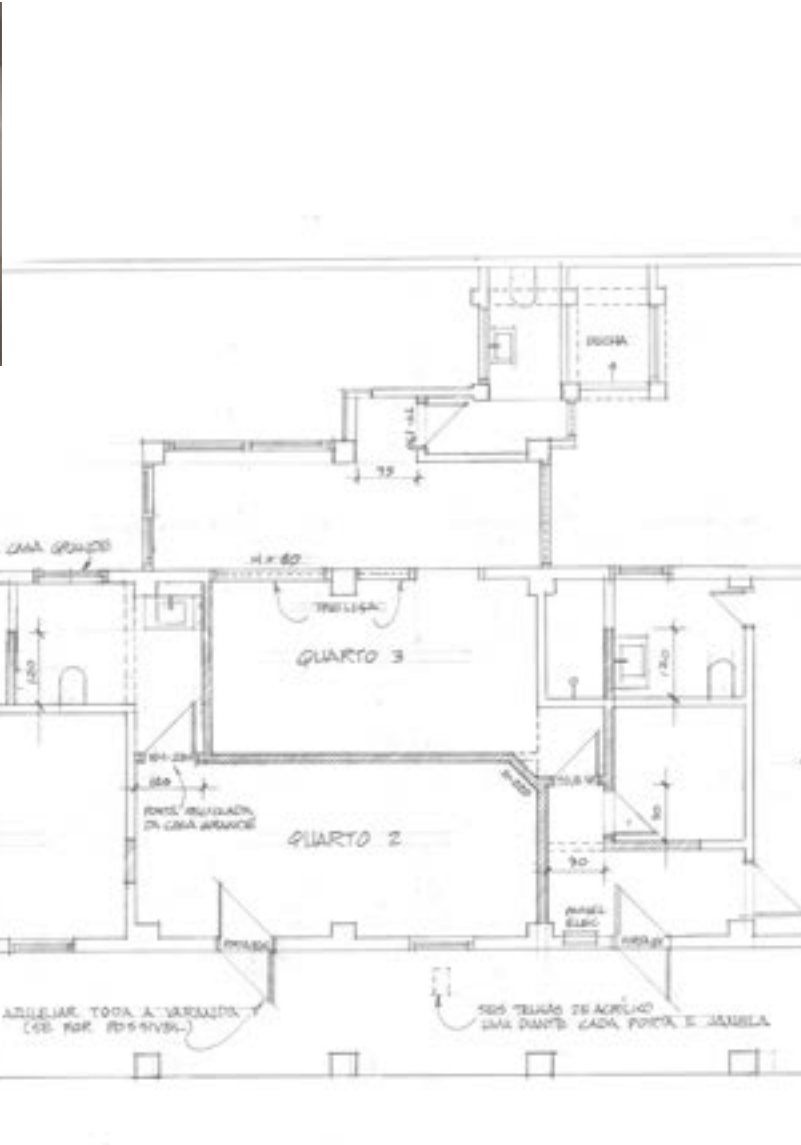
Photos by Mitch Loch





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Click here to see a brief video of the new construction at Sacatar.



Photos by Taylor Van Home

After the cancellation of the second residency session, we decided to proceed with the renovation of the one-hundred-year-old cottage on site, initially scheduled for early 2022. When the renovation of that cottage is complete, Sacatar will have far greater flexibility, with nine apartments and nine individual artist studios on site.



DEREK, JACÓ AND XANA

Many of the Sacatar Fellows will remember our beagle Diana. Blind and deaf, in early March her condition deteriorated precipitously. On March 11, her condition compelled us to put her down. During the first week of lockdown, we managed to purchase a beagle puppy, whom we named Xana (Shannah). Xana is very much like her namesake, the artist Shannah Verbiesen (1915-2018), a woman of unstoppable curiosity, boldness and creativity. Jacó, our

male beagle, is a spry twelve years old now and snowy white. We hope he will sire Xana’s puppies in 2021. Even-tempered Derek, the german shepherd, completes our current canine crew.

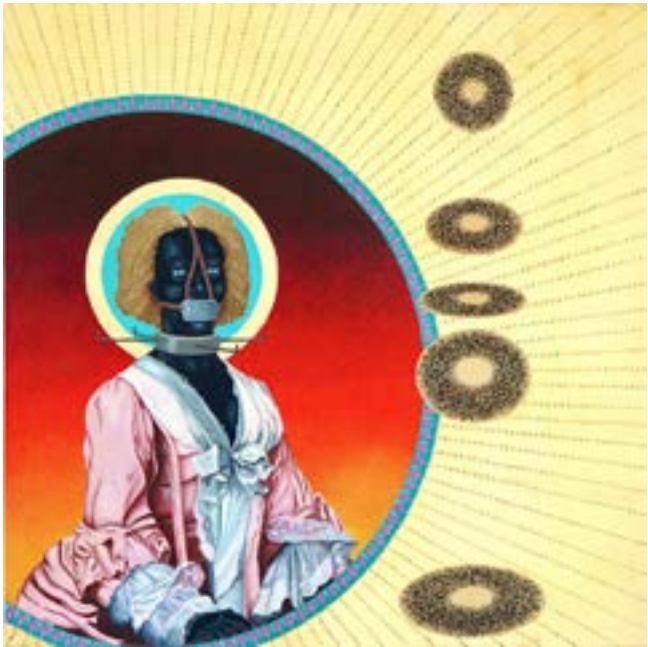
And yes, the peacocks are fine, the tortoises are numerous, and the monkeys are happy, living in the enlarging jungle.



Taylor and Diana

(Diana moved into dog heaven on March 11, 2020)

CLICK ON IMAGES TO LEARN HOW SACATAR RESIDENCIES IMPACTED FELLOWS’ WORK IN 2020



Mark Steven Greenfield

(Visual Arts / USA 2013)
My experiences during the Sacatar residency further amplified the affinity I’ve always held for all things Brazilian. The spiritual ceremonies I was fortunate enough to witness on the island of Itaparica served to re-enforced the importance of my longstanding meditative practice and have brought into sharper focus the connection between my art making and the source of creativity. My work has been profoundly influenced by exposure to Afro-Brazilian religious practices, as well as characterizations of traditional religious figures, and has fundamentally changed my artistic approach.



Chandrahas Choudhury

(Literature / India 2017)
“Vibing to the Sounds of Brazil’s Past and Future”
Article published on Air Canada enRoute Magazine.



Liutauras Janusaitis

(Music / Lithuania 2014)
“Infinity - Meditation music” (30min)
Six years ago, I returned home from Sacatar. Thanks to the lockdown, I finally had enough time to release my older unfinished projects. One of them is this thirty-minute musical journey I recorded during my Sacatar residency. Augusto’s voice is on it!
I have released it as a CD. It will soon appear on many digital platforms as well.



Diana Blok

(Photography / Uruguay 2013 & 2018)
During my last residency in Sacatar 2019, I was surprised by the work I did, which I called “Familiar Strangers.” Photographing dead leaves and plant parts against the magnificent backdrop of the Bay of All Saints was a revelation. I am still in the process of printing and editing them. Somehow, they feel timeless. I have sold some of them, and they have now found a home in Europe.
I flew from Amsterdam to Brasília during lockdown. Once here, I turned again to nature, but of a different kind. Around Brasília, the Earth is the prominent element; in Bahia, it was Water, the sea. Life seems to lead me towards reviving pieces of nature before they dissolve into the ground, and it is a fascinating process. Some kind of self portrait perhaps? It all began in Sacatar.



Padma Viswanathan (*Literature / USA 2003*) translated the book “São Bernardo,” first published in 1934 by a seminal figure of Brazilian modernism, the author Graciliano Ramos.



Erman (*Visual Arts / Cuba & USA 2003*) I started The Isolation Sketches. I have completed six sketchbooks which act as a visual diary and witness to my moods, interests, fears and preoccupations. Directly linked to Sacatar, I've been working with Bia Gayotto (Brazil > USA, 2018), visual artists, curator and previous Sacatar Fellow. She is curating an exhibit which will show the impact of a Sacatar residency on artists of African descent, or in my case, of biracial ancestry. The pandemic has postponed the exhibition to Spring of 2022.



Sook Jin Jo (*Visual Arts / Korea 2001 & 2007*) I'd like to share my recently released interview (with English subtitles) done at the National Museum of Modern & Contemporary Art in Korea (MMCA). I answered their questions about how I develop my work, my beginnings, inspirations etc... I talk about the mural “Let’s go to school” in 2001 and “Crossroads” in 2007/08, both done during my Sacatar residencies, as well as two other works inspired by my experiences in Brazil. Thank you so much for your support over the years. Stay well and safe.



Viga Gordinho (*Artes Visuais / Brasil 2004*) Em Novembro 2020, publiquei o livro “Compartrilhamentos Poéticos, Um Memorial em Tempo Gerúndio” onde falo também da experiência no Sacatar como residente em 2004 e como conselheira. Já reservei um exemplar para a nossa biblioteca sacatariana.



Matthew Burgess (*Literature / USA 2017*) Two of the projects that I developed during my residency at Sacatar are seeing the light of day. My picture book, *The Bear and The Moon*, illustrated by Brazilian-American artist Cátia Chien, was recently published by Chronicle Books. I also completed the first draft of the manuscript for a picture book biography entitled *Make Meatballs Sing: The Life & Art of Corita Kent* (illustrated by Kara Kramer) which is forthcoming from Enchanted Lion Books in June 2021.



Carolyn Wright (*Literature / USA 2018*) Sacatar has continued to be the major inspiration and driving force behind my work. The poems and prose narratives in conversation with Bahia written over the last three years, and the translations into English of the poetry of Sacatar friend and Board member Alex Simões, appeared in the online journal, Tupelo Quarterly, in March 2020.

To read other recent events with Sacatar Fellows, please click here.

STATEMENT OF FINANCIAL ACTIVITIES

The unanticipated world-wide pandemic overturned our expectations and plans. We adapted quickly.

Starting in late March, the Brazilian federal government imposed repeated lockdowns. During lockdowns, several of our staff members were laid off. A program of the Brazilian federal government paid a substantial percentage of the staff members’ salaries during the lockdowns. Despite the staff members not working, the Instituto paid the balance of their salaries. Nonetheless, our administrative expenses dropped across the board. Because we operated with a skeletal staff and hosted no artists in residence, salaries, payroll taxes, utilities and overhead were all lower than in 2019.

We had planned the construction of the studio building. Our timing was fortuitous. We began construction before the severity of the pandemic became apparent. The Brazilian real had experienced a precipitous drop against the dollar, making construction cost-effective. As the pandemic expanded, many other businesses and homeowners undertook new construction and renovation. By year’s end, the cost of materials had skyrocketed. Since we began early, we had the good luck of an excellent exchange rate to the dollar as well as the lower cost of purchasing materials.

After we canceled the two residency sessions scheduled for 2020, we moved ahead with the renovation of the one-hundred-year-old Casa

Pequena. These two building projects extended through March 2021. The construction costs incurred by these two projects came to 48% of all expenses.

Despite the absence of artists-in-residence in year 2020, office administration, property management and essential security staffing never came to a halt during periods when other daytime staff members were requested to temporarily return home. Communication services with artists requiring rescheduled residency periods were ongoing. Newsletters and announcements of alumni accomplishments continued as planned. Sacatar as an institution was not on hold.

The Instituto Sacatar will complete twenty years in operation in September 2021. We enter this landmark year with the property developed to the extent we dreamed of twenty years ago. Expanded property facilities - coupled with our continued, year-round service to both artists-in-residence and Sacatar alumni - demonstrate our commitment to Sacatar’s governing mission.

Days in 2020 with Artists-in-Residence at Sacatar: **0**

Days in 2020 that Sacatar Supported Alumni and Future Artists: **365**



SACATAR FOUNDATION INCOME in 2020

Donations	\$261.500	91%
Endowment Fund	\$25.000	9%
TOTAL	\$286,500	100%

SACATAR FOUNDATION EXPENSES

Direct Instituto funding	\$236.000	90%
Program funding (USA)	\$2.100	1%
Overhead	\$24.900	9%
TOTAL	\$263.000	100%

INSTITUTO SACATAR EXPENSES

Staff salaries	\$78.200	29%
Taxes	\$21.300	8%
Administrative overhead	\$30.000	11%
Utilities	\$7.500	3%
Bank fees	\$2.000	1%

CONSTRUCTION AND RENOVATION

	\$127.000	48%
TOTAL	\$266.000	100%

PARTNERS – CURRENT AND FORMER

IN BRASIL

Acervo da Laje
Ativa Atelier
ArtRio Feira de Arte do Rio de Janeiro
Bienal da Bahia / Museu de Arte Moderna da Bahia
Bienal do Recôncavo / Fundação Dannemann
Bienal Mercosul
Centro Cultural São Paulo
Centro Universitário Belas Artes / SP-Arte
Church of São Lourenço / Itaparica
EAV-Parque Lage
Fundação Cultural do Estado da Bahia
Ministério da Cultura do Brasil
Mirante do Solar - Casa de Cultura e Ética
Municipal School Benedito de Oliveira Barros
Prêmio PIPA - Brazil
Rumos Itaú Cultural
Secretaria da Cultura da Bahia
VideoBrasil - Brasil
Universidade Federal da Bahia
Universidade Federal do Recôncavo Baiano

IN NORTH AMERICA

Dance-UP / Pennsylvania
Los Angeles Cultural Affairs / California
Djerassi Resident Artists Program / California
La Chambre Blanche / Quebec

IN EUROPE

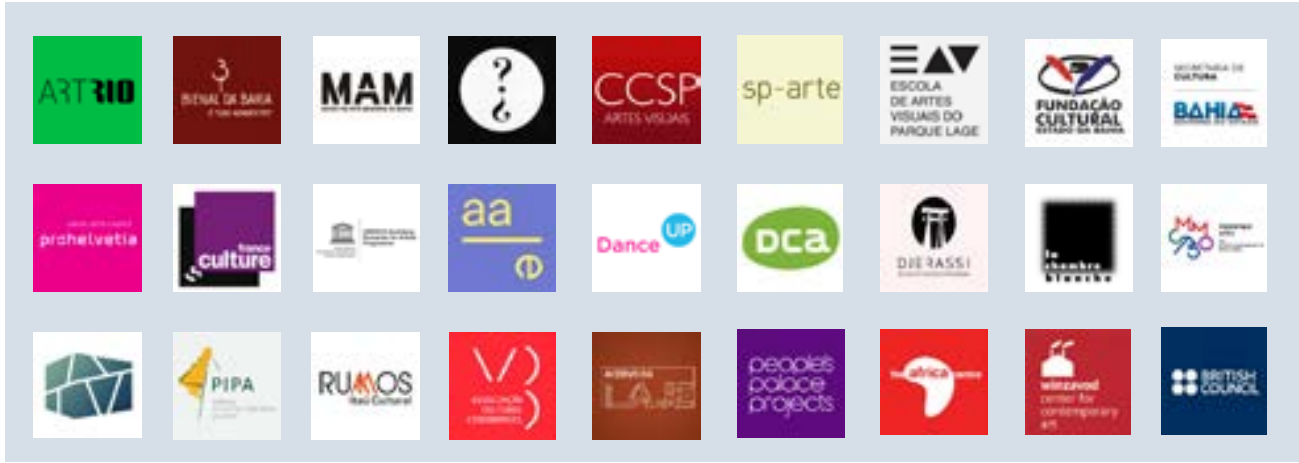
People's Palace Project / UK
British Council
Pro-Helvetia / Switzerland
Culture France
UNESCO / Aschberg
Ateliers des Artistes en Exil

IN ASIA

Korean Traditional Performing Arts
National Art Studios Korea
Taipei Artist Village / Taiwan

AND IN THE REST OF THE WORLD

Africa Centre / South Africa
Winzavod Contemporary Art Center / Russia
South Project / Australia



THE INSTITUTO SACATAR THANKS
THE FOLLOWING INDIVIDUALS
AND ENTITIES FOR THEIR
GENEROUS SUPPORT IN 2020

Phyllis Green
Sally Kellman
Mitch Loch
Sacatar Foundation
Sheridan Tandy
Taylor Van Horne
Anonymous

AND FROM SACATAR FELLOWS

Philip Boehm (*Literature USA 2016*)
Joseph Cavalieri (*Visual Arts / USA 2011 & 2017*)
Jane Coffey (*Literature / USA 2001, 2004 & 2010*)
Soumer Daghistani (*Theater / Syria 2007*)
Stephanie Griffin (*Music / Canada 2019*)
Germaine Ingram (*Dance / USA 2014*)
Michael Lowenthal (*Literature / USA 2008*)
Ed Madden (*Literature / USA 2019*)
Mandy Morrison (*Film / USA 2019*)
Florence Neal (*Visual Arts / USA 2018*)
Fran Siegel (*Visual Arts / USA 2015*)
Ersi Sotiropoulos (*Literature / Greece 2006 & 2014*)
Carolyn Wright (*Literature / USA 2018*)



Sacatar has been with me and driving me through all of my latest projects. Bahia and my time there ... seem to be at the core of all of my work in some way or another... having the sound of the ocean in my heart and soul is a powerful salve. I can't wait for a time when it is safe to return.

Mikhael T Garver (*Visual Arts / USA 2018*)

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FOUNDERS

Taylor Van Horne and Mitch Loch

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Taylor Van Horne, Sabrina Gledhill, Sergio Guedes, Giovana Dantas, Tom Correia, Maristela Ribeiro, Alex Simões and Calmon Teixeira

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FOUNDATION

Mitch Loch, Helen Miller and Taylor Van Horne

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Cláudio Campos, Marcelo Hoog de Sá, Marielson Carvalho and Nirlyn Seijas

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Augusto Albuquerque (Administrative Manager), Dete Vieira, Lavínia Santos, Charles Silva, Raimundo da Silva, Anderson Gomes, Antônio Barbosa, Reginaldo Roque and Francisco Galvão.

A year ago today, I started a journey that would change my life. I remember my sense of wonder as the ferry neared the island at sunset, the dark drive across the island (and the small hospital flaring up for a moment), and that late dinner with coconut water that first night -and waking up to the peacocks the next morning. Just wanted to say thank you, obrigado, for an extraordinary opportunity and an amazing experience.

Ed Madden (*Literature / USA 2019*)

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with **PayPal**



Photo by Taylor Van Horne

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