



ANNUAL REPORT
YEAR ENDING DECEMBER 2016

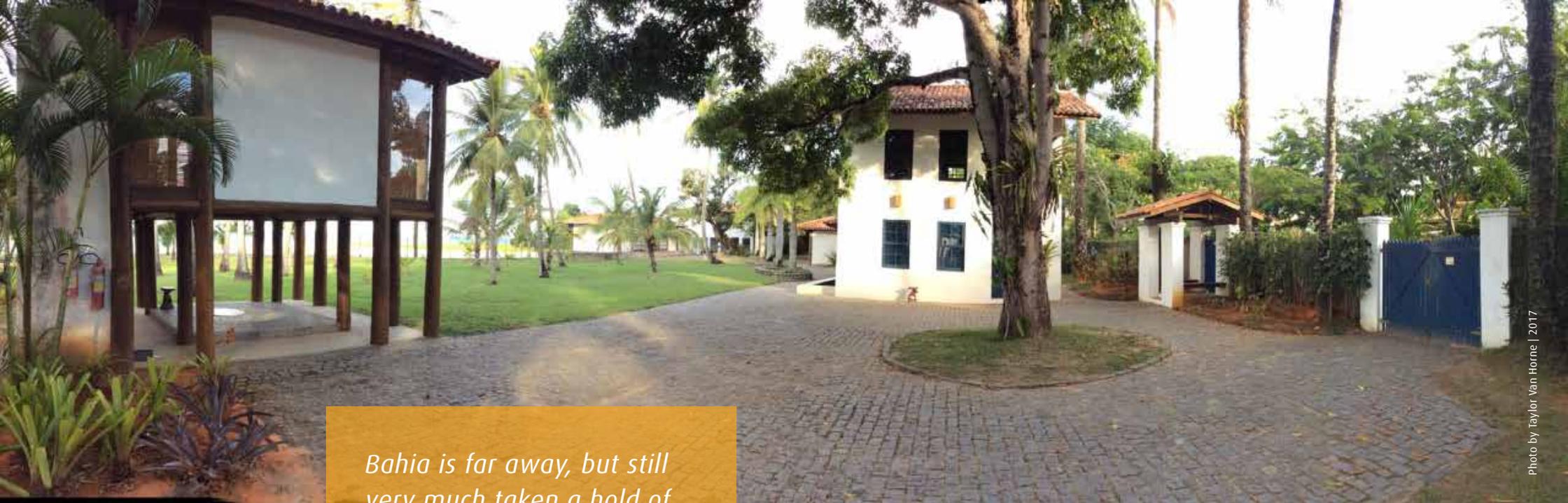


Photo by Taylor Van Horne | 2017

Bahia is far away, but still very much taken a hold of my heart. Wow, what an amazing time and incredibly productive and inspiring residency. It was truly the best residency I've ever experienced.

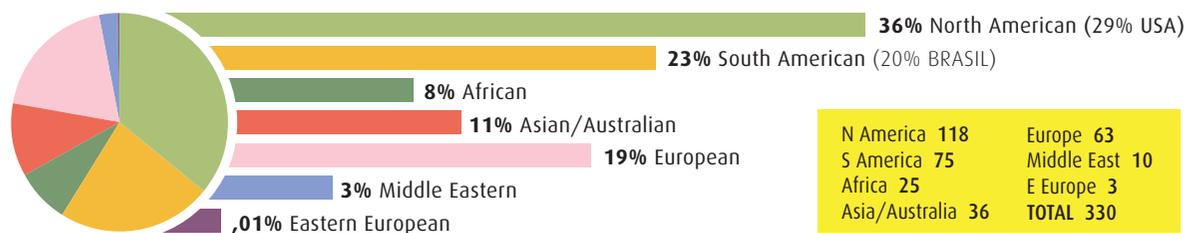
Karen Ostrom (Canada>USA), 2016

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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 Sacatar Foundation periodically organizes Open Calls for artists of all nationalities, disciplines and ages, having received thousands of applications over the years, first in cumbersome paper-wrapped parcels and more recently as electronic files. From these applications, international committees convened by the Foundation select and recommend artists to the Instituto Sacatar for residency Fellowships, which typically last eight weeks and include airfare, studio, room and board, as well as logistical support for the artists to engage with the local culture in ways meaningful to their practice.

The Instituto Sacatar hosted its first artists in September 2001. Since then Sacatar has provided 330 Fellowships to artists from sixty-one countries. 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. Sacatar's facilities can currently host six artists at one time and we typically schedule four eight-week sessions annually.



In 2016, thirty-four artists from fourteen countries received Fellowships. In addition to our regular residency program, we sent two artists to residencies further afield. One artist went into the far reaches of the Amazon and another to the high dry plains around Brasília, through an exchange of artists funded by the Brazilian Ministry of Culture. We also inaugurated a special program, Sacatar Solo, which provides opportunities for celebrated artists at the peak of their creativity. We were thrilled to receive as our first Sacatar Soloist the multi-faceted artist, Laurie Anderson.



Photo by Taylor Van Horne

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.

PROGRAM HIGHLIGHTS OF 2016



Photo by Scott Hocking | 2016

We initiated a program we call Sacatar Solo, which, by invitation, provides residency opportunities for established artists of international acclaim. Our first Soloist was performance artist extraordinaire Laurie Anderson.

We hosted artists through ongoing institutional partnerships with:

- **Africa Centre**, based in South Africa, which provided assistance to host the Ghanaian novelist Nana Ayim;
- **Dance-UP** -- now defunct, formerly based in Philadelphia -- which provided assistance to host the choreographer Ana Paula Hofling;
- **FUNCEB**, the Department of Cultural Affairs of the State of Bahia, which provided assistance to host the Brazilian

author Deisiane Barbosa;

- **Prêmio PIPA**, based in Rio de Janeiro, which provided assistance to host the Brazilian visual artist Luciana Magno.

We also received a substantial grant from FUNARTE, the Brazilian Ministry of Culture, with which we organized an exchange of artists between the Instituto Sacatar and artist cooperatives in Acre (the Associação de Artistas Plásticos do Acre) at the far western reaches of the Amazon, and in Goiás (the Núcleo de Arte do Centro-Oeste) on the central plateau near Brasília. This project, OLHARES BRASILEIROS / BRAZILIAN EYES, included the production of a catalog which we have posted at www.sacatar.org under NEWS > SACATAR PUBLICATIONS.

Many former Fellows wish to return to Sacatar to pursue new work, often very specific to the local culture. In 2016, we hosted five such returning Fellows, selected from over twenty-four eager to return.

In 2016 we announced an Open Call for applications, for creative individuals of all nationalities, ages and artistic disciplines. We received 387 applications from forty-nine countries. Thirty-two pre-screeners around the world recommended forty-six candidates for Fellowships. A Final Selection Committee winnowed these recommendations to thirty-one Finalists from eleven countries. These artists will be offered Fellowships between June 2017 and December 2018.

ARTISTS-IN-RESIDENCE

In 2016, Sacatar provided opportunities to the following artists

Akirash Performance

Nigeria > Austin, Texas, USA

My plan was to experiment and to explore any relationship that my country of origin Nigeria, especially Yoruba, and Bahia have in common. I looked for similarities and changes in culture, religion, musical instruments, dance, and fashion. The collaboration with people of Itaparica was overwhelming.

■ **Alice Miceli** Visual Arts

São Paulo, Brazil Returning Fellow

I managed to work on the project I had in mind, which was very specific: to organize all the text material and images of everything I have produced so far in my photographic research on minefields (Cambodia, Colombia and Bosnia), and organize the next and final step of this research, which will be in Angola.

■ **Ana Paula Hofling** Choreography

Brazil > Middletown, Connecticut, USA
Dance-UP

I worked primarily on my book manuscript. The choreographic ideas I've had happened mostly during the ferry journey to Salvador, where I learned to let the loud noise of vendors and passengers become "white noise"—crossing the water to and from Salvador became a moment of deep introspection and reflection.

Bruno Caçado Sculpture

Belo Horizonte, Minas Gerais, Brazil

Some issues of my interest today are craft production, vernacular architecture, the use of materials in a more rudimentary and intuitive way. And so my time on the island was a very enriching experience.

Carol Rodrigues Literature - Portuguese São Paulo, Brazil

A novel about an Island in which the inhabitants live in silence. The project was not only modified but enhanced by local conditions. I was greatly stimulated by nature, people, stories, ceremonies, boat trips, I think almost everything I saw turned into a narrative element.



■ **Deisiane Barbosa**

Literature - Portuguese
Cachoeira, Bahia, Brazil
FUNCEB

The project "Cadê Tereza? / Where's Tereza?", although a proposal of literary creation, followed the line of the base project (letters to Tereza) which dialogues with other languages of the visual arts; In addition to the writing of letters, poems and short stories, it also included photographic and performance production and was linked to the publication of contents in a virtual address that served as an interactive logbook:
<http://andarilla.tumblr.com>

Elisabeth Zwimpfer Animation
Switzerland > Kassel, Germany

I'm working on a Storyboard about wishes and dreams of a young woman in difficult circumstances and I wanted to talk in Salvador to some street children. I got in contact with Zaca Oliveira, an artist working in the streets. I found out that I could also just sit in the streets and draw next to some teenagers sleeping in the streets. Here in Bahia you can really feel the African spirit, people are so helpful and friendly here and I think this also influenced my work...

■ **Fabio Duarte** Photography
Salvador, Bahia, Brazil

FUNARTE – BRAZILIAN EYES PROJECT

(In residence in Rio Branco, Acre)
I did a photographic series of self-portraits and a video of the process. I developed other works, such as stamps with words that I stamped on the streets, a cyanotype workshop that was very rich as a photographic practice and didactic experience, and so on. I also had the support of the Biblioteca da Floresta, a unique institution in Rio Branco, where I was able to perform a piece called the "Banho de Folha Cheirosa," with the full support of the staff there.

■ **Eneida Sanches** Visual Arts / Multi-Media
Salvador, Bahia, Brazil

FUNARTE – BRAZILIAN EYES PROJECT

(in residence at NACO in Goiás) When I arrived in the city of Olhos D'Agua, I found it curious that a lot of people were called Divino or Divina, and I discovered that this was in homage to the Divine Holy Spirit, locally revered through the Dance of the Catira, which is performed only by men. I subsequently made two series of drawings using copper and lead. In the first, CATIRA DE MULHER / CATIRA OF WOMEN, I bring the feminine element into the dance, stripped of formalities. In the second series,



CÁ-ATIRA (a pun in Portuguese: HERE - HE SHOOT), a man dressed as a cowboy struggles against a geometric structure, which also resulted in this video:
www.youtube.com/watch?v=FzXEgELmHbc

I never had a so perfect studio. The place is amazing!

Roland Cros (France), 2016

Gabriella Smith Music Composition
El Cerrito, California, USA

My projects involved recording the natural soundscapes of the island for use in my music and I also hoped to play capoeira and learning some berimbau and other percussion. I did do all of those things. I even got the opportunity to learn how to make berimbaus, and I made 2 of them, which I had not expected to have the opportunity to do but was one of my favorite things I did here!

Gordana Hajinovic Photography
Belgrade, Serbia

Photographic project...What I planned to do during my stay I achieved, even I am planning in Belgrade an exhibition of my work which I ended up here. Bahia is my great experience which will for sure affect my future work.

Januibe Tejera Music Composition
Brazil > Paris, France

Initially I planned to do research with local musicians, but I ended up concentrating on composition, enjoying the excellent environment of Sacatar. The water surrounding the residency ended up influencing me directly. I would say that my next work will have its direct influence, because it was the sea, the tides, these continuous changes of the landscape, that finally revealed something in me. Something that was already in me, but something that I had forgotten.

Kara Crombie Animation
Philadelphia, Pennsylvania, USA

I researched and outlined ideas for an animation project. I had a more interactive and enlightening experience than I had imagined I would. The culture of Bahia has influenced my work and practice in ways that transcend just becoming research content for one project.

■ **Jean Ranger** Video
Montreal, Canada
Returning Fellow

I came to work on music program, learn and create soundtrack for video shoots.

Then I did a video shoot in collaboration with Olek and dancers from the area.

Latasha Diggs Literature - English
New York, New York, USA

My project was twofold: to begin work on Global Studies, collection of poetry focusing on the ambiguity of history and textbooks; and to continue a question of ancestry, an on-going project that combines beadwork – African and Native American inspired – with text to discuss personal and sacred markers of the often questioned self. In my studio I began to “write” with the beads. These writings transformed into conversations with



■ **Karen Ostrom** Multi-Media
Canada > New Haven, Connecticut, USA
Returning Fellow

Karen Ostrom (Canada, 2013) returned to Sacatar for a second residency in 2016 with a particularly compelling and unique project. She came to work with the lace-makers of the Ilha de Maré, an indigent community on the island that we see in the distance when standing on the Sacatar pier. Karen has hired the women of this community to produce animation frames made of lace, which Karen plans to turn into a film telling the story of the lace-makers' community. The lace-makers have so far completed about one hundred frames for the project. In early 2017, Karen received a grant from the Canadian government to complete the short film.



elders, staff members in the Candomblé faith, individuals visiting and colleagues. I don't see the beadwork accomplished here separate from a question of ancestry. Instead it is part of the larger project and I'm thrilled to have had this experience. And I did get to study Candomblé rhythms on the agogô! (a Brazilian percussion instrument)

Lauren Adams Visual Arts/Installation
Baltimore, Maryland, USA

I came to make paintings that were partly to be about my ongoing research into colonial labor conditions in Europe and North/South America, as well as how the decorative arts of the colonial era expressed the values and concerns of the day (and what we can learn from that today). I can't even remember what life was like before getting to Bahia. I do know that this has been one of the most important personal and professional experiences I've had abroad, and it has changed my work forever.

Leslie Huppert Video
Berlin, Germany

I came with an ongoing project "Moving Identity" which I used as a starter, but I have started to develop two further projects, where I have been interviewing people in Itaparica. Also I have started and finished an animation and started a further one, which I

will not be able to finish before I leave. I am very happy about the new ideas and the input that I was able to collect during my time at Sacatar.



■ **Luciana Magno** Multi-Media
Belém, Pará, Brazil
Prêmio PIPA

I came to Sacatar with the intention of working with traditional Brazilian lacemaking from the northeast coast of the country and to create a performance using my own hair. But in the first week I chanced upon a hand-crafted loom at a SESC training center during a walk in the Pelourinho (the colonial heart of Salvador and a UNESCO world heritage site). It was a happy coincidence, this encounter with a loom, and the teacher there fully embraced my project of weaving hair.

- **Maureen Fleming** Choreography
Japan > New York, New York, USA
Returning Fellow I researched the Black Madonna and created new work inspired by my research. In addition, I am developing daily regenerative training systems in Fleming Technique (created for dancers) and Fleming Elastxx for yoga and martial arts enthusiasts, teachers and personal trainers.

Meredith Lackey Film-maker
Los Angeles, California, USA

I had initially planned to make a piece about the fiber optic infrastructure in Salvador. I was immediately inspired by the people and culture on the island of Itaparica, and shot a short film here based on the Lava Jato money-laundering scheme. The film uses the owner of the community radio in Mar Grande and owners of local Lava Jatos (car washes) to describe the scandal in their own words, making apparent the class divide between the lives of the political elite and the worker.

Michael Zelehoski Sculpture
Beacon, New York, USA

I came into this experience with an open mind, I found a wealth of cultural and material diversity. I worked almost exclusively with found objects, creating sculptures and assemblages, the majority of which, unfortunately, I was unable to take home.

Laurie Anderson Multi-Media/Music

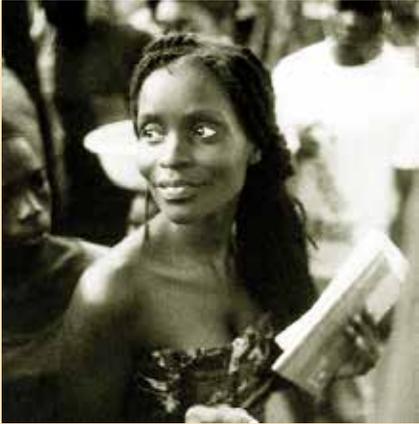
New York, New York, USA

Sacatar Solo

Being at Sacatar saved my spring. I had been casually promising to do way too many things...(but) I hadn't actually started on any of these projects... I began to have to do interviews for things I hadn't written yet.... So things had, let's say, really piled up. I thought that somehow I could get all of them done if I could just get out of New York for a while... In the back of my mind I suspected that this was a very unrealistic plan but when I arrived in Sacatar I plugged my portable studio in and started to work anyway. And guess what? The place is so magical and calm. Wild ponies dancing out on the beach, palm trees swinging, everything soft and clear. And an atmosphere of peacefulness and energy. And the greatest staff and of course the founders Taylor and Mitch who - lucky for me- happened to be there...And, most magic of all, I finished the sketch for the book and wrote the show "Letters to Jack" which I did three days after I arrived in the states at the Kennedy Center in DC. And! I managed to swim, keep up with tai chi and even play a little ukulele. It just does not get better than that. I owe a very large debt of gratitude to the Sacatar Foundation. These kinds of things don't magically happen. People build them and make them happen. So thanks Taylor and Mitch for building such an exquisite and open and beautiful place to think and work.



Photo by Mitch Loch | 2016



■ **Nana Ayim** Literature – English

Accra, Ghana
Africa Centre

I came to work on a novel, and hopefully to complete. And whilst in Bahia, started work on a film project, which has since grown in scope. Bahia itself energised and added other dimensions to my work that I couldn't have even dreamt of. The Instituto Sacatar itself was a dream in every single aspect, it is amazing to think that in this upside down world we live in, perfect pockets of space and support and creation like Sacatar exist.

Oksana Zabuzhko Literature – Ukrainian
Kiev, Ukraine

Staying at the Instituto Sacatar has had a clearly liberating affect on my sense of time: rather than thinking in terms of the deadline pressure, I've took a liberty – for the first time

in years - to focus on what I really WANT to tell. As a result, not only "the September book" (the final version of which I submitted to the publisher in the last week of June) has turned much richer than formerly planned, but the initial plan of work on "The Girl In The Blue Lilies Country" has also undergone substantial changes – and the novel took a rather unexpected turn. Bahia prompted a couple of long-searched narrative turns, which would've been hard to find otherwise.

■ **Olek** Installation / Textiles
Poland > Brooklyn, New York, USA
Returning Fellow

The nature of my work is to experiment. Jean Ranger and I collaborated on a project ...and you will "hear" about us!

Petri Kaivanti Music Composition
Helsinki, Finland

I wrote my first two Spanish songs, my very first song in Portuguese, shot some material for music videos and started a new project of composing 100 Finnish poems for the 100 years anniversary of Finnish independence.

Philip Boehm Theater / playwright
Saint Louis, Missouri, USA

My goal was to research and sketch a play about the Malê uprising of 1835. Although I

haven't written much dialogue I have found an abundance of material, which I will be using as the piece evolves. In fact there is so much that I am considering a second project with Bahian influences, ideally involving some of the contacts I have made here.

Pieter Paul Pothoven Multi-Media
Amsterdam, Netherlands

The nature of my proposal changed radically - a change I've welcomed and embraced. Key to this have been my presence at 5 different ceremonies, Egun, 2 candomblé ceremonies, Caboclo and a gypsy/candomblé ceremony in the forest of Wenceslau. Sacatar was essential as an introduction into this culture and to connect me with the right people. The change of my plans feels so exciting!

Roland Cros Sculpture / Printmaking
Paris, France

I researched Cordel (traditional poetry) and xilogravura (woodblock prints), meeting cordelistas (traditional poets) and repentistas (the musicians who accompany them). I made a lot of engravings inspired by the Nordeste culture, I made covers for cordelistas' pamphlets and used a chainsaw to make huge engraving masters. What I didn't imagine before coming: Meeting a lot of people of the cordel culture in Salvador and Recife.



Photo by Scott Hocking | 2016

Scott Hocking Sculpture
Detroit, Michigan, USA

My project involved working site-specifically while at Sacatar, coming up with ideas based on the environment and my surroundings. While in residence, I focused on creating a series of drawings based on the tile murals of São Francisco Church and Convent. This place is magical. I'm hooked.

- **Ueliton Santana** Visual Arts
Rio Branco, Acre, Brazil
FUNARTE – BRAZILIAN EYES PROJECT
Due to the local conditions, the work took its own course and had positive developments. The coexistence provided a real connection with the people and the place.

- **Virgilio Abreu Neto** Visual Arts
Brasília, Distrito Federal, Brazil
FUNARTE – BRAZILIAN EYES PROJECT
I ended up getting very interested in the religious manifestations like Candomblé and my production focused on these issues. All these cultural manifestations affected my work a lot, because even though I already knew Bahia, I had not yet had the opportunity to take the time to get closer to its culture.

Zohra Opoku Textiles/Multi-media
Germany > Accra, Ghana
My prime motivation was to discover and document the relationship between 'dress codes' and the processes/performances of self-/ societal expression of the Candomblé Bahian women. Interviews with "mães de terreiros" (priestesses) and visits at Afro-Brazilian religious festivals, but also reading on Candomblé in many different sources, helped me to get a deeper understanding of the connection to the African origins, the world of Orixás and the system and politics of a "casa de Candomblé" in the greater Salvador.



“ It is amazing to think that in this upside down world we live in, perfect pockets of space and support and creation like Sacatar exist.”

Nana Ayim (Ghana), 2016

COMMUNITY PARTNERSHIPS

We want to thank the following Brazilian organizations with whom Sacatar artists collaborated in 2016:

- Acervo da Laje, Salvador, BA
- Associação das Rendeiras de Ilha de Maré, Salvador, BA
- Associação das Rendeiras de Saubara, Saubara, BA
- Biblioteca da Floresta, Rio Branco, Acre
- Biblioteca Juracy Magalhães Jr., Itaparica, BA
- Centro de Formação Artesanal do SESC, Salvador, BA
- Colégio Estadual Democrático Jutahy Magalhães Jr., Itaparica, BA
- Escola de Música, Universidade Federal da Bahia
- Igreja do Baiacu, Baiacu, BA
- Hospital Pediátrico Martagão Gesteira, Salvador, BA
- Instituto Feminino, Salvador, BA
- Grupo de Capoeira União, Itaparica, BA
- Museu de Arte da Bahia, Salvador, BA
- Nucleo de Arte do Centro-Oeste (NACO), Olhos d'Água, Goiás
- Revista MUITO, Jornal A Tarde, Salvador, BA
- SESC Centro, Rio Branco, Acre

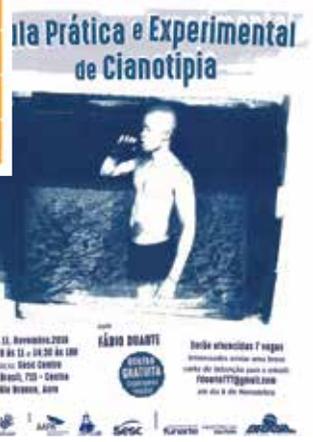




Photo by Maureen Fleming | 2016

STATEMENT OF FINANCIAL ACTIVITIES

SACATAR FOUNDATION INCOME

Donations	228,316	82%
Endowment	25,558	9%
Sales	15,936	6%
Application fees	9,260	3%
TOTAL	US\$279,070	100%

Artists served 34
Artist Days 1737

SACATAR FOUNDATION EXPENSES

Direct Institute Funding	198,746	70%
Program Funding within US	9,302	3%
Administration	54,770	19%
Development	20,249	7%
TOTAL	US\$283,067	100%

INSTITUTO SACATAR INCOME

Funding from Sacatar Foundation	198,746	85%
Funding from Institutional Partners	35,941	15%
TOTAL	US\$234,687	100%

INSTITUTO SACATAR EXPENSES

Direct Program Expenses	49,837	20%
Direct Program Expenses - Travel	16,124	7%
Staff	95,890	39%
Taxes	34,417	14%
Administrative Overhead	28,458	11%
Utilities	13,928	6%
Property Improvements	9,330	4%
TOTAL	US\$247,984	100%

DONORS

We want to thank the following individuals, institutions and corporations that provided financial support in

2016: Africa Centre, Alyson Bell, Andreas and Abigail Beroutsos, Cooper Law Group, FUNARTE, FUNCEB, Georgia King, Harnisch Family Foundation, Jaako Heikkila*, Jane Coffey*, Lapinegrip Co., Lott Holding LLC, Lucio Gregoretti*, Melanie Baker*, Mitch Loch, Mosel Foundation, Padma Viswanathan*, Philip Boehm*, Prêmio PIPA, Ramon Villa, Ronald Shaw, Stacey Steers*, SP-Arte, Tam Le and Joseph Canale, Taylor Van Horne, Todd Kramer, Vision Asset Management

*indicates Sacatar Fellows



BOARD OF DIRECTORS

Founders

Taylor Van Horne and Mitch Loch (Photo)

Board of Directors Sacatar Foundation

Mitch Loch, Jane Coffey (2015-2016), Helen Miller and Taylor Van Horne

Board of Directors Instituto Sacatar

Taylor Van Horne, Sabrina Gledhill, Sergio Guedes, Justino Marinho, Giovana Dantas and Tom Correia

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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.





Amy Peterson (USA, 2001) was in the first Sacatar residency session and reminisces fifteen years later, in 2016: *“I had been at Sacatar during 9/11, and now the Trump absurdity brought back a lot of memories. Itaparica is a powerful and strange place, and I’ll never forget my time there and what we all shared.”*

HELP US MAKE A DIFFERENCE

AS A NONPROFIT ORGANIZATION, The Sacatar Foundation, and its sister organization the Instituto Sacatar in Brazil, rely on the support of generous benefactors to sustain the excellence of its unique residency program. Sacatar gratefully accepts donations of cash, property (such as securities and real estate), and gifts-in-kind from individuals, foundations, and corporations. Gifts may be left unrestricted for general operating use or designated for a specific purpose, such as a studio endowment or a Fellowship. Unique naming opportunities are available for studios, rooms, Fellowships, stipends, and endowment funds.

COMING UP IN 2017 – In the coming year Sacatar plans to host thirty-two artists from at least seventeen countries. We say ‘at least’ seventeen countries, because as an American nonprofit operating overseas, Sacatar is immune to the muslim travel ban proposed by the Trump administration. As such, we are specifically reaching out to artists from LIBYA, SYRIA, SOMALIA, YEMEN, IRAN and SUDAN, committed as we are to exchange, collaboration and respect across international borders. We hope to place as many as five artists from these threatened countries in 2017 and 2018, while maintaining our own robust program through our Open Call, unrestricted by age, nationality or discipline.

Founded in 2000, the Sacatar Foundation is a 501(c)(3) nonprofit California corporation. While the Sacatar Foundation is a private family foundation, the Sacatar Fund, under the auspices of the Tides Foundation, permits donations to Sacatar to be made through a public foundation. All gifts and bequests to the Sacatar Foundation are fully deductible to the extent provided by law for income and estate tax purposes.

DONATE www.sacatar.org



I've seen a lot of residencies and arts organizations but one reason Sacatar stands out is that the philosophy of the mission is so well reflected in the practice.

Philip Boehm (USA), 2016

Photos by Taylor Van Home



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