

'Itaparica Signs' by Seungjae Lee, 2017



ANNUAL REPORT
YEAR ENDING DECEMBER 2017

*Sacatar was amazing,
and I don't want to get
back in the same old
swing afterwards.*

Bruce Odland, January 2018

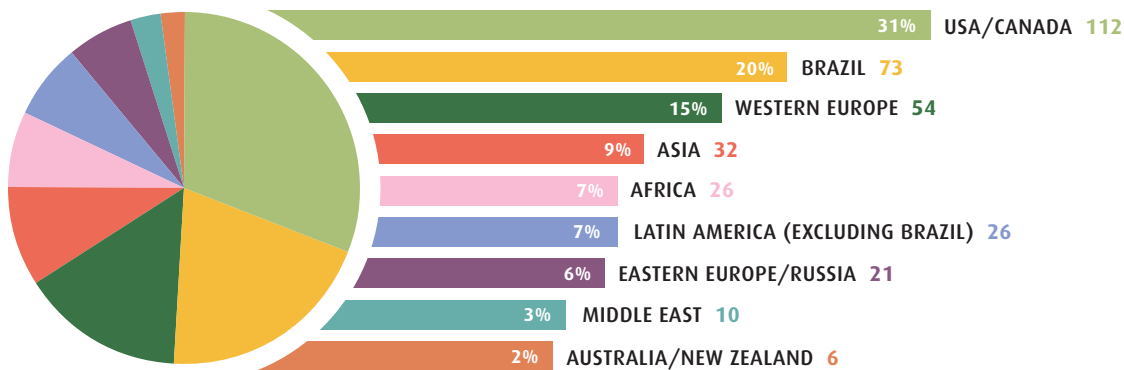
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ARTISTS FROM AROUND THE WORLD

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. Sacatar's facilities can currently host six artists at one time and we typically schedule four eight-week sessions annually.

The Sacatar Foundation organizes periodic 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 **360** Fellowships to artists from sixty-three countries.

Photo by Tom Correia



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.

STATEMENTS FROM THE FOUNDERS

2017: a year in which insecure men – always men – around the world used fear and hatred to consolidate power and enrich themselves. For the past seventeen years, Sacatar has brought selected international artists to its estate on the island of Itaparica, where the artists have had free reign to do as they see fit. But with the rise of authoritarianism, fueled by racial and ethnic strife, what steps can we, as a small nonprofit, take against this rising tide of ignorance and misrepresentation? We struggle with this question, since our actions to date are too frail to alter the well-dredged course of fear and hatred that despots have repeatedly and effectively used throughout history. We took one small step last year to combat the descent into intolerance since, as a US nonprofit operating overseas, the powers in Washington cannot as yet stop us; we reached out to artists in the countries whose citizens President Trump wishes to or has successfully blocked from entering the United States. Reaching artists in the affected countries was not easy. We were pleased to find robust artist activity flourishing within the chaotic difficulties of

Libya and Sudan. We hosted our first artist from Libya in December and an accomplished filmmaker from Sudan will come to Sacatar in April 2018. These gestures fulfill our mission, but is our mission 'off base' in a world of increasing authoritarianism? We now struggle to re-define our mission against this rise of rabid nationalism and isolationism. Since the US election, many American cultural nonprofits have been left reeling; and American support for international engagement, tepid in the best of times, has been reduced to zilch. While our small endowment will fuel our activities through 2018, we remain uncertain of our relevancy in a world where international engagement and collaboration are actively discouraged at the highest levels of government. Are artists the 'first responders' in times of political crisis? Throughout history, artists have assuredly pointed the way toward

new thinking, while the political and religious classes, looking backward to a nonexistent golden age to rally support for their regressive ideas and beliefs, are inevitably last to come around to a new world view. We on earth must take a fresh stand to secure a vision for the future of the planet. Currently we are failing, and I for one am uncertain if artists will forge the vision in time to make a difference. Nonetheless, artists are our best chance to make evident and to activate a world consciousness that can light the way forward for all of humanity.

If you have any ideas about how Sacatar can act and contribute more effectively, please write me at info@sacatar.org.

Um grande abraço,
Taylor Van Horne, ED



Photo by Laurie Anderson, 2016

I adopted 18 as a lucky number early on.

As an adolescent, the number was associated with having a legal glass of beer during my first year at university. 18 was also the age, as I recall, that I had to register for the military draft. My class was, I believe, the last one to necessarily do so in the United States. 18 was associated with both adulthood and a willingness to believe that some magical randomness can also operate in one's favor.

So, 2018, you might guess, automatically triggers connotations. From a distance, I watched Sacatar enter the year 2018 with an obviously intentional observation that the organization was exiting adolescence and into an early adulthood. Seasoned maturity is not quite there. That will take more time. Taylor and I purchased the Itaparica property 18 years ago – in the year 2000, and the resulting residency program reflects 18 years of continued operations. Each residency program has its own challenges, and ours is no different. The program will continue to move forward with the assistance of some, at present, unknown guides – or guardians. All employees and artists-in-residence at the Instituto Sacatar consider themselves lucky to work in our tropical, beach-side setting.

When we began to develop the program 18

years ago (the first artists arrived in 2001), we already knew, of course, that a website and other internet-based listings and memberships would serve to attract applicants to the program. My personal discovery and experience with programs like ours began during the late 1980s when opportunities for creative residencies were spread through word-of-mouth or through publications and announcements available in public libraries. There was, for me, a sense of adventure in chancing upon an opportunity to live and work in a creative, often foreign, appreciative environment and then finding a xerox machine with which to copy pages of application guidelines, etc. The creative work that went into each application demonstrated my generation's off-line research skills and discipline and our technical mastery as well.

18 years ago, Taylor and I did not start Sacatar with any prediction that Facebook, Instagram, Twitter, Skype or web-linked mobile phones would become an integral part of any resident artist's creative process or how they wished to present themselves to the world. A few years ago, visiting the program and lying in a hammock under a full moon, and because I had no other choice, I listened to a resident artist's extended laptop-based, vocal disagreement with his partner who was in

another hemisphere and in a different time zone. I remembered then that residency programs, thirty years ago, often included coin-operated and sound-insulated telephone booths to ensure privacy. Residency programs, like everything else, evolve with - and suffer from - technological advances. I often consider it a blessing for our program when our island temporarily loses access to the internet. Besides cross-cultural immersion, providing a time-out experience has always been one of our goals. Sacatar Fellows cannot always work in what they might have previously perceived as being ideal technological conditions, but the best artists, in my opinion, allow themselves to "go with the flow" and to appreciate a more developed awareness. They learn not just from each other but from the staff and local villagers as well. They leave Sacatar, prepared to reappraise their studio situations back home.

Sacatar is 18 years old now, aware of its limitations but quite excited about its future. Confident but occasionally nervous, Sacatar is a young adult, open to whatever is next and still willing to experiment. Our cross-cultural journey continues. Please stay with us.

Mitch Loch
President Sacatar Foundation

PROGRAM HIGHLIGHTS OF 2017

- **Centro Universitário Belas Artes in São Paulo**, Brazil, partnered to provide a Fellowship specifically for a Brazilian artist working in the area of performance, a discipline for which financial support is often difficult. Renan Marcondes was awarded the Fellowship during SP-Arte, a commercial art fair in São Paulo.

- **Fundação Cultural do Estado da Bahia**, the Cultural Affairs Department of the State of Bahia, collaborated with us for the fourth consecutive year to identify Portuguese language writers living in Bahia. Prior to this partnership we received very few applications from Portuguese language writers, which as a class remain unaware of the opportunities that residency programs provide. The writers who have come through this program now enthusiastically spread the word about residency opportunities to other writers.

In addition, we invited three artists of exceptional merit, one of whom came via the following targeted outreach:

As an American nonprofit operating overseas, the US government cannot restrict whom we invite to our program in Brazil, so in defiance of the Trump administration we made a

concerted effort to offer Fellowships to artists from the countries Trump wishes to block or has blocked from entering the United States. Trump's list has had its capricious additions and deletions, but when we began the search in early 2017, Trump's 'muslim ban' forbade citizens of Iran, Iraq, Libya, Somalia, Sudan, Syria and Yemen. Through targeted outreach to these specific countries, we invited Hadia Gana, our first artist from Libya. She came to Sacatar in December 2017. We have also invited our first artist from Sudan, the filmmaker Ahmad Mahmoud, whom we will host in April 2018.

We also continue to make Fellowships available to former Sacatar Fellows who often return with compelling new projects. We hosted three returning Fellows in 2017. Joseph Cavalieri (USA, 2011) returned with a beautiful proposal to install a stained glass window in the Church of Our Lady of Mercy. Thieves had stolen the image of the patron saint from the church six years ago. The statue has not been recovered, but Our Lady has returned to Itaparica, in the form of the stained glass window Joseph fabricated and installed during his second residency.

In 2017, thirty artists from sixteen countries received Fellowships to the Instituto Sacatar. Twenty artists were awarded Fellowships through our Open Call, when we evaluate applications from artists of all nationalities and disciplines. Through institutional partnerships, we offered additional Fellowships with restrictions by discipline and/or nationality:

- **Africa Centre**, a partner since 2010, consistently nominates artists of all disciplines from the African continent. In 2017 we hosted Kato Change, a musician and composer from Kenya.
- **Winzavod Center for Contemporary Art** nominated three artists from among whom we selected Gleb Skubachevskiy, a multi-media artist and our first artist from Russia.

ARTISTS-IN-RESIDENCE



April 2017 Sacatar resident artists - Photo by Marcelo Thomaz

2017 PARTNER ORGANIZATIONS

- Africa Centre - Cape Town, South Africa
- Winzavod Center for Contemporary Art - Moscow, Russia
- Centro Universitário Belas Artes - São Paulo, Brazil
- Fundação Cultural do Estado da Bahia - Bahia, Brazil

In 2017, the Instituto Sacatar hosted thirty artists from sixteen countries. Among them, three former Fellows.
Read their accomplishments:



Photo by Marcelo Thomaz

O+A

Invited Artists

www.o-a.info

Sam Auinger Sound Art

Berlin, Germany

www.samauinger.de

I was invited with my artistic partner Bruce Odland. We work since almost 30 years under the name O+A. The nature of our project was on one hand to work on our 4 ears archive, a special recording technic we have developed 15 years ago, to get ready for upcoming exhibitions and to make the body of our work available. On the other hand we wanted to study low noise environments as a counterpart to our urban studies and to work on nature interfaces, make the dynamics and forces of nature speak.

Bruce Odland Sound Art

Croton on Hudson, NY, USA

www.bruceodland.com

After Sam's arrival we ... began a long exploration of pieces we have made in the past called 4Ears work, mainly in cities. These we began interspersing with 4 Ears pieces we have recorded at Sacatar, both categories to be included in a future longer work, called "The World We Hear", still an ongoing project destined for several output formats, book, installation, and radio shows that we know of so far. This larger work was only possible to encounter through the amounts of dedicated organization and listening time we have had here at Sacatar.

As this all proceeded we started experiencing Candomblé ceremonies, which

We are on uncharted territory here, exploring the crossover between the technical, ie, digital audio, portable interfaces to nature, and local culture and beliefs as they spring out of drums and voices. What a world!

were mighty experiences. We were able to make 4 Ears recordings in Misericórdia, and Bela Vista where we spent two nights in the Egun Ceremony (ed: a Yorubá tradition, uniquely practiced in Brazil in Itaparica, in which the ancestors incarnate to advise the living). These not only opened our eyes and ears in very new and powerful ways, but dropped us further into nature recordings, utilizing various harps built on site as interfaces to the effects of water and wind.



Chandrabhas Choudhury

Literature - English

New Delhi, India

My main task..was to develop through an experience of the environment of Bahia a context for the work and themes and narrative strategies of the novels of Jorge Amado, for a book of literary criticism I am writing called The Banterers...I was able to accomplish a large part of what I had set out to do in my proposal, while also experiencing things I had not anticipated – such as candomble and the egungun ceremonies, as also a different model of race relations from the North-America-centric one usually prevalent in the world – that have proved immensely valuable to me.

Gleb Skubachevskiy

Visual Arts

Moscow, Russia

WINZAVOD CENTER FOR CONTEMPORARY ART

www.instagram.com/gleb_skubachevskii

I fulfilled everything I wanted in Sacatar, even exceeded the plan. I was doing a big project, biggest one yet in my career, it was a large sculpture made of bamboo. Before coming to Brazil I never expected that I would do such work.



Hadia Gana Visual Arts

Tripoli, Libya

The result of my residency was a clay installation. At my arrival the aim was to have a fired ceramic result but this became a 'possibility' and not an obligation as the raw clay installation served the concept of ephemerality.



'Las Meninas' 2017 by Jessica Rimondi (Sacatar collection)

Jessica Rimondi Visual Arts

Italy > Berlin, Germany

www.saatchiart.com/jessicarimondi

I was able for the first time to develop a Site- specific installation project, related to the environment and its historical heritage. I can definitely say this was one of the best experiences of my life.



Joanna Bator Literature-Polish
Warsaw, Poland

culture.pl/en/artist/joanna-bator

I have accomplished much more than I dared to plan. I am going back with 3/4 of my new short novel (100 pages written in 5 weeks at Sacatar!). Sacatar gave me the perfect environment to write a story. And certainly I have not dreamed about such an amazing flow!...

...The novel I had written (some 80% of it) in Sacatar is a huge bestseller in Poland. The title is 'Purezento'. I have just been awarded German 2018 International Hermann Hesse Literary Award.



Sacatar Open Studio Day - Photo by Tom Correia



Jori Lewis
Literature-English
Chatham, IL, USA

I came to work on my book..the fascinating cultural and social mix that is Bahia will inspire me in the future. I think I will probably be back to do more writing here over the next few years – as soon as I pick up a bit more Portuguese...

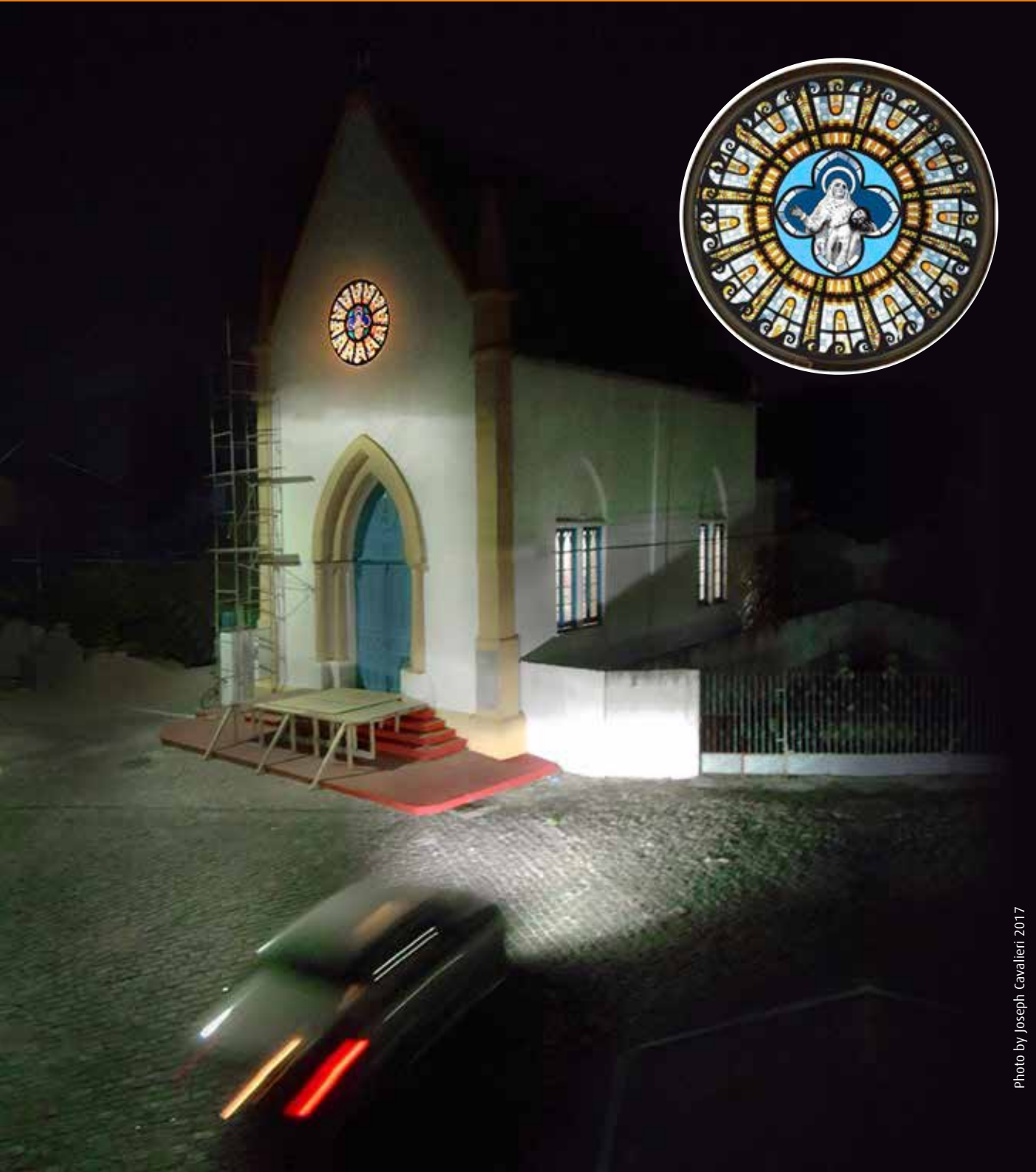


Photo by Joseph Cavalieri 2017

- **Joseph Cavalieri** Visual Arts
New York, NY, USA
Returning Fellow 2011
www.cavaglass.com

THE RETURN OF NOSSA SENHORA

The central figure in the stained glass 'rose window' is Nossa Senhora da Piedade, Our Lady of Mercy, whose image was stolen from her church in Itaparica in 2011. The story goes that Our Lady fought on the beaches beside the Itaparicans during the War of Independence. According to the veterans of that 1823 war, Our Lady raised her arms and blocked the cannon balls fired by the Portuguese from reaching the island. A neo-gothic church was built in Itaparica to honor the saint in 1923, on the hundredth anniversary of her alleged intervention. Returning Fellow Joseph Cavalieri (USA, 2011 + 2017) designed, assembled and installed the 1,90m window, comprised of seven hundred pieces of stained glass, in November 2017 as a gift to the community.



Jumatatu Poe Dance
New York, NY, USA
vimeo.com/jumatatupoe

The nature of my project was quite social, like my work typically needs to be. I knew coming in that I wanted to meet Black queer artists and activists in the region, but coming in I did not initially understand how absolutely crucial learning to communicate in Portuguese would be...My current ability to communicate in Portuguese would make it much easier to return to Brazil and continue what I really JUST started here - working on some ideas with Brazilian dancers around the convergences and divergences of Black queer dance forms from Brazil and the US.

Ladee Hubbard Literature - English
New Orleans, Louisiana, USA
I found the environment so peaceful and conducive to work that I was able to accomplish all that I intended to do and a lot more. I learned so much, accomplished so much and am so very glad to have spent the past two months on the beautiful Island of Itaparica. It really was an incredible experience.

Photos by Marcelo Thomaz



■ **Kato Change** Music
Nairobi, Kenya
katochange.com
Africa Centre

Through a partnership with Africa Centre I came to express my culture, and experience those around me, through music and collaboration...I was able to start composing 7 new songs for my new album, collaborate with the local musicians, learn Brazilian rhythms and figure out how they relate to African music. I also played a few really cool gigs in Salvador and recorded in local studios, shot a couple of music videos for my new project, built meaningful contacts for future collaborations and potentially returning to Salvador.



Laura Vandewynckel Animation

Brussels, Belgium

www.lauravandewynckel.com

During my stay and the encounters, I quickly realized I had to adapt my initial concept. The idea of introducing an obsolete ritual to the people of Itaparica was absurd. The lives of Itaparicanos are so rich in terms of rituals, that it would be artificial, unfit or in a way maybe blasphemous to come up with a new ritual. Instead of conjuring up a new one, I tried to understand and film the pearls that exist.

Louise Botkay Film

France > Rio de Janeiro, RJ, Brazil

The Sacatar residency and my encounters with the people of Itaparica came together perfectly. I came to Sacatar with an open mind, and in the course of two months I was able to collect extraordinarily rich materials. I think I will need another residency to finalize the film.

■ **Márcio Junqueira** Literature-Portuguese

Porto Seguro, BA, Brazil

FUNCEB

I organized a new book entitled *Sábado* and recorded a video related to the book in collaboration with Xavier Marrades (ed: another artist-in-residence). I revised the translations I had made of five poems by John Ashbery which I had started last summer. At the start of the residency I invited Pablo Lafuente to orient me in my investigations. The visit of the poet Alex Simões and the professor João Manuel de Oliveira, and the conversations that followed their visit, made me think about a lot of things which led to a sub-series of the diary I call *I'm not into fems*, which is a sort of mapping of *Grindr*. This diary continues in production and I suspect will be made public before 2019.

Photo by Marcelo Thomaz



Maria Teresa Crawford Cabral

Visual Arts

Portugal > Dormund, Germany

What most impressed me was to wake up each morning on this marvelous property, this Garden of Eden, with the sound of the birds, the monkeys, the croaking of the frogs, the squawks of the exotic fowl, the coconut palms, mango trees, the ocean all around us, and the ocean breeze. To live with peacocks and humming birds among palm trees in a tropical forest on the edge of the sea. To be spoiled by the delicious food of Bahia, the tropical fruits, the cuscuz de tapioca. The various fountains and the sound of plashing water, the windows and doors wide open, verandahs, hammocks, the little birds flying through the house and people to take care of us, to have time and peace to work.

Marija Stojnic Film

Belgrade, Serbia

marijastojnic.com

My intended project was a community oriented research that would result in a short doc or documentary miniatures about traditional music from Bahia (musica axé do candomblé, musica de capoeira, samba de roda, etc.)... Instead of bringing the project to an end with a small piece of work, my interests have significantly expanded and I feel I've opened a whole new chapter of research.

Matthew Burgess Literature – English

Brooklyn, NY, USA

matthewjohnburgess.com

When I look back at 2017, my time at Sacatar shines as one of the brightest highlights of a challenging year. I think about my days at Sacatar often—the swims, the moon, the dogs, the horses rolling on their backs on the beach—and it feels like a beautiful dream.

A dream in which I wrote two books! ...I couldn't be happier or more grateful for the time at Sacatar.



Maré, Installation, 2017 - Photo by Mauricio Adinolfi

Maurício Adinolfi Visual Arts / Sculpture

São Paulo, SP, Brazil

mauricioadinolfi.com

My project had as its point of departure the desire to do an installation based on the cultural and social history of the inhabitants of the island, related to a study of design and iconography of the traditional boats of the native Brazilians as found in historic records. Yes, I did these things! but obviously with modifications, transformations and greater depth. I realized that the culture of the people of African descent was far, far stronger than the remnants of the previous indigenous culture. Also how those who work with the sea, the fishermen, boatbuilders, clamdiggers, interact with nature, the changing of the tides and the richness of the ocean, in a manner that is intrinsically tied to the life of the community.



■ **Pat Oleszko** Multi-media

New York, NY, USA

Returning Fellow 2008

www.patoleszko.com

...of course, I didn't embark on the project I came with, how boring is that...No, the circumstances always upend the process...and I went with inspiration, perspiration and presentation...wonderful materials began appearing on my doorstep, giant palm sticks, weird roots, large palm peels...And with that, everything changed and the Myth/tick Sacatar Effect took hold...I developed a kinship with a few of the residents which of course prodded me further into performance...I will get a movie out of it and...it renewed and refreshed my need for foreign cultures.

Watch video 'The Enter-Not Cafe'

www.vimeo.com/244581055





Paul Roth

Photography curator
Director Ryerson Image Centre
USA > Toronto, Canada

Paul, director of the Ryerson Image Centre in Toronto, prepares an exhibition about Gordon Parks that will travel from Toronto, Canada, to the Getty Center in Los Angeles, California, and the Instituto Moreira Salles in Rio de Janeiro and São Paulo.

My project was to write two essays, an introduction and a lengthy historical essay, about a 1961 Brazilian project by the American photographer Gordon Parks. My stay here allowed me access to Brazilian newspaper and magazine articles from the 1960s, which greatly illuminated a number of aspects of the story I'm telling. Being at Sacatar and Itaparica was an enormous psychological and spiritual boon to my project. I had the time and presence of mind to be able to write; and I felt a connect to my subject in a way I would not have had I written the essays in Canada.

Pedro Henrique Lemes da Silva

Visual Arts

São Paulo, SP, Brazil

I had planned to do an intervention in a local school, but then through Sacatar I received an invitation to speak at a literary festival (ed: the Festa Literária de Cachoeira, curated by former Sacatar Fellow Tom Correia). That was a good experience because I spoke about my desire to blow up the schools, since they have become increasingly a space that reinforces the hierarchy of social classes – a space of segregation and inequality par excellence. My interest is in a space that can change the world, that permits us to think of an educational model without a classroom or a school. It was a novel experience to be in a place where we spoke about cultural and social contexts of such diversity mostly in English. Combine that with such a marvelous landscape, and the beach, the swimming, the beautiful people...I became completely disinterested in being inside a classroom in a school. Being outside the school was much better.



Precious Lovell
Visual Arts
Raleigh, NC, USA

Maria Felipa, a possibly mythical heroine of Itaparica allegedly whipped Portuguese soldiers with poison ivy during Brazil's struggle for independence. Her apocryphal story has inspired many other Sacatar Fellows.

My project was to create an African war shirt in honor of Maria Felipa de Oliveira in collaboration with local artisans. The incredible positive response to my project from the students and faculty of the Federal University of Bahia, and everyone I encountered in Bahia, was inspiring!



■ Renan Marcondes Performance

Sao Paulo, SP, Brasil

CENTRO UNIVERSITÁRIO BELAS ARTES

I wanted to develop a project where the process of physically falling serves as a metaphor for the current political situation. Immediately upon arriving I came across a boat buried in the sand and, after spending hours each morning staring at the sea, my project changed. I took the death of the artist Bas Jan Ader, known for falling down in his video-performances, as a point of departure and imagined that he had not died but was living in Bahia. In short, everything changed after I arrived.



Photo by Sandra Brewster

Sandra Brewster Visual Arts

Toronto, Canada

sandrabrewster.com

I initially wanted to use elements of my practice to make new work at Sacatar, hoping to find a way to combine my photo-based gel transfer practice with my drawing practice. ...I began superimposing my drawings onto photographs of random walls in search of a possibility in creating a public work to leave behind, never actually thinking it would be possible during this visit. After looking at a couple of walls (it was) suggested that I work in the Fonte da Bica (ed: a artesian fountain in the center of town that provides mineral water to the locals). We sent mock ups to the mayor and received permission to go through with the project. ...Women used to wash clothes in this area as a means of making money for their families. The wall transfer - an image of sheets hanging from a clothesline -- would become a homage to these woman. After the image of the clothesline was completed I wrote a poem and transferred it to a wall to the right of the piece.

Sérgio Rodrigo Music Composition

Brazil > Rome, Italy

soundcloud.com/sergiorodrigo

I came to work on a musical composition based on elements I would collect during my stay. Once at the Instituto Sacatar I had the chance to meet Charles, a staff member and candomblé musician. Charles introduced me to the world of the Eguns, sharing with me its music, flavors and values. We had various recording sessions, which now serve as the basis of my creative work.



Seungjae showing his work during Open Studios Day. Photo by Marcelo Thomaz

Seungjae Lee Photography

Seoul, South Korea

leeseungjae.com

I started new approaches to my works, I started to collage my pictures more freely in form and expand time period longer for my LightWorks...Nature here is very related with moon. That made me try 15 days of LightWork...This kind of different approach was possible because this place is very safe place to try new things.



Suzanne Rivecca Literature – English
San Francisco, CA, USA

I believe that the setting of Itaparica and Sacatar—its ambience, its otherworldly beauty, its peerless colors and sounds and animals—seeped into the fabric of the story and helped inspire me as I tried to describe characters whose response to the sensory world around them is hyper-sensitized and almost unbearably intense. Moreover, the peace and tranquility of the location enabled me to concentrate and immerse myself in a writerly trance with much greater ease than usual. Whenever I got stuck, I would go walk across the beach for an hour, and would inevitably see something during my walk that would jolt me out of my over-analytical state and get me excited about starting again.



■ **Vilma Samulionyte** Photography
Vilnius, Lithuania
Returning Fellow 2013
www.vilmos.lt

It was a second time for me in Itaparica and Sacatar. I knew the place so my project was very much connected with area. I did an Ocean diary. Every day I would collect one or few things from the beach and print their photograms in old technique – cyanotype. Parallel I photographed tide cycle for 12 hours. Photos will be made in to a stop motion projection and used in common exposition with cyanotypes.



Photo by Xavier Marrades

Xavier Marrades
Moving Images
Cervera, Catalonia, Spain
vimeo.com/xavimarrades

My project was / is a documentary - portrait of the community of the island through the memories of their dreams. Collecting important dreams of the biography of the people, (to) transcribe them, (to) look for coincident points, and (to) build a narrative from which I would go out with a camera to film images that resonate with those voices. The spirituality of this place, the energy is much stronger than I was expecting. And even the way they relate to dreams is different than the one I had experienced, less self centered, and more related to the universal, the ancestors, the messages, and premonitions that come true.

COMMUNITY PARTNERSHIPS

We want to thank the following local organizations with whom Sacatar artists collaborated in 2017:

- Colegio Estadual Democrático Jutahy Magalhães / Itaparica
- Escola de Belas Artes, Universidade Federal da Bahia / Salvador
- Escola de Dança, Universidade Federal da Bahia / Salvador
- Festa Literária Internacional de Cachoeira / Cachoeira, Bahia
- Festival de Itaparica Música e Poesia / Itaparica
- Igreja Nossa Senhora da Piedade
- Institut Goethe / Salvador
- Livraria Boto Cor-de-Rosa (Pink Dolphin Bookstore) / Salvador
- Municipality of Itaparica
- Museu de Arte Moderna / Salvador





Photo by Taylor Van Horne

SELECTED OVERSEAS EVENTS in 2017

+ **Ersi Sotiropoulos** (Greece, 2006 + 2014) - 'Ce Qui Reste de la Nuit' - winner of the Prix Méditerranée – Etranger for her novel, written at Sacatar and translated into French

+ **Fran Siegel** (USA, 2015) - 'Lineage through Landscape: Tracing Egun in Brazil' - exhibition at the Fowler Museum, UCLA, Los Angeles CA, USA

+ **Frances de Pontes Peebles** (USA/Brazil, 2003) - 'Entre Irmãs,' a motion picture produced by Conspirações Filmes and Globo

Fellows' work produced at Sacatar and/or developed as a result of their experiences in Bahia

Filmes 2017 – based on her novel 'The Seamstress,' researched and begun at Sacatar

+ **J Michael Walker** (USA, 2011) – 'Pages from a Bahia Diary' – exhibition at Gallery 38, Los Angeles, CA, USA

+ **Karen Ostrom** (Canada/USA, 2013 + 2016) – 'The Lacemaker's Y(e)arn' – exhibition at BRIC Arts Media, Brooklyn, NY, USA, part of an ongoing collaboration with the lacemaking community on the Ilha da Maré

in the Bay of All Saints, Bahia

+ **Mark Steven Greenfield** (USA, 2013) – 'Mantras and Musings' – exhibition at the Lora Schelsinger Gallery, Santa Monica CA, USA

+ **Sabrina Gledhill**, boardmember – 'Axé Bahia: The Power of Art in an Afro-Brazilian Metropolis' – exhibition as part of Pacific Standard Time LA/LA, Fowler Museum, UCLA, Los Angeles CA, USA

STATEMENT OF FINANCIAL ACTIVITIES

SACATAR FOUNDATION INCOME

Endowment	\$254,000	91%
Donations	\$25,000	9%
TOTAL	\$279,000	100%

SACATAR FOUNDATION EXPENSES

Direct Instituto Funding	\$226,500	81%
Program funding within USA	\$25,085	9%
Administration	\$26,767	10%
TOTAL	\$278,352	100%

INSTITUTO SACATAR INCOME

Funding from Sacatar Foundation	\$226,500	95%
Funding from Institutional Partner	\$12,500	5%
TOTAL	\$239,000	100%

INSTITUTO SACATAR EXPENSES

Staff salaries	\$91,535	38%
Administrative overhead	\$56,967	24%
Direct Program Expenses	\$33,425	14%
Taxes	\$34,010	14%
Utilities	\$12,364	5%
Property Improvements	\$6,659	3%
Bank Fees	\$4,448	2%
TOTAL	\$239,408	100%

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We thank the generous support of these individuals in 2017:

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+ Maria Tuerlings	+ Thomas Volpe *
+ Mitch Loch	+ Tom Shannon

* indicates support for Joseph Cavalieri's permanent installation in the Igreja de Nossa Senhora da Piedade in Itaparica, Brazil

We thank the following institutional partners through who provided significant support in 2017:

Centro Universitário Belas Artes, São Paulo SP, Brazil
+ Renan Cevals, Brazil (Performance artist)

Fundação Cultural do Estado da Bahia, Salvador BA, Brazil
+ Márcio Junqueira, Brazil (author – Portuguese language)

Winzavod Center for Contemporary Art, Moscow, Russia
+ Gleb Skubachevskiy, Russia (Visual Artist)



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HELP US MAKE A DIFFERENCE

'History is not the Domain of Happiness' by Nele Azevedo, 2013

COMING UP IN 2018 AND BEYOND

The ever-rising tides that result from global warming are of increasingly timely importance to us as we look towards the future. Artists are not just 'first responders' to socio-political crises but also to environmental ones. We anticipate that the year 2018 may result in an additional bullet point to our mission, with a deliberate focus on climate change. Rewriting our mission in response to global concerns will, we also anticipate, result in a greater variety of partnerships and collaborations - both internationally and locally. Just as we have always attempted to curate residency groups that encompass a variety of nationalities and languages and artistic disciplines, we can foresee the value of including -- and not just at the dinner table — creative individuals who come from more scientific or environmentally-based backgrounds. We are open to hearing from our readers with their ideas, as board members of both foundations tackle this 2018 agenda item. Any donor who wishes to contribute towards the development of this new aspect of our residency program is encouraged to share such intentions with us.

We at Sacatar believe more than ever in the **IMPORTANCE OF INTERNATIONAL ENGAGEMENT AND COLLABORATION.**

In the interconnected global society that we live in,

no political leader should be able to get away with the slogan **'MY NATION FIRST!'** This kind of **ISOLATIONIST RHETORIC MUST BE RENDERED IRRELEVANT.**

SUPPORTING ARTISTIC ENGAGEMENT IN BAHIA HAS A UNIQUE POWER, since throughout the centuries of its slave economy, the diverse cultures brought to Bahia from Africa have shown resistance and creativity in the face of adversity and oppression under an ignorant ruling minority. That old order is nearly vanquished, and the cultural flowering of Bahia is a force of inspiration to our Fellows from around the world.

By bringing the image-makers and word-crafters from around the world to interact intimately and deeply within the dynamic culture of Bahia, **SACATAR STRENGTHENS ARTISTS TO CREATE THE VISION OF A WORLD IN WHICH SOCIETIES INTERACT WITH JUSTICE, MUTUAL RESPECT AND TRUE COLLABORATION.**

While Sacatar is a tiny player in a remote corner of the planet, **THE IMPACT OF A SACATAR FELLOWSHIP REVERBERATES FAR BEYOND OUR GEOGRAPHIC LOCATION OR MOMENT IN TIME.** For many artists, Sacatar is a pivot point in their careers, a re-ordering of their priorities and commitments.

The Sacatar Foundation, and its sister organization the Instituto Sacatar, rely on the support of generous benefactors to sustain 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 or Fellowship endowment. Unique naming opportunities are available for studios, rooms, Fellowships, stipends, and endowment funds.

Founded in 2000, the Sacatar Foundation is a 501(c)(3) nonprofit California corporation. The Sacatar Fund, created in 2016 under the auspices of the Tides Foundation, accepts donations as a public foundation. Donations help fund all activities pursued at the Instituto Sacatar. All gifts and bequests to the Sacatar Foundation and/or the Sacatar Fund are fully deductible to the extent provided by laws of the United States for income and estate tax purposes.

PLEASE CLICK HERE TO MAKE A GENEROUS DONATION TO THE SACATAR FOUNDATION.

DONATE www.sacatar.org



The place is so magical and calm... an atmosphere of peacefulness and energy. It just does not get better than that. These kinds of things don't magically happen. People build them and make them happen.

Laurie Anderson,
multi-media artist (USA 2016)



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