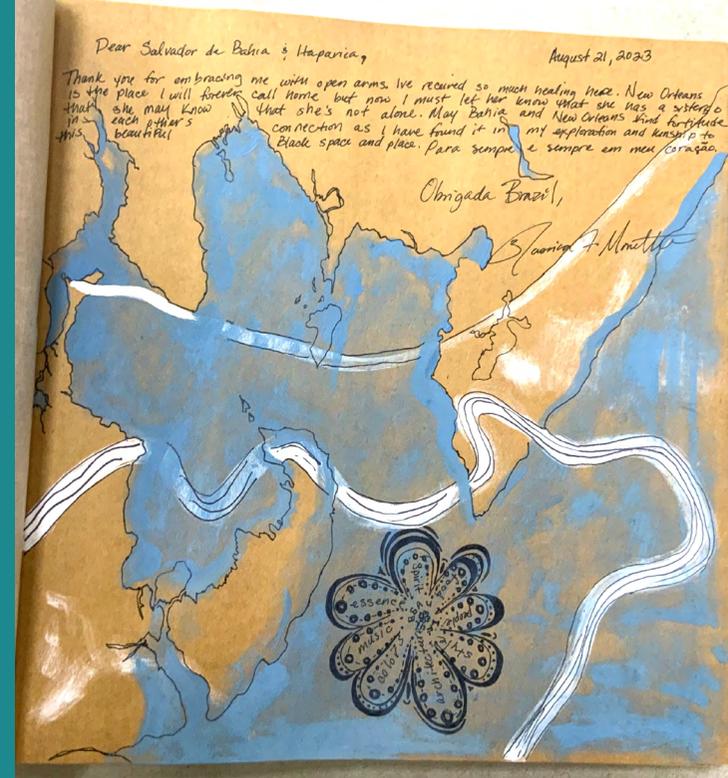
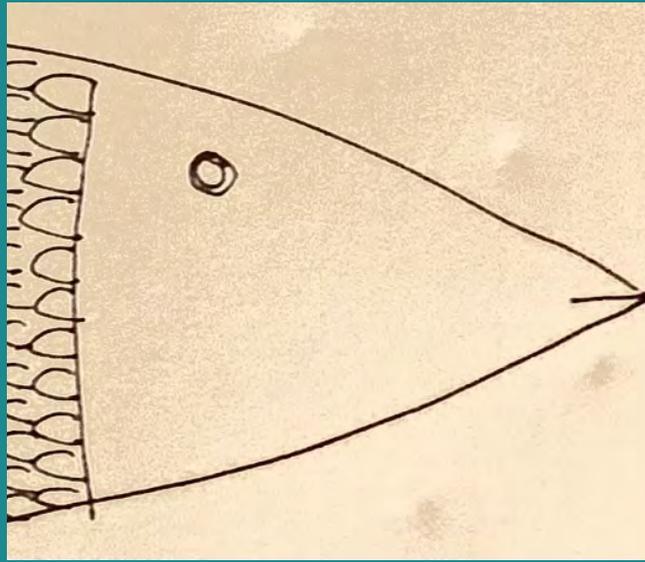
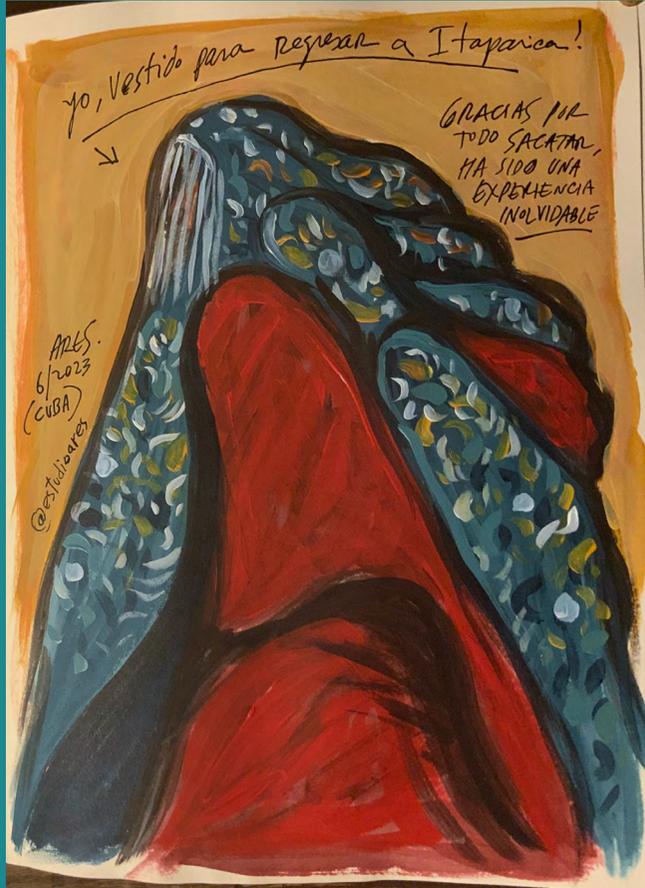




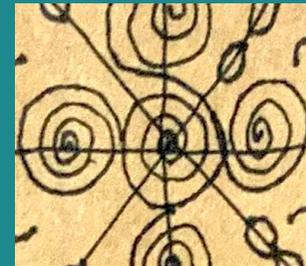
ANNUAL REPORT
YEAR ENDING DECEMBER 2023



Together By Alan Holt
No matter where you are you are Black and that in itself is a miracle
Black and connected to a sea of people
Black and connected to a world on land
A move into spirit that lifts us from earth to sky to sea!



PELOS DIAS DE CHUVA
DE SOL E MAR
AS NOITES DE BARCAÇÃO
OS SAPOS PEQUENOS
QUE NUNCA VIMOS
A SOMBRA DO IKOKO



"... Whosoever creates his/her own world
will live on."
Ryszard Kapuściński

Thank you, people of Sacatar,
for creating this wonderful Sacatar universe,
and for sharing it generously.

Artur Domstienka
a new Sacatar mafia member



'Silencio,
Se oye el pulso del mundo
como nunca pálido
La tierra acaba de alumbrar
un árbol'
Vicente Huidobro

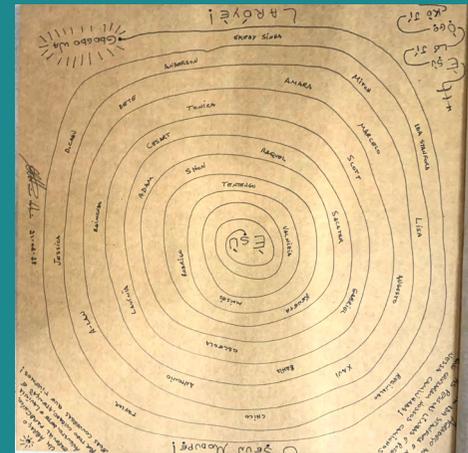


until we return again...



wishing you all the
love, care, kindness and laughter
The light of joy & wonder
and also
the beauty of an eclipsing shadow
the tears, the unknown and
the journey into it
Thankyou Sacatar xx
Bernadette Trank-Thieleman

- froflies
- iguanas
- monkeys
- snails
- jellyfish
- crabs
- pitanga
- ceramic tile layments
- mangrove scutt
- coral
- fox toiser
- hummingbirds
- humans
- dogs
- chicketo
- frogs
- algae
- trees
- plankton
- pollen
- diatoms
- brachiopods



A MAIS LINDA
SEQUÊNCIA DE
ARCO-ÍRIS DA VIDA
(OBRIGADO, OXUMARÉ!)

love



Thirty-seven creative individuals from sixteen countries were in residence at Sacatar in 2023, and the preceding pages feature a sampling of text and imagery that they left behind as farewells in our most current Fellows' Book. Since we started the program in September 2001, all pages within a dozen consecutive Fellows' Books have been artfully adorned. Naturally, the names of Sacatar Fellows bring back memories that revolve around their creative work, but we also remember their personalities, along with their stories, their global concerns, and the professional connections they made within Salvador and the local community. We expect that the Fellows' Books will inspire archivists and curators eager to delve into the history of Sacatar. **Thanks, Fellows!**

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...the glass overflows with memories, excitement, creative inspiration, lifelong friendships, eternal gratitude. May Sacatar continue in supreme health and with happiness to the countless affected each day by its existence.

— Danny Gwartzman

(2003 + 2013 Fellow, USA) writing in 2024



Photo by Marcelo Thomaz

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.

INTRODUCTORY STATEMENTS

As 2023 unfurled, I doom-scrolled the news from Ukraine, Russia, Israel, Gaza, Sudan, Afghanistan, Iran, and other places where previous Sacatar artists have confronted life-shattering difficulties. My own native country continued awash in a riptide of ignorance, hate, dysfunction, and paralysis. In Brazil, Bolsonaro's insurrectionists met swift justice. In America, justice crawled and sank in a procedural quagmire. But now, when I look back at 2023, this year of intense work delivered bountiful blessings to all of us at Sacatar. Here you will read about events that occurred because of Sacatar, events that would unlikely happen if not for Sacatar.

This year, while Sacatar hosted thirty-seven artists from sixteen countries in five residency sessions, Mitch and I worked with a small search committee whom I acknowledge here: Tom Correia in Bahia, Sabrina Gledhill in the UK, and Maria Tuerlings in France. We reviewed and interviewed candidates for the position of executive director of the Instituto Sacatar. As one of our advisors forewarned, the process was not *difícil* (difficult) or *complicado* (complicated); it was *trabalhoso* (a lot of work!) ... with unexpected setbacks and wrenching disappointments. But all these twists and turns led to whom I believe will be

an inspiring executive director, Felix Toro.

I wish to thank Manfred Stoffl, the former director of the Institut Goethe in Salvador, who recommended Felix for the job. Felix worked previously in Salvador at the Museu de Arte Moderna da Bahia running its educational department, and at the Institut Goethe where he oversaw the first two years of the Vila Sul artist residency program, itself inspired by Sacatar. As word leaked out that Felix would be returning to Salvador, people did not tell me, "*Oh, how nice.*" Their eyes lit up and they burst out, "*Wow! That's fantastic! We'll have Felix back among us!*" With this encouragement, I look forward to 2024 and beyond as Felix brings his own ideas to maximize the use of the infrastructure Mitch, I, and many others have built.

Covid taught us all that the digital realm is no substitute for face-to-face engagements and exchanges. Responsible stewardship of the planet, however, requires we minimize international travel as we re-consider the role artist residencies play. Once at Sacatar, artists leave almost no carbon footprint. Solar panels generate most of our electricity; and with no vehicles, Sacatar hires local drivers only as needed. For many artists, the low carbon footprint of their two months at Sacatar offsets

the carbon emissions of their international flights, and the opportunities for impactful community engagement on-site cannot be matched on-line.

Residency programs no longer provide "time off" — cellphones keep artists tethered to "home" — but residencies still provide places of experimentation, inspiration, and rejuvenation. Society depends on artists to illuminate who we are as human beings. Politicians can't do it. Scientists can't do it. Artists perform this critical function through their syncretic, complex works. Residencies like Sacatar provide artists the prospect—a time and place outside their normal living—from where they can see the way forward. And Bahia provides contemporary and historical examples of the synthesis of tradition and innovation, fused with respect and even joy, which is an approach to systemic change all should embrace.

Taylor Van Horne
President
Instituto Sacatar



Photo by Mitch Loch

In the 1980s, Bahian artist Juraci Dórea was trying to find funding for his *Projeto Terra*. In his application, he defended that the project was to take place in the Bahian drylands -- the *sertão* -- because it was paramount that it take place away from established art centers, seeking instead a public of unknown reactions.

Art residencies, I believe, draw their strength from a similar place, from what can be unknown. Outside of the often rigid dynamics and expectations of the established art circuits in each resident's city or country of origin, artists can renew their relationships with their own practices, create new connections with fellow residents, local artists and communities, and with the place where the residency is situated. In Itaparica in particular, -- if an artist is open to it -- previously defined notions such as 'artwork', 'public', 'creating', 'here' and 'I' may shift; as gently but as resolutely as the incoming tide.

As the new Executive Director of Sacatar, I am thrilled to help artists meet new unknowns. I look forward to supporting the work and collaborations of residents, local artists, institutional partners, former fellows, and Itaparican and other Bahian communities.

I am deeply grateful for the trust and enthusiasm of Sacatar founders, Taylor

and Mitch. I also enormously appreciate the support of the Boards of the Sacatar Foundation and of the Instituto Sacatar. Lastly, I'd like to extend my gratitude to Augusto and the whole staff, who immediately welcomed me and showed willingness to embark in this new chapter for Sacatar.

The privilege of being the ED of the oldest art residency in Brazil in continuous operation is a role that I take on with a great sense of responsibility and excitement.

Obrigado!

Felix Toro
Executive Director
Instituto Sacatar

Working together at the intersection of art and culture within your marvelous community was a life-changing experience. The entire staff's efforts did much to make my time in Itaparica and Brazil unforgettable.

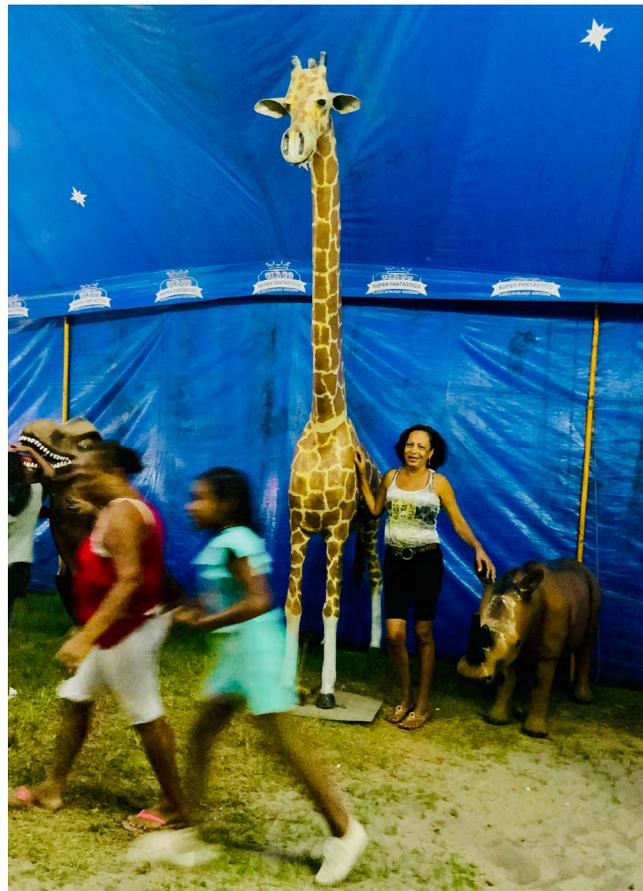
— Neil Leonard, 2023 Fellow,
writing on 01-10-24

Days after the 200th anniversary of the island's independence from Portugal in January 2023, the community of Itaparica welcomed a small traveling circus that was on tour in northeastern Brazil. My first five years as a young human citizen were spent in a small town in western Nebraska. At that time, my parents operated an ordinarily dull off-the-highway motel. I remember experiencing more than a sense of wonder whenever small traveling circus or rodeo performers, their animals and often trailers would take up noisy residence in and around my family's 14-room motel. I am lucky now to have begun 2023 with an adult visit to the admirable Circo Super-Fantástico. I live most of the year in France where circuses, like in Brazil, often receive governmental support and are considered as significant as, say, classical theatre. I bow with respect to clowns, acrobats and aerial performers. The circus Arts – with a capital A – are way up there. I like to be scared, and I like to laugh, and I like being aware that I am in awe.

The day after our evening at the Circo Super-Fantástico, we invited the ringmaster Jato and his wife Márcia, who managed a refreshment stand, to join us at Sacatar for lunch with two Europe-based circus professionals (previous Sacatar Fellow Solange Lima and her husband Vincent) who happened to be in Itaparica at the same time. Over lunch, Jato and Márcia told us that their circus

was unsure about its next destination. I have observed that groups of Sacatar Fellows often include an artistic nomad who also follows the adventurous unknown. Solange, the daughter of a professional clown, first came to Sacatar as a Fellow in 2005 and, during her residency, her circus skills were included in a community party to celebrate legendary Itaparican author João Ubaldo Ribeiro's sixty-fifth birthday.

In 2008, we placed seven successful applicants to Sacatar into a group that we thought might be willing to put together a fun,



Photos by Mitch Loch

creative community event. Indeed, with that group, “the circus came to town” – and they came by sea, delighting children and adults alike. In the early days of their residency, we introduced those seven Fellows to “Picolation,” a local gent who, for the last 20 years, has been selling *picolés* — popsicles — on the streets of Itaparica in a fancifully decorated pushcart with loudspeakers. He is called “Picolation” because he sells his popsicles in English: mango is *mangation*, coconut is *cocoation*, orange is *laranjation*, and so on. A few weeks ago, I asked “Picolation” to collaborate with me on a video to announce Felix Toro as the new Executive Director of the Instituto Sacatar.

Almost three months into 2024, we are enjoying working with you, Felix, and here is some important advice: If ever you should need to take an afternoon off to go to the circus, don't even

Announcing Felix Toro: the New Director of Sacatar



Click above to watch the video by Mitch Loch

ask. Do it. And take the Fellows. And buy tickets for the kids who don't have the change to get inside the tent. Allow any circus to take you – wherever!
Welcome to Sacatar, Felix Toro.

Mitch Loch

*President, Board of Directors,
Sacatar Foundation, US/Brazil*



Parade Pat Oleszko (2008) - Photo by Tamara Burlando





Twenty-one years on and I'm still learning. Twenty-one years ago, I arrived in Itaparica to work for the Instituto Sacatar, leaving behind years of practicing law to dive into a new experience for me: managing an artistic residency. The very concept of artistic residency was an unknown for most Brazilian cultural agents, let alone for someone coming from the legal profession! The hard work of transplanting the concept and setting up

the institute had been done—it's true—but cultivation and development are constant processes that require persistence and adaptability. This has been our constant practice. The founders often said that we were learning how to create an artist residency by creating one, and this has been the hallmark of our work ever since: constant learning! And now in this new moment for Sacatar, with the arrival of our new Executive Director, it

will be no different. Despite his very welcome youthfulness, Felix Toro brings extensive professional experience and a new outlook which makes us aim higher and believe in an even better future for Sacatar. For my part, with my loyalty to the institution, I continue willing to teach and to learn new lessons with my "student heart." Welcome, Felix! May we together make this residence an even more special place than it already is. *Axé!*

Augusto Albuquerque
Administrative Manager
Instituto Sacatar

I am extraordinarily grateful to have had this experience, it was a big warm hug from start to finish, deeply touching as well as curious and surprising. I feel like I've only scratched the surface, especially due to my nascent Portuguese skills. Thank you for creating this wondrous place.

— **Bernadette Trench-Thiedeman**
(2023 Fellow , Australia)



In August 2023, two events were organized by Augusto Albuquerque at the Itaparica public library to end the IDA/Stanford residency session, sharing with the Itaparican community how special this experience had been for all of us.

In the morning, we hosted the opening of the show “Diaspora in Comics” and a discussion featuring poet and author Anderson Shon, visual artist Daniel Cesart, and architect/illustrator and former Sacatar Fellow Hugo Canuto. They shared insights into their work using comics/graphic novels to disseminate knowledge about diasporic culture. Undoubtedly, the increase in positive black role models, even within fictional works, serves to boost the self-esteem of black children and adolescents, while also normalizing for society as a whole the idea that such prominent positions can be held by black individuals.

In the afternoon, we returned to the library for a symposium, “Diaspora and Religiosity—Three Bahian Experiences.” We had the honor of having as speakers Mirian de Oliveira, an evangelical pastor from the outskirts of Salvador and the creator of the Afro-Gospel movement; Valnizia Bianch, the candomblé priestess better known as Mãe Val de Ayrá, the author of three books and the founder of the March Against Religious Intolerance in Salvador; and Father Edson Menezes, the rector of the Basílica Santuário de Nosso Senhor do Bonfim, the Catholic temple of the greatest devotion of the Bahian people.





In 2023, 36 artists of these 15 nationalities came to Sacatar: Argentina, Australia, Brazil, Croatia, Cuba, Ecuador, France, Guyana, Ireland, Italy, Jamaica, Netherlands, Poland, Spain, and the US.

The youngest 2023 Fellow was 25 years old; the oldest, 75. The average age of the Sacatar Fellows in 2023 was 46.

Below are statistics since Sacatar's first residency session in 2001:

Africa	34 artists	7%
Americas (English speaking)	154 artists	31%
Americas (Spanish speaking)	32 artists	6%
Australasia	60 artists	12%
Brazil	123 artists	25%
Europe	99 artists	20%
TOTAL	502 artists	100%

Visual Arts - General	209	42%
Literature In English	68	14%
Music	49	10%
Moving Imagery	38	8%
Photography	38	8%
Dance	31	6%
Literature In Portuguese	23	5%
Performance	16	3%
Literature In Other Languages	16	3%
Other Creative Acts	14	3%
TOTAL	502	100%

SACATAR IS FIRST AND FOREMOST AN INTERNATIONAL ARTIST RESIDENCY.

The Sacatar Foundation, a US 501c3 created in 2000, supports and promotes the international artist residency program of the Instituto Sacatar, a Brazilian nonprofit founded a year later. The Instituto Sacatar occupies a lovely beachside property on the island of Itaparica, across the Bay of All Saints from the colonial capital of Brazil, Salvador da Bahia.

In 2023, Sacatar hosted its five hundredth artist.

In 2023, we initiated two strategic partnerships which we are pleased to announce will continue in 2024.

- The **Institute for Diversity in the Arts** of Stanford University brings seven artists for a five-week intensive immersion in Bahia: six from Stanford and the seventh, a Brazilian whose work addresses the African diaspora in the Western Hemisphere. Ten times more

Africans were enslaved and forcibly relocated to Brazil than to the United States, making Brazil, and specifically Bahia, the center of the African diaspora in the West.

- The **Fondation des Artistes** in France provides support for artists from adolescence through old age. Through our partnership with the Fondation, we annually provide nine-week residencies to two mid-career artists of France. In 2025, this partnership will expand further and will also send two Brazilians to France as part of the reciprocal Year of France in Brazil and the Year of Brazil in France.

Among the 502 artists Sacatar has welcomed from seventy-one countries, forty-eight have been Sacatar Fellows who have returned for second and even third residencies. Returning Fellows are a testament to the value of the Sacatar experience. They come with powerful, specific projects, such as the second **Festival 4 Elementos**, held in December 2023. Returning Fellow Maja Klaric received a small grant from the government of Croatia for the reprise of the Festival she produced in 2019. The original festival was held around a natural spring in an ignored and marginalized neighborhood of Itaparica. The second festival brought back to the same setting fifty

local artists and the international cohort of Sacatar residents. During covid, the spring had been abandoned, but volunteers and local businesses responded to Maja's call and rallied to renovate the pocket park in the three weeks preceding the Festival.

Through the above programs and our regular Open Call for creative individuals of all nationalities and disciplines, Sacatar will host **thirty-four artists from twelve nations in 2024**, including our first artist ever from Sweden. *(Sweden, what took so long?)*

I greatly appreciate your efforts to maintain the Sacatar community and provide artists fantastic opportunities and conditions for their work and improvement. My experience was unforgettable. I am a forever grateful Sacatar girl :)

Thanks,

Gordana Hajinovic

(Serbia, 2016)

writing in October 2022

SESSION 2023.1

March 13 - May 1, 2023



Photo by Augusto Albuquerque



Andre Fischer

(Brazil / Literature)

I wrote a dissertation about Transmedia Curating, which I intend to publish as a book. Now that I'm close to completion, I can't imagine how long it would have taken to finish the job under other circumstances. The conditions offered by Sacatar could not have been more ideal. In fact, I was very positively surprised by the place. The photos do not fully capture the beauty of the facilities. To work watching the movement of clouds and tides, adjusting the clock of tasks with that of nature, was an experience of total connection with the planet and a radical change in my routine. The well-being provided by the care received, the excellent facilities, and the paradisiacal beauty of the place provoked a physical well-being and an inner peace that were absolutely fundamental for the realization of my project.



Ayesha Green

(New Zealand / Visual Arts)

I was more affected by the place than I thought I would be. It felt strange to come to Sacatar and impose my research upon it. I did test out some ideas when I arrived, but after a few weeks I found that my ideas were starting to be informed by being in this place. As my core research interests are in indigenous agency, there are always fine lines to tread. It is not my role to talk about other indigenous peoples' experiences, so instead I was drawn to how Captain Cook (who "discovered" New Zealand) interacted with Brazil and to look at how a NZ coloniser related or made relationships with the Portuguese who were here already.



Photo by Marcelo Reis

Neil Leonard

(USA / Music)

I created two multimedia installations and curated an exhibition, which included my new works from Sacatar and pieces by Walter Smetak, at the Galeria Solar Ferrão in the Pelourinho (ed: the historic quarter of Salvador). With Sacatar's amazing support, the help of the gallery, Barbara Smetak, and Augusto's insights, I expanded my proposed piece to include not only audio but also sculptural and video components. The on-site research on local history in Itaparica was greatly enriching. In short, working at Sacatar led to a groundbreaking phase in my practice.



Photo by Felipe Brito

Ceci Alves

(Brasil / Filmmaker)

I came to work on a documentary and performance, and here I had all the conditions that would not be given to me free anywhere, not only to develop my work, but also to evolve as a researcher and person. My project was modified by the conditions I found here — benevolence, generosity, knowledge, exchanges — and I leave marveling at how this residency gave a quality upgrade not only to my work, but also to my thinking as a researcher and documentarian.



Photo by Marcelo Thomaz

Elizabeth Senja Spackman

(USA / Playwright)

I was working on a piece—play or opera and maybe now a television series, thanks to a contact made at Sacatar—about the nuclear accident that happened in Goiania in 1987 when two garbage pickers found a glowing blue rock. My original hope was to have finished my research on a Fulbright grant in Goiania and come to write and create, but a case of COVID1 and parental health crises interrupted that quite thoroughly. That turned out to be for the best.

I was able to find new connections while at Sacatar, and other residents offered helpful connections in Goiania for my trip immediately afterwards. It turns out the son of the film director who made the most important film about Goiania lives in Salvador and was eager to speak. I was inspired for new projects in Bahia — from simply drawing the tree outside my studio, to thinking about the performance

elements of *candomblé*, to trying to put in contact the first female Rwandan drummers, *Ingoma Nshya*, with the first female drumming troupe, *Banda Didá*, in Brazil (I dream of a women's drumming festival coming to Salvador).

In the last week, I created an installation about the Goiania incident in my studio. It included elements that would never have been there without my time at Sacatar, including an altar made of trash that included a glowing blue aura (from wine bottles filled with paint) and floor painting that was made with the intention of being destroyed by visitors' footsteps. This turned into its own performance when Francisco (ed: a night watchman at Sacatar) arrived with his sons and they helped me pour water on it and dance it away.

For me, Sacatar was life-renewing and artistically inspiring at a time when I most needed it.

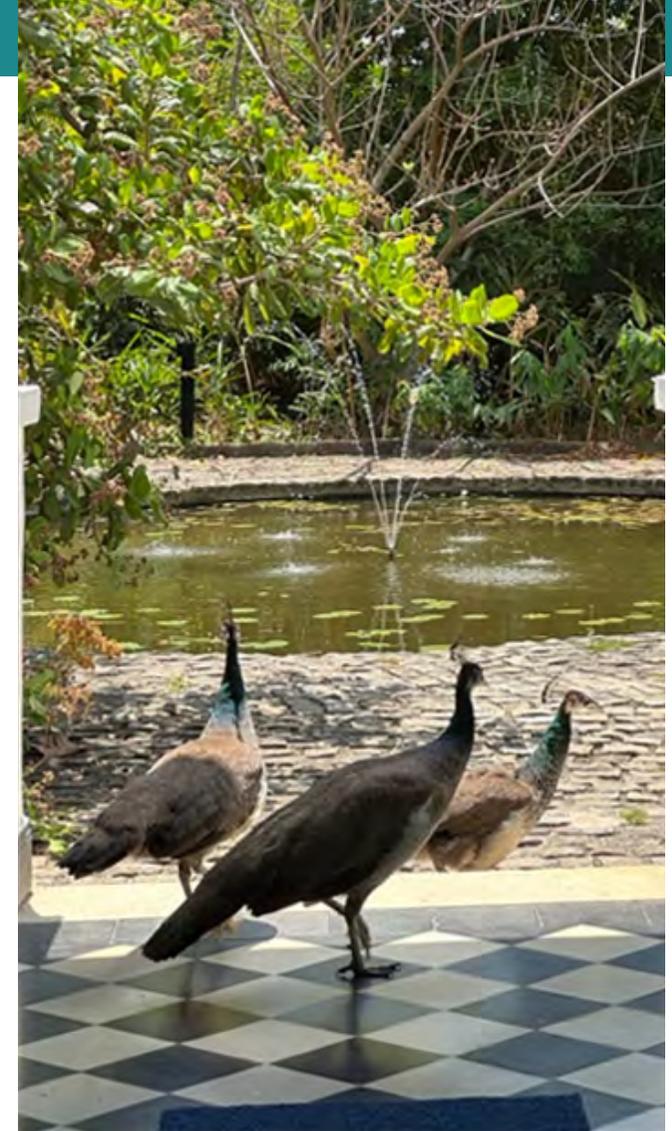


Photo by Taylor Van Horne

It definitely become one of my favorite experience in my life. Can't wait to be here in the future again.

— Hsiao-Wei Hsieh

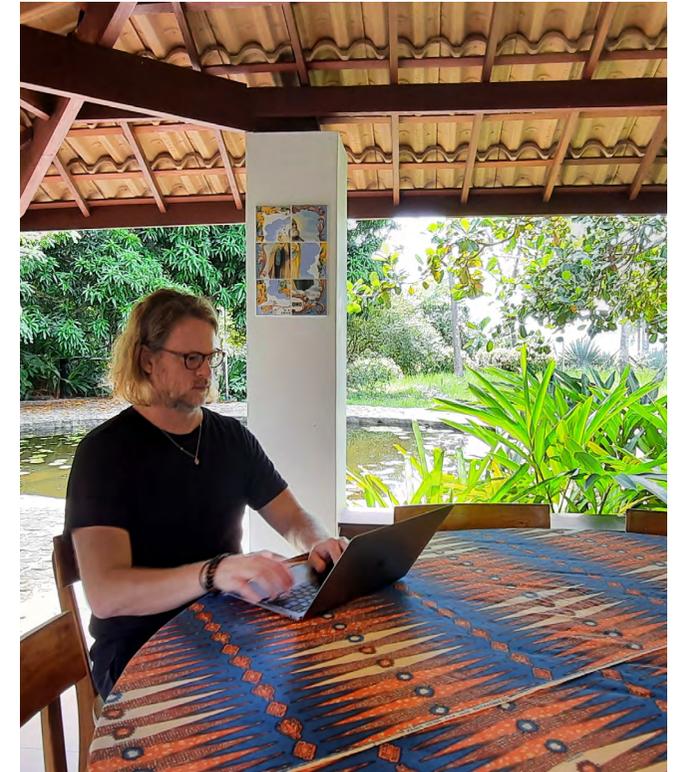
Taiwan 2022



Lia Porto

(Argentina / Visual Arts)

My project was based on the construction of textile pieces that reflect an interaction between my own materials and the local culture, containing personal and collective symbolic narratives. This hybridization of materials and techniques, both textile and pictorial, is the object of my recent investigations. Bahia is a place of cultural intersection. As this is the material of my research, it turned out to make a significant contribution. In particular, the strong symbolic, devotional, magical and ritual content of the local culture struck me and resonated with my work.



Photos by Marcelo Thomaz

Nicholas Boggs

(USA / Literature-English)

I worked on a biography of James Baldwin under contract at Farrar, Straus, and Giroux.



Photo by Walter Smetak

Neil Leonard solves a mystery

Neil Leonard, the Artistic Director of the Berklee Interdisciplinary Arts Institute at the Berklee School of Music, came to Bahia to research the visionary Swiss-Brazilian composer Walter Smetak (1913-1984). Neil had the support of the Smetak family through Smetak's daughter Barbara. She lent Neil a photo album her father had assembled during his lifetime. The first photo in the album was of a man with shoulder-length hair and full beard. Neither Barbara nor her siblings knew who this man was, despite appearing in a half dozen photos in the album.

Neil solved this mystery.

During the island tour at the end of the first week of orientation, Neil visited a protected fragment of the Atlantic Forest on the island of Itaparica, the Reserva Venceslau. Here is where a local mystic, Venceslau Monteiro, lived for seventeen years. Venceslau was blind until, driven by dreams, he entered the forest and washed his eyes in a small spring. He stood, his vision recovered, and lived the remainder of his life by this sacred spring in the forest. Many came to him for healing and counsel. Venceslau died in 1961 after he was expelled by the property owners who resented the pilgrims who visited the saintly man. Venceslau was known by a single photograph taken in his lifetime—that is, until Neil identified the man in Smetak's photo album. Now there are a half dozen photos of this local saint. Smetak's family did not know their father's connection to Venceslau. Neil discovered a previously unknown link between these two visionary men.

At the **2024 Annual Conference of IRCAM**—the sound art institute adjacent to the Centre Pompidou in Paris, France—Neil presented the sound and sculpture installation he created in Salvador, Bahia, inspired by the works of Walter Smetak.

SESSION 2023.2

May 15 – July 2, 2023



Photo by Marcelo Thomaz



Two award-winning political cartoonists, Ares and Cau Gomez (Sacatar Fellow 2021 / Brazil)

Arístides Guerrero (AKA, Ares) (Cuba / Visual Arts)

I came with an idea, and I accomplished what I intended to do here. But the experiences that I have had in Itaparica and Salvador made me change many things in my mind (for the better).

Now I am more interested in the cultural issues around African roots, and I'm sure that will have an influence on my future work. I am back home with some pieces made during the residency and full of ideas and projects. Everything was amazing: the egum ceremony, the July 2 parade, the visit to the African-Brazilian Museum and the Museum of Modern Art, and the books I found in the Sacatar library. I was so happy those two months.



Jonah shares his augmented reality project "Hybrid Drift" during Open Studios

Jonah King (Ireland > USA / Visual Arts - Augmented Reality)

I worked on two projects while at Sacatar:

1. *Hybrid Drift*: This was my proposed project and was intended to be an AR installation spread across the island. Unfortunately in the last days, I discovered that the platform I had built the project on is unavailable to Android users specifically in Brazil, so the project was not completed. This was disappointing as I had hoped to share the work with the community here. I'm sure in a year or so, the platform will be available and maybe we can install the work then.

2. *Bitter Oysters*. This is a system for making sculptures where silhouette scenes are housed inside organic forms. I took a lot of inspiration from the forms and traces of species in the area. This project was a challenge that I had been trying to solve since 2017, so I am very happy I had the time to resolve it here and the results were so informed by Bahia.



Photos by Kitty Paranaguá

Kitty Paranaguá

(Brazil / Photography)

I was very touched by the daily life on the island, by the people and by the affectionate way they relate to each other. I developed two projects directly related to the landscape.

One is called *BORN OF WATER* and is an essay based on pieces from the Museum of Garbage Vomited by the Sea, created by (the local folk artist) Emanuel Carlos Conceição. I created a relationship with the sea with the pieces; it was a way of dialoguing with the very important work he is developing.

The second is an essay that is still open, with the idea of writing a book, and maybe coming back here to complement it at another time of the year: *THE TIDE, WHAT YOUR EYES ARE HEARING*. It talks about the life that happens in this unique space that the tide provides. The experience of perceiving the day-to-day life on the island, the tide's relationship with life, directly influenced my creative process. I received full support from the Institute for all the demands that were part of the process. The conversations I had with the people of the island provided by the Institute paved the way and expanded my way of seeing and experiencing the island.



Photo by Mitch Loch

Katrina Coombs

(Jamaica / Visual Arts)

My project sought to engage stories of loss through pregnancy. The residency provided me with the facilities to listen to the stories in a safe space and respond through engaging a material that is new to me. I came with an opened mind to allow the energy of the space to direct what I create and how I create. Both Bahia and the Instituto Sacatar facilitated me with a space to become grounded in my own identity and presences. There was no restriction in my production nor in the environment around me, and that for me was gold: to be free to exist, explore and create a new family with the other residents.



Matteo Bergamini

(Italy / Literature)

I came to Sacatar with an “anthropological” project that immediately changed. In a certain way, my period in Itaparica gave me a chance to approach my desire to change my profession from “journalism” to “novelism.” It’s the beginning, but it was really important. Also, developing a project in literature not written in my mother tongue (in Portuguese, not Italian) gave me the possibility of rethinking my way of writing.



Simone Baron

(Italy > USA / Music)

My project was to work on a large-scale work for accordion and orchestra and to research through site specific improvisations, some with local musicians. By no means was I trying to complete this here, just write an initial chunk, which I did. I enjoyed my cohort and work space, have never quite experienced being near water so governed by the tides, and was deeply touched by the people I met and interacted with. I feel I just touched some tips of the iceberg. I was incredibly inspired by the candomblé and egum ceremonies I attended. In terms of the rhythms and percussion I was exposed to... that was special and I’m sure will sink into my music in ways I don’t fully see yet. I’m so glad I got to see all of this in person and hope to get the opportunity to dive in more deeply when I’ll be back.



Antonia Cattan

(Brasil > Germany / Moving Image)

I invited and videotaped a group of women of the *egum* tradition of the terreiro *Babá Okiodé* (an ancestral worship practice unique in Brazil to Itaparica) to sing and dance in the overgrown ruins of the church of Baiacu, chanting to *Iroko*, the orixá of the trees. The resultant video piece addresses the relationship between *candomblé* and the role ancestry has played in the history of struggle and resistance that Afro-Brazilians endured in the colonial past. The project changed since my arrival. I had intended to do something completely different, but the first weeks in Itaparica determined the new paths to take. Bahia always disrupts me in different ways, but the Sacatar residency gave me the time and space I needed to produce a work that reflects these little earthquakes.



Tessa McWatt

(Guiana>UK / Literature)

My project was to complete my non-fiction book on Trees and Prayer. I had about half of the book written when I arrived and I completed a rough first draft. Yes, the book changed not so much in content but in setting. The last two chapters of the book are set in Bahia. My experience here was profound. The *candomblé* ceremonies, the sea, the restlessness of Bahia, the pain body of slavery beneath it all—these things found their way into the book more than I had expected. In particular the book was rounded out by a trip to the Chapada Diamantina (ed: A national park in the center of the state of Bahia, about a six-hour drive from Salvador) and 4 days of hiking. It was a special time, and given that Taylor encouraged this trip and talked about the land there as ‘when the earth was old’, it became an evocative image to insert and then my activities there were profound.

Ferry Pocket Show



Photo by Taylor Van Horne

A small group of us joined Simone Baron on the ferry boat to Salvador, en route to the artists' presentation at the Escola de Belas Artes, the art school of the Federal University of Bahia. The sea was a bit rough and the crossing slow. We went to the top deck for the fresh air, but most passengers preferred to stay in the enclosed lobby one level down. To pass the time, Simone took out her accordion and played us a few forró tunes, the dance songs that are part of the São João festivities in June. Soon, two buskers sat next to us. One had an acoustic guitar. The other sang. They proposed that Simone join them to do a set. The three quickly rehearsed, and in ten minutes they had coordinated a half dozen São João tunes. The guitarist then announced, "Let's go." We

exchanged surprised looks as the three stood and headed down to the lower level. The others and I tagged along. Simone was very respectful of her two associates, never overpowering their playing and singing, but an accordion calls attention like an acoustic guitar does not. The three did two sets of familiar São João songs, one set at each end of the ferryboat. At the conclusion of each set, the singer gave a stirring speech about the importance of art and highlighted that here was an Italian who plays forró, a tradition of northeastern Brazil. He then passed the hat, and the three raked in enough money that the buskers thanked Simone and happily headed home before lunch.

—Taylor Van Horne

SESSION 2023.3

IDA / STANFORD RESIDENCY

July 17 – August 21, 2023



Photo by Marcelo Thomaz



A-lan Holt

Director, Institute for Diversity in the Arts
(IDA) at Stanford University
(USA / Performance)

The goal of my project was to collaborate with amara tabor-smith on a performance piece around climate justice. We succeeded in this, and it was bolstered by living together for an extended period in residency at Sacatar. Moises, our artist in residence from Bahia, became an incredible collaborator with us and really expanded the scope of our piece.

Overall, the experience at Sacatar was transformational: leaving the routines of my day-to-day life to come into a new set of realities and routines, all of which revolved around culture and art and spirituality. The love we were able to exchange at Sacatar between our two institutions was an incredible model for what is possible with these types of partnerships.



Photos by Augusto Albuquerque

amara tabor-smith

Director, Committee on Black Performing Arts
at Stanford University
(USA / Performance)

In addition to co-leading the IDA/Stanford Residency for graduate student artists, I began research and creative practice on a new Dance Theater project tentatively titled, “*Good Atmosphere Between Us*”—a ritual performance

work that will explore the ways communities around the world are addressing climate catastrophe and creating sustainable means for survival and repair for the earth and her inhabitants. My time at Sacatar affirmed and deepened my commitment to this work. It also affirmed through my contact with communities and individuals who are doing grassroots environmental activism, that this work will either manifest as a solo or small collaborative project.

The entire two days in Cachoeira—for the procession of the Sisterhood of *Nossa Senhora da Boa Morte*, the quilombo visit, and the visit with Dona Cadu—were life changing. (ed: **Boa Morte** is an annual procession and celebration created 180 years ago by a “sorority” of black women who purchased each other’s freedom and which remains active to this day in the Catholic church and *candomblé*. *Quilombos* are villages that were founded by runaway and freed slaves in the 18th and 19th centuries. Dona Cadu is a 103-year-old ceramicist in the remote village of *Coqueiros*, known for its women potters.) These experiences had me thinking more deeply about the complexity of what a “Black identity” means and how to continue to unpack the damage of a US understanding of Blackness that is rooted in a false binary of “Black” and “White.” It is more complicated than I can express here as I am still processing it.



Adam Banks

Faculty Director, Program in Writing and Rhetoric at Stanford University

Faculty Director, Institute for Diversity in the Arts at Stanford University
(USA / Literature)

My goal for the time at Sacatar was to work on a chapter or two from my current book project. I did get some important reading done and managed to do a little writing but I did not accomplish as much as I planned. Being in Bahia was incredibly inspiring and helped me make important intellectual connections that may feed future projects. My experience at Sacatar made it both easier and more difficult to work.



Moisés Victório

Artist selected in the African Diaspora in Brazil Open Call 2023
(Brazil / Music)

My project consisted of making a visual single: a musical track + a non-linear visual narrative, which would accompany the sound composition. I laid down the tracks and produced the images for the visual single which I will launch in November 2023, after making the final edits and adjustments. During my stay at the Instituto Sacatar, I produced much more than the initial proposed objective. I produced other tracks for the album, collaborated with three other fellow residents, and started a collective work which interweaves thoughts and warm memories of several artists from the resident group about their personal relationships with their ancestry, blackness and Africanness. The launch of this collective work should take place in January 2024.



Photo by Marcelo Thomaz

Xavi Luis Burgos

Ph.D. student at Stanford University |
Graduate School of Education
(USA / Multimedia)

I experimented with the mediums of drawing, sewing, embroidery, installation, video, photography, graphic design, and performance. At Instituto Sacatar's Open Studios, I presented a performance and an audio-visual installation using organic materials, textiles, and a video collage of film, text, and photography. The natural environment in and surrounding Sacatar proved useful to recruit organic materials for the project.



Photo by Augusto Albuquerque

Osceola Ward

PhD Candidate in Race, Inequality, Language and Education (RILE) at the Graduate School of Education, Stanford University
(USA / Literature)

My project was an exploration of the role of memory in the African diaspora. The guitar has emerged as a central focus as a vehicle for remembrance and exchange. While in Bahia, I had the fortune of connecting with several instrumentalists who helped me understand the contours of Samba and the rich, yet fraught, history of musical exchange between Black people from the United States and Brazil.

Visiting the Steve Biko Institute is an experience that I will never forget. As a long-term educator in the Black studies tradition, it was so meaningful to see this work happening in Brazil. I so cherished the experience to see veteran educators in Salvador continuing to push on. The very name Steve Biko led me to think about diasporic connections that displace the United States as a central nexus.



Jessica Monette

MFA Art Practice candidate at Stanford University, 2024 cohort
(USA / Visual Arts)

My initial plan was to create a few small sculptures and paintings but I always had it in my mind to be open to receiving a different artistic direction while in Bahia. Exploring the stories of pioneering women who've shaped the political landscape in Rio and Itaparica ignited a desire to engage in more community-centered art. Across time, art has consistently

served as a means of education, transmitting a visual repository of knowledge and culture through creative endeavors. My intention was not solely to craft a mural for educational purposes, but also to create a representation that deeply resonated with and reflected the values of the community members. My time at Sacatar has indelibly transformed me. The residency provided me with a profound cultural foundation and validation that I had been seeking. I am confident that these encounters have nurtured my capacity to create and navigate life with self-assurance.

The amalgamation of experiences has and will continue to have a profound affect on me. The *Boa Morte* festival and visit to the quilombo (ed: villages founded by runaway and freed slaves) was a beautiful weekend and a great way to close out the residency. To see the legacy of resistance and the preservation of African traditions within the quilombos was truly moving. *Quilombos'* contemporary presence embodies the ongoing quest for justice, equality, and acknowledgment of the Afro-descendant communities' contributions in Brazil. Simultaneously, these communities preserve their culture and offer a living illustration of environmental conservation principles.



Photo by Marcelo Thomaz

The Battle for Inclusion

As the last event in a full day of touring Salvador, the Sacatar artists from Stanford's Institute for Diversity in the Arts made one last stop. They visited the Instituto Steve Biko, founded to promote the inclusion of scholars of African descent in higher education. Local high school graduates and middle-aged adults study at the Instituto Biko to pass the entrance exams, not just to pursue a college degree but to change the culture of higher education in Brazil. These local students held illusory images of the United States. After a presentation by the

Biko faculty, the six representatives of Stanford shared with the students the daunting challenges they had overcome to make it into Stanford's graduate programs. You could read the shock on the faces of the Biko students as they realized, probably for the first time, that it is no easier to be black in America than it is to be black in Brazil.

To learn more about the extensive activities undertaken by the Stanford cohort, [click here](#).

SESSION 2023.4

August 28 – October 30, 2023



Photo by Mitch Loch



Photos by Frank Day



A new theatre work was created featuring giant puppetry, sand, and shadow animation, showcasing individuals of all ages at the Associação Ilha das Crianças in Itaparica, Brazil. The history of whaling in Bahia was brutal, but the humpback whales have slowly begun to return to the bay, a former breeding-and-calving ground. The show featured the whale as a symbol of hope for local efforts to curb destructive fishing practices and pollution. [Click below to watch the sand animation.](#)

Bernadette Trench-Thiedeman

(Australia / Multidisciplinary Arts)

I had many plans/ideas, and I accomplished one of them, Retorno Das Baleias / The Return of the Whales, a site specific theatre work with illuminated giant puppetry and sand animation. After contracting covid 19 on arrival at Sacatar, I felt that I would be physically unable to undertake any work. However, after testing negative, my recovery was accompanied by an immersion in Itaparica and Salvador. Experiencing three candomblé ceremonies had

an affect on the quality of my work, observing the significance of different plants, animals and elements in candomblé practice. Overall the deep cultural immersion was extraordinary. I am grateful to have had this experience; it was a big warm hug from start to finish, deeply touching as well as curious and surprising. I feel like I've only scratched the surface, especially due to my nascent Portuguese skills. Wishing for the Retorno de Bernadette, because I don't want to leave, of course.





Ellen and the well-known Brazilian poet Adélia Prado

Ellen Doré Watson

(USA / Literature)

My project was dual—to work both on a translation project of poems by Adélia Prado from her books subsequent to those I've already included in published collections, and to push my own poetry manuscript-in-progress closer toward completion. I was very grateful to be able to spend a week in Minas with Adélia to review the work I'd prepared here, and having prior weeks of immersion in the language was optimal.

Since I have a long connection with Brasil, I was also hopeful that some of my own new poems would reflect that connection—and, happily, they have.

Daniela Chaparro

(USA > Mexico / Visual Arts)

What was most important to me or defining is finding clarity about my career and what I want to do with it. Having the opportunity to be amongst other Fellows who have established careers allowed me to see what I can expect for my future and what type of priorities I should have.

I wanted to produce a body of work related to the experiences of people growing up in a place with a negative connotation, similar to my hometown Ciudad Juarez, Mexico. Once I arrived on the island, I quickly realized that talking about those subjects was a bit strange or maybe not a comfortable topic to discuss.

I went to a presentation where the girls performed a choreographed dance as marisqueiras (clamdivers). They wore very fancy dresses and full-face makeup, while the boys were pescadores (fishermen) and walked around with a fishing net. That performance reminded me of growing up in Mexico. As little girls we had to put up performances for many festivities throughout the year. Meanwhile, the boys did not look forward to performing and got away with minimal effort. I did a woodblock representing the girls' performance, and I sold some copies of it during Open Studios!



Photo by Frank Day



Eva Medin

(Brasil > France / Visual Arts - Multimedia)

I wanted to explore a new medium in my work with music. I produced what I wanted, and even more than I imagined. Nature, percussion, the rhythm of this island and its link to spirituality have greatly influenced my work. I often worked at night, and I felt like everything was in motion, both in the landscape (the trees, the wind, the water) and in me.

Something was born from all this and I think it's beautiful. In Bahia the relationship to rhythm, body and spirituality was very striking for me. I cried a lot during the first candomblé

because I had the sensation of feeling the earth vibrate under my feet, then in my arms. I tell this in my songs now. I came here in search of my identity and, thanks to all these moments, I am understanding that Brazil is really part of me.

It is the land I chose to be born in, and I do not believe that it is for Nothing !



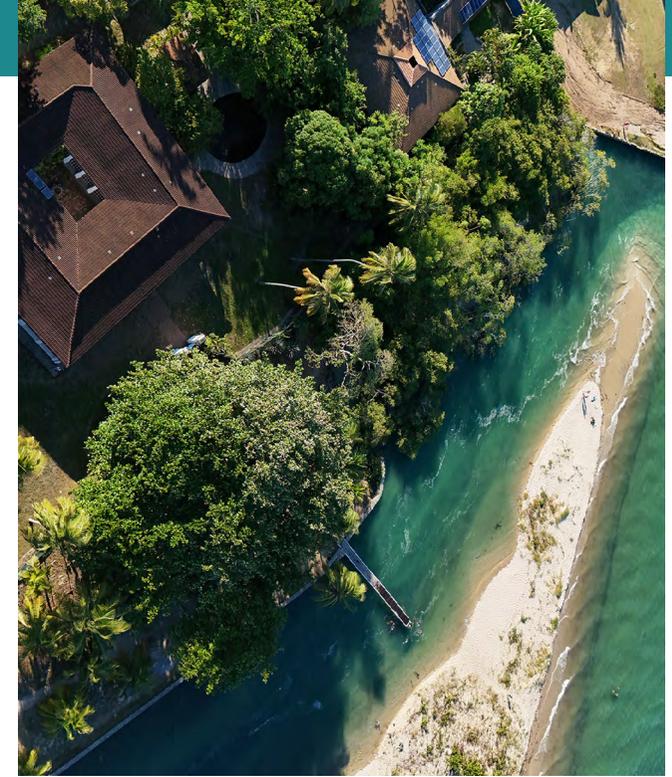
Frank Day

(USA / Photography)

After a few weeks I hit upon several very different ideas for photographic projects and pursued them with some diligence. I did spend quite a bit of time producing paintings on paper, which worked out well.



Photo by Marcelo Thomaz



Drone photo by Felipe Brito

Bruno Novaes

(Brazil / Multimedia - Education)

I managed to carry out the project I had in mind. Upon arriving in Itaparica, I understood that the tide would be an important partner in the construction of a collection or a constellation of fantastic beings. From imagining a floating island that relates to the world of things in a fluid glide, the processes of randomness, synchronicity, and serendipity became fundamental for the fortuitous chance encounters that instigated thinking about other forms of existence, permeated by the waters of this portion of the world.

... an incredible few months of my life in Bahia, at Sacatar - I so cherish it. And I definitely attribute the start of my collage work to my time there - no doubt about that. It has definitely shaped the path that has lead me to this point (who knows what happens next but I'm so grateful for the journey thus far.)

— Hannah Morris

(USA 2008)

writing in March 2023

The Return of the Whale



Photo by Andrea D'Amato

On arrival in Brazil at Instituto Sacatar, four of the six artists contracted Covid 19, postponing the orientation tours of Salvador and the island until the third week. During the isolation period, Bernadette Trench-Thiedman created a suite of paintings and costume ideas. When all artists tested negative, she co-developed, co-wrote and co-produced a site-specific theatre performance with children and adults at the NGO Ilha das Crianças, an organisation that focuses on the wellbeing of underprivileged children and youth in Amoreiras, a neighborhood of Itaparica, offering a holistic educational program, part of which includes a theatre program. Amoreiras is primarily a fishing community that confronts issues of poverty, violence and social disadvantage. Working with the staff and children, Bernadette created a large-scale performance, addressing the threats to the local marine ecology through overfishing, fishing with dynamite, and pollution. As a symbol of hope, the performance highlighted the return of humpback whales to the Bay of all Saints after centuries of intensive whaling, which only ended in the 1920s. Bernadette used giant puppetry, live performance, dance

and song, projected sand animation and live music accompanied by a soundscape and voice-overs from the local children. Co-produced by the Instituto Sacatar and supported by the Municipal Secretariat for Urban Development and Environment of Itaparica, the performance concluded with a panel discussion featuring fishermen's associations and a local reef restoration and education program, the Projeto Recife das Pinaúnas — @projeto-recife-das-pinaunas.

Leaving Sacatar at the end of October, Bernadette graciously left behind the giant whale puppet she had created for the Ilha das Crianças performance. The children returned to animate the puppet in a parade that led to the second Festival 4 Elementos held in December, an initiative of former Sacatar Fellows that brought together international artists and local painters, musicians, poets, and sculptors at a historic natural spring around which a low-income community has grown over the last twenty years. Bernadette's whale led the community to the spring for the spontaneous five-hour festival of poetry, music, exhibitions, and dance.

SESSION 2023.5

November 13, 2023 – January 15, 2024





Andréa D'Amato

(Brazil / Photography)

I developed an urban artistic intervention in Itaparica together with children from Alto da Bela Vista, the culmination of work already in progress since 2009. (ed: Alto da Bela Vista is the neighborhood where the ancestral egum ceremonies are held.) The support and my stay at Sacatar allowed the children to participate in all stages, which were not always so simple, from choosing the location to gluing the licks. The exchanges obtained with the Sacatar technical team also facilitated the process with tips and suggestions.



Photos by Andrea D'Amato

Artur Domoslawski

(Poland / Literature)

(I worked on) a literary reportage book about the social and political changes in Latin America, including Brazil, over the last two decades. My project didn't change – what

changed was the proportion between research and writing. I thought it would be half + half between the two kinds of activities, but between the time I applied and the residency, I had already a big part of the research done. I dedicated more time to writing. And all of it went excellently.

Bahia affected my work in two dimensions:

- I took advantage that I was writing a part of the book at the very place I am writing about – it served as a meta-narrative for the work. The places a narrator tells the story from is an important part of all my narrative works.
- I had a chance to talk to people who benefitted from the policy of the progressive governments (Lula and Dilma) and who are affected by climate change (fishermen).



Photo by Andrea D'Amato

Aurore-Caroline Marty

(France / Visual Arts)

through a partnership with the Fondation des Artistes

I didn't have a specific project other than the discovery of a culture, of a folklore to immerse myself in and to work around. The various experiences (candomblé ceremonies, the different costumes, the São Joaquim market) greatly nourished me. Bahia and Sacatar have led to new avenues of work which would not have existed without this residence.



Photo by Marcelo Thomaz

Emilia Izquierdo

(Chile > UK / Moving Image)

I came interested in researching forms of dance and music as resistance in Bahia, mainly candomblé, samba and capoeira (ed: the Bahian martial art). In a short span of time I had the opportunity to experience all three and quickly realized that my focus at this point will be capoeira, although still keeping up the research on candomblé and samba. Through Augusto I was introduced to Omara and Henrique (ed: local capoeira teachers) and became part of their class together with Aurore and later joined by Robert. It has been an invaluable experience in every way, both in the understanding of capoeira but also footage material from the rodas they organized (ed: capoeira sessions, which take place within a circle of practitioners) and the life style/philosophy of the martial art that originated from Africa and prevailed throughout slavery as an effective form of resistance. That spirit of resistance and secrecy still prevails today and is transmitted for generations. This is the grounds for the film I am working on and will continue to work on after the residency. Instituto Sacatar gave the time, resources and opportunity to experience this first hand and explore through experience the dances and music in Bahia, epicenter of this for centuries. It has been invaluable.



Photo by Augusto Albuquerque

Robert Tinning

(Ecuador > Australia / Dance)

My project was the initiation of a semi-autobiographical dance installation work entitled 'The Drip.' I did not progress to the extent I had planned due to the abundance of research opportunities in Bahia's Afro-diasporic cultures. This experience—particularly candomblé and the Brazilian capoeira martial arts tradition—will profoundly influence this work. Bahia's similarities and differences to my native AfroLatino culture in Ecuador really shocked me. I have come away wanting to explore the cultural heritage of my birth as an active participant rather than just as a research observer. The institute's environment facilitated collaboration with high-caliber artists, resulting in the potential for spin-off projects and future collaborations.



Photo by Mitch Loch

Guillaume Gouerou

(France / Visual Arts)

through a partnership with the Fondation des Artistes

"Beach Fashion Spring/Summer 2023/2024"

This project is a kind of colorimetric archive. A succession of monochrome dyed fabrics resulting from the extraction of color from pieces of wood washed up and recovered on the beach of Itaparica. All these pieces of wood are local woods which were used to build boats and were shaped by man for a very specific use linked to their properties and characteristics: density, hardness, resistance.

The color extracted from these woods becomes the quintessence of a memory. An inventory of a particular place where different eras collide and where the scars of the intense history of this bay—colonization, slavery, whaling, fishing, tourism—meet a present full of colors and parties of all kinds on the beach. "Beach Fashion Spring/Summer 2023/2024" is a cliché in the photographic sense of the term, a color freeze frame of an interconnected world in perpetual evolution. The natural dye extracted and tinting the fabrics also continues inexorably to evolve over time.

My life has been changed forever and Sacatar is truly a blessing!

— Jessica Monette
(2023 Fellow, USA)



Photos by Andrea D'Amato

FESTIVAL 4 ELEMENTOS

December 15, 2023

EDIÇÃO ÁGUA



Maja Klarić

(Croatia / Literature)

My project was to organize the second edition of the Four Elements Festival (element: Water) together with former fellows Margriet Westerhof from the Netherlands and Matheus Buranelli from Brazil. We accomplished everything that we planned to accomplish during the residency – the festival was a big success thanks to a huge support by Sacatar staff (most of all, Augusto), people from neighborhood around Fonte do Brasileiro who worked hard on its restoration, local and international artists who participated in the festival as performers, many other collaborators in different areas (workshops, exhibitions...) etc. The biggest legacy after the accomplishment of the project is fully and beautifully restored Fonte do Brasileiro and a good chance to continue the festival tradition as it gained a lot of support and love from the community.





Photo by Andrea D'Amato

Margriet Westerhof

(Netherlands / Moving Image)

I returned to Sacatar this year for a month to organize the second edition of the Festival 4 Elementos with my fellow residents Maja and Matheus. I was the first to arrive, on November 22, so the first ten days I could start developing the program. When Maja and Matheus arrived on December 2, the process was up and running. And then we really got into it. For me it was magical how everything came together.

It was such a wonderful surprise to see

the Fonte turned into a perfect festival place, with a great stage, an arena for the audience, and a roof over the brand new Fonte house. And... decorations. So much love was put into this restoration project.

We walked to the Fonte with a big crowd. It was beautiful. The children with their sea creatures, the big whale. The dancing crowd. So we really filled up the place. All the performers and participants delivered high quality but, more importantly, soul. Everybody put their heart into their performances... We added some things in the end, because some children really wanted

their moment on the stage, which was one of the most beautiful parts.

I can go on for ages... It was a great experience how everything came to such an explosion of talent in such a spontaneous way. It was a very connecting project. And very Bahian. At least for me: a lesson in letting go of my expectations. And just... let it happen.



Festival 4 Elementos, the water edition (2023). Video by Margriet Westerhof

This is a personal and somewhat poetic rendition of the restoration of the Fonte do Brasileiro and the Festival 4 Elementos that Maja Klaric, Matheus Buranelli and Margriet Westerhof organized at the Fonte do Brasileiro (December 2023, Itaparica, Brasil). In cooperation with Instituto Sacatar (artists residency) and a lot of other people and institutions.



Photo by Andrea D'Amato

Matheus Buranelli

(Brasil / Photography)

The Festival 4 Elementos is an art and sustainability project that integrates the local and international communities, connecting artists from Itaparica with international artists in residence at the Instituto Sacatar. The event was carried out successfully, exceeding our own expectations! Local conditions were, from the beginning, our starting point. We were faced with the need to restore the Fonte do Brasileiro, where the event was held, and with that the community got involved in the process! The experience renewed me in the feeling that we were able to hold an even better event than the first time, strengthening the bonds with the people we met in the first residency and expanding our network of affection in Itaparica.



Photo by Marcelo Thomaz



Photo by Augusto Albuquerque



Photo by Augusto Albuquerque

Festival 4 Elementos

In 2018, Mitch Loch, the co-founder and the president of the Sacatar Foundation, suggested a thematic residency that would focus on environmental issues, integrating the efforts of local activists and using art to highlight needs, opportunities and concrete actions. In response to the call, Maja Klaric returned to Bahia in 2019 with a proposal: to

stage the first of four festivals dedicated to the elements. She and the other Sacatar artists worked with dozens of local musicians, poets, artisans, and painters to produce the first Festival 4 Elementos. They held the festival at a local spring, the Fonte do Brasileiro, around which a low-income neighbor had sprung up in the previous twenty years. The forest was gone, but the spring and the petite brick building that protected it had remained. A team plastered the raw brick building and Sacatar Fellow Tre Lawrence painted a mural on it in preparation for the festival.

Four years later, Maja received a small grant from the Croatian government to produce the second Festival 4 Elementos. Prior to 2019, the neighbors had held annual clean-ups to maintain the spring but, unbeknownst to Maja, the years of covid had taken a toll. In November 2023, the site of the Fonte do Brasileiro was in an advanced state of disrepair. Tre's mural had faded. Weeds grew high, and a tree had grown tall enough to block the side of a neighbor's house where the first festival had screened films.

Undaunted, Maja and her cohorts from the previous festival, Margriet Westerhof of the Netherlands and Matheus Buranelli of Bahia, rallied the other resident artists and local community. In just three weeks in December,



Photos by Andrea D'Amato

international and local activists rebuilt the foundations, walls and roof of the little building that protects the spring and renovated the surrounding pocket park. The local city council member rallied his resources, and the mayor pitched in. Many local businesses contributed funds to buy materials and to hire a flurry of last-minute workers to complete the restoration, finishing the roof over the spring moments before the festival puppets arrived.



The actions of these artists justify the international travel that is fundamental to an artist residency. Without Sacatar and the grant Maja received from the Croatian government, the Fonte do Brasileiro would have languished

in ruin. The local community would have been unlikely to muster the will, and it would have been pointless for the Sacatar Fellows to do something on their own. The little enclosure over the spring is once again pristine white. A small park in a neglected neighborhood once again serves its community. The group of international artists working hand in hand with the local artists, that's what made the difference. That's what works!



Please [click here](#) to read about the festival in Maja's and Margriet's own words.

In the 2nd **Festival 4 Elementos**, the following artists participated:

- Afonso Santana & Deusdélia Andrade – speakers
- Andrea D'amato – photographer
- Artur Domoslowski – musician
- Augusto Albuquerque – speaker and producer
- Aurore-Caroline Marty – performance artist
- Bernadette Trench-Tierderman – puppeteer
- Ceylan Beyoglu – animated filmmaker
- Christa Moesker – animated filmmaker
- Clara Cintra – musician
- Dalton Birth – poet
- Picoleishion – performance artist
- Elisabeth Pardo – poet
- Emanuel Carlos Conceição, Museu do Lixo – sculptor
- Emilia Izquierdo – Filmmaker
- Guillaume Gouerou – support
- Ilha das Crianças, staff and students – music, visual arts
- Ivis Nicacio – visual artist
- Kitty Paranaguá – photographer
- Maja Klarić – poet and producer
- Mandy Morrison – filmmaker
- Margriet Westerhof – producer and animated filmmaker
- Matheus Buranelli – producer and photographer
- Milena Cerqueira & Zlito Sevla – musicians
- Mosés dos Teclados – musician
- Omara Silva – presenter
- Raimundo Coelho – musician
- René Adema – animated filmmaker
- Robert Tinning – dancer
- Salomé Kempf Braga – musician
- Forma Capoeira & Squiva Nativa – martial arts
- Santiago de Jesus – poet
- Soraia Alves – presenter
- Tania França & Luzia Brito – speaker
- Tuane Costa – musician

...and we thank all the people and institutions that contributed to the reform of the Fonte do Brasileiro and its surroundings: Patrícia Itaparica, Gina Maia Portela, Kau Santana, Jose Albertino Lordelo, Marcelo Thomaz, Paulo Pinho, the landscape architect Paulo Kalil, Airton of Comercial GA, Beto of Atlântico Material de Construção, Luizinho of the Restaurante Manguenzal, Felipe from the Supermercado Tibério, Neuzinha Bandeira of DISBITA, Nado from the bakery Panificadora Deus é Fiel, Jean from the bakery Panificadora São Jerônimo, Valdemir of GM Tubos e Conexões, Adenilson Peixoto Trindade of Comercial Sales, Delza Dorea (whose father had built the original house over the spring back when the land was still a family farm), Raimundo Coelho, Fabinho, the Municipal Government of Itaparica, the Secretary of Culture Téo, the mayor Zezinho, Jarde, Thiago, Roque, Pitu, Edlan, Raimundo, Rodrigo Benitez, Batata, Janilton da Hora, José Ailton, Apolo, Seu Jorge and all the others who contributed.

STATEMENT OF FINANCIAL ACTIVITIES 2023

We wish to thank our 2023 institutional partners.

We thank former Fellow amara tabor-smith who coordinated a partnership with the Institute for Diversity in the Arts at Stanford University. She and A-lan Hart, the director of IDA, brought a group of faculty and graduate students for a five-week intensive residency, culminating at the Festa da Boa Morte in Cachoeira, Bahia. Boa Morte is a sisterhood formed by elderly black women in the 1840s who bought each other's freedom and who, under the cloak of Catholicism, maintain to this day religious practices their ancestors brought from Africa. Based on the success of this first year, IDA and Sacatar will co-produce another special residency session for artists of the African Diaspora in July and August 2024.

In 2023, Sacatar celebrated the first year of a three-year partnership with the Fondation des Artistes in Paris, France, in which Sacatar will annually host two mid-career French artists. We thank former Fellow Pierre David through whose efforts this Agreement came to fruition.

We are engaged in discussions to expand the program in 2025—which will be the Year of France in Brazil and the Year of Brazil in France—to include residencies for two Brazilian artists at Moly-Sabata, the artist residency of the Fondation Albert Gleizes in Sablons, France, where Pierre is the executive director.

In addition, Sacatar acknowledges with gratitude the generous donations of Anonymous, Philip Boehm, Joseph Cavalieri, Stephanie Griffin, Mitchell Loch, Michael Lowenthal, Ed Madden, Fran Siegel, amara tabor-smith, Maria Tuerlings, Taylor Van Horne, and Ellen Doré Watson.



ARTISTS SERVED IN 2023 **36**

ARTIST DAYS IN 2023 **1608**

SACATAR FOUNDATION INCOME

Sacatar endowment	25.000
Donations by partner institutions	50.000
Donations by alumni	3.932
Other income	372
Donations by others	170.000
TOTAL INCOME	249.304

SACATAR FOUNDATION EXPENSES

Direct Instituto Sacatar funding	207.000	85%
Administrative overhead / travel	32.715	14%
Program in USA	2.608	1%
TOTAL EXPENSES (in US dollars)	242.323	100%

2024 SACATAR FOUNDATION BOARD

Mitch Loch, President

Sabrina Gledhill, Secretary

Taylor Van Horne, Treasurer

Cécile Pavageau

Helen Miller

Maria Tuerlings



Photo By Mitch Loch

Taylor, Reginaldo, Antonio, Dete, Raimundo, Chico, Felix, Anderson, Lavínia, Rodrigo, Augusto, Pitu

2024 INSTITUTO SACATAR STAFF

Anderson Gomes, Antonio Barbosa, Augusto Albuquerque, Bernadete Nicácio Vieira, Francisco Galvão, Lavínia Santos, Raimundo da Silva, Reginaldo Roque, Rodrigo Benitez

INSTITUTO SACATAR INCOME

Funding from Sacatar Foundation	195.000
Funding from partner institutions	50.000
Other income	551
TOTAL INCOME	245.551

INSTITUTO SACATAR EXPENSES

Salaries and benefits	97.668	42%
Payroll and other taxes	33.317	14%
Subcontractors	28.265	12%
Direct program expenses	23.862	10%
Pass-through to Ilha das Crianças	16.000	7%
Administrative overhead	21.553	9%
Utilities	9.024	4%
Bank fees	1.443	1%
TOTAL INSTITUTO EXPENSES	231.132	100%

(in US dollars)

2024 INSTITUTO SACATAR BOARD

Taylor Van Horne, President
 Sergio Guedes, Secretary
 Tom Correia, Treasurer
 Giovana Dantas
 Isadora "Flores" Rodrigues
 Maristela Ribeiro
 Mitch Loch
 Roberto Conduru



I found here a chance to clarify my ideas and establish a working method, two things that will remain with me when I leave Sacatar. Usually, people think of residencies as time bubbles. I would like to think of this experience as a little big bang taking place inside of me.

— Nicolas Testoni
(2008 Fellow, Argentina)

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

In my lifetime, I have witnessed extraordinary positive change in a turbulent political atmosphere that obscures accomplishments. People the world over hold in the palms of their hands devices that give them access to information kings of former years could only dream of. We cannot look to the bickering political classes to create the vision of the future. Artists do that. They always have. Artists emerge from all socio-economic backgrounds. At Sacatar, we are committed to assist all creative individuals to reach their potential, despite the circumstances of their birth. Creativity and mobility are essential to usher civilization towards a post-national awareness. Please consider a donation to Sacatar and to the many creative individuals through whose manifold actions we will see the way forward.

Taylor Van Horne

Founder, Sacatar



Photos by Taylor Van Horne

BAHIA REVERB:

An exhibition of Sacatar Fellows of African descent who live in North America

Leimert Park in South Los Angeles, California USA
September 16, 2023 – March 2, 2024

Curated by Sacatar Fellow **Bia Gayotto**

In partnership with Art+ Practice
and the California African-American Museum

Art + Practice (A+P), a private operating 501(c)3 foundation, supports the local needs of transition-age foster youth and children experiencing displacement worldwide through its collaborations with nonprofit social service providers, First Place for Youth and Nest Global. A+P also provides Angelenos with free access to museum-curated contemporary art, organized by the California African American Museum.

My experience in curating Bahia Reverb: Artists and Place was incredible in many ways. It began after my artist fellowship at Sacatar in 2018, followed by a 3-year partnership with the California African American Museum, Art + Practice and the Sacatar Foundation.

Bahia Reverb: Artists and Place presents the work of ten former fellows at the Sacatar Institute in Bahia, Brazil, all from North America and of African descent, to reflect on how Bahia, an epicenter of the African diaspora, has fueled their work and changed their understanding of



themselves. Artists include Gerald Cyrus, Juan Erman Gonzalez, Mark Steven Greenfield, Karen Hampton, Rik Freeman, Francis Tre Lawrence, Germaine Ingram, Sandra Brewster, Precious Lovell, and Tim Whiten. A public program featured dance performances choreographed by Amy “Catfox” Campion, Linda Yudin of “Viver Brasil”, and a writing workshop by author Faith Adiele, all Sacatar fellows. Focusing on each artist’s process, the exhibition includes installation, work on paper, video, painting, textile, watercolor, and mixed media, with works initiated either before, during, or after the artists’ residencies at the Sacatar Institute.



Each work tells a fascinating story about the legacies of African colonialism and diaspora, and through it I learned so much about Afro-Brazilian histories in my native country, some of which I had never heard before.

Bahia and its endearing people touch our souls in ways like no other, and it was heartening to see the deep impact that this unique place in the world had on these artists' lives and artistic practice over a period of time, some lasted decades until this day. At the opening it was beautiful to see the local community coming together with members of the greater Los Angeles and global art scene.

The audience's feedback was extremely positive, many mentioned the importance of shows like this to reflect on the African diaspora beyond North America, and on our shared African-American ancestry. The exceptional artworks in Bahia Reverb speaks to Sacatar's high caliber residency program featuring world renowned artists who were residents since 2001 when the artist fellowship began.

Bahia Reverb happened at Art+Practice located on Leimert Park, an African American neighborhood in South Los Angeles. This cultural gem was a perfect fit for this show. Funded by Mark Bradford, Allan DiCastro and

Ellen Harris Norton, A+P supports the local needs of foster youth and children experiencing displacement worldwide and provides Angelenos with access to museum-curated art exhibitions and diverse public programs in collaboration with the California African American Museum. A special thanks to the artists, the Sacatar Foundation, CAAM and A+P's staff, with all their hard work and support I was able to fulfill my vision.

Bia Gayotto

(Brazil > USA, Sacatar Fellow 2018)

Photo by Mitch Loch



Dance performances choreographed by Amy "Catfox" Campion

A+P [Virtual Tour](#) of the show Bahia Reverb on their website

FROM THE SACATAR ARCHIVES - SACATAR 2004



Jane Coffey at Sacatar (2004)

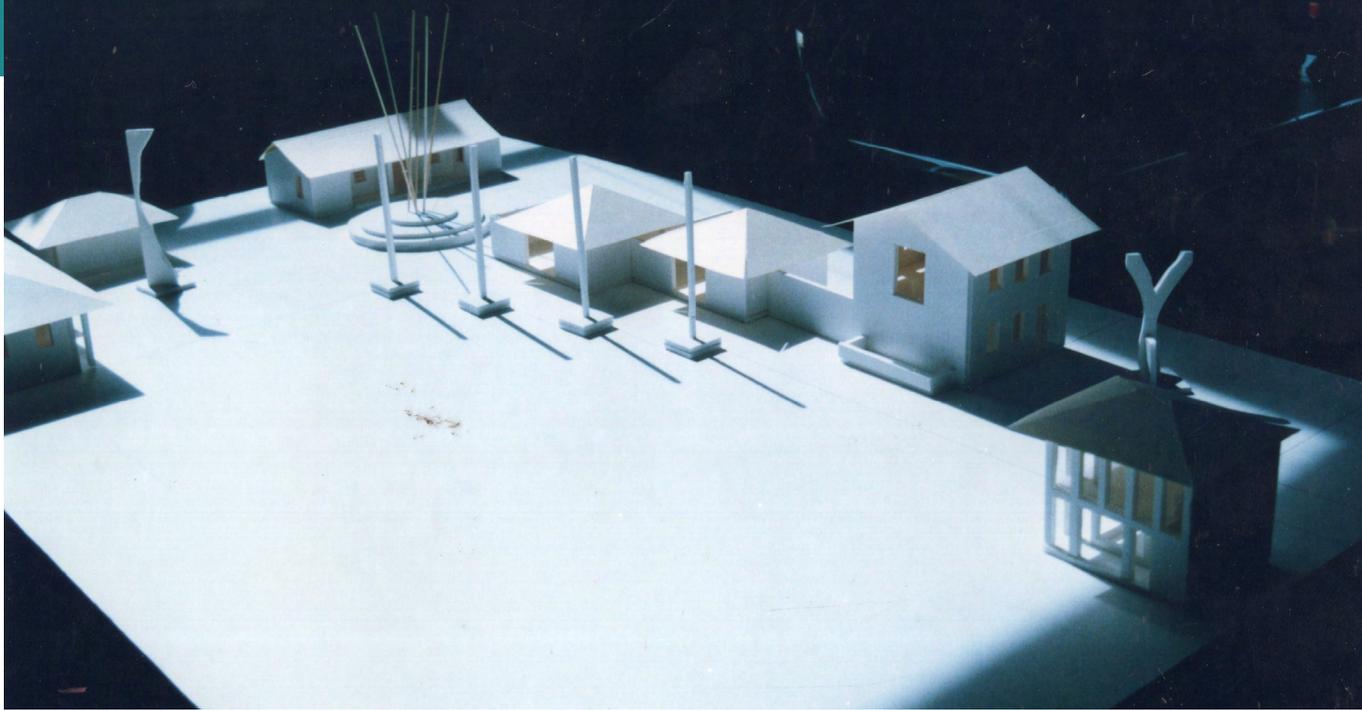
In 2004, I applied to the Sacatar residency as a non-fiction writer. My work centered around the natural world: what I saw, what I learned and what I wondered about. When I wasn't wandering around the island, I spent most of my time in a chair on the veranda, cocooned in a hammock or out on the dock writing, watching, listening. I felt so lucky to have access to such vivid and visually stimulating surroundings. My notebooks quickly filled with sights and sounds and moments that stunned me. One of those moments spun my writing life in a different direction and became the genesis of my first work of fiction. I am a firm believer in the influence one's environment can have on the creative process. Toward the end of my stay, I walked the property with Taylor and he showed me where the new studios he had designed would be located. He had shown me the maquette he had constructed and we were walking the actual footprint. As he described the layout and how he planned for a different element of nature to be incorporated inside each studio, I thought of how fortunate the future visual artists would be. The spaces planned could be both perfectly private or the wide, bay-facing doors could be left open

with nothing between the artist and an ever-changing, always breathtaking, view outside. I understood how inspiring it was to be able to sit outside with my laptop and take in those surroundings and just knew that the artists who would soon occupy those studios would get the chance to experience the same. There was an understanding in those plans of what a wellspring nature can be in the creative process, an understanding and a gift.

—Jane Coffey (USA, 2004) writing in 2024



Photo by Marcelo Thomaz



Sacatar architectural model and photograph by Taylor Van Horne, 2004



Photo by Marcelo Thomaz

Sacatar drone photography by Felipe Brito, 2024



I just want to thank you all for being so terrific and kind to me, and all of the Fellows during our residency these past two months. There was not a day that passed where I did not notice how hard you all worked and how dedicated you all were to making Sacatar the beautiful, pleasant and safe environment (not to mention the good food) that it is for artists that come from all over the world to spend two months in Itaparica.

— Mandy Morrison
(2019 Fellow, USA)

Sacatar is transformative! What a gift you've created!

A-Ian Holt, 2023



Photo by Mitch Loch



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