



# '24 Annual Report

March 2024 –  
February 2025



**Cover:** *Te Vejo* (2024), Beya Gille-Gacha. Wax, glass beads, resin, fabric, and pound with aquatic plants.  
Photo by Evandro Teixeira / Ilha das Crianças.



Rainbow over Sacatar. Photo by Mariella Santiago



Artists from the May-June 2024 session visit the Venceslau Monteiro Environmental Reserve in Itaparica. Photo by Tobias Sköld





Photo by Marcelo Thomaz

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Photo by Augusto Albuquerque

# Inconceivable Change

One glorious afternoon last October, a flock of blue-and-yellow macaws roosted at Sacatar. The birds had flown hundreds of miles from their habitat in the Amazon forest, perhaps stressed by the drought and wildfires that afflict the region. The macaws are climate refugees, and we hope they can adapt to their new home on the island of Itaparica without suffering depredation.

Twenty-five years ago, the pier in front of the Instituto Sacatar’s property extended into the open sea, but since we created Sacatar, a sandbar has extended to reach the pier. The ocean has flooded in around that sandbar with each high tide to feed the mangrove forests that stretch from the Sacatar property along the coast. The locals called this inlet the Little River. In a March 2024 storm, the ocean breached the sand bar five hundred meters from Sacatar. In the course of a few weeks, the sand bar in front of Sacatar extended further to shut off the Little River from the sea. Overnight the tide reversed, draining the mangrove forests through the opening the storm had created a few weeks before. Sacatar no longer faces the mouth of the Little River. The property now faces a cul-de-sac, and we expect the mangrove forest to advance where before the swift tidal current prohibited growth. We think the normal course of events is stable, but there can be sudden, irreversible change.

Sacatar Fellow Oksana Zabuzhko (Ukraine, 2016) traveled from Ukraine to Poland to promote the translation of one of her books the day before Russia invaded, and she could not return. Months later, I saw her on television addressing the European Union, urging support for Zelinskyy. Sacatar Fellow Ahmad Mamhoud (Sudan, 2018) fled Kabul to Port Sudan, his passport unretrievable in the shuttered Swedish embassy where he had sought to travel for a film festival. His wife fled to Oman. Last I heard, Ahmad was in Cairo, working to secure passage for his family and uncertain if or when he will see his wife again. A friend in California fled the recent wildfires only to return the next day to find her family’s home reduced to ash. Inconceivable change can happen overnight.

Diversity, equity and inclusion are the lifeblood of democracies. Diversity, equity and inclusion are the implicit aspirations in the U.S. Constitution’s preamble “to form a more perfect union”. A regime that suppresses diversity, equity and inclusion is fascist. It is as simple as that. Inconceivable change can happen overnight.

Sacatar continues to take a strong stance for what the country of my birth once promoted: diversity, equity and inclusion across the sociopolitical and transnational spectra. We are a tiny pugnacious private foundation that will not abandon that ideal, to bring diverse players on equal footing to inclusive conversations and interactions. It is what decent people do.

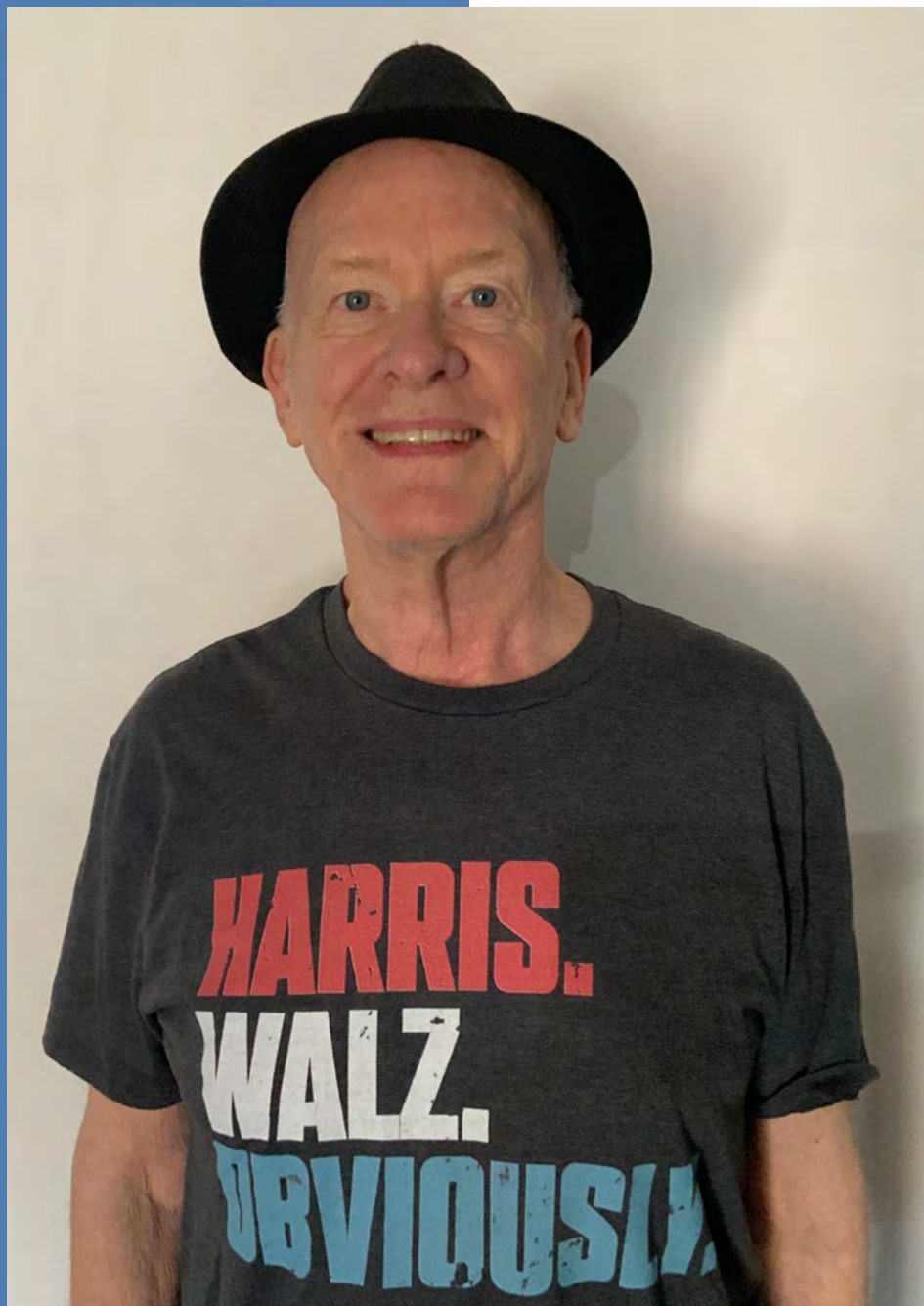
Under our new leadership, Sacatar is expanding its outreach and improving its daily operations. Felix Toro has been the Executive Director for one year now, and I am thrilled we have made such a superlative hire. There have been setbacks and frustrations of course, and we are diligently working to establish viable means of maintaining communications among individuals and partner organizations now that the titans of social media have chosen to prioritize falsehoods and hate — what they call “free speech” — to increase their exorbitant fortunes. The coming year(s) will be made difficult because of the current leadership of the United States’ government, but we will continue to work in our small way to maintain the ideals and relationships that make life worth living.

We are like the trees who silently, relentless and graciously pump oxygen into the atmosphere so that all can live and breathe.

Take a deep breath now, and welcome yourself to our shared future.

Taylor Van Horne  
President  
Instituto Sacatar





## Statement from the President of the Sacatar Foundation, Mitch Loch

When interviewing artists, I often ask them to describe an inspirational moment or experience that has impacted their lives or professional careers. I do not know if the reader is interested in knowing more about the Sacatar founders, but even so, I shall now respond to my own interview question.

In early April 1968, my family was on a road trip, passing through several states, en route to a beach on the Gulf of Mexico. Within our red Buick station wagon is where we learned by radio that Dr Martin Luther King, Jr had been shot and killed. In the front seat, my mother wept. She was a social worker who assisted numerous Black families.

As soon as we learned about the plans for Dr King's funeral, I – at 13 years of age – asked my parents if we could drive to Atlanta instead of the beach. My parents agreed to my request to rearrange the "holiday". To this day, I have never met others who were in Atlanta on April 9, 1968, but I know that you who were there may have more accurate memories than my own. First, the streets were so crowded that it was not easy entering the city and we had to park quite a distance from the procession. The tone in Atlanta that day was calm and somber, and it is probably because of newsreel clips that I've watched over the years that I remember the day only in black-and-white.

It was in the 60s that I became aware of racial inequality in the U.S. Memories of my high school years in what I perceived as a successfully integrated school are lovely and vivid though. In fact, for me, it was there in high school where the Arts served to unite us - onstage in our little theatre! On



Atlanta, USA, April 9th, 1968

the streets in our marching band! And performing in the chorus before a proud, community audience! What follows are the lyrics to an intense Rodgers-Hammerstein song about prejudice that I learned during the late 60s:

You've got to be taught to hate and fear  
You've got to be taught from year to year  
It's got to be drummed in your dear little ear  
You've got to be carefully taught

You've got to be taught to be afraid  
Of people whose eyes are oddly made  
And people whose skin is a different shade  
You've got to be carefully taught

You've got to be taught before it's too late  
Before you are six or seven or eight  
To hate all the people your relatives hate  
You've got to be carefully taught ...

I will immediately follow these lyrics with one of Dr Martin Luther King's famous quotes:

"I have decided to stick with love. Hate is too great a burden to bear."

Sacatar brings together ongoing groups of creative individuals from different countries - artists of varying ethnicities and orientations and from different religious backgrounds. For two months, each group's shared culture revolves around the experience that Bahia offers to them. That is a real gift. And it is when I sense that the Arts are uniting them, igniting their souls, that I realize why Sacatar continues to be their host – after 25 years.

**Mitch Loch**

*President*

Sacatar Foundation





Felix Toro during an event at Pivô Salvador. Photo by Ricardo Prado - Pivô

## Statement from the Executive Director

There's much to highlight from this past year—my first as Executive Director of Instituto Sacatar. We secured a major three-year grant from the State of Bahia. We launched a new communication strategy that doubled our social media audience, created an archive of interviews with Fellows, and began developing a new website. We expanded our local, national, and international networks and partnerships; ran three distinct Open Calls; brought on producers and a film and photography crew; and restructured aspects of our residency sessions to deepen engagement between our Fellows and the local arts community.

But when I reflect on the throughline that defined this year, I keep returning to a moment when I was invited to speak on a panel of directors and managers from Bahian cultural institutions. I asked the audience two questions: In the simplest terms, what is your institution's role? And: If your institution didn't exist, would you create it today?

These questions feel especially urgent now. We are living through a global moment of authoritarian resurgence and widespread hostility toward intellectual, cultural, and artistic expression. In this context, both artists and art institutions must sharpen their sense of purpose. What is your role in this shifting world order?

At Sacatar, we remain committed to offering artists the space, time, and conditions to develop their work—something we continue to do, wholeheartedly. But perhaps more than ever, it is crucial to emphasize that we are not just a residency—we are a residency in Itaparica, Bahia.

Sacatar was founded on the premise that Bahia has much to teach artists. In a way, this year, that idea became our organizing principle. Being situated in Bahia shapes which partnerships we pursue, which Open Calls we launch, what

funding we seek, and what events we host. It challenges us to think from the context we are in, rather than from some abstract universality.

Bahia—and Itaparica in particular—sits at the crossroads of the African diaspora, Latin America, and the so-called 'Global South'. It is a place forged by movements for independence, environmental justice, radical education, and resistance to dictatorship. It is the territory of *capoeira* and *candomblé*, and the birthplace of influential artistic movements in cinema, dance, visual arts, music, theater, and literature.

In a time of rising nationalisms, bringing artists from around the world to spend time together in Bahia is a form of resistance. More than ever, artists need to meet in person—and more than ever, those meetings must happen outside the dominant centers of power.

Sacatar's role today is precisely this: to bring artists together, in Bahia.

I believe residencies in general—and Sacatar specifically—have a crucial role to play in the coming years. The networks we build, the programs we develop, the encounters we foster, and the artists we support can safeguard vital spaces for creation, expression, and connection – which are likely to be increasingly threatened.

And if you ask me whether I would create Sacatar again if it didn't already exist?

In a heartbeat.

**Felix Toro**  
Executive Director  
Instituto Sacatar





Photo by Taylor Van Horne

# Mission

Our mission is to support **artists** and **creative individuals** in tackling the world's **contemporary challenges**. By providing **time**, **space**, and **community** in an immersive environment of **cultural exchange**, we foster **experimentation** over finished outcomes. We see the **residency as a place of beginnings**, where new ideas, collaborations, projects, and outlooks emerge. Sacatar welcomes — free of charge — creatives of **all ages, backgrounds, disciplines**, and **nationalities**. We believe that by bringing artists together **in Bahia**, we help spark **new possibilities for the future**.



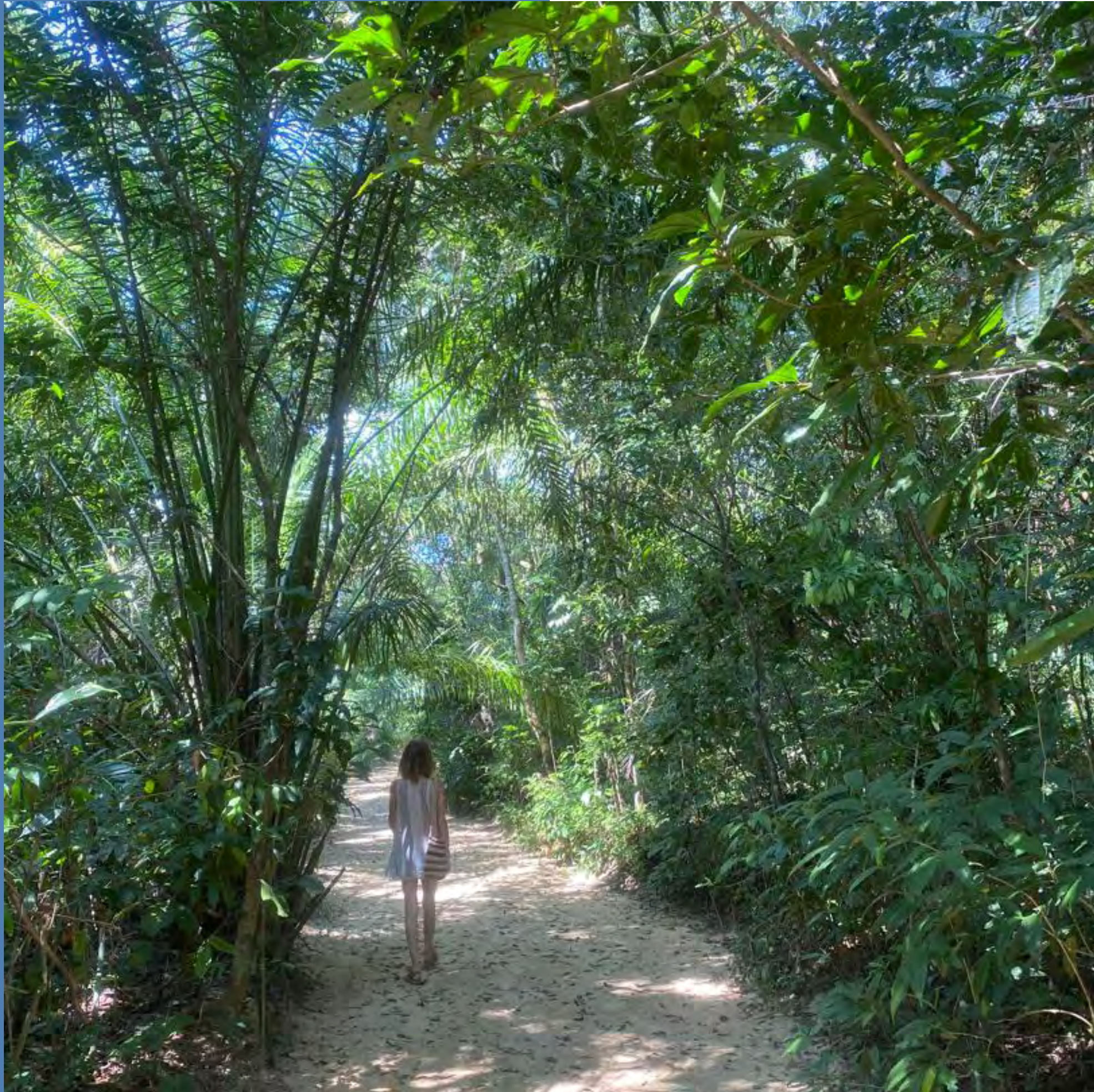


Photo by Augusto Albuquerque

## We Need Partnerships Now More Than Ever

In a world where global political instability and growing hostility towards the arts are increasingly pervasive, partnerships have never been more vital. As nations and governments turn inward, prioritizing narrow political and economic interests, cultural institutions find themselves at a crossroads. The arts are often the first to suffer in times of crisis, yet they are also one of the most powerful tools for resistance, with artist residencies in particular being a bastion of cross-cultural exchange.

Partnerships offer a way to push back against these forces. They allow us to build networks that are not defined by political or economic agendas, but by shared conditions, a common commitment to artistic exchange, and community building. Through collaboration, institutions can strengthen one another, amplify each other's voices, and, of course, offer vital spaces for creativity to exist despite external pressures.

Partnerships help shape who we are. The people and organizations we connect with form our local, national, and international communities. They allow us to extend our reach, share knowledge, and cultivate connections across cultures and borders.

Our partnerships are not just about what we can achieve individually, but about how we can work together when facing a collective challenge. We value our partners deeply and look forward to expanding existing and new collaborations in 2025.





# Secretaria de Cultura do Estado da Bahia (SECULT)

In 2024, Sacatar launched a transformative partnership with the Secretaria de Cultura do Estado da Bahia (SECULT) through the Fundo de Apoio a Ações Continuadas da Secretaria de Cultura do Estado da Bahia. This was a competitive State grant to which Sacatar applied and was awarded, representing a major victory in strengthening the State’s recognition of the vital importance of artist residencies—not only for the artists themselves but also for local communities and cultural manifestations, both in the short and long term.

This three-year grant (2024–2027) has enabled the launch of the Bahia Mundo project, which is built around three key objectives:

- 1. Guarantee the presence of at least one Bahian artist per residency session until May 2027.

While Sacatar has historically welcomed Bahian artists, this grant provides a new level of regularity and predictability. More importantly, thanks to the State’s support, Sacatar is able to offer a considerable subsidy to these artists,

democratizing access to the opportunities and resources of an international-standard residency.

Over the course of the three years of the project, Sacatar will host a total of 15 Bahian artists. Importantly, at least one-third of these artists will come from parts of Bahia outside Salvador, and at least one-third will come from low-income neighborhoods—though in both cases, the proportion is shaping up to be even higher.

- 2. Fund the airfare and stipend for one African artist per year of the grant.

Many artists from Africa previously invited to Sacatar faced prohibitively expensive travel costs. With this grant, Sacatar is now able to support at least one African artist per year, strengthening historical and cultural ties across the Atlantic.

- 3. Purchase essential equipment (camera, projector, screen, etc.).

These new tools are expanding the possibilities for the work of our artists, enhancing the capacity of our staff, and enriching the quality of Sacatar’s public programming and community events.

As an extension of the Bahia Mundo project, Sacatar has also established a partnership with the Ernesto Carneiro Ribeiro Public School in Itaparica. All Bahian artists supported by Bahia Mundo are offering workshops and/or lectures to the school’s students, creating important bridges between contemporary artistic practice and local students. In 2025, this initiative will evolve into a dedicated program called Sacatar-Escola (more details in the “Looking Ahead” section).

Among the many benefits of this project are:

- Creation of significant opportunities for Bahian artists to focus on their work in an inspiring environment;
- Access to international networks and exposure, offering a

career boost that many local artists would otherwise find hard to achieve;

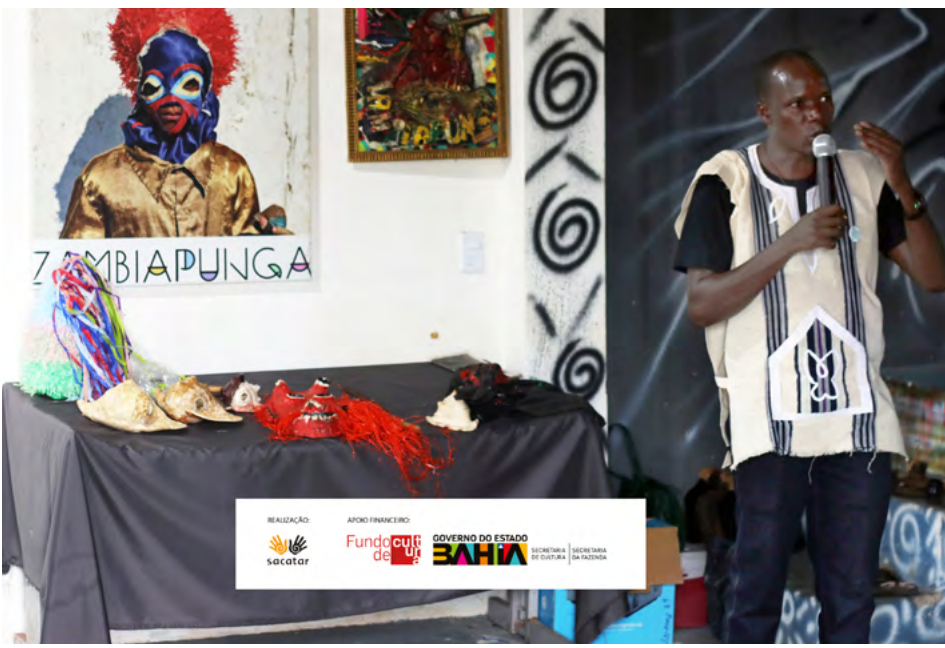
- Institutional legitimization and visibility for Bahian artists within the wider art world;

- Rich and regular engagement with local students, who have the chance to interact with and learn directly from some of Bahia’s leading creative voices;

- The long-term, generational impact: these residencies may help create a new generation of Bahian artists who are better supported, more professionally connected, and more likely to establish lasting international ties;

- Cross-Atlantic and cross-cultural exchanges that are particularly meaningful to Bahia’s history and identity—connections that no other cultural or educational institution in the region is currently fostering at this scale.

In 2024, four artists participated in Sacatar’s activities through the Bahia Mundo project: **Fernanda Costa**, **João do Nascimento**, **Luma Nascimento**, and **Tiécoura N’Daou**. Their residencies contributed to consolidating the project’s goals of expanding access for Bahian artists and strengthening cross-Atlantic connections. The project continues, with six more Bahian artists scheduled to come to Sacatar in 2025!



Artistic-educational activities carried out by Fellows supported by SECULT. Photos by DUMA Estúdio Criativo





# La Fondation des Artistes

In 2024, the second year of the partnership between Sacatar and Fondation des Artistes, Sacatar hosted two French artists: H  l  ne Bertin and Julien Discrit.

Fondation des Artistes is known for its close collaboration with artists, taking a careful, hands-on approach to the selection process, of which Sacatar is also a part. This ensures that the artists who are invited to the residency are well-equipped to make the most of the experience.



H  l  ne Bertin. Photos by DUMA Espa  o Criativo



Julien Discrit. Photos by DUMA Espa  o Criativo

**H  l  ne Bertin**'s work in Bahia was deeply connected to the land, and she ventured into different regions, learning techniques tied to local traditions and community-based modes of resistance. This allowed her to not only incorporate new techniques and materials into her work, but to be moved in an entirely new direction.

**Julien Discrit** is an interesting case. At first glance, his practice seems to resonate more in gallery or museum environments, which is very different from the context of Sacatar and Itaparica. His use of AI to generate realistic-looking but imaginary new species of "local" flora employs tools and a vocabulary that can seem far from the Itaparican experience. Nonetheless, Discrit found unexpected new avenues for creation during his residency. Beyond his own artistic development, he connected with diverse audiences, including students from Itaparica, offering him a broader and more dynamic platform for sharing his work.

This partnership, which involves Sacatar hosting two French artists with the support of Fondation des Artistes, continues in 2025.



Sacatar resident artists visit the city of Maragogipinho, Bahia, the largest artisanal ceramics center in Latin America.

Photo credit unknown.





# IDA/STANFORD

In 2024, Sacatar continued its partnership with the Institute for Diversity in the Arts (IDA) at Stanford University, building on the success of the first edition held in 2023. The goal of this collaboration is to create a dedicated residency focused on the African Diaspora, bringing together artists from different regions of the Diaspora. In Itaparica, the artists are encouraged to engage in individual creative work, but also collectively engage with the many facets of the African Diaspora in Bahia.

This second year of the partnership marked an important evolution of the project. In 2023, Sacatar welcomed one Brazilian artist alongside the Stanford group; in 2024, this number expanded to two Brazilian participants, as a way to promote more direct exchanges between local and international perspectives. In total, eight women artists participated in 2024: **A-lan Holt** (performance, USA), **amara tabor smith** (performance, USA), **Ayoade Balogun** (visual arts, Nigeria>USA), **Bryn Evans** (literature, USA), **Gloria Chikaonda** (visual arts, Zimbabwe>USA), **Pamela Martinez** (multidisciplinary arts, Venezuela>USA), and Brazilian artists **Keila Sankofa** (performance, Amazonas, Brazil) and **Cíntia Guedes** (multidisciplinary arts, Paraíba and Bahia, Brazil). For the selection of the Brazilian artists, Sacatar launched a dedicated Open Call that received strong interest, with over one hundred applications from artists across the country.

This residency session was designed with a much more structured approach compared to Sacatar’s typical open-ended sessions. While most Sacatar residencies purposefully limit pre-scheduled events and encourage flexibility and spontaneity, this session worked with a tighter schedule, prioritizing interactions and exchanges between artists from different territories of the African diaspora. The activities, curated by Sacatar, included visits to key community and cultural spaces such as Acervo da Laje, a major reference for peripheral art and memory; the studio of renowned artist and activist Alberto Pitta; and Parque São Bartolomeu, one of the most sacred forests in the Afro-Brazilian religious tradition. The group also traveled to Cachoeira for the Festa da Boa Morte, a central celebration of Afro-Catholic tradition and Black women’s resistance in Brazil. Additionally, residents met with Candomblé leaders and practitioners like Dona Ceci, Ekedy Sinha, and other influential figures. Other significant visits included MAFRO (the Afro-Brazilian Museum of the Federal University of Bahia), Muncab (the Museum of Afro-Brazilian Culture), and Unilab (the Federal University of Latin American Integration).

Through this partnership, Sacatar and IDA/Stanford created a space for artists to not only develop their individual practices but also to learn from and exchange with one another. The strength of the meetings and conversations lay in the recognition that, while many of the artists shared experiences and conditions as women of the Diaspora, such opportunities for connection are rare – if not completely impossible -- outside of a residency like this one.

We are pleased to announce that the Sacatar-IDA/Stanford partnership will continue in 2025!

Photo 1: Resident artists of the July-August 2024 session received the visit of Ebomi Vovó Cici de Oxalá at Sacatar.  
Photo 2: Artists and professionals from Salvador and Itaparica visit Sacatar to get to know the IDA/Stanford group of resident artists.



Photo by Augusto Albuquerque



Photo by Tom Correia





# Ilha das Crianças

The partnership between Instituto Sacatar and Associação Ilha das Crianças highlights the significant role artistic institutions can play in community development. Ilha das Crianças is a nonprofit organization committed to the educational development of children and adolescents in Itaparica, Bahia. For nearly 15 years, they have been offering vital

educational programs that support students and their families in the region, and we are proud to call them our partners.

In 2024, Sacatar resident artists **Diane Barbé, Beya Gille-Gacha, Fernanda Costa,** and **Eva Davidova** led a range of activities at Ilha das Crianças. These workshops exposed the students to various artistic practices, as well as to the artists themselves.

Ilha das Crianças’ students are regular participants in Sacatar’s Open Studios events, giving them the opportunity to engage directly with visiting artists and learn about their creative processes. Notably, two students from Ilha das Crianças have even become mediators in Sacatar’s activities, further strengthening their connection to the artistic world and gaining hands-on experience in art-making.

This partnership not only benefits the students involved but also reinforces Sacatar’s commitment to fostering long-term connections between artists and local communities.



Students from Ilha das Crianças act as mediators for a local school group visiting Sacatar.

Photo by Geralyn Shukwit



Activities by Sacatar Fellow Beya Gille-Gacha at Ilha das Crianças. Photos by Evandro Teixeira / Ilha das Crianças





## Forging Bonds Between the Residencies in Bahia

In addition to the Instituto Sacatar, there are four other artist residencies in the Salvador metropolitan area: Pivô Salvador, Vila Sul (Goethe Institut), iAmo and Zona Fluxus. Sacatar’s Executive Director, Felix Toro, organized a meeting with the directors of these institutions to foster an environment of exchange and dialogue, and to set the stage for potential partnerships in 2025. (More on this in the “[Looking Ahead](#)” section).



## Djerassi / Sacatar Artist Exchange

The partnership between Instituto Sacatar and Djerassi Resident Artists Program is a cross-residency initiative in which each institution welcomes a fellow of the other. In 2024, Sacatar welcomed **Dazaun Soleyn**, a dancer, choreographer, and multidisciplinary artist from the U.S., while Djerassi hosted **Sanara Rocha**, a Bahian musician, visual artist, and Sacatar fellow.

One of the key moments of Dazaun Soleyn’s stay was being invited to speak at iAMO (Instituto Audiovisual Mulheres de Odun), a residency focused for Black filmmakers, located inside of a terreiro, in Salvador. This opportunity (and others) allowed Dazaun to connect with the Afro-diasporic community and expand his understanding of the cultural exchanges between Brazil and the U.S.

We find this type of partnership particularly important because cultural institutions in the U.S. often lack an international outlook, and when they do take an interest in global exchanges, it is essential to support and encourage these efforts. Particularly now, we have to build a stronger global artistic community.

Photo by Sanara Rocha



## Ongoing Impact: Sacatar Fellow at Djerassi

As part of the partnership with Djerassi, through which Sacatar hosted Dazaun Soleyn, Djerassi also welcomed Sacatar Fellow Sanara Rocha to their program in California, USA.

During her time at Djerassi, Sanara shared the following statement about her experience:

“I am Sanara Rocha, an artist and researcher based in Salvador, and at this moment, I find myself in Woodside, California, near San Francisco, living the experience of the Djerassi residency program. [...] In 2022, I was an artist-in-residence at Sacatar, and thanks to that experience — and to the partnership built between Sacatar and Djerassi — I was able to apply as one of the artists nominated to take part in this program. Fortunately, my project was selected, and here I am developing a new work that connects with both my doctoral research and my exploration of experimental music and sonic territories. I want to celebrate these networks and connections that Sacatar has created and continues to create — networks that amplify the experiences and creations of the artists who pass through its program.”

An essential part of Sacatar’s mission is that, while the residency itself is a temporary experience, being a Fellow is permanent. Once an artist becomes a Sacatar Fellow, they remain part of a global community. We continue to share new opportunities like this one, promote their achievements, foster connections within our network, and support them long after their time in Bahia.

Testimonial - Sanara Rocha at Djerassi





## FUNCEB Dance School

The partnership between Instituto Sacatar and the Funceb Dance School was a special collaboration in 2024 that offered a unique exchange. The school welcomed Sacatar resident **Tobias Sköld**, a Swedish dancer, to join their classes and engage with their students and teachers. Additionally, Funceb invited him to stay as a guest at their apartment in Pelourinho, allowing him to immerse himself in the historic center of Salvador and deepen his connection with the local dance scene. While this was a one-time collaboration, it represents an opportunity that can be revived in future Sacatar residencies, whenever a dancer or choreographer is hosted, providing new possibilities for engagement with the local dance community.



Tobias Sköld in performance at MAC.

Photo by Marcelo Thomaz



## MAC – Museum of Contemporary Art

The partnership between Instituto Sacatar and the Museu de Arte da Bahia (MAC) in 2024, titled Fluxos Insulares, was a collaboration established through the museum’s education department. This initiative facilitated a series of workshops and presentations, providing a space for Sacatar residents to engage with local artists and audiences.

**Armando Martinelli** led a workshop on experimental writing techniques, encouraging participants to explore new forms of narrative; **Ja’Tovia Gary** screened her film “The Giverny Document”, followed by a discussion on themes of race, identity, and the African diaspora; **Stephanie Sauer** hosted a presentation on her work and on the subject of artists’ books; **Safira Moreira** screened three of her short movies, followed by a conversation with the audience, and; **Tobias Sköld** presented a performance, introducing Salvador’s audience to his choreographic work.

Fluxos Insulares provided a platform for Sacatar residents to connect with Salvador’s audiences. This one-time partnership with MAC laid the foundation for similar future collaborations.





# Round Tables and Panels

In May, Executive Director Felix Toro participated in a virtual seminar hosted by the Universidade Federal do Recôncavo da Bahia (UFRB) to discuss cultural policies and integration within the Mercosur region. Felix joined Nirlyn Seijas (Otratierra) and Edbrass Brasil (CMC; Konringoma/ UNEB) — both, coincidentally, previous Sacatar Fellows — in a discussion moderated by Mamadou Gaye, the former Honorary Consul of France in Bahia, and streamed on the University's YouTube channel.

In August, Felix participated in a program organized by Pivô Salvador that gathered directors and managers from local cultural institutions. This meeting led to the creation of the Ecossistema das Artes, a dialogue group between cultural institutions from Salvador and the surrounding region.

In September, Felix participated in the “Corredor Cultural da Vitória”, an event held at the Instituto Feminino da Bahia. (The “cultural corridor” refers to the string of museums and cultural institutions aligned along the avenue Sete de Setembro as it cuts through Vitória, a wealthy neighborhood.) The conference, conceived by Fabiana Pimentel and carried out by Vertente Cultural in partnership with the Museu de Arte da Bahia, aimed to create a network of collaboration between cultural spaces in the region, promoting exchange and training for both staff and the general public. During this series of workshops and lectures, Felix led a session on the common challenges faced by the cultural institutions of Bahia, the roles of the different cultural institutions, and their shared challenges. This event had an added interest to Sacatar, as it took place at the Instituto Feminino, formerly an all-girls school created by Henriqueta Catharino. The property that is today Sacatar was originally built by Henriqueta and the Instituto Feminino as their Summer home, back in the 1950s.

In October, Felix represented Sacatar at “Conexão Residências Artísticas”, an event organized by iAmo (the Instituto Audiovisual Mulheres de Odun – an artist residency

in Salvador for Black filmmakers). Felix participated on a panel with Esmir Filho, founder of BASE (a residency for filmmakers in rural São Paulo State) and iAMO’s founder Viviane Ferreira. The three discussed different formats for residencies, with a primary focus on the connection between residencies and local artists, and how artists from Bahia can better benefit from these opportunities.

In November, the French Consulate in Recife funded Felix’s travel to the Biennale de Dakar to research a collaboration with the Dakar Biennale for the Year of France in Brazil (scheduled for the second half of 2025) and participation in the 2026 Dakar Biennale. During his intense week in Dakar, Felix met with artists, curators, residency program directors, and institutional leaders of Senegal.

*This is a garden of possibility. Everything about Sacatar inspires creative work and process.*

— A-lan Holt



Dakar Biennale 2024, Senegal

Photo by Felix Toro





Sacatar residents and director visit the studio of Bahian artist Hilda Salomão.

Photo by Atelier Hilda Salomão

# Our Five Residency Sessions of 2024





Fellows during Open Studios. Photo by Felipe Brito

# Session #1

March 18 – May 6, 2024

In our first residency session in 2024, Sacatar hosted six artists selected through the “Sacatar Open Call 2022” and the first “African Diaspora in Brazil Open Call 2023”.

The artists included:

- **Rodrigo Carvalho**, a Brazilian writer and multimedia artist;
- **Diane Barbé**, a French musician and sound artist based in Germany;
- **Eva Davidova**, a Bulgarian-American mixed reality artist working with AI and movement tracking;
- **Beya Gille-Gacha**, a French-Cameroonian sculptor and installation artist;
- **Takuya Imahori**, a Japanese composer whose symphony, completed at Sacatar, has since premiered in Tokyo;
- **Mariella Santiago**, a Brazilian singer and composer whose project focused on minimalist music.

This session was notably community oriented. Three of the artists—Diane Barbé, Beya Gille Gacha, and Eva Davidova—held workshops at Ilha das Crianças, an organization dedicated to the educational development of children and adolescents in Itaparica. Additionally, Rodrigo Carvalho directly engaged with the public through an installation of his work at the Fonte Da Bica, the source of mineral water at the center of town (and the reason Itaparica was built where it is).





Fellows at Ilha das Crianças. Photo by Augusto Albuquerque

## Session #2

May 13 – July 1, 2024

The second session of 2024 at Sacatar hosted six artists, selected through the “Sacatar Open Call 2022” and the “African Diaspora in Brazil Open Call 2023”.

The group included:

- **Armando Martinelli**, a Brazilian writer;
- **Safira Moreira**, a Brazilian filmmaker;
- **Tobias Sköld**, a Swedish dancer-choreographer and our first Fellow from Sweden;
- **Ja'Tovia Gary**, an American filmmaker and multidisciplinary artist;
- **Stephanie Sauer**, an American writer and multimedia artist.

This session was marked by Fluxos Insulares, a collaboration with the Museum of Contemporary Art of Bahia (MAC), where Armando Martinelli, Ja'Tovia Gary, Tobias Sköld, Stephanie Sauer, and Safira Moreira held workshops and presented their works to the public at the museum, in Salvador.

A unique feature of this session was the presence of two filmmakers, Ja'Tovia Gary and Safira Moreira, whose works explored different facets of Black life—Gary focusing on the African-American experience in the US, and Safira examining Afro-Brazilian communities from an autobiographical perspective.





Photo by Marcelo Thomaz

Sacatar Fellows at Parque Bartolomeu in Salvador, Bahia.

# Session #3

## Institute for Diversity in the Arts / Stanford University

July 15 – August 19, 2024

This special residency session, in partnership with the Institute for Diversity in the Arts of Stanford University, brought together eight women artists from diverse regions of the African Diaspora, including:

- **Pamela Martinez**, a multidisciplinary artist from Venezuela, living in the United States;
- **Cíntia Guedes**, a multidisciplinary artist from the State of Paraíba, living in Salvador;
- **amara tabor smith**, dancer/performer;
- **Bryn Evans**, an American author;
- **Ayoade Balogun**, a textile artist from Nigeria living in the United States;
- **A-lan Holt**, author/performer and director of the Institute for Diversity in the Arts;
- **Gloria Chikaonda**, a visual artist from Zimbabwe, living in the United States;
- **Keila Sankofa**, a Brazilian performance artist from the Brazilian Amazon.

Unlike Sacatar’s usual open-ended residency model, this session focused on a more structured approach, providing a “deep dive” into Bahia and the African Diaspora. The schedule included organized visits to significant cultural and community spaces such as Acervo da Laje (a cultural center and artist archive in the periphery of Salvador), the studio of artist Alberto Pitta (director of the revolutionary Carnival group, Cortejo Afro), Parque São Bartolomeu (a nature reserve within Salvador known for its sites sacred to practitioners of *candomblé*), and the Festa da Boa Morte in Cachoeira (organized since 1820 by the descendants of enslaved women). The group also engaged with key figures in Afro-Brazilian spirituality, including candomblé leaders Dona Cici and Ekedy Sinha, and visited institutions including MAFRO (the Afro-Brazilian Museum in Salvador), MUNCAB (the Afro-Brazilian Cultural Museum, also in Salvador), and UNILAB (the University of Afro-Brazilian Lusophonic Integration).

While this session was more event-heavy than our usual residencies, we were thrilled to organize it, as such exchanges are essential not only for the artists involved but also for the regions they connect. Additionally, it encourages a cross-cultural and international perspective in U.S. universities, which is something increasingly under threat in the current political climate.





Photo by Augusto Albuquerque

Fellows during tour of Itaparica.

# Session #4

September 2 – November 4, 2024

Sacatar welcomed two artists selected through the “Sacatar Open Call 2022”:

- **Geralyn Shukwit**, an American photographer;
- **Ann-Mary Gollifer**, a visual arts from Guyana, now living in Botswana.

Four artists arrived via institutional partnerships, highlighting the vital role that local and international collaborations play in Sacatar’s work.

Sacatar hosted the first artist as part of a three-year partnership with **SECULT (the Secretary of Culture of the State of Bahia)** through the Apoio a Ações Continuadas do Fundo de Cultura da Bahia:

- **Fernanda Costa**, a Bahian multidisciplinary artist, dancer, and choreographer.

In the second year of a three-year partnership with the **Fondation des Artistes** of France, we hosted:

- **Hélène Bertin**, a visual artist who learned a native Brazilian knotting technique which she implemented into her textile work;
- **Julien Discrit**, a visual artist through whom artificial intelligence generated images of illusory species of the Itaparican mangrove forests.

In an exchange with the **Djerassi Resident Artists Program** in Woodside, California, USA:

- **Dazaun Soleyn**, dancer-choreographer;
- **Sanara Rocha**, musician, writer and performance artist from Bahia who concurrently enjoyed a month-long residency at Djerassi’s residency program in rural California.





Photo by Marcelo Thomaz

Fellows during tour of Salvador.

# Session #5

November 18, 2024 – January 20, 2025

The final session of 2024 at Sacatar brought together eight artists, selected through the “Sacatar Open Call 2022” and the partnership with SECULT (the Secretary of Culture of Bahia).

Through the Open Call, Sacatar hosted:

- **Ahmed Umar**, a performance and multidisciplinary artist, born in Sudan and living in Norway;
- **Iva Radivojević**, a Serbian filmmaker, living in Greece;
- **Oluseye Ogunlesi**, a visual artist from Nigeria, living in Canada;
- **Paola Barreto**, a multidisciplinary artist from Brazil;
- **Snowden Wright**, a novelist from the USA.

In addition to the residency Fellowship, the **SECULT** grant provides an unrestricted stipend, thus expanding our ability to serve artists from all socio-economic backgrounds. The two SECULT laureates in this session were:

- **João do Nascimento**, a visual artist from Porto Seguro, Bahia, Brazil;
- **Luma Nascimento**, a multidisciplinary artist from Salvador, Bahia.

The **SECULT** grant also annually provides airfare and a stipend to one artist from the African continent.

• **Tiéoura N'Daou**, a photographer and filmmaker from Mali, whose research during the residency explored parallels between the Afro-Brazilian *Zambiapunga* festival — unique to Nilo Peçanha and three surrounding communities south of Salvador — and the Dogon *Dama* rituals of Mali.

A noteworthy aspect of this session was the strong artistic connection developed between Paola Barreto, Luma Nascimento, and Oluseye Ogunlesi. Their spontaneous exchanges underscore the importance of residencies both for expanding artists’ creative references and ideas, as well as for professional networking.

The public that attended our Open Studios at the end of this session (almost 200 people) was possibly our largest yet!





# 2024 Fellows



# Visual Arts

**Ann Mary Gollifer** | UK > Botswana | Sep-Oct Session

**Ayoade Balogun** | Nigeria > USA | Jul-Aug Session

**Beya Gille Gacha** | France | Mar-Apr Session

**Gloria Chikaonda** | Zimbabwe > USA | Jul-Aug Session

**Hélène Bertin** | France | Sep-Oct Session

**João do Nascimento** | Brazil | Nov-Jan Session

**Julien Discrit** | France | Sep-Oct Session

**Oluseye Ogunlesi** | UK > Nigeria > Canada | Nov-Jan Session



Photo by Evandro Teixeira / Ilha das Crianças

**Ann Mary Gollifer** | UK > Botswana

*"I was curious about the earth colors in Itaparica and Bahia, and wanted to use them to make watercolor paint—my chosen medium. Watercolor has a colonial legacy, historically used to document European exploration. By working with local earth pigments, I positioned my practice as a critical response to that history."*

Gollifer sourced natural materials from across the region—yellow clay from the ruins of a church in Itaparica, red from village streets, pink from Maragogipinho, charcoal for black, and chalk and kaolin from Salvador for white. Her research focused on the geometries of nature—plants, sea creatures, and symmetry—becoming a search for a language beyond words.

During her residency, she created new works and exchanged with local artists, especially Bahian ceramicist Hilda Salomão.

## Interview with Artists of the Sep-Oct 2024 Session

Photo by Keyla Sankofa



**Ayoade Balogun** | Nigeria > USA

Balogun's practice explores printing, stamping, and textile-making inspired by adire eleko, a Yoruba indigo dyeing technique that uses hand-painted or stenciled cassava paste.

During one of the events organized by Sacatar, she met one of Bahia's most celebrated artists and designers, Alberto Pitta. What began as a visit to Pitta's studio, soon unfolded into something more: following that initial encounter, Pitta invited Balogun to return to Salvador and collaborate with him in preparation for Carnival—which she did, in early 2025.

Ayoade's return to Bahia is another example of how a Sacatar residency is often a place of new connections.





Photo by Evandro Teixeira - Ilha das Crianças

**Beya Gille Gacha | Cameroon > France**

French-Cameroonian sculptor and visual artist Beya Gille-Gacha came to Sacatar intending to complete a sculpture of Afro-Brazilian artist Fabiana Ex-Souza. During the residency, not only did she realize that piece, but she also created a sculpture of herself—something she had never done before. In addition to her studio practice, she led casting workshops for children and teenagers at Ilha das Crianças, one of Sacatar’s main community partners in Itaparica.

*“I had a lot of feelings that brought me to do a sculpture of myself, something that I wasn’t able to do before. This was a sculpture of my head in the water, with black glass beads and beads of obsidian stone, as a metaphor of rebirth [this is the work portrayed in the cover photo of this Report]. The residency affected my work in many beautiful ways, leading me to close statements that I had been building for years, helping me to approach a precise aesthetic—*

*symbolized, perhaps, by this new self emerging from water.”*

At a meeting with local artists at Zona Fluxus, Gille-Gacha reflected on the residency as the first time in her career that she was able to work without the pressure of deadlines—an experience she described as transformational. She later shared: “The experience that affected me the most was linked to the space of the residency itself. It allowed me to rest, meditate, and have profound inspirations and visions about my future works and myself.”

Since her residency, Gille-Gacha has become a collaborator, helping to shape “I Am a Black Ocean”—a multilateral project involving Instituto Sacatar, Pivô Salvador, Dakar Biennial curator Salimata Diop, and the French Consulate, as part of the Year of France in Brazil. The project is scheduled to happen in September 2025.



Photo by Felipe Brito



Photo by Acervo da Laje



Photo by Gloria Chikaonda



**Gloria Chikaonda** | Zimbabwe > USA

A self-taught artist from Zimbabwe with a background in law, Gloria Chikaonda used her time at Sacatar to create oil paintings centered on Black womanhood. Her presence also left a lasting impression in Salvador: after visiting Acervo da Laje, she painted a portrait of the recently deceased mother of one of its founders. The piece was donated to the Acervo, where it now remains on display as part of their collection.

*“I accomplished everything I planned during my residency, although not in the way I expected.”*



Photo by Marcelo Thomaz

**Hélène Bertin** | France

Hélène Bertin (France) came to Sacatar through a partnership with the Fondation des Artistes. Upon arriving in Itaparica, she immediately immersed herself in its environment and community, learning as much as possible from the place. As Bertin put it:

*“The challenge for me here was not to take anything, not to plunder anything, but to be as respectful as possible of this space. To touch the magic of this culture and transform myself from within (...) I believe that Bahia allowed me to open up a great space of reparation within myself. I was connected to a real healing impulse that enabled me to understand that my research into primitive techniques was already anchoring the need to connect with ancestral energies to heal the ills of our society.”*

During her residency, Bertin led weaving workshops at Ilha das Crianças and had the opportunity to connect with other natural environments and communities in Bahia, including Chapada Diamantina (a national park in the center of the State of Bahia) and Maragogipinho (a remote community of traditional ceramicists outside of Salvador).

Interview with Artists of the Sep-Oct 2024 Session

Photo by DUMA Estúdio Criativo



**João do Nascimento** | Brazil

João do Nascimento is an artist from Porto Seguro, in the south of the State of Bahia. He was the third artist to come to Sacatar with the support of SECULT, the Secretary of Culture of Bahia.

Throughout his residency, Nascimento expressed how important the experience was for his artistic development:

*“I worked on paintings already in progress, but I was undoubtedly inspired by Itaparica and Sacatar. I began to feel lighter and more inclined towards abstract works. I became comfortable in letting go a little more of the control I have over my painting. This period triggered a freer creativity in me. Because it is in my state, Bahia, I felt very at home here. With the affection I felt from everyone — the fellows, the staff — I stopped being so tough on my art and on myself, and I remembered that a large part of my process is intuition, encounter, and manifestation.”*

Interview - João do Nascimento

Activity - João do Nascimento



Photo by DUMA Estúdio Criativo

**Oluseye Ogunlesi** | Nigeria > Canada

Oluseye Ogunlesi is a Nigerian-Canadian artist whose time at Sacatar highlighted the depth of connections a residency can foster. Since his time in Bahia, Ogunlesi has already returned and has been embraced by the local art scene, which now continues to shape and inspire his practice. Reflecting on his residency, Ogunlesi shared:

*“I continued to gather objects and create new talismans for my Eminado series. I’m proud of the work I accomplished during the residency because:*

- I successfully integrated more organic materials into this body of work—something I had been considering for a while but hadn’t had the opportunity to fully explore.*
- Inspired by the mangrove forests and the venerated ficus trees, I embarked on an ambitious sculpture: a tree-like installation composed of found objects, celebrating mangrove swamps as sacred sites of Black magic and spirituality.*
- My understanding of Brazilian culture and Candomblé deepened in ways that naturally infused my daily life and my artistic practice. I was incredibly fortunate to share the residency with Luma, Paola, and João—friends, teachers, collaborators.”*

Interview - Oluseye Ogunlesi





# Julien Discrit | France

*"I continued my research on memory—particularly reminiscence—which were the central themes of my installation presented this year at the Lyon Biennale. While at Sacatar, my project evolved as I began exploring possible hybridizations between natural elements and artificial or technological components. The immediate environment of the residency—Itaparica Island and the Bahia region more broadly—certainly had a significant influence on this shift. This includes not only the natural landscape, but also the local culture, shaped by layers of mixing and hybridization."*

A particularly memorable moment during Discrit's residency took place during Open Studios when a group of teenagers from a local school—all of whom had never been to a museum or gallery—encountered his work for the first time. What followed was a rich exchange on topics like artificial intelligence, the boundaries between reality and fiction, and the contrast between the natural and the artificial.

Julien Discrit is a French artist who came to Sacatar through the partnership with the Fondation des Artistes.

Interview with Artists of the Sep-Oct 2024 Session

Xenobotanical (Itaparica), Julien Discrit, 2024  
AI generated images / Variable dimensions /  
Courtesy of the artist and Galerie Anne-Sarah Bénichou





# Multidisciplinary Arts

**Ahmed Umar** | Sudan > Norway | Nov-Jan Session

**Cíntia Guedes** | Brazil | Jul-Aug Session

**Fernanda Costa** | Brazil | Sep-Oct Session

**Luma Nascimento** | Brazil | Nov-Jan Session

**Pamela Martinez** | Venezuela > USA | Jul-Aug Session

**Paola Barreto** | Brazil | Nov-Jan Session

**Rodrigo Carvalho** | Brazil | Mar-Apr Session



## Ahmed Umar | Sudan > Norway

Sudanese-born artist Ahmed Umar is a cross-disciplinary creator based in Norway. Umar’s artistic practice engages with themes of identity, religion, and cultural values, spanning various media, including sculpture, textiles, ceramics, jewelry, photography, and performance. Coming to Sacatar immediately following a performance at the Venice Biennale, Umar reflected on the residency as an opportunity to reset:

*“I believe this chance to take a break with no obligation or being grabbed from all directions by a curator, gallery or an institution is healthy for rearranging and restoring my ability to create.”*



## Cíntia Guedes | Brazil

Cítia Guedes is a Brazilian performance artist, originally from the State of Paraíba, but currently living in Salvador, Bahia, where she is a professor at the Federal University (UFBA).

*“Getting to know Instituto Sacatar’s artist residency in Itaparica was a transformative experience. The incredible work carried out by Augusto Albuquerque, Felix Toro, and the entire team is truly inspiring. Sacatar is a true paradise for artistic creation, providing an environment that fosters creativity and innovation.*

*I live in Bahia, and I believe that, as someone who is originally from Paraíba but now lives in Bahia, there is enormous power in experiencing Bahia through Sacatar’s mediation. I was, all this time, so close yet so far from home. Living on Itaparica Island is not just a matter of geographical displacement; it is an immersion into a different sense of time.”*

Photo by Augusto Albuquerque





Photo by Edvaldo Raw

**Luma Nascimento | Brazil**

The second artist to join Sacatar through the three-year grant from the Secretaria de Cultura do Estado da Bahia, SECULT, Luma Nascimento rediscovered both her homeland and her artistic practice during her residency. Although she had been working with glass beads for many years, it was in her studio at Sacatar that she first combined them with ceramics and piaçava, creating her first large-scale sculpture. Reflecting on the process, Nascimento said:

*“I am a multidisciplinary artist. On this journey, my project was to experiment with sculpture and investigate materials (such as glass and objects sold in street markets). I found something much deeper than I had planned. I am from Bahia, but for the past seven years—and especially the last two, living outside of Brazil—I*

*had been following Bahia from a distance. Now that I’ve returned to my territory, I feel like I see it with new eyes. The visits, the streets, nature, the shells scattered on the beaches, on the walls, and on the floors, the houses, the piaçava, the care and affection for the land from the local people, the January 7th festivities, the quilombo, spirituality as a latent fuel... all of this became the mortar for my sculpture.”*

**Interview - Luma Nascimento**

**Activity - Luma Nascimento**



Photo Still by DUMA Estúdio Criativo

**“Corpo Documento 2025” (Detail)**  
Hand-crafted ceramics from Maragogipinho encrusted in bead and shells, piassava fronds, clay from quilombos in Brazil, with an internal steel armature.  
Dimensions: 160cm high / 60cm wide / 45cm deep  
Developed during the residency at the Instituto Sacatar, this is the first in a series of

works the artist intends to create, piling beaded elements three-dimensionally. The piece is a natural sequence emerging from work initiated at the Capacete artist residency in Rio de Janeiro, inspired by the artists Beatriz Nascimento, Mestre Didi, Azoilda Loretto, Denise Ferreira and Leda Maria Martins.





**Fernanda Costa | Brazil**

Fernanda Costa rejects the labels of “dancer” or “choreographer” to define her work. Instead, she describes her practice as “art of the body,” expanding into multiple forms and disciplines. Coming from Salvador, Bahia, Fernanda Costa was the first artist welcomed by Sacatar through a generous three-year grant from SECULT, the Secretaria de Cultura do Estado da Bahia.

During her residency, Costa participated in a public event at iAMO (a residency in Salvador for Black filmmakers), alongside U.S. dancer and choreographer Dazaun Soleyn. She taught workshops for children at Ilha das Crianças and at the public school Ernesto Carneiro Ribeiro. There she performed an original work which she later reprised during Open Studios.

Reflecting on her time at Sacatar, Fernanda Costa shared:  
*“[I came] to work on a performance, and this place offered me the inspiration and structure to create its first version. I also managed to continue my experiments in photo and video performance. What affected me most was the non-human nature. Everything around invites me to establish connections with these presences that don’t always inhabit an urban environment. It was a luxury to be touched by them.”*

Interview with Artists of the Sep-Oct 2024 Session

Activity 1 - Fernanda Costa

Activity 2 - Fernanda Costa

**Pamela Martinez | Venezuela > USA**

Pamela Martinez is a Venezuelan filmmaker whose documentaries explore themes of political and social polarization in Venezuela and migration between Venezuela and the USA. While filming a lot during her residency, her time at Sacatar also had a personal aspect:

*“I came to this residency to see how spirituality is present in the daily life of people in Itaparica, as I am searching for my own spiritual path.”*



**Paola Barreto | Brazil**

Paola Barreto is an artist, researcher, and professor at the Federal University of Bahia (UFBA) who had spent the previous three years exploring connections between Bahia and Benin. Reflecting on her time at Sacatar, she said:

*“My stay allowed me to organize materials from two trips I took to Benin in 2023 and 2024. The project I worked on, which I named “Zone of Possible Agreement”, involves experimenting with audiovisual projection forms that address the impermanence of the projection screen and explore the possibilities of manipulating it in real time. The wind that takes over Sacatar every evening at dusk influenced this work.”*

Barreto’s time at Sacatar highlights the power of connections among fellow residents. During their nine weeks together, Paola found numerous parallels among the works of fellow artists Oluseye Ogunlesi and Luma Nascimento.

Interview - Paola Barreto



**Rodrigo Carvalho | Brazil**

Bahian multidisciplinary artist Rodrigo Carvalho created three installations during his residency, each emerging from his engagement with Itaparica’s natural environment. He was especially drawn to water—its origins, movements, and capacity to carry memory and information. Two of these works, “Orvalho” and “Minadouro”, explored the interface between water and technology, using software to generate text and visual imagery from water’s behavior.

Minadouro was presented as a live performance at Fonte da Bica, the source of mineral water at the center of town and one of Itaparica’s most famous landmarks. The event, supported by the City of Itaparica, became a memorable evening shared with local residents.



# Moving Image

Eva Davidova | Bulgaria > USA | Mar-Apr Session

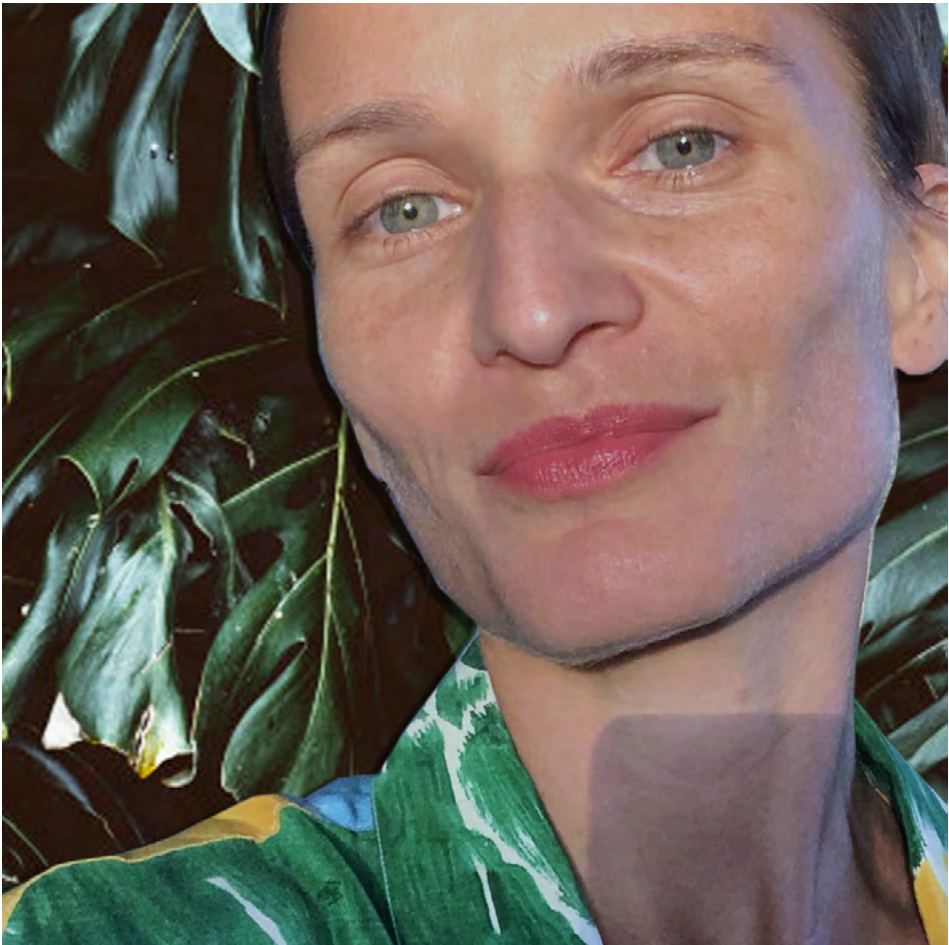
Iva Radivojević | Serbia > Greece | Nov-Jan Session

Ja'Tovia Gary | USA | May-Jun Session

Safira Moreira | Brazil | May-Jun Session

Tiecoura N'Daou | Mali | Nov-Jan Session

Photo by Evandro Teixeira - Ilha das Crianças



## Eva Davidova | Bulgaria > USA

For artists working in digital media, AI, or software-based processes, Sacatar’s low-tech environment can pose a creative challenge. For New York-based Bulgarian artist Eva Davidova, who works in mixed reality, the solution was community.

During her residency, she turned her focus to studying different types of movement (from *Capoeira*, to *Candomblé* dances, to the repetitive motions of the women who work collecting mollusks on the beach), building relationships, and expanding her expressive vocabulary—elements that later found their way into her work.

*“I accomplished a lot,” she shared, “but also took the time to learn, observe, and experience unexpected things.”*

## Iva Radivojević | Serbia > Greece

Iva Radivojević is a renowned filmmaker and artist originally from Belgrade, whose work poetically explores themes of migration, displacement, and belonging. She came to Sacatar intending to develop an installation and advance research for an upcoming project. Although making good use of her time at the residency, a family emergency unfortunately forced her to leave earlier than planned.





### Ja'Tovia Gary | USA

Amongst many memorable encounters and dialogues during Gary's residency, one of the most noteworthy was the screening of her film "The Giverny Document" at the Museum of Contemporary Art in Salvador. The movie resonated deeply amongst those present in the packed room, and generated a rich conversation on Black identity, security, police violence, representation, and other topics raised by the filmmaker's work.

About her residency, Ja'Tovia Gary says:

*"I am grateful for the many opportunities to listen, learn, observe, and sit at the feet of venerated elders such as Ekedy Sinha and Dona Ceci. Additionally, I was able to visit galleries, churches, terreiros, historical sites, museums, etc. which all contributed to my understanding of the religion [Candomblé]. (...) The reverberating effects of these experiences cannot be measured or calculated at this time. I'm sure they will be evident for years to come."*



### Safira Moreira | Brazil

Safira Moreira's residency is a powerful example of why international programs benefit with the inclusion of artists from the territory where they are based. Although she is from Salvador and was already familiar with Itaparica and the Bahian film scene, her time at Sacatar offered something new: not just space to work, but space to transform. As we often say, for Bahian artists, a residency at Sacatar can spark a shift in how one sees their own landscape. For Moreira, this shift opened new creative fronts:

*"The final cut of my feature film "Cais" was what brought me here. I managed to come up with important solutions for the film. There were setbacks due to a corrupt HD—but all in time, by Tempo! During my stay, I wrote the script for my short film "Da Pele Prata". Furthermore, something that wasn't planned happened — I began writing a book, called "Seashell Cemetery". The time at Sacatar, being surrounded by many waters, inspired me greatly, and from that point on, I wrote, without pretension, day after day."*

Her residency concluded with a screening of her short films at the Museum of Contemporary Art in Salvador.



*One day I went out for a walk at low tide and met Dona Carmelita, a clamdigger, who had just lost her brother. She was someone in mourning like me. Dona Carmelita was wearing purple clothes, her bucket was purple, and her toenails and fingernails were painted purple. She spoke to me about God, and about her faith in life, despite the pain. Dona Carmelita taught me how to dig for clams, but more than that, she taught me how to cry over my pain and create healing rituals. She comes every day at low tide to dig for clams, not to support her family but as therapy to stay on her feet. While scavenging for shellfish, she talks with the sea, with the brother who passed away, with God. And in closing, she said to me: "When you tell people that you met me, tell them that Carmelita is a happy woman."*

— SAFIRA MOREIRA





**Tiécoura N'Daou | Mali**

*Zambiapunga* is a traditional cultural manifestation in Nilo Peçanha and other towns in the Baixo Sul region of Bahia. It is characterized by a procession of masked men wearing colorful costumes made from fabric scraps and crêpe paper. They parade through the streets during the early hours of November 1st, the eve of All Souls' Day, dancing and waking up the town's residents by pounding drums, striking the hasps of hoes, and blowing on large conch shells.

The origins of Zambiapunga are unclear. It is generally assumed that its roots lie in Angola and Congo, as “Zambiapunga” is a Bantu word. However, Malian documentary filmmaker and photographer Tiécoura N'Daou brought a new layer of complexity to this narrative, opening up a new area of research: Could the origins of Zambiapunga be linked to the Dama rituals of the Dogon people in Mali? Is it possible that individuals enslaved in Mali were brought to this specific region of Bahia and preserved their cultural practices?

N'Daou was first introduced to Zambiapunga years ago by Sacatar's Taylor Van Horne and Augusto Albuquerque, when they met in São Paulo during the VideoBrasil Biennial, where N'Daou's work was being shown. Since then, Tiécoura began studying the parallels between Dama and Zambiapunga: the

clothing, the themes, the rituals, the dances, the use of fear, the objects, and the music all bore striking similarities. N'Daou even consulted with university professors in Mali about the musical aspects of Dama and Zambiapunga, and they confirmed that the rhythms were identical.

For years, he had wanted to come for a residency at Sacatar to investigate this connection further, but the costs—particularly airfare—were prohibitively expensive. However, in 2024, thanks to the support from the Secretaria de Cultura do Estado da Bahia, we were able to purchase his ticket and bring him to Bahia.

N'Daou visited Nilo Peçanha several times. On one of these visits, all the fellows of that residency session and the Sacatar team went along, and we organized a public event with the Zambiapunga practitioners attended by the local community and students. We were welcomed at the entrance by a group of masked and costumed children and teenagers playing drums with incredible intensity: the new generation of Zambiapunga practitioners.

Tiécoura N'Daou was introduced to all the organizers and “masters” of Zambiapunga. We then attended a presentation by Professor Diva, a researcher specializing in the Zambiapunga tradition. Afterwards, N'Daou screened his documentary about the Dogon Dama ritual. It was powerful to watch images of this ancient tradition—taking place thousands of miles away—while right next to the screen stood the masks of the Zambiapunga practitioners, strikingly similar to those in the film.

This kind of encounter reaffirms why residencies are so essential: people need to meet. They need time to talk, share experiences, references, and materials. Certain conversations need to happen within specific communities, and residencies create space for that. It also highlights the potential impact when the State supports residencies—not only enriching artists' practices, but also strengthening entire communities and the State's own cultural heritage.

As N'Daou put it:

*“I was very impressed to see how this community is very attached to the perpetuation of the Zambiapunga ceremony (...) [and] by their awareness of claiming their Afro-descendant origins with pride.”*



Tiécoura N'Daou showcases his work at Zampiapunga's headquarters in Nilo Peçanha, Bahia.

Interview - Tiécoura N'Daou

Activity - Tiécoura N'Daou



# Literature

**Armando Martinelli** | Brazil | Nov-Jan Session

**Bryn Evans** | USA | Jul-Aug Session

**Snowden Wright** | USA | Nov-Jan Session

**Stephanie Sauer** | USA | May-Jun Session

Photo by Marcelo Thomaz



## Armando Martinelli | Brazil

Brazilian writer and poet Armando Martinelli arrived at Sacatar intending to complete an anthology of poems, but like many fellows, he found himself creatively redirected by the place itself. *“I would say that 50% [of the original project] was maintained, and the other 50% was taken over by new inspirations—especially related to the discovery of the history of Itaparica. I am happy with the texts produced here.”* In addition to his writing, he led the first in a series of public programs organized by Sacatar residents at the Museum of Contemporary Art in Salvador. Armando summarized his time at Sacatar as *“Days in a Fantastic Universe.”*

Photo by Tom Correia



## Bryn Evans | USA

Bryn Evans, a writer from the United States, was a member of the group from the Institute for Diversity in The Arts of Stanford University, which focused on the experiences of the African Diaspora across different territories.

Given the intensity of the schedule, Evans set aside her initial plan of completing an essay, focusing instead on the events and opportunities to meet local artists and community members.





## Stephanie Sauer | USA

A writer from the United States, Stephanie Sauer came to Sacatar with the goal of completing the first draft of a new book. In her words:

*"I did not complete the manuscript, as originally planned, but I developed a complete architecture for the book, finished several sections, and found new connections across once-disparate ideas. I also began remembering my dreams again, after a year of losing contact with them."*

In addition to her time in the studio, Stephanie presented her work at the Museum of Contemporary Art in Salvador.



## Snowden Wright | USA

In the writer's own words:

*"I came to Brazil to work on a novel set in Brazil. Although True Delta is a work of fiction, it concerns a real group of people from American history: the roughly 10,000 Southerners who, after the Civil War, immigrated to Brazil... My residency at the Instituto Sacatar allowed me to experience firsthand—and for the first time—the community, environment, and culture I've spent years depicting in fiction aided only by second-hand research. Prior to my arrival, I'd taken the novel as far as I could by reading and studying primary, secondary, and tertiary texts and photographs. It was such a blessing to finish the book in the country where it's set... The most valuable gift for any artist, I believe, is confidence, and I'm honored to be leaving Sacatar with far more confidence in this project than I had upon arrival."*

Interview - Snowden Wright



*During our second-to-last week at Sacatar, the other residents and I visited the various celebrations of Itaparica's independence. A particular highlight for me was the Puxado do Carro, which began in the Jardim Dos Namorados. Hundreds of Itaparicans paraded through the streets, singing and dancing, their paths lit by burning palm branches.*

*I didn't mind when I became separated by the jostling crowds from my fellow residents, as I knew, by that time, the streets of Itaparica backwards and forwards, inside and out, like the back of my perennially sunburnt hand. At one point during the parade, someone tapped my shoulder, and I turned around to find it was not another Sacatar fellow, as I expected, but a local I'd gotten to know at the gym during my first week in Itaparica. We each asked how the other was doing and then wished each other a good night.*

*Then, minutes later, someone else tapped my shoulder. This time I didn't know the person, but she knew me. The woman, with a smile, rocked her arms back and forth, a pantomime of jogging, as though to say, You're that guy I see out running every morning. I nodded. Yes, I tried to express with my face, I am that crazy guy you see out running every dang morning.*

*Those exchanges during the parade will forever stand out in my mind. To me, they prove, in such infinitesimal yet monumental ways, that for nine weeks, from November of 2024 to January of 2025, I was part of Itaparica.*

—SNOWDEN WRIGHT



# Music & Sound Art

**Diane Barbé** | France > Germany | May-Jun Session

**Mariella Santiago** | Brazil | May-Jun Session

**Takuya Imahori** | Japan | May-Jun Session

Photo by Evandro Teixeira - Ilha das Crianças



Photos by Augusto Albuquerque



## **Diane Barbé** | France > Germany

Coming from France and Germany, sound artist Diane Barbé carried out a series of instrument-building workshops with students from Ilha das Crianças, which culminated in a presentation at Open Studios. Reflecting on her time at Sacatar, she writes:

*"The isle of Itaparica and its humid mysteries will remain in my heart, and I am so very grateful for the hospitality, charm and openness that have surrounded me during the residency."*

## **Mariella Santiago** | Brazil

Before arriving at Sacatar, singer and composer Mariella Santiago spoke about her expectations for the residency:

*"My residency at Sacatar will be a moment to let the musicality flow in a concentrated way, in tune with the island's environment and the residency itself."*

After completing her time on the island, she reflected on her creative process:

*"The composition work was carried out and flowed very well throughout the residency. I believe the atmosphere 'called' the songs. Some came to me in a dream."*





## Takuya Imahori | Japan

Japanese composer Takuya Imahori arrived at Sacatar with a clear goal: to complete a symphony he had been working on for two years. *“The residency was very good to concentrate and finish it. The symphony was already 70% complete, so I tried to decorate the work with Bahia’s mood, but not really change it.”* That symphony has since been premiered in Japan, performed by the Tokyo Symphony Orchestra. After completing the piece, Imahori composed a commissioned piano work inspired more directly by the atmosphere and culture of Itaparica (link to the video below). *“Next time, when I compose another symphony, I will try to build a solid foundation with my experience of staying here.”* Beyond his studio work, Imahori’s residency also had memorable moments, such as attending a performance of Bruckner’s 7th Symphony by the Symphony Orchestra of Bahia at the famous Igreja de São Francisco, and meeting its conductor, Maestro Carlos Prazeres. Takuya also studied percussion with *candomblé* practitioners.

*I stayed at Instituto Sacatar from March 18th to May 6th and completed my first symphony for orchestra. The fellow residents were very kind, the sea in front of the residency was incredibly picturesque, and the forest of Itaparica Island and Candomblé ceremonies were truly moving. Gratitude fills my heart for this transformative experience.*

— **Takuya Imahori** (Japan, 2024)



Takuya Imahori: Capriccio itaparicano (2024)

0:00 I. Spiaggia e mangrove  
3:41 II. Rito di Candomblé  
6:57 III. Choro

Ian Pace, piano

26th June, 2024  
Ryogoku Montén Hall





# Performance

**A-lan Holt** | USA | Jul-Aug Session

**amara tabor smith** | USA | Jul-Aug Session

**Keila Sankofa** | Brazil | Jul-Aug Session

Photo by Augusto Albuquerque



**A-lan Holt** | USA

In addition to being the director of the Institute for Diversity in the Arts at Stanford University—and one of the main people responsible for creating the opportunities for Stanford and Brazilian artists through the IDA-Sacatar partnership—Holt is also a performer, playwright, screenwriter, and poet. As such, Holt was able to make excellent use of the studio time: *“This year was extremely productive. I am leaving with almost 30 pages of quality writing toward my project. I feel so energized as an artist and so transformed by this experience and cohort.”*

A-lan later added: *“One of my biggest blessings is being rebirthed as an artist here. Due to the incredible generosity of the people.”*

Photo by Marcelo Thomaz



**amara tabor-smith** | USA

amara tabor smith is the Artistic Director of the Committee on Black Performing Arts at Stanford and an Oakland-based choreographer/performance artist. During the IDA/Stanford-Sacatar session, she mediated the encounters between the students who were coming to Bahia for the first time and the artists, *Candomblé* practitioners, activists, and scholars whom they met. One moment that stood out was a gathering at Sacatar of many generations of artists and activists – a moment of profound connection between people coming from very different contexts, but all connected by the diaspora. A moment in which amara was masterful in weaving together. About her ongoing relationship with Sacatar, she says: “I have returned again and again and... called by the ocean and o *iroko* – the tree who says *‘plant your feet so you can grow’*. I will never be done with this place. *Eu nunca vou terminar esse lugar.*”





## Keila Sankofa | Brazil

Keila Sankofa was the artist selected through the “African Diaspora Open Call” that Sacatar launched specifically for this session, which received over one hundred applications.

After the residency, she echoed a sentiment shared by the entire group: it was too short!

Unlike Sacatar’s regular sessions, the IDA/Stanford residency is particularly intense, filled with meetings, activities, and events, often leaving artists wishing for more time to process all the emotions and information.

Nonetheless, Keila Sankofa — who comes from Manaus, in Amazonas — left with a transformed understanding of Bahia:

*“I discovered a new Bahia in Itaparica. Visiting places and listening to the stories layered over them helps build a broader understanding of what Bahia is and its diversity.”*



**IDA** INSTITUTE  
FOR DIVERSITY  
IN THE ARTS

## CONVOCATÓRIA

DIRECIONADA A PROFISSIONAIS DE  
**TODAS AS ÁREAS CRIATIVAS,**  
ATUANTES NO CAMPO DA  
**DIÁSPORA AFRICANA  
NO BRASIL**



Meeting between Fellows, local artists and activists at Sacatar



# Dance

**Dazaun Soleyn** | **USA** | Sep-Oct Session

**Tobias Sköld** | **Sweden** | May-Jun Session

Photo by iAMO



**Dazaun Soleyn** | **USA**

A Djerassi fellow, Dazaun Soleyn came to Sacatar through a partnership between the Djerassi Resident Artists Program and Instituto Sacatar. As part of this exchange, in October 2024, Djerassi welcomed Sacatar fellow Sanara Rocha to its headquarters in California.

A dancer and choreographer from the United States, Soleyn experienced an injury early in his residency, which significantly shaped his time in Bahia. Reflecting on this, he shared:

*“This limitation allowed me to experience the beauty of Bahia in subtle ways. I am with the land of Bahia—perhaps a land that my ancestors walked on, tended to, honored, and loved. The limitation made more space for Spirit and Peace to be present in my experience. For that, I am grateful.”*

Soleyn also had the opportunity to engage with Brazilian artists, giving a talk at iAMO—a residency focused on Black filmmaking and a partner of Sacatar.

Interview with Artists of the Sep-Oct 2024 Session

Photo by Marcelo Thomaz



**Tobias Sköld** | **Sweden**

Sacatar’s first Swedish resident, dancer and choreographer Tobias Sköld, came to Bahia hoping to *“explore connections and disconnections to myself through the nature and culture around me. I wanted to create a toolbox through these themes that I can use to create performances.”* In setting out to explore these connections and disconnections, Sköld discovered Capoeira, collaborated with FUNCEB (the state-sponsored School of Dance) which hosted him for several days in an apartment in Pelourinho, and performed one of his works at the Museum of Contemporary Art in Salvador.

*“Everything is in movement, so you believe you can be still and let everything unfold. But they depend on you too. You will have to join or create movement in order to coexist with the island, with the people and their ways. You have to be able to adapt and improvise. Do not hold on too tight to your way of planning. Some things might plan for you.”*



# Photography

Geralyn Shukwit | USA | Sep-Oct Session

Photo by Hélène Bertin



**Geralyn Shukwit** | USA

Geralyn Shukwit is a photographer from the US who since 2011 has been visiting Bahia regularly to capture its essence through her lens. During her residency she had intended to organize a book that would showcase the photographs she has taken over the years. However, upon arriving in Itaparica, her creative focus shifted to nature. As a result, the book project had to share time with a new exploration: an experimental series of cyanotype prints, incorporating organic materials found in the local environment. *“Two months to think, to play, to build and erase ideas. To edit. To laugh, cry, bitch&moan, along with every other emotion. So incredibly thankful for this time.”*

Interview with Artists of the Sep-Oct 2024 Session



*“64 days of Sacatar”, Geralyn Shukwit, 2' x 6' — Fabric cyanotype journal created with Itaparica's flowers, leaves, stones, shells, seaweed, rain, discarded objects, and transparencies from my photographs of Bahia — a daily record of place, memory, and light. Surrounded by sculptures of flamboyant tree seed pods and palm sheaths.*



# Visual Arts

Ann Mary Gollifer | UK > Botswana | Sep-Oct Session

Ayoade Balogun | Nigeria > USA | Jul-Aug Session

Beya Gille Gacha | France | Mar-Apr Session

Gloria Chikaonda | Zimbabwe > USA | Jul-Aug Session

Helene Bertin | France | Sep-Oct Session

João do Nascimento | Brazil | Nov-Jan Session

Julien Discrit | France | Sep-Oct Session

Oluseye Ogunlesi | Nigeria > Canada | Nov-Jan Session

# Literature

Armando Martinelli | Brazil | May-June Session

Bryn Evans | USA | Jul-Aug Session

Snowden Wright | Brazil | Nov-Jan Session

Stephanie Sauer | USA | May-June Session

# Music / Sound Art

Diane Barbé | France > Germany | Mar-Apr Session

Mariella Santiago | Brazil | Mar-Apr Session

Takuya Imahori | Japan | Mar-Apr Session

# Dance

Dazaun Soleyn | USA | Sep-Oct Session

Tobias Sköld | Sweden | May-June Session

# Moving Image

Eva Davidova | Bulgaria > USA | Mar-Apr Session

Iva Radivojević | Serbia > Greece | Nov-Jan Session

Ja'Tovia Gary | USA | May-June Session

Safira Moreira | Brazil | May-June Session

Tiecoura N'Daou | Mali | Nov-Jan Session

# Performance

A-Ian Holt | USA | Jul-Aug Session

amara tabor smith | USA | Jul-Aug Session

Keila Sankofa | Brazil | Jul-Aug Session

# Multidisciplinary Arts

Ahmed Umar | Sudan > Norway | Nov-Jan Session

Cíntia Guedes | Brazil | Jul-Aug Session

Fernanda Costa | Brazil | Sep-Oct Session

Luma Nascimento | Brazil | Nov-Jan Session

Pamela Martinez | USA | Jul-Aug Session

Paola Barreto | Brazil | Nov-Jan Session

Rodrigo Carvalho | Brazil | Mar-Apr Session

# Photography

Geralyn Shukwit | USA | Sep-Oct Session



Photo by Marcelo Thomaz



# Statistics

Maintaining our commitment to international engagement, in 2024 Sacatar hosted 34 artists from thirteen countries: Brazil, Bulgaria, France, Guyana, Japan, Mali, Nigeria, Serbia, Sudan, Sweden, United States, Venezuela and Zimbabwe.

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

ORIGINS		
Africa		7%
Asia		10%
Australia/New Zealand		1%
Europe		20%
North and South America – English speaking		30%
North and South America – Spanish speaking		6%
North and South America – French speaking		1%
Brazil		26%
TOTAL	536 artists	100%

ARTISTIC DISCIPLINES		
Curating		1%
Dance / Choreography		7%
Performing Arts		3%
Film and Video		9%
Music / Composition / Sound Art		10%
Literature		21%
Literature in English		13%
Literature in Portuguese		5%
Literature in Other Languages		3%
Photography		7%
Visual Arts, including Multidisciplinary		42%
TOTAL	536	100%

## NUMBER OF COUNTRIES

75 Countries

## ARTISTS FROM BAHIA

60 / 536 = 11%

## AVERAGE AGE

Youngest Sacatar Fellow to date: 21  
Oldest Sacatar Fellow to date: 83  
Average Age of Sacatar Fellow:  
41 years old

## GENDER

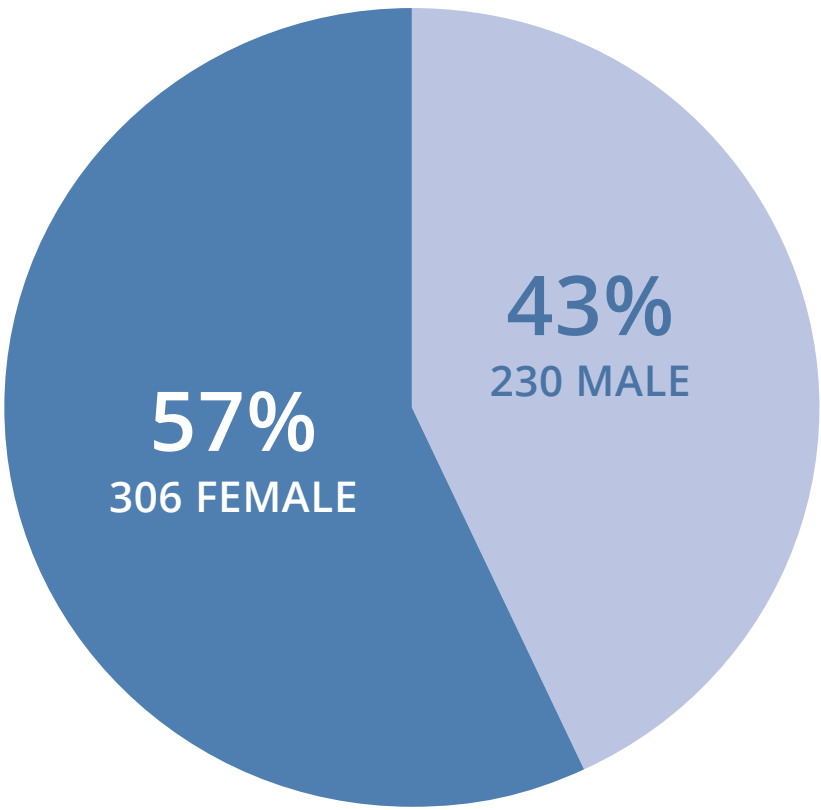


Photo by Marcelo Thomaz



# Statement of Financial Activities 2024

INCOME - Sacatar Foundation 2024			INCOME - Instituto Sacatar 2024		
Donations	\$180,244	64,5%	Funding from Sacatar Foundation	\$246,000	88,2%
Funding through partnerships	\$42,316	15,1%	Funding within Brazil	\$33,000	11,8%
Endowment	\$50,000	17,9%	<b>TOTAL INCOME</b>	<b>US\$279,000</b>	<b>100,0%</b>
Application fees	\$6,834	2,4%			
Other income	\$243	0,1%	EXPENSES - Instituto Sacatar 2024		
<b>TOTAL INCOME</b>	<b>US\$279,630</b>	<b>100,0%</b>	Salaries and benefits	\$93,777	37,2%
			Third party contracts	\$64,976	25,8%
EXPENSES - Sacatar Foundation 2024			Payroll and other taxes	\$30,013	11,9%
Funding of Instituto Sacatar	\$246,000	88,2%	Direct program expenses	\$42,001	16,7%
Programmatic expenses in US	\$6,022	2,2%	Administrative overhead	\$21,211	8,4%
US financial services + fees	\$6,497	2,3%	<b>TOTAL EXPENSES</b>	<b>US\$251,978</b>	<b>100%</b>
Insurance - D+O and intl	\$4,826	1,7%			
Other operational expenses	\$15,705	5,6%			
<b>TOTAL EXPENSES</b>	<b>US\$279,050</b>	<b>100,0%</b>			

Sacatar acknowledges with gratitude the generous donations of Sacatar Fellows: **Neil Leonard; Carlyne Wright; Jamie Diamond; Ed Madden; Stephanie Griffin; Philip Boehm; Mark Greenfield**, and **those individuals who wish to remain anonymous.**



Photo by Taylor Van Horne



# The Board of the Instituto Sacatar



**Taylor Van Home**  
Architect and Co-Founder  
France and Brazil



**Mitch Loch**  
Independent Filmmaker  
and Co-Founder  
USA, France, and Brazil



**Ana Rocha**  
Curator, Researcher and Project  
Manager  
Brazil



**Mark Greenfield**  
Visual Artist  
USA



**Graciela Selaimen**  
Executive Director, Instituto Toriba  
Brazil



**Roberto Conduru**  
Art Historian, Professor, and Curator  
USA



**Isadora Flores**  
Cultural Manager and Teacher  
Brazil



**Sylvia Arthur**  
Writer and Founder of LOATAD  
UK and Ghana

# The Board of the Sacatar Foundation



**Taylor Van Horne**  
Architect and Co-Founder  
France and Brazil



**Mitch Loch**  
Independent Filmmaker  
and Co-Founder  
USA, France, and Brazil



**Cécile Pavageau**  
Lawyer  
France



**Waleska Santiago**  
Filmmaker and Journalist  
Brazil and USA



**Maria Tuerlings**  
Founder, TransArtists  
The Netherlands



**Isabelle Lutterodt**  
Museum Core Renewal Director,  
Skirball Cultural Center  
USA

**We extend our heartfelt gratitude to the Board Members who concluded their service in 2024 or in early 2025.**

From the Sacatar Foundation Board, we thank **Sabrina Gledhill** and **Helen Miller** for their invaluable contributions.

From the Instituto Sacatar Board, our sincere thanks go to **Tom Correia**, **Giovana Dantas**, **Sabrina Gledhill**, **Maristela Ribeiro**, and **Sérgio Guedes** for their dedication and service.



# Instituto Sacatar’s Team



Photo by Felipe Brito

**Felix Toro**, Executive Director

**Augusto Albuquerque**, Program Manager

**Dete Vieira**, Meals

**Lavínia Santos**, Housekeeping

**Raimundo da Silva** and **Rodrigo Benitez**, Maintenance

**Anderson Gomes, Antônio Barbosa, Reginaldo Roque** and **Francisco Galvão**, Security

**Marcelo Thomaz**, Communication & Outreach



Photo by Estúdio Criativo

*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



# Looking Ahead

Much of what we accomplished this year at Sacatar has been about laying the groundwork for what’s to come. Responding to the political and environmental urgencies of our time—while remaining firmly rooted in our context—there is much to look forward to:

## NEW PARTNERSHIPS

### Fundação Bienal de São Paulo

In 2025, the São Paulo Biennial will host its 36th edition, curated by Bonaventure Soh Bejeng Ndikung. With the theme “Humanity as Practice”, this edition emphasizes the need to rethink how we move through the world, the networks we form, and the collective defense of human dignity and rights in the face of growing threats.

In this spirit, Sacatar is proud to partner with the Biennial and will host two artists whose work explores different dimensions of the African diaspora. Beyond offering studio space, the residency will connect these artists to a network of Bahian and international artists and communities, and allow for their immersion in Itaparica, Salvador, and beyond.

### The Year of France in Brazil – Dakar Connections

As part of the Year of France in Brazil, Sacatar will take part in the tri-continental project “I Am a Black Ocean”, in partnership with Pivô Salvador, the French Consulate in Recife, and leading art spaces in Dakar, Senegal. This partnership will allow us to host artists whose practices connect Bahia to West Africa and France—and, importantly, create opportunities for Sacatar Fellows to participate in exhibitions and residencies in Senegal.

We’re thrilled that this collaboration began through the initiative of Sacatar Fellow Beya Gille-Gacha, a French-Cameroonian artist.

### The Year of France in Brazil – FRAC Bretagne

Through the Year of France in Brazil initiative, the two artists hosted through our ongoing partnership with the Fondation des Artistes will take part in an exhibition by FRAC Bretagne, held at the Museum of Contemporary Art of Bahia (MAC).

### Network of Bahian Residencies

Sacatar played a key role in establishing this new network, which plans to launch its first public activities in 2025—including welcoming professionals from international residencies to Salvador and Itaparica.

### Factory International

In 2025, Sacatar will host an alum from Factory International’s Artist Development program. We hope this marks the beginning of a long-term partnership with the Manchester-based institution, one of the UK’s most exciting, community-focused arts organizations.

### Residency in Senegal

We’re finalizing plans for a Sacatar Fellow to take part in a residency in Dakar, Senegal—while also hosting a Senegalese artist in Itaparica. Stay tuned for this exciting announcement in 2025!

### Art Rio

For the second time, Sacatar will award a residency to a winner of the Prêmio FOCO at Art Rio, one of Brazil’s main art fairs.

### Krajcberg Foundation

In early 2025, Sacatar will welcome an artist in partnership with the Paris-based Fondation Krajcberg.

This residency will serve as an opportunity to activate Frans Krajcberg’s largely dormant archive and collection in Bahia. Krajcberg, a Polish-born artist, lived in France in the 1950s before settling in Brazil —where he spent most of his life and became a citizen.

## NEW PROGRAMS

### Sessions of the South Atlantic

We are developing the Sessions of the South Atlantic, an annual residency session inspired by the unrealized “Museum of the South Atlantic,” a Bahian project for an “area museum” cut short by Brazil’s military dictatorship in 1964. Each session will be structured around a theme that links Bahia to a broader cartography, predominantly of the so-called “Global South”. For example, a session on African wax prints would bring together artists from Ghana, Indonesia, the Netherlands, China, and Bahia — all working with similar materials, yet rarely in dialogue. These sessions aim to reposition global conversations with Bahia at its center.

### Sacatar-Escola

Bahian artists supported by the Apoio a Ações Continuadas do Fundo de Cultura da Secretaria de Cultura do Estado da Bahia will offer workshops, lectures, and other creative activities at the local public school, Ernesto Carneiro Ribeiro. A key feature of this initiative is its continuity: activities will be offered to the same class of students across all three years of high school, providing sustained exposure to various artistic disciplines, led by artist-educators from their own region.

### Talks with Curators

Responding to both our expanding network and feedback from Fellows, we are developing a curator- in-residence network—locally and internationally. The idea is for participating curators to meet with interested Fellows, creating opportunities for dialogue, feedback, and new professional connections.

### Young Mediators

This program has already begun, but we are planning on expanding it: At each Open Studios, Sacatar will rely on the help of students from Ilha das Crianças, who will act as mediators, introducing the artists to the general public, and helping guide people through the space.

## NEW IN COMMUNICATION

In addition to launching a new website, Sacatar is diversifying its communications strategy in response to Meta’s alignment with authoritarian practices in the current U.S. administration. In 2025, we’ll shift our announcements to new platforms. Follow us on LinkedIn and BlueSky, and check out our video library on YouTube.

**2024 was an exciting year at Sacatar. We know 2025 brings many challenges, but we’re ready to meet them. There’s much work ahead, and we’re just getting started.**

Visit Sacatar Video Library on Youtube



*Sacatar is truly one of my  
most Beautifullest memories  
I made in artist residences,  
and I always carry it with me  
as something special.*

— Zohra Opoku (Germany>Ghana, 2016)





Photos by Taylor Van Horne

# A Commitment to Art, Exchange, and Creativity

The more overwhelming the avalanches of authoritarianism, nationalism, and unchecked hate may seem, the more urgent it becomes to be intentional about what — and who — you support.

Sacatar is committed to supporting artists from all origins and paths, providing them with the time, space, and resources to create, connect, and share their visions with the world. International mobility, dialogue, and artistic exchange are essential tools in resisting the forces that seek to divide us.

If you believe in a world shaped by openness, exchange, and boundless creativity, we invite you to support Sacatar. Your donation directly empowers creative individuals whose work lights the way forward — toward a more diverse, equitable, and inclusive world.

**Felix Toro**  
*Executive Director*  
Instituto Sacatar



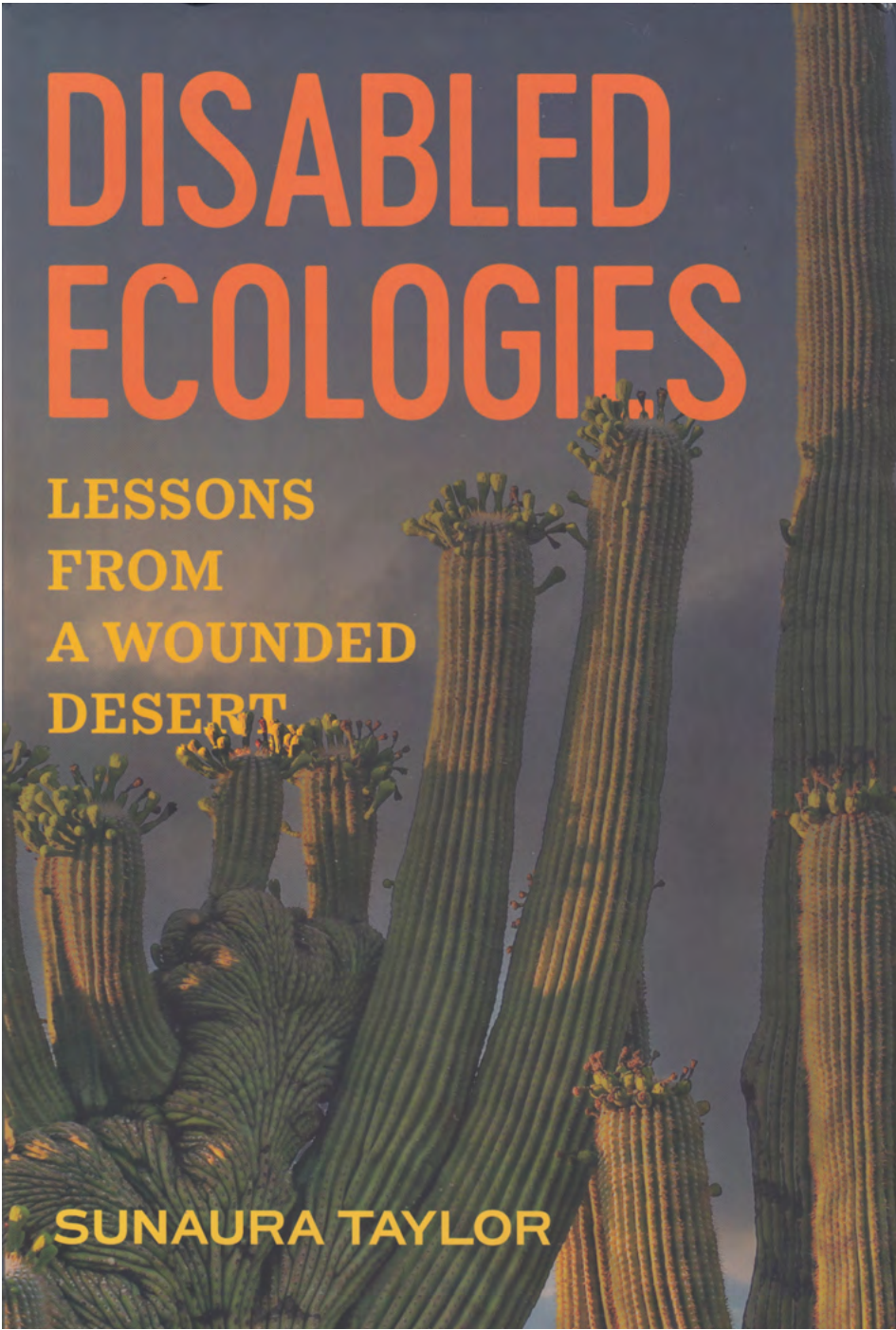


# Recent Achievements of Former Fellows

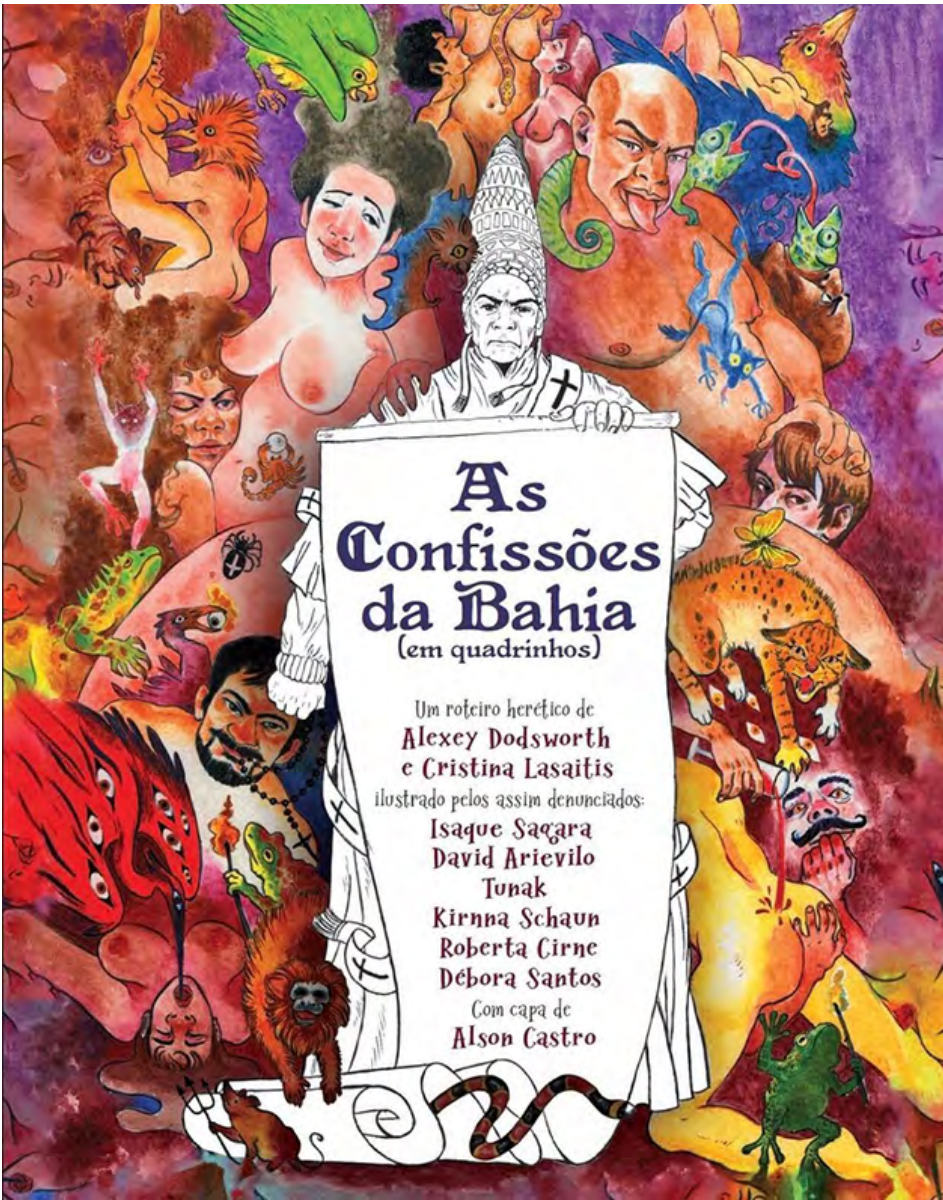
**Diana Blok** (Uruguay > Netherlands, 2003 & 2018): her career-spanning retrospective at the Netherland’s COBRA Museum and her more recent work developed at Sacatar in 2018 displayed on the streets of Amsterdam.



**Sunaura Taylor** (USA, 2004) wrote the book *Disabled Ecologies: Lessons from a Wounded Desert*, published by the University of California Press.



**Alexey Dodsworth** (Brazil, 2021) created the graphic novel “As Confissões da Bahia em Quadrinhos” during his group residency at Sacatar. In 2024, the work won two of the most prestigious comic book awards in Brazil: the Odyssey Award for Fantastic Literature and the Best Editorial Project Award at the HQMIX Trophy!



**Kubra Khademi** (Afghanistan > France, 2019) published *La Fille et le Dragon*, a profusely illustrated autobiographical novel (written in partnership with Nicole Lapierre) in which she recounts her harrowing upbringing and ultimate escape from Afghanistan, produced by the Éditions Denoël.



**William Adjété Wilson** (France, 2013) has over a dozen of his works at the Centre Pompidou exhibition *Paris Noir: 1950-2000*. The show runs from March 19 – June 30, 2025.







# Get in touch



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