



sacatar

'25

Annual
Report



Sacatar luncheon: Our Fellows meet invited local artists and guests at the beginning of the residency.



Photo by Tom Correia

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Barb signs the Artist Book in 2001

Statement from the President of the Sacatar Foundation

I want to salute a great act of selfless generosity, from a dear friend of mine, Barbara Cervenka (1939-2026). Twenty-five years ago, Taylor and I, along with our teams and partners in Bahia and California, managed to complete all the necessary tasks — hiring staff, purchasing furnishings, calling for artists' applications, convening selection committees, and scheduling the artists' sessions — in time to welcome the first official group of residents in the first week of September 2001. Though a challenging year, there were also fun moments, days of exploration, storytelling, and seductive laughter. A friendship that began with two U.S. midwesterners that year was instrumental to help me "relax and enjoy the ride".

Barbara Cervenka and Marion Jackson were tackling their own adventurous project in Bahia, purchasing works by self-taught artists, which they continued to do for many years thereafter across northeastern Brazil. Tereza, a member of our planning team and Sacatar's first residency manager, ran into Barb and Mame in the Pelourinho, the historic center of Salvador. As a curator, teacher and art historian, Mame was on a Fulbright at the Federal University. Accompanying her was her collaborator, Barbara Cervenka, a Dominican nun, teacher, and watercolor artist. Early in 2001, Tereza telephoned us in California to ask if she could invite the two women to spend time at Sacatar. We had planned to invite artists to "test-drive" our residency. We quickly agreed, and Barb became the first resident "test" artist at Sacatar.

I was skeptical about a Catholic nun being our first invitee. During our first meeting in Bahia, I dared to ask Barb how she could be involved with an institution whose doctrine may not align with her own heart, conscience and intellect. Barb smiled and told me that early on she had chosen to live in a community of women, a community that would provide her what she needed to proceed through life. I hadn't thought of our artist residency being about "community" until Barb stressed that



View from Sacatar's veranda in 2001

word. During our first dinner in the Pelourinho, I observed that she was kind to everyone, even to those begging in the streets whom she addressed as "Amigo" or "Amiga". In the U.S., I had never addressed a stranger as "Friend", but in Bahia I began to follow Barb's lead: *Tudo bem, Amigo?*

The four of us stayed in touch. All four of us have enjoyed collecting art, aware that our purchases help artists' livelihoods. Their collection of works by self-taught Brazilians toured college campuses across the United States under the auspices of Con/Vida, the non-profit they created, and with the support of the National Endowment for the Humanities. Barb and Mame later donated their entire collection — almost 700 pieces — to MUNCAB, the National Museum of Afro-Brazilian Culture in Salvador, Bahia.

Three days before Christmas last year, Barb and Mame wrote me:

We've had a full year: At the end of September, we saw the works we had collected and cherished from Brazil sent off to be crated in preparation for their return to Bahia. As you know, this has been a

long time in coming, and we were both relieved and a little sad to see all our old friends depart. Our work space seems oddly quiet now without the friendly faces and lively art that surrounded us for years. The collection is making its way to MUNCAB right now and should arrive in Salvador by the middle of January...

The arrival of their generous gift brought the Brazilian Minister of Culture to Bahia and the news dominated the local headlines on January 27, 2026. Barb passed away one day later, on January 28. We find solace knowing that her and Mame's efforts as collectors, their love for Bahia, and their generosity will continue to inspire us and many others in years to come. And Mame, if you're reading this, you will always be part of our community. We salute our beloved Barb as we celebrate Sacatar's 25th anniversary.

Mitch Loch
President
Sacatar Foundation



Photo by Mitch Loch

Statement from the President of the Instituto Sacatar

Let me paraphrase what I wrote in last year's annual report. Diversity, equity and inclusion are the pillars of democracy. DEI does not undermine "merit". DEI initiatives seek merit in the full diversity of human expression. A regime that demonizes DEI is fascist. Enough said.

Mitch and I created Sacatar based on my belief that the people of Bahia, in their fearless adaptation and *appropriation* of influences domestic and foreign, within the limited means of a largely impoverished society, produce a powerful, resistant, and ever evolving culture of their own. I have lived in Bahia, off and on, for over fifty years. I have lived in Bahia longer than most baianos. I moved here right out of college during the darkest years of the CIA-backed dictatorship in Brazil. (Bizarrely, the last person to review and approve my permanent visa application was an American who spoke no Portuguese.) I have lived in Bahia off and on ever since, never spending more than two years away as my visa requires.

I came to Brazil as a high school exchange student fifty-nine years ago. I returned to the US aware of the religious and political hypocrisies embedded in the lies I had been fed as a child. Catholicism was rigid in America — no meat on Friday, and all the rest — while in Brazil the *pater familias* was in good standing if he showed up at Christmas mass. I was raised in a relaxed, even disinterested protestant household and arrived in Brazil to find protestant churches severe in their judgments and restrictions. As a male teenager in Brazil, I had far greater freedoms than I ever had in the "land of the free" that I had been trained since kindergarten to believe in. I had stood every day before class with my hand over my heart and had recited, "I pledge allegiance to the Flag of the United States and to the Republic for which it stands, one nation, indivisible, with liberty and justice for all." Really? I watched on TV as the dogs attacked

protesters in Alabama in 1963, and, in the following years, the evening news showed the nation the full brutality waged against the civil rights movement.

Nonetheless, the civil rights movement succeeded, and its successes empowered the gay rights movement (permitting something I had found unimaginable: the ability to marry my husband) and the disabled rights movement. Yesterday I accompanied a Sacatar Fellow and her film crew who are shooting a "fictional documentary" in the Porto dos Milagres, the Port of Miracles, a dirt-poor neighborhood of fishermen here in Itaparica. On a Saturday afternoon I chatted with other old men nursing beers while Laura Vanderwynckel's extraordinary life-sized mechanical puppets wandered among the tables. And in this neighborhood, embedded in the sidewalks, were corrugated yellow tiles for the blind! Those tiles in that neighborhood show the reverberations of the civil rights movement initiated in the United States. It changed the world. And for the better.

It is deeply concerning that a racist, misogynist, self-absorbed sociopath now leads such an influential country with just 4% of the world's population, but here in a backwater that few have heard of, Mitch and I created Sacatar, and we bring together individuals of all ethnicities and from all socioeconomic backgrounds (with the support of many institutions and **people like you**) to realize the dream of a society where all people "are created equal and are endowed with unalienable rights to life, liberty, and the pursuit of happiness." I celebrate every moment that Sacatar and the good people of Bahia deliver on that dream. I long to see the citizens of my country of birth, and the citizens of all nations, embrace the aspirations of a civilization rooted in justice and the shared bounty to be achieved through diversity, equity and inclusion. Here at Sacatar we do what we can to realize that dream every single day.

February 8, 2026

Taylor Van Horne
President
Instituto Sacatar



Photo by Marcelo Thomaz

Statement from the Executive Director

Working with residencies means believing in the human scale.

It means dedicating energy and resources so that a relatively small number of artists can develop creative work freely, be affected by the history and culture of Bahia, encounter new ideas and references, and begin new collaborations.

We do this because there is no societal change that doesn't happen first at the individual, human level. For the 'grand' idea of South-South dialogue to exist, for instance, there must first be an opportunity for a Senegalese artist to become friends with an artist from Bahia. That friendship not only shapes their work, but it also lays the groundwork for partnerships between museums, universities, and funding organizations in both countries.

Sacatar's impact unfolds in concentric circles. At the center are the artists, whose lives and careers are transformed by the residencies. Surrounding them is the local scene – Bahian artists, curators, community leaders, and students – who connect with the continuous influx of artists from around the world. Beyond that are institutions, for whom our Fellows often act as bridges between international organizations and their Bahian counterparts. From there, our impact expands into broader domains: international dialogue, Afro-diasporic connections, multiculturalism, diversity, and more.

We are living through overlapping crises. The climate emergency threatens our future as a species; the post-World War II democratic order is under strain; wars and armed conflicts are increasing; and the next recession appears to be around the corner. The scale of these crises leads to cynicism and passivity. They appear so enormous that they erode people's sense of agency.

In this context, working at the human scale becomes more important than ever. Promoting residencies is an affirmation of the power of one-on-one encounters and a response to collective

cynicism. Here, in our corner of an island that has been the stage for so much of Brazil's and the world's history, we continue to believe that bringing artists from across the globe to Bahia, to learn from one another and from the territory, is not only effective but necessary.

The year ahead poses three main challenges that motivate our work:

The first is to deepen our commitment to addressing the climate crisis. While we already collaborate with local environmental initiatives and host artists working on these issues, the goal is to expand this focus, build stronger partnerships, and position Sacatar as a model for how arts institutions can engage in climate action.

The second challenge is not only diversifying funding sources, but better articulating the value of residencies to funding organizations and individuals. Because the outcomes of residencies unfold over time, we are often overlooked by funding structures that favor the immediate visibility of festivals or exhibitions.

Finally, we want to strengthen our connections within Latin America. Despite deep historical, social, and geographical affinities, Sacatar still receives relatively few applications from Latin American artists. Changing that is both a challenge and a priority.

This is, ultimately, a commitment to the human scale as the starting point for change.

April 2026

Felix Toro
Executive Director
Instituto Sacatar



Watercolor of the Pelourinho area by one of Sacatar's first Fellows, Barbara Cervenka

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**.

SACATAR PARTNERSHIPS

Artists arrive at Sacatar through our open calls and through institutional partnerships. In this section, we highlight the partnerships Sacatar established this year, and the artists who came to Itaparica through them.

These partnerships do more than expand opportunities for artists. They bring together organizations that share a sense of urgency with Sacatar regarding the role art and artists can play in addressing the climate crisis, promoting diversity, equity, and inclusion, and engaging global issues from the perspective of Bahia, Brazil.

While Sacatar engages with a wide range of partners locally, nationally, and internationally, the partnerships highlighted here specifically represent those that directly resulted in artists coming to the residency in 2025.

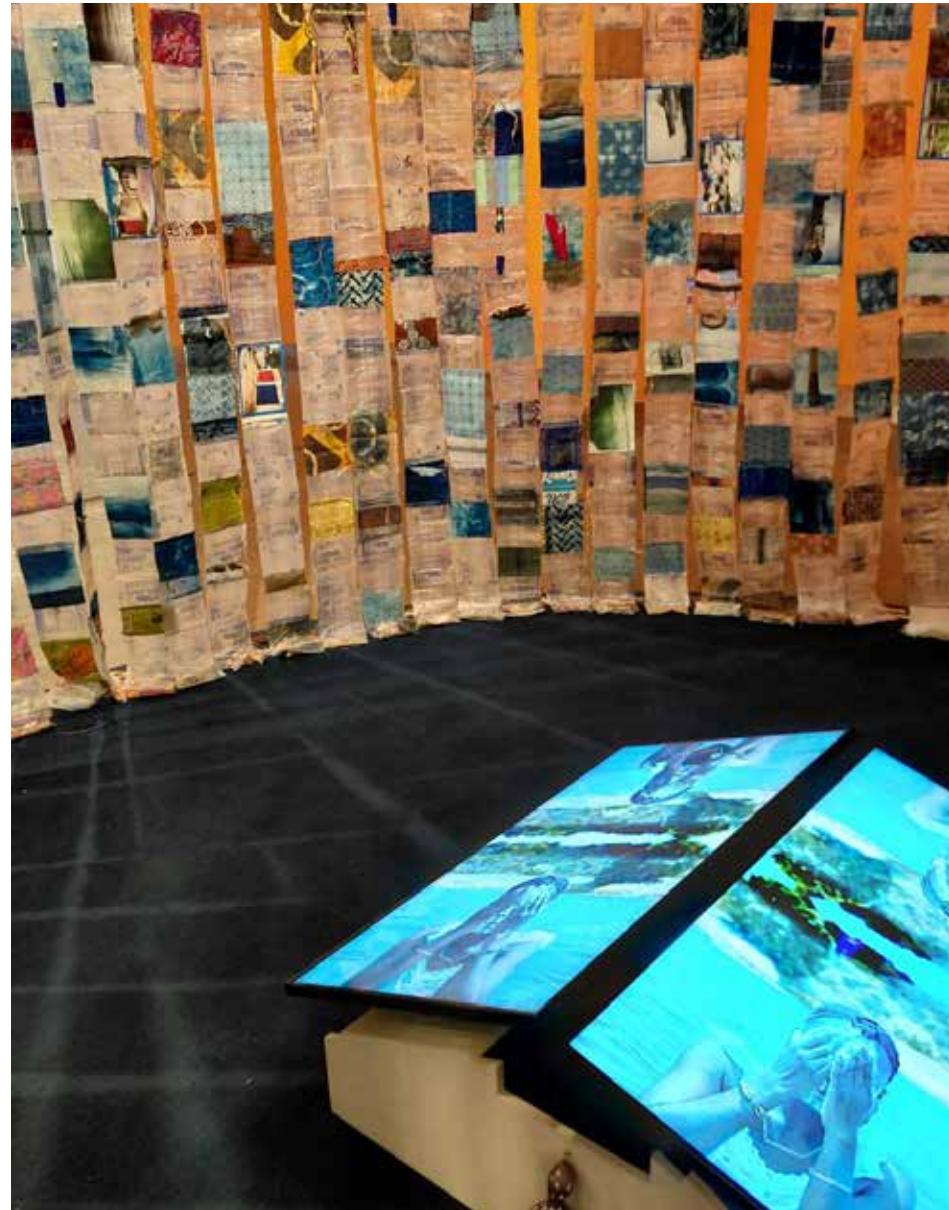
Performance by Vírus Carinhoso, Fellow who came to Sacatar with the support of SECULT-BA



Photo by Marcelo Thomaz



“Vibration From The Deep”, installation by Adama Fawundu at the 36th Bienal São Paulo. Photo by Felix Toro



“*Humanity as Practice*,” this edition prioritized artistic processes rooted in lived experience and meaningful engagement with place, an approach that resonated significantly with Sacatar’s situated practice.

As part of this collaboration, Sacatar hosted two participating artists in March and April 2025: Hamedine Kane (Mauritania/Senegal) and Adama Fawundu (USA). Both artists were invited not simply to produce commissioned pieces for the Bienal, but also to immerse themselves in the cultural, environmental and social context of Itaparica and the broader Recôncavo Baiano region.

The residency had a profound effect on both artists ([watch their interviews about the experience](#)) and visible impacts on their contributions to the Bienal. Hamedine’s installation at the Bienal incorporated a wide range of materials sourced locally, including pieces of wooden sculptures by Salvador-based artist Sandro Sal da Terra (with whom Hamedine developed a friendship) and fragments of a boat acquired during his stay. These elements, alongside other references to Itaparica, embedded the island directly into the work exhibited in São Paulo.

Similarly, Adama’s installation combined her ongoing use of water sachets, which are ubiquitous across West Africa, with a video piece filmed entirely during her time at Sacatar. The footage captured scenes from Itaparica, including moments within the residency itself.

This partnership is a recognition of Sacatar’s role as a residency that goes far beyond just studio space, but as a significant point of contact and exchange with the communities, history, and environment of Itaparica and Bahia.

36^a Bienal de São Paulo

The partnership between Sacatar and the 36^a Bienal de São Paulo emerged from a strong conceptual and curatorial alignment between both institutions. Centered on the Bienal’s theme,



Adama Fawundu during her residency at Sacatar. Photo by Felipe Brito

ADAMA DELPHINE FAWUNDU United States | March-April session

“I came to Bahia to prepare an installation for the 36^a Bienal de São Paulo. I wanted to be in Bahia because it is a place that I’ve been thinking about for a while in terms of the way that our bodies and the land/waters hold ancestral intelligence and memory. It was ideal to be at Sacatar as I was thinking about Yoruba and Kongo cosmologies that have transformed within

the Diaspora. Being surrounded by a natural environment was special, especially having access to a body of water. Augusto was pivotal in making sure that I was able to get the footage that I needed. He also was very attentive when I had issues with my sewing machine. The team at Sacatar is priceless. It was the most ideal environment to think through complex ideas and make work that promotes deep reflection and healing.”



Hamedine Kane during his residency at Sacatar. Photo by Duma Hub

HAMEDINE KANE

Mauritania > Senegal | March-April session

In March 2025, we had the honor of, for the first time in the history of Sacatar, partnering with the Fundação Bienal de São Paulo. Through this collaboration, we welcomed Senegalese artist Hamedine Kane, who came to develop the work he would present at the 36th edition of the São Paulo Bienal.

Hamedine, who normally uses wood as the primary material in his work, found in Bahia a deep source of inspiration in its history, particularly in the significance of the Baía de Todos os Santos and the oceanic crossings that shaped Bahia into such a profoundly

Black state. He sought out fragments of old, deteriorated boats and used them as the foundation upon which to build his work. These vessels became a central element of inspiration during his time in Itaparica.

During his residency, Hamedine connected with local artisans, including Ademir Santana, who has long crafted miniature versions of traditional *saveiros*, and Sandro Sal da Terra, another artist who works with reclaimed wood from demolitions, whose works can be seen in his gallery in Pelourinho, the historic heart of Salvador. Throughout his residency, Hamedine brought together art, tradition, and history in the creation of the piece he later exhibited in São Paulo.



Installation by Hamedine Kane at the 36th Bienal São Paulo Photos by Felix Toro



To the left is a short film about the participation of Hamedine Kane and Adama Delphine Fawundu, artists from the 36^a Bienal de São Paulo – *Not All Travellers Walk Roads - Of Humanity as Practice*, in an artist's residency at the Instituto Sacatar, on Itaparica Island, in Bahia. Founded in 2001, the Instituto Sacatar is the oldest continuously operating artist residency in Brazil. Since its creation, Sacatar has granted completely free residencies to more than 550 artists from all artistic disciplines, from more than 75 countries.

Realization: Duma - Hub for Creative Innovation / Fundação Bienal de São Paulo

Poster of the Bahia Mundo Open Call



Bahia Mundo – Secretaria de Cultura do Estado da Bahia

In the second year of this three-year partnership between Sacatar and the Secretary of Culture of Bahia, we continue to expand residency opportunities for artists from the state of Bahia, particularly promoting artists from the periphery of Salvador and from other regions of the state.

This partnership has far exceeded initial expectations. The impact on these artists' careers, in terms of visibility, professional connections, and the material conditions necessary to create and produce work, has been immediate and significant. It has also had an effect on the local art scene, as the presence of these artists at Sacatar has galvanized a broader group of local creatives around Sacatar and Itaparica.

Perhaps the clearest lesson from this partnership is how fundamental residency opportunities are for a thriving local arts ecosystem. Sacatar's international artists gain greater access to the local culture through their interactions with SECULT's artists who, in turn, engage in international networking for the advancement of their own careers without leaving their home state.

In 2025, the program welcomed six artists from across Bahia: Adriano Machado, Alex Oliveira, Marcos da Mata, Ester de Oxum, Vírus Carinhoso, and Shai Andrade, spanning several creative disciplines (visual arts, music, performance, photography) and diverse regions of Bahia (Salvador, Jequié, Feira de Santana).

The artist in performance at a school in Itaparica



Photo by Estúdio Taparica

VÍRUS CARINHOSO

Brazil | November-January session

"I researched the graphic signs of the African diaspora—especially Adinkra symbols. Bahia with its historical and symbolic density, and the experience at Sacatar, broadened the scope of the work, shifting it from a more formal investigation to a more sensory, spiritual, and relational dimension. What I would like to share with others is that the experience at Sacatar goes beyond infrastructure or artistic production: it is about a deep listening experience—of the place, of oneself, and of others—that can significantly transform an artist's trajectory."

Adriano Machado leading a workshop at a school in Itaparica



Photo by Duma Hub

ADRIANO MACHADO

Brazil | March-April session

"I researched the image of the electric eel as a metaphor for the feelings of Afro-diasporic people displaced around the world (foreigners or immigrants). The project changed because, while at Sacatar, I felt the lack of images that contrasted with the landscape. Being here made me realize that the work did not need stereotypical images of the idea of Bahian identity. The experience here reminds me of the importance of always seeking dignified and professional working conditions."

Photo by Mitch Loch



SHAI ANDRADE

Brazil | September-November session

Shai's residency at Sacatar, supported by SECULT, proved to be a decisive moment in her career. Through Sacatar's facilitation, she joined *I Am a Black Ocean*, a project hosted by Sacatar as part of the Year of France in Brazil. During the residency, Shai participated in the project's exhibition in Salvador, which was attended by France's president, Emmanuel Macron. Crucially, it was this residency that led directly to her inclusion in the project's second stage: a residency and exhibition in Dakar in 2026. Opportunities like this reaffirm how time at Sacatar can open doors that transform artists' professional trajectories.



Ester and Itaparican students during workshops. Photo by Duma Hub

ESTER DE OXUM

Brazil | July-August session

Ester de Oxum came to Sacatar with support from SECULT. She joined a special residency session, organized in collaboration with the Institute for Diversity in the Arts at Stanford University. This session brought together Bahian artists (including Ester) and artists connected to IDA/Stanford, from diverse backgrounds. This opportunity translated into profound exchanges amongst the Fellows (which will likely be lifelong friendships and professional connections), a rich program that looked at different aspects of the African diaspora in Bahia, and direct access to a network of one of the world's most prestigious universities.



ALEX OLIVEIRA

Brazil | March-April session

Alex Oliveira, from Jequié, Bahia, develops a long-term, ongoing project he calls *Fotoperformance Popular*, a relational form of photography rooted in sustained engagement with public space. Working in markets, squares, and other everyday settings, he builds relationships with the occupants of those spaces (vendors, residents, students, etc.), inviting participants to perform and pose in front of painted backdrops (sometimes solid colors, sometimes painted scenes reflecting an element of the local context). Alex later prints the photos and returns them to the subjects of the images. During his residency at Sacatar, Alex activated this practice in Itaparica's public square and at a local school. He also worked on making the project's image archive available online.



Photos by Marcelo Thomaz

MARCOS DA MATTA

Brazil | May-June session

"I observed the dynamics of street work in Itaparica and created paintings referencing street workers and their tools. The experience at Sacatar allowed me to calmly experiment with new materials, techniques, and compositions for my paintings, with more comfort and a better structure for working and living. The entire experience at Sacatar, from meeting everyone at the airport, touched me deeply. The bonds we created, the experiences we shared, touched me and profoundly changed me. Everything was incredible."

Artists' Workshops

The six artists who came to Sacatar in 2025 with support of the Secretaria de Cultura do Estado da Bahia led a series of six workshops and activities in local schools, primarily at Colégio Estadual Ernesto Carneiro Ribeiro, with additional engagement at a municipal school. Designed as sustained, small-group experiences complemented by larger public moments, these activities have already had a large positive impact on the exposure of students not only to different creative techniques but also to direct access to artists who, like themselves, come from Bahia and often from underprivileged neighborhoods and towns.

Beyond technical learning, these encounters have played a crucial role in expanding students' sense of possibility by making artistic careers feel tangible and attainable, as well as encouraging creative and critical thinking. The presence of these artists in the classroom created spaces for dialogue, identification, and inspiration, where students could see their own realities reflected in contemporary artistic practices. Students, teachers, and other school staff have all expressed how important these activities have been for the school as a whole. Even though each artist is only at Sacatar for a couple of months, by having these workshops regularly, Sacatar is able to have a continued impact on these students' education.

New activities will continue in 2026, as Sacatar hosts more Bahian artists with the support of SECULT.

Following is a brief overview of the activities that Sacatar promoted in Itaparica's schools with support from SECULT-BA.

Adriano Machado developed a multi-part program. In a hands-on workshop, students learned camera techniques and

explored portraiture, experimenting creatively with light painting and props. He later delivered a lecture to 200 students, joined by two guest photographers from Bahia, whose personal trajectories resonated strongly with the audience.

Marcos da Matta conducted a painting workshop, introducing students to various materials and techniques of oil painting. The impact extended beyond the classroom, as some of those students later exhibited their works during Sacatar's Open Studios, alongside Marcos' own work.

Ester de Oxum offered a painting workshop focused as much on technique as on creativity. The workshop introduced watercolor to the students, expanding their exposure to artistic techniques and repertoire.

Shai Andrade chose to lead a class based on the methodology that guides her artistic practice. The class centered on identity and autobiography, encouraging students to investigate their personal and family histories as sources for creative practice and self-understanding.

Vírus Carinhoso presented a live performance, *Sankofa*, within the school environment. Staged across different spaces of the school for a wide audience, it was a special moment where a high-profile local artist brought his main performance work to a school setting.

Alex Oliveira pored over Sacatar's extensive file of newspaper clippings about the ill-considered governmental vanity project, the Salvador-Itaparica Bridge. If/when built, the Salvador-Itaparica Bridge will be the largest and most complex bridge ever built in South America: 12 kilometers long, its pillars will tower 200 meters above water 70 meters deep. In Alex's previous



work, he has created photographic studio backdrops like those commonly used in the late 19th and early 20th century known as *lambe-lambe*. A local self-taught painter came to Sacatar to paint a backdrop with an image of the future bridge. Alex photographed local citizens in the extinct *lambe-lambe* tradition as they posed before the image of the bridge in any way they chose. Alex also did a three-day workshop in the local high school where he taught the history of photography and *lambe-lambe* in Brazil, photographed the students interacting with his "nineteenth century" backdrop, printed the student's "studio shots," and with the help of the students, pasted them on the walls of the school and around town.

This poster triggered a tiny tempest in the smallest of teacups. Allegedly, municipal employees worried they could be dismissed for permitting students to post Alex's poster in town. In the poster, two students mask their faces with hand-

painted signs. One sign says *A ponte compromete*, and the other, *o equilíbrio ambiental*. This is an incontrovertible fact. The bridge will compromise the environment.

We were asked to scrape the poster. This caused the poster to go viral on social media.

We coordinate activities with the local schools, but we don't do them so that every student becomes an artist. Through art and through cultural engagement, students gain self-confidence. Students develop a voice. Students gain agency. If we scrape the poster, we are communicating to the students, Keep your head down and shut up.

We did not scrape the poster. The teacup tempest passed, and the poster is still up.



Bahia Mundo Open Call 2026-27

From October 6 to November 21, 2025, Sacatar launched the Bahia Mundo open call, part of the Bahia Mundo project, supported by the Secretaria de Cultura do Estado da Bahia. Aimed exclusively at Bahian artists, the call offered six remaining residency slots of the project, each accompanied by a stipend of R\$8,000. Despite the limited number of places, the response was overwhelming, with nearly 200 applications demonstrating the strong demand for residency opportunities within the state.

The open call highlighted the transformative potential of residencies for local artists, challenging the assumption that such experiences must take place outside of Bahia to be meaningful. Instead, it showed how working within one's own territory can deepen artistic practice, foster new connections across the state, and create meaningful visibility and networking opportunities. Equally significant was the accessibility of the application process, which was free and designed to be completed in under 30 minutes, respecting artists' time and reducing barriers to entry.



Open Call for African Artists 2026-27

The Africa Open Call, launched as part of the Bahia Mundo project supported by the Secretaria de Cultura do Estado da Bahia, revealed a level of interest comparable to that of Bahian artists, demonstrating a strong desire among contemporary African artists to engage with Bahia. In Bahia, conversations around the diaspora often focus on Brazilian artists looking toward Africa; this call made clear that the movement is equally reciprocal. With only two available residency slots (following the earlier participation of Tiécoura N'Daou, from Mali), the call received 178 applications from across the African continent.

Beyond the numbers, the process underscored the significance of Bahia as a site of cultural, historical, and artistic connection. A highly qualified jury carefully reviewed applications, prioritizing not only artistic excellence but also the potential for meaningful dialogue with local contexts. Following interviews, two artists from Senegal and Benin were selected for residencies in 2026 and early 2027, reinforcing the project's commitment to fostering transatlantic exchange.



Cleo in the dance studio. Photo by Lillian Hoover

One of my wonderful memories was swimming in the ocean alone... it was powerful. But one time when I swam, I wasn't alone. Two women were far from me and then swam closer. They greeted me with "Boa!" I responded but then explained that I just spoke English. Well, that didn't matter what language I spoke. They were elated to show me that they were not only topless but NUDE. With great joy they jumped up and down in the ocean expressing their FREEDOM. We all laughed and proceeded to communicate without knowing each other's language. It was a moment that I'll always remember. Breast and spirit free! I felt like Yemanjá was welcoming me home to learn to be in the power and beauty of the moment. The dance of LIFE itself.

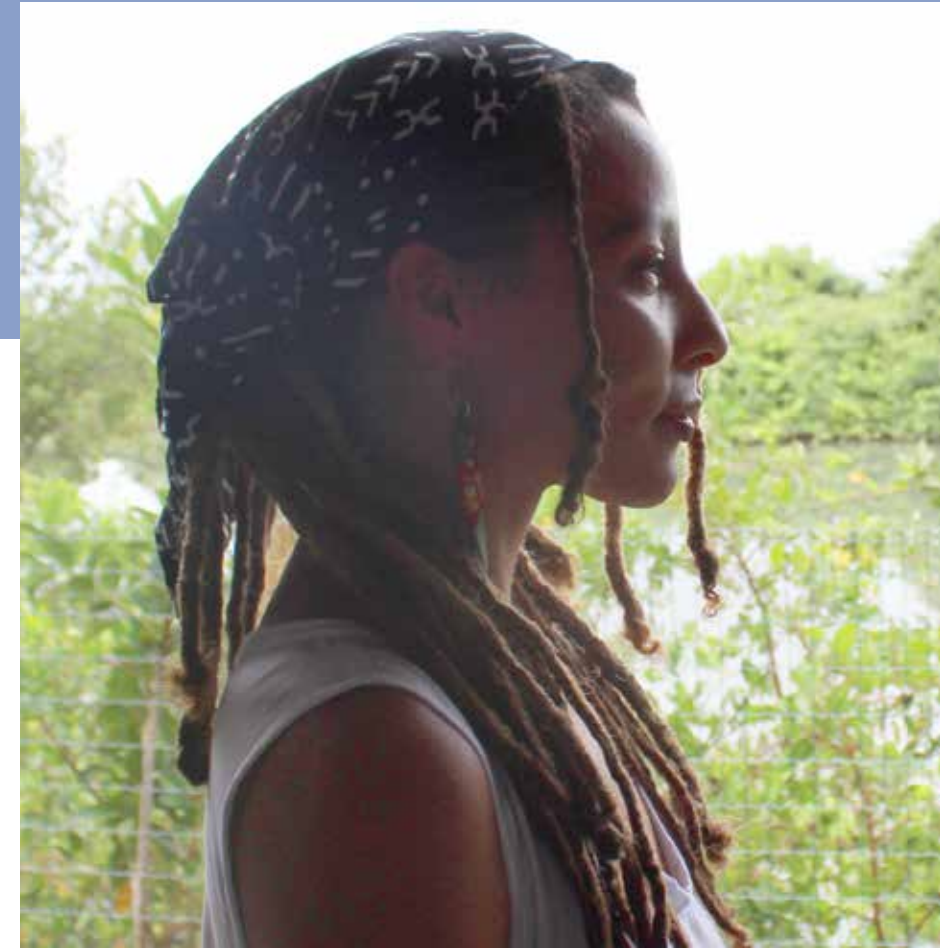
Cleo Parker, United States, May-June session



The 2025 edition marked the third consecutive year of Sacatar’s partnership with the Institute for Diversity in the Arts at Stanford University, one of our most significant collaborations. Held annually in July–August, this special residency session has been refined over time to balance international and local participation, structured activities and open studio time, as well as engagement with Bahia and space for reflection.

The 2025 group brought together eight participants, including directors amara tabor-smith and Alan Holt, alongside three artists

connected to Stanford University (Kyera Streling, Alexandria Henry, and Sophie D’Souza) and three Bahian artists selected through the Bahia Mundo process (Ester de Oxum, Helen Salomão, and Lorena Ribeiro). The group developed a strong internal dynamic, visited relevant institutions, communities, and celebrations, such as Acervo da Laje and Festa da Boa Morte. A key highlight was a return visit to UNILAB (University of International Integration of Afro-Brazilian Lusophony), strengthening ties that will lead to a formal partnership in 2026.



ALEXANDREA (ALI) HENRY
United States | July-August session

“When I was in my bedroom one night, I heard the words “come and drink with us” above the water carafe by my bed. I was so terrified that I did not sleep in my room for three nights and wanted to change rooms. I consulted with different artists and Bahians to learn how to interpret my experience, as I navigated fear, isolation and confusion, all in a new space with people I barely knew. After the initial words were spoken, the rest of my trip was riddled with visions, sounds, movements, and connections that became increasingly familiar as time passed. My art would have never taken the shape that it did if I had never heard that initial voice, and I know that I will be coming home a different person—a person who I look forward to getting to know more deeply.”



LORENA RIBEIRO
Brazil | July-August session

“I initially planned to write chronicles and poems, and to create paintings that blended watercolor, acrylic, and embroidery, relating observations of Itaparica through interviews with local women. Ultimately, I set aside interviewing the women of Itaparica and began to observe the women in residence with me, taking each of them as multiple islands in themselves. I produced ten artworks in watercolor, acrylic, and embroidery on 300g paper, with the application of micro-poetry on tracing paper, not only from the resident women but also from dreams I had after interactions with them.”

Photo by Marcelo Thomaz



SOPHIE D'SOUZA

United States | July-August session

"During my time at Sacatar, I explored a new form of image-making – cyanotypes. I was curious about the cyanotype process and its umbilical link with the sun and water. My interest was in using this medium to tap into the wisdom of stories as sacred memory, ancestral memory. Through this work, I hoped to unseat the human in favor of elemental forces and energies, including the orixás that I came into deeper relation with during the residency. Multiple experiences defined my stay in Bahia, from the whisper of the rustling palm trees to the gentle strength in the crashing ocean waves to the sisterhood built between powerful women artists. Communing with ancestors at an Egungun ceremony, learning percussion, all were rich experiences that I trust will continue to unravel their meanings and significance as I continue on my path."



Self-portrait on phytotype by Helen Salomão

HELEN SALOMÃO

Brazil | July-August session

"I created self-portraits from digital photographs, made manual interventions on printed images, and produced prints using phytotype. My project expanded, as I had the opportunity to experiment, for the first time, with creating images and self-portraits using the printing technique called cyanotype. This experience arose thanks to the connection I made with one of the residents (Sophie D'Souza) who was exploring this tool in her work."



Photos by Marcelo Thomaz

KYERA STERLING

United States | July-August session

"Inspired by the work of other field recordists, sound artists and sculptors, I planned an immersive soundscape that formed a sonic cartography of Itaparica. The proximity to the land and sea arrested my senses and spirit and I was drawn into a deeper, reflexive practice. I was able to complete the first phase of the project: a sculptural container for the audio itself. There remain eight hours of audio to sift through that will be trimmed into a durational audio composition in the form of a choreopoem. I would be remiss not to mention the seismic influence of the cohort of women I had the pleasure of working alongside. It is rare to be in an arts space that is not competitive or braggadocios – this was the complete opposite: a collective of women united by shared principles and experiences that found a common language in our reverence for the immaterial, the ephemeral and the unseen, despite the ever-present barrier of language-speaking."



ESTER DE OXUM

Brazil | July-August session

"My project focused on the female presence in the traditional Baba Egungun cult and to reframe the image that there is no space for women in it. I had the opportunity to experience daily life at the Ilê Olukotun terreiro (Candomblé temple). I encountered a complex terreiro community where the women do not support only one house of worship but all of them. I feel that I accomplished what I set out to do, but the feeling is that there is more, something embryonic that is still in the process of gestation. The watercolors I made translate and reflect this subtle spirituality of everyday life, of what is ordinary and beautiful. I'm nurturing the beginning of a new era in my creative process. Everything is wonderful."



SACATAR PARTNERSHIPS



Photo by Ludovic Marin, AFP (Agence France-Presse)

I Am A Black Ocean

As part of the Year of France in Brazil, Sacatar dedicated its September–October 2025 residency session to two French partnerships.

Bringing together artists from West Africa, Brazil, and France, the transnational project *I Am a Black Ocean* combined residencies and exhibitions to deepen cultural exchange between these territories. Four participants were in residence at Sacatar: Salimata Diop (Senegal), Aline Motta (Minas Gerais, Brazil), Nathalie Vairac (France/Senegal), and Shai Andrade (Bahia, Brazil) who joined with support of the Secretaria de Cultura do Estado da Bahia. Sacatar Fellow Beya Gille-Gacha

(Cameroon > France, 2024) and Salimata Diop curated the *I Am a Black Ocean* project, which included the participation of another Sacatar Fellow, Luma Nascimento (Bahia, Brazil, 2024). The project unfolded across Salvador, with the principal exhibition at the Casa do Benin, which Emmanuel Macron visited during his official trip to Bahia -- the first by a French president.

For the *I Am a Black Ocean* project, Sacatar collaborated with the French Consulate in Recife, Casa do Benin, Casa Bráfrica, Alliance Française, Pivô Salvador, and other partners. The Year of France in Brazil was a joint initiative by the governments of France and Brazil, headed by their respective Ministries of Culture.



Photo by Estúdio Taparica

NATHALIE VAIRAC

France | September–November session

“My project was to connect with different spiritual approaches to go deeper in my way of performing. The residency at Sacatar gave me the most beautiful present: ‘the time’. I got time to let it go, to just be here. The beauty of the place is perfect to release everything. Step by step, I started my research. I attended an egungum ceremony at Agboulá. I went to a ritual with the native Brazilian Tupinambá people. It was just amazing to live with them. And I went to the Chapada Diamantina (in the interior of the state of Bahia) to discover a local variant of candomblé known as Jarê. So yes, I accomplished what I came for. All I went through was specific to Bahia.”

Due to its remote location, a religious practice brought from West Africa took root uniquely in the town of Itaparica. Babá, Egum, and Egungum are loosely interchangeable words that refer to the ancestors who, during all night ceremonies, return to the living in elaborate costumes of multiple layers of fabrics embroidered with shells and flashing mirrors.



Photo by Augusto Albuquerque

ALINE MOTTA

Brazil | September–November session

“I researched the genealogy of my great-great-grandmother, who was born in Bahia around 1855. I contacted the researcher Vinicius Bonifacio and found some documentation in the Public Archives of the State of Bahia. I would still need more weeks, possibly months, of research in the archives in Salvador to make further progress regarding physical documents that may directly relate to my family. However, this initial research proved very significant and will guide future work. In Itaparica, I visited the Agboulá terreiro several times, which decisively contributed to new directions in my research.”



SACATAR PARTNERSHIPS

Flyer Salimata Diop's concert at Goethe Institut Salvador



SALIMATA DIOP

Senegal | September-November session

"I had many plans before arriving. Sacatar is my first residency ever, so I was an unexperienced artist resident. I did not expect to produce so little but to grow so much. I accomplished nothing I had planned (I mean not nearly as much as I had planned) but I am proud of the songs I composed in my studio. Sacatar will always be a wonderful memory. It gave me time to take a break from the turmoil of everyday life, to recover from a large-scale project I curated a year ago (editor: the Biennale de Dakar), to daydream again, to find myself again, and to create music."



Photo by Estúdio Taparica

SHAI ANDRADE

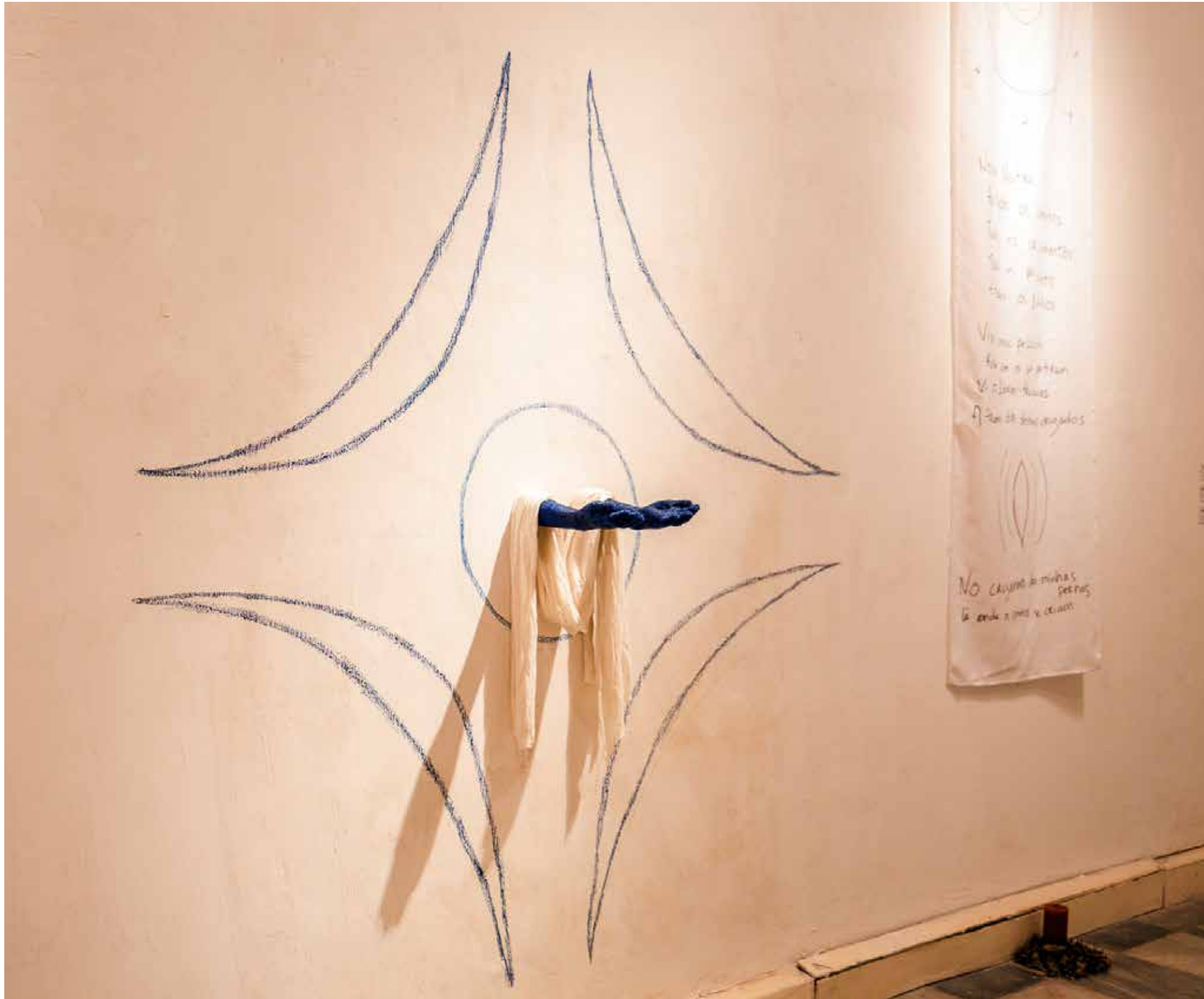
Brazil | September-November session

"I used my time at Sacatar to further develop my research with ceramics. During my residency, I practiced contemplation and observation in order to connect with what would become my artwork. The studio structure was ideal for developing the work in a fluid and peaceful way. My work arose from the inspiration I received from a very powerful ancestral tree, a fig tree located in the center of Sacatar. While little changed from my initial project, the idea has matured and unfolded in a very beautiful way."



Photo by Thais Seixas, FGM

Beya Gilla-Gacha (France/Cameroon, 2024) talks with French President Emmanuel Macron on his state visit to Bahia, alongside Brazil's Minister of Culture, Margareth Menezes and other authorities. The group is viewing the sculpture "Corpo-Documento", a piece created by Luma Nascimento during her residency at Sacatar in 2024.



Photos by Victor Fernandez

The Way of the Turtle

The French-Cameroonian artist Beya Gille-Gacha characterized her 2024 Sacatar Fellowship as deeply transformative, artistically and professionally. At a vernissage in Salvador that year, she met a representative of the French consulate with whom she shared her plans for a future project with Salimata Diop, curator of the 2024 Dakar Biennial. Crucially, she explained how her experience at Sacatar had reshaped her vision: the project should be centered on residencies, take place in Bahia, and involve Sacatar directly. The consular representative immediately expressed support, establishing the first institutional link that would later enable *I Am a Black Ocean* to become part of the Year of France in Brazil.

Over the following year, Beya and Salimata developed the project in dialogue with Sacatar, ultimately bringing multiple artists to Bahia in 2025, including four in residence in Itaparica. One of its culminations was Beya's solo exhibition, *Le Chemin de la Tortue* ("The Way of the Turtle"), at the Alliance Française Salvador. The exhibition brought together works connecting her experience in Itaparica with her homeland in Cameroon. Its title refers to a turtle that visited Beya's studio daily during her residency a year prior, an encounter she interpreted as both literal and symbolic guidance.

Le Chemin de la Tortue stands as a testament to the profound impact a residency can have on an artist, as well as to the way such experiences can evolve into far-reaching projects involving multiple institutions, countries, and collaborators.

Sacatar Annual Report 2025



La Fondation des Artistes

This was the third and final year of Sacatar’s partnership with the Fondation des Artistes, which this time took place within the framework of the Year of France in Brazil. As part of this collaboration, Sacatar hosted two artists, Louise Mutrel and François Dufeil, both members of the French artists’ collective Le Wonder.

Their residency combined individual research with collective exchange. François explored musical sculptures, a field with a strong tradition in Bahia, while Louise investigated parallels

between trucker subcultures she had researched previously in Japan and the paredão sound system culture of Itaparica. Beyond their individual practices, their shared background in a self-organized collective opened meaningful dialogue with local artists around alternative models of collaboration, ways of creating new spaces and of supporting artists.

This exchange highlighted Sacatar’s role as a platform for sharing methodologies. It’s a reminder of how local art ecosystems are strengthened by the constant source of new ideas and experiences brought by international residencies like Sacatar.

Photos by Mitch Loch



LOUISE MUTREL

France | September-November session

“I did a photographic project around paredão culture in Itaparica. I took good pictures; I am happy! I think I could do more images and interviews. It was a bit difficult to get an appointment with an owner or a garage of paredão. It was easier when I was with Felipe, Augusto and Tiago (super good English!) to translate and make introductions.”



Photo by Felix Toro

Louise and François talk about their artist collective, *Le Wonder*, at the Contemporary Art Museum of Bahia (MAC), in Salvador.

FRANÇOIS DUFEIL

France | September-November session

“For the past seven years, I’ve been creating musical instrument sculptures. To do this, I immerse myself in existing techniques. My project involved meeting percussion instrument makers to continue and expand my research in sculpture. Bahia and the residency have influenced and will continue to influence my practice, due to the abundance of music I witnessed, the freedom with which music is practiced, its transmission, and the methods of instrument making.

‘I learned that it was possible to make percussion instruments out of paper, which might seem contradictory. Ives Quaglia lives and works in Salvador. He has developed a technique for making instruments entirely from paper. I went to meet him, and he explained his entire process to me. He shares his knowledge by giving workshops all over the world. His inventiveness, his work, and his generosity deeply moved me.”





Photo by Pawel Paniczko / Factory International website

Factory International

This year, Sacatar initiated a new transnational collaboration by partnering with Factory International (Manchester, UK).

Former Fellow Laurie Anderson's performance at Factory International in 2024 inspired discussions between Paris-based Mitch Loch, President of the Sacatar Foundation, and the artistic directors of FI. While Factory International specializes in supporting artists in the production and presentation stages of their work, Sacatar offers something distinct: time and space for reflection, research, and immersion in a new cultural context.

The shared vision that these two approaches could complement each other led to a joint open call and selection process, resulting in the residency of Omid Asadi, an Iranian artist based in Manchester.

Through his presence in Itaparica, historic and artistic connections between Iran and Bahia were drawn, and elements of Bahia made their way into Omid's work.

We are excited to repeat this collaboration in 2026!

[Interview with Omid Asadi](#)



Photo still of "Baba" (2025), performance by Omid Asadi

OMID ASADI

Iran > UK | November-January session

"At the beginning of the residency, my focus was on exploring similarities between the city of Abadan in Iran and Brazil. After attending Candomblé and Baba Egun ceremonies, and observing Brazil's political shifts, growing evangelism, and social inequalities, the project expanded to address the intersections of economy, religion, poverty, and politics.

'Later in the residency, as protests erupted inside Iran against the brutal regime, the project shifted again. I felt compelled to

respond directly to these events, drawing on the rituals and political atmosphere of Bahia as the conceptual and emotional framework for the work.

'Witnessing Candomblé and Baba Egun ceremonies while following, from a distance, the eruption of mass protests and violent repression in Iran profoundly defined my stay in Bahia. Experiencing these rituals of collective memory and embodiment alongside fragmented news from Iran reshaped my understanding of ritual, resistance, and survival, and fundamentally redirected my work.'



ESPACE FRANS KRAJCBERG
Centre d'art contemporain
Art & Nature

SACATAR
PARTNERSHIPS

Espace Frans Krajcberg

Frans Krajcberg was a Polish-born artist who, after the Second World War, settled in Brazil and developed a body of work deeply rooted in the natural world. Over time, his practice shifted from prints and paper to monumental sculptures made from organic materials, often incorporating charred wood recovered from illegal burnings. His work was closely aligned with the rise of environmental movements in the 1970s, and he co-authored the *Manifesto do Naturalismo Integral* with Pierre Restany and Sepp Baendereck.

Following his death, Krajcberg donated his extensive collection to the state of Bahia, which has been working toward establishing a permanent museum in the South of Bahia, where he lived and worked for decades. A significant portion of the collection is currently housed in Museu do Recôncavo Wanderley Pinho, a museum near Salvador, which was the starting point for a partnership between Sacatar and the Espace Krajcberg, the Contemporary Art Center in Paris dedicated to preserving Krajcberg's legacy.

Through this collaboration, artist Elise Morin undertook a residency at Sacatar, developing new work in dialogue with Krajcberg's. Her research revisited questions of nature, ecology, and human impact; issues that are even more urgent today. A key moment of the residency was her visit to the collection, made possible through special access granted by the state, ahead of its anticipated public opening in 2026.

View of the Espace Krajcberg in Paris, France.
Photos source from www.espacekrajcberg.fr



Photo by Mitch Loch



Photo by Franck Juery

ELISE MORIN

France | May-June session

"My initial project was to conceive an installation in dialogue with the work of Frans Krajcberg, an artist whose path between France and Brazil interests me primarily for the political issues he addressed throughout his life. The successive visits to the places where he lived and worked allowed me to observe how the physical scale of his works resonated with the severity of the issues he raised.

"My intention was to create a series of small hybrid sculptures — a kind of cabinet of curiosities — exploring the links between serendipity, nature, artifice, and temporality. One unexpected element profoundly enriched and reoriented my practice: the act of collecting materials on the beach. These ocean fragments revealed themselves to be a far more powerful material — symbolically, narratively, and sensorially. Whale bones carry memory, a poetic weight, and a fascinating physicality.

"It was my first time in Brazil, and I was profoundly moved. There is something very beautiful — though slightly unsettling at first — about the feeling of isolation, of suspended time on the island of Itaparica, and even more so within the residency itself. One could almost speak of a matryoshka-like structure, of nested worlds: the residency within the island, the island facing Salvador, and Salvador itself as a world apart, charged with memory, struggles, and layered histories. In Bahia, there is a surge of deep joy, a generosity, a spirituality, and a breathtakingly powerful nature that carry the rhythm of daily life."





Photo by Marcelo Thomaz

Sacatar Open Call

There are two ways artists are selected to come to Sacatar: via partnerships and the annual open call. In 2025, Sacatar established new partnerships (such as the São Paulo Biennial) and strengthened existing ones (such as with IDA/Stanford). These partnerships reflect the growing recognition of Sacatar's work and point toward a future of continued institutional collaboration.

At the same time, the open call remains a central pillar of Sacatar's program. Its openness ensures that Sacatar stays accessible to artists from all backgrounds, including those who may have flown under the radar, and who may not yet have networks, institutional visibility, or representation. Sacatar is one of the few leading institutions in the art world that artists can access based solely on the strength of their portfolio and proposal, making the selection process both rigorous and inclusive.

Each year, the open call attracts significant interest from artists all around the world. In 2025, Sacatar received 333 applications from all continents. The selection process unfolds in multiple stages, beginning with discipline-specific committees that review applications within their fields. A shortlist is then advanced to an interdisciplinary jury, followed by interviews with semifinalists, leading to the final selection.

Beyond Sacatar's communication, the open call is sustained by a strong word-of-mouth network. Many applicants are encouraged to apply by former Fellows, whose experiences continue to resonate and attract new artists to Sacatar.

We haven't been in touch for a long time for various reasons...You will be happy to know that I am continuing my artistic practice in full capacity. We participated in documenta fifteen in 2022, and in 2025 we had our exhibition at MAXXI. Our exhibition in Zurich will begin on June 6, 2026. In August, our exhibition at Tate Modern will begin. In November, our project will be presented at the Bangla Biennale in West Bengal, Kolkata, India. In 2027, our show will begin at the Manchester Textile Museum, and at the same time, discussions are underway for an exhibition at the Victoria and Albert Museum. I am sharing all this information because at the beginning of my artistic career I completed a residency at the Sacatar Foundation, which played an important role in my journey as an artist. I would like to express my gratitude to the Sacatar Foundation.

— Imran "Piplu" Hossain
(Bangladesh, 2004) in 2026

Photo by Marcelo Thomaz



GABRIELA GAIA
Brazil | March-April session

"I came to Sacatar to develop the cinematic argument and initial research for my debut feature film, *M'ÁGUA*, which dialogues with Glauber Rocha's *Barravento* (1962), but from the perspective of the women who remain on land while the men go to sea. At Sacatar, the project took on a life of its own. I managed to complete all of its stages, and I understood that this project is part of a larger research effort. Thus was born the concept of "*MARITIME UTOPIAS*," the research that will guide my next years of theory and practice. Sacatar was a womb for my idea, a beautiful and gentle mirror of water where I could nurture an old and delicate dream that now, at the end of the residency, is finally taking shape and has the desire to go out into the world."



Photo still of the film "M'ÁGUA" by Gabriela Gaia

Photo by Marcelo Thomaz



IRIS SCHABERT
Germany | March-April session

"The thematic focus of my project has remained the same: a visualization of colonial entanglements between Europe and Brazil using the example of the sugarcane plant. However, instead of centering on the sugarcane plant, I addressed the exploitative structures symbolically through a cattle leg, which I molded and rendered in ceramic and sugar. A visit to the market in Salvador inspired this shift in perspective."



Group March-April session. Photo by Marcelo Reis

Photo by Elise Morin



MAT POIROT

France | May-June session

“I had intended to collaborate with a musician from Bahia, exploring musical bridges between the chants of candomblé and modern beat-making techniques of the hip-hop tradition. Unfortunately, he was unavailable, so I pivoted to other projects. Among them, a collection of remixes and reinterpretations of the singer Sade’s album *“Lovers Rock”* that I initiated in 2024 in collaboration with musicians from South Africa, Australia, Jamaica and the United States. I eventually connected with Tadeu Mascarenhas at his studio Casa das Maquinas where we mixed one of the songs and recorded percussion for two others.”



Photo by Duma Hub

SHAYAN LATFI

Iran > USA | March-April session

“While physically being in a place might not impact the immediate work, it does seep in and force you to look at things in different ways. I have already found myself contemplating many of the questions I approach in my work in slightly different ways thanks to the perspective offered by being in Bahia. Direct access to the sea — which is such a part of life in the region and is one thing that makes Sacatar’s location so incredible — proved restorative and actually helpful for the artistic process, as any bout of writer’s block could always be dealt with by contemplating while in the sea.”

Photo by Mat Poirrot



CLEO PARKER

United States | May-June session

“I had twofold goals: the first was to pause and breathe, to take out time to assess my 55-year journey of running my dance company and organization and reading my fifty journals, shaping them into a format to possibly be used for a book, film, documentary and/or performance. The other was to reconnect with Brazil.”

Everything in the territory has power, the people of the community too; don’t underestimate them. Let the artists be aware of this: it’s necessary to arrive to converge, not to extract. Confluence is wonderful.

—Chris Tigra (Brazil, 2025)

Photo by Marcelo Thomaz



CHRIS TIGRA

Brazil | March-April session

“Based on the cause-and-effect relationships on the island and exchanges with local workers and other artists, I experimented with sound installations using audio recordings from masters and mistresses of the community. The research expanded to an investigation of the patterns found on the coastline. What the sea returns as a result of human contamination can be given new meaning through art. This led to a series of installations and textile works, engaging with nature as my teacher and partner in life. Conversation with fishermen and shellfish gatherers (to the people of the sea, my love and respect) reinforced the lessons that directly impact my work and specifically this new series, from materiality to the power of mystery. It is fundamental to say that my project expanded thanks to the staff of Sacatar who made all the difference during my stay.”

TIFFANY HIGGINS

United States | May-June session



Photo by Marcelo Thomaz

At Sacatar, I continued my investigative journalism on the Brazilian federal government’s plan to dynamite and dredge the Tocantins River’s riverbed to carve a shipping channel for agribusiness and mining exports. Dredging and rock-blasting of 4500 km (almost 3000 miles) of riverbeds in the Araguaia and Tocantins rivers to build an Araguaia-Tocantins channel would have massive impacts. At risk are the ancestral territories, foodways, and livelihoods of tens of thousands in quilombola (African-descendant), Indigenous, and traditional riverfolk communities. The project is little known; when it is, its impacts are often assumed to be localized and minimal. This is the conundrum I focused on as a writer, asking which storytelling strategies could convey the story’s grand scope.

At Sacatar, I envisioned a nonfiction book using documentary materials I’ve gathered since 2019 from visits to Tocantins River communities affected by planned detonation and dredging for channel construction. Months earlier, Felix and I had discussed the situation’s volatility in detail, so we had a contingency plan: if things took a turn for the worse, I had his and the board’s blessing to respond accordingly, including possibly returning to the Tocantins River to report. This support and appreciation of the situation’s changing nature provided an important foundation for my work at Sacatar.

Indeed, shortly after my arrival, on May 26, 2025, Ibama (Brazil’s federal environmental licensing agency) issued the installation license to blow up the first stretch of the river. With explosions potentially imminent, I decided to focus less on the long-term book project and instead look to urgent short-term journalism. I monitored the situation through conversations with community members, prosecutors, and NGO contacts. Crucially, time at Sacatar allowed me to reimagine my storytelling strategies. I explored ways to tell the story that would allow readers to understand its scale and impacts. I worked with scientists to track down demographic data on Indigenous territories, quilombola

residents, and conservation areas to be crossed by the channel. I sought to better understand the ecological importance of the 43-km-long, 80-meter-deep Lourenção Rocks — deep, rocky rapids that are the first stretch the government licensed to explode. I read scientific articles on the area’s ecological uniqueness and interviewed scientists to better understand how to explain to readers what would be lost. I learned that this fishery, set in deep, rocky rapids on a clearwater river, is unique in the Amazon and harbors distinct biodiversity. Dynamiting the Lourenção Rocks is like blowing up the Galápagos Islands, scientists told me.

The residency gave me time to take risks and try new techniques. Since 2019, while visiting Tocantins River communities, I have filmed interviews and key meetings. In a May lawsuit, federal prosecutors cited a speech that, as it turns out, I had filmed: a quilombola girl declared to authorities in charge of the channel project, “This river is ours, it’s not yours. Stop this death project!” I edited the video and posted it to Instagram; residents quickly reposted it. My video was placed at the end of the Pará state Federal Prosecutors’ Office video, becoming the Office’s most-viewed **VIDEO** ever, with more than 47,000 views; and on June 26, a federal judge ordered the temporary suspension of the river explosion project.

After Sacatar, I continued experimenting with video, editing for Instagram my on-the-ground videos documenting Amazon communities defending the Tocantins River from the proposed channel. Community members tell me this documentation



Photo by Tiffany Higgins

Pedral do Lourenção traditional fishery (Pará state, Brazil), threatened with blasting for a shipping channel requiring extensive dredging; North American grain exporters such as Cargill may benefit.

matters, as dominant media often leaves them out. This video work opened a new professional direction. Since November, I’ve been producing multimedia reporting for the Noosphere journalism app, where subscribers directly support independent journalists reporting in the field. I am thrilled to report from the ground, bringing the voices of Amazonian communities to the app’s users. I owe Sacatar deep thanks for opening this new chapter.

On Itaparica Island, I conducted interviews in terreiros with women who described impacts of an Itaparica-Salvador bridge. These centuries-old sacred lands include forests as an integral part of their worship grounds, yet largely lack land titles. These interviews linked Afro-descendant communities in Itaparica to those in the Amazon’s Tocantins River. As new infrastructure arrives, Afro-descendant traditional communities often face armed threats and pressure to give up their lands, making it harder to access forests for spiritual, cultural, and subsistence activities.

In the writer’s studio, I had a physical and spiritual experience of resonance, from the pinging of raindrops on my room’s clay tiles, to the cooing of the scaled doves, to the studio’s wooden roof that echoed and literally resonated with subtle vibrations and natural songs. The resonance connected my body, this responsive container woven of flesh and wobbling with internal water, to the bodies of water in the river (where men stalked fish as silently as the striated heron) and the grand sea in front of me, who for centuries has received praises as Yemanjá -- the rippling

waves of her prayer-thick flesh carrying this ancient homage. Out on the beach, women fished with jereré, a funnel-shaped fishing implement with a circular opening; marisqueiras leaned down to dig chumbinhos from worlds below us in sand, their scrying arms tracing a circle completed by the curve of their upraised bottoms and hips; the man in the river with fishing net in his mouth waited for his moment to launch it, stepping into the sacred circle he cast. I felt I was watching, witnessing, and wordlessly feeling something very, very ancient.

What did all this resonance mean? Resonance connects disparate elements. My practice in my project includes disparate elements -- from statistical, legal, scientific, and economic data -- to the subjective stories and histories of traditional peoples I interview -- to a sense of landscape that scallops out one’s flesh -- to a river that ripples my own imperfect vessel moving through the sacred spaces of the Tocantins River and its ancestry-rich forests. When I was blessed to inhabit the Sacatar writer’s studio, as I arrived in the early morning, the sayaca tanagers squabbling high in the palm trees, I couldn’t help but respond by singing. Melodies arrived, who knows from where? The lesson of resonance I received at Sacatar is that the vessel itself -- resonant with melodies connecting to fellow bodies of water -- is part of this connective tissue, cells wobbling with water-songs. This is a koan Sacatar gifted me; this is the shell whose whorls I keep putting my ear on to hear songs of distant rivers and seas.



MARIA GLORIA ROBALINO

Ecuador > USA | May-June session

“My project was predominantly research based, and I was able to see and visit almost all the buildings of Lina Bo Bardi I wanted to. My time in Bahia made me realize how much of Lina Bo Bardi’s work in museum education, urban design and preservation has already been covered and written about, which is why I spent most of my time looking at constructions details and thinking about what kind of a pedagogy of design was present in them. My time researching Lina, who is by now a canonical figure in the history of architecture, and my exposure to the arts in Salvador taught me above all that there are very fresh and valuable ways of reading canonical works.”



JARED JACKSON

United States | November-January session

“During my residency, I worked on plotting and drafting my second book, a novel entitled *New Boy*. The core vision of the project did not change while I was at Sacatar, but my relationship to the work deepened. My time at Instituto Sacatar, and in Itaparica and Bahia more broadly, sharpened my sensitivity to questions of place, memory, and voice that are central to the novel. Being in a space shaped by layered histories, strong communal presence, and a palpable relationship between past and present reinforced the novel’s concern with who is remembered, who is silenced, and who gets to tell the story.”

“An experience that profoundly defined my stay in Bahia was being invited to attend a Candomblé ceremony. Being welcomed into such an intimate and sacred space was deeply affecting, not only because of the ceremony itself, but because of what it revealed about ritual as a living, communal practice. The emphasis on tradition, respect, and reverence was inseparable from the collective. Knowledge was held and transmitted through bodies, movement, sound, and shared presence. I came to understand that in Candomblé, spirituality is not isolated or individual; it is practiced together, sustained through care, participation, and continuity. I felt this same sense of warmth and interconnectedness throughout the island of Itaparica and Bahia at large. Daily life appears to be shaped by openness, generosity, and a strong sense of belonging, reinforcing the idea that community is both a spiritual and lived practice.”



JULIANA CORREIA

Brazil | November-January session

“I worked on my next book of short stories with the narrative voice of a Bahian acarajé vendor, a woman initiated into the orixá religion. I attended two festivals in Salvador (National Acarajé Vendor Day, November 25, 2025, and the Santa Barbara festival, December 4, 2025). I consulted the collection of the Barris library in Salvador in addition to the collection of the Sacatar library itself. My book is not finished. However, the period as an artist-in-residence was rich for deepening the historical research, the basis of my storytelling.”

I would advise someone, and particularly an artist, planning to come to Bahia to arrive with openness, patience, and curiosity. Give yourself time to adjust to the rhythm of the place rather than trying to impose your own. Bahia rewards slowing down, listening, and being present, and that mindset will deepen both your personal experience and your work.

—Jared Jackson (USA, 2025)



Photo by Elise Morrin

LILLIAN HOOVER

United States | May-June session

“My paintings address the relationship between humans and the land we live on. These relationships are often, though not always, fairly exploitative and damaging to the landscapes and ecosystems in question. I’m interested in exploring how the land is always both a participant in and record of these stories. During my time at Sacatar, I planned to focus on a new direction, namely how the long history of deep geological time has contributed to the unfolding story of humanity in this region.

“I didn’t immediately find the subjects I had planned to paint. I found so many interesting subjects that there were too many possibilities to choose from! Once I did commit to a few compositions, my computer died, quickly followed by my iPad. All of this slowed my production to a crawl.

“Despite these challenges, I found my time at Sacatar extremely rewarding and productive. I have a lot of exciting ideas and images to work with and additional directions for future research.

“Beyond the artistic outcomes of this residency, I’m also just really grateful for the personal connections and experiences that I’ve had.”



“by restraint and freedom”, Lillian Hoover, 2025, 22” x 36”, acrylic gesso, pastel pencil, pigment pen, and oil paint on dibond panel

The welcoming, inclusive, and nurturing environment that Sacatar provides for both artists and the public is more essential now than ever.

—Neil Leonard (USA, 2023) in February 2025



Cantadeiras do Vale do Neiva (Minho, Portugal)



Cantadeiras Ohùn Obìnrin (Itaparica, Bahia, Brasil)

O Teatro Vila Velha e o Museu de Arte da Bahia recebem a performance inédita da artista portuguesa Rita GT, atual residente do Instituto Sacatar, criada em colaboração com dois grupos de cantadeiras. A obra propõe uma reflexão crítica sobre a circulação do ouro no período colonial e seus impactos econômicos, simbólicos e corporais, com foco nas experiências das mulheres nos dois lados do Atlântico, destacando seu papel como agentes de memória e resistência.

REALIZAÇÃO: RitaGT, dgARTES, REPÚBLICA PORTUGUESA, sacatar, ZET, Artworks, PATRIMÔNIO CULTURAL, MUSEU DE ARTE DA BAHIA, IPAC

APOIO: [Logos of various institutions]

PARCERIA: TEATRO VILA VELHA, FUNDO DE CULTURA, GOVERNO DO ESTADO BAHIA, SECRETARIA DE CULTURA, SECRETARIA DA FAZENDA

APOIO FINANCEIRO: [Logos of funding organizations]

* O TEATRO VILA VELHA É MANTIDO COM APOIO DO FUNDO DE CULTURA DO ESTADO DA BAHIA

Announcement of Rita GT's performance



Photo by Omid Asadi

Rita GT

Portugal | November-January session

The residency of artist Rita GT (Portugal) at Sacatar culminated in a series of experiences and presentations that could only have happened in Bahia. In the two years leading up to the residency, Rita had been developing the project *O Círculo das Contas de Ouro em Filigrana*, based on historical parallels between Vale do Neiva (a small community in the north of Portugal) and Bahia, linked by the role filigree gold jewelry has played among women in these communities. When Rita was selected to come to Sacatar, the project was finally able to come to life.

During her time at Sacatar, Rita developed a close relationship with a group of women from the Ilê Babá Okeodé terreiro, in Itaparica. They had been wanting to organize themselves as a singing group outside of the terreiro for some time, and this project proved to be a catalyst for that. Rita, herself a singer and a member of the group *Cantadeiras do Vale do Neiva*, which performs traditional Portuguese songs, brought 17 of her fellow *Cantadeiras* from Portugal to Itaparica. They met on several occasions with the women from the terreiro, now organized as the group Ohùn Obìnrin. For many of the *Cantadeiras*, this was their

first time traveling outside Portugal. Before any public presentations took place, the encounters between these women—at Sacatar, in the terreiro, and in other settings across the island—became some of the most meaningful moments in the lives of all of those present at those gatherings.

The project had several public presentations, starting with a performance of traditional songs by the Cantadeiras do Vale do Neiva at the Museu Carlos Costa Pinto, in Salvador, which was followed by a presentation by the museum's staff on their collection of filigree jewelry. At Sacatar's Open Studios, the Cantadeiras also filled the afternoon with music. However, it was at the Art Museum of Bahia (MAB), in partnership with Teatro Vila Velha, that the project reached its culmination: a performance conceived by Rita GT, bringing together the Itaparican women from Ohùn Obìnrin and the Cantadeiras do Vale do Neiva.

It was a memorable moment for all present. It was also a testament to a quality of human and artistic encounter that only a residency like Sacatar can make possible: one that is built through time, human relationships, and in-person exchange.

It was good to have done some research beforehand but it's impossible to foresee what will happen in a place like Itaparica.

—Antonia Cattan (Brazil, 2023)



Cow's Feet, Iris Schabert, Ceramic, Life size, 2025

Creating Opportunities to Gather

As a way to kickstart connections between its residents and the local community, Sacatar hosts a luncheon in the second week of each residency session. These gatherings bring together residents and guests from Salvador and Itaparica, including artists, curators, community leaders, and cultural agents, who are invited based on shared interests and potential affinities with the Fellows.

The day begins with informal studio visits and a collective round of introductions, before moving to a shared meal prepared by the Sacatar team. After lunch, people move on to the veranda, where conversations unfold organically, over coffee and dessert. Often, the afternoon ends with the group at the beach, sharing a beer on the sand or in waist-deep water.

This relaxed setting is a much more effective way for people to get to know each other than formal meetings. It's no surprise that these luncheons have become a staple within the Salvador art scene, which means that when new Fellows arrive at Sacatar, local artists are eager to meet them.

Every luncheon generates new friendships and collaborations, as was the case with German artist Iris Schabert and Bahian artist Bruna Gidi. Following their initial meeting at one of these luncheons, the two developed an ongoing exchange: Iris worked in Bruna's ceramics studio and was introduced to a whole network of contemporary Bahian artists working in ceramics. Iris had the opportunity to share her knowledge, teaching a class on a specific glazing technique, while also learning a lot from the Bahian artists, especially in terms of references and experimentation. This dialogue had a direct impact on Iris's work, leading to a significant shift in both its form and conceptual direction.



Photos by Marcelo Thomaz



Sacatar Annual Report 2025

Visual Arts

Adama Fawundu – United States, March-April

Aline Motta – Brazil, September-November

Chris Tigra – Brazil, March-April

Elise Morin – France, May-June

Esther d’Oxum – Brazil, July-August

François Dufeil – France, September-November

Hamedine Kane – Mauritania > Senegal, March-April

Iris Schabert – Germany, March-April

Lillian Hoover – United States, May-June

Marcos da Matta – Brazil, May-June

Omid Asadi – Iran > United Kingdom, November-January

Shai Andrade – Brazil, September-November

Literature

Jared Jackson – United States, November-January

Juliana Correia – Brazil, November-January

Lorena Ribeiro – Brazil, July-August

Shayan Lotfi – Iran > United States, March-April

Sophie D’Souza – United States, July-August

Tiffany Higgins – United States, May-June

Music / Sound Art

Alexandrea Henry – United States, July-August

Kyera Sterling – United States, July-August

Mat Poirot – France, May-June

Salimata Diop – Senegal, September-November

Photography

Adriano Machado – Brazil, March-April

Alex Oliveira – Brazil, March-April

Helen Salomão – Brazil, July-August

Louise Mutrel – France, September-November

Dance / Performance

Cleo Parker – United States, May-June

Nathalie Vairac – France > Senegal, September-November

Rita GT – Portugal, November-January

Vírus Carinhoso – Brazil, November-January

Curatorial Practice / Research

A-Ian Holt – United States, July-August

amara tabor-smith – United States, July-August

Maria Glória Robalino – Ecuador > USA, May-June

Moving Image

Gabriela Gaia – Brazil, March-April



Photo by Marcelo Thomaz



Environmentalists and volunteers gather at Sacatar

Local Climate Action

In general, beyond global climate change, we often remain unaware of the direct impacts of human activity on the environment. And it is precisely at the moment when Sacatar has been engaging more decisively with these issues—both through its residency program and through interventions in its physical space, such as the creation of a small agroforestry system — that the urgency of the matter quite literally reached our doorstep. Or rather, our beach.

Between late 2024 and early 2025, the natural cycles of the tidal channel that separates Praia do Brasileiro from Sacatar’s small pier

ended up closing its outlet to the sea. It is still unclear exactly how, but a species of upside-down jellyfish (*Cassiopeia andromeda*), native to the Red Sea and invasive in the Atlantic, infested the area. Within a matter of weeks, hundreds of thousands of individuals took over the ecosystem, posing a risk of stings and causing a severe environmental imbalance.

Faced with this emergency, coordination had to be swift. I worked directly alongside activists and socio-environmental institutions to notify the relevant authorities and structure an appropriate response plan. The entire process required everything from securing the necessary legal



Removal efforts of the *Cassiopeia andromeda*

authorizations to mobilizing volunteers and attracting sponsors.

In practice, we carried out management actions that resulted in the removal of more than three tons of live jellyfish from the area. Unfortunately, due to the species’ high adaptability, the initial effort was not enough to fully contain the invasion, although the rate of reproduction slowed considerably.

Nevertheless, our mobilization had a structural impact. As a result of our actions, the control of *Cassiopeia andromeda* entered the

radar of public policy and was incorporated into a broader program, coordinated by the State Secretariat for the Environment, which now addresses more than 27 invasive species in the Bay of All Saints. The practical lesson remains: defending our territory requires constant vigilance and collective action.

Felipe Britto

Historian and Environmental Activist from Itaparica

Collaborators

— On the island



Colégio Estadual de Tempo Integral Ernesto Carneiro Ribeiro

Through the Secult partnership, Sacatar has developed an ongoing collaboration with Colégio Estadual Ernesto Carneiro Ribeiro Jr., which had its second year in 2025. The collaboration has allowed Bahian artists in residence at Sacatar to regularly lead workshops, classes, panels, and performances at the school. Because of these activities, along visits by the students to Sacatar during Open Studios, Sacatar has emerged as a key reference point for students' understanding of artistic practice and creative spaces. As the collaboration grows stronger, Sacatar remains committed to maintaining and expanding this engagement in the coming year.



Ilha das Crianças

Ilha das Crianças is a cornerstone of Itaparica and one of the most impactful nonprofit organizations in the region. Working across multiple areas, including music, martial arts, gardening, community organizing, etc., it supports children, teenagers, and their families. Sacatar has maintained a long-term partnership with the organization, with many Sacatar Fellows giving workshops and other collaborative activities. Students and staff from Ilha das Crianças are also a constant presence at Sacatar's events, including Open Studios. This ongoing exchange strengthens both institutions and contributes significantly to the island's cultural and social life.

— In Salvador



Museu de Arte da Bahia

During Rita GT's residency at Sacatar, her project O Círculo das Contas de Ouro em Filigrana brought together the Cantadeiras do Vale do Neiva, a singing group from Portugal, and Ohùn Obirín, a singing group formed by women connected to the Ilê Babá Okeodé terreiro in Itaparica. The project culminated in a performance that united these two groups in a shared musical and cultural exchange. Hosted by the Art Museum of Bahia (MAB) in partnership with Teatro Vila Velha, the presentation stood out as one of the most memorable artistic events of the year.



Museu Carlos - Margarida Costa Pinto

In connection with Rita GT's project O Círculo das Contas de Ouro em Filigrana, Sacatar also collaborated with the Museu Carlos Costa Pinto, which houses the largest collection of filigree jewelry in Bahia. The museum became a natural partner, as the project draws on the shared cultural significance of this jewelry among women in both Vale do Neiva and Bahia. As part of the collaboration, the Cantadeiras do Vale do Neiva performed traditional songs in full costume, wearing the same style of jewelry central to the project. Prior to the performance, museum staff offered a lecture on the history and significance of filigree in Bahia.



Museu de Arte Contemporânea da Bahia

In 2025, the Museu de Arte Contemporânea da Bahia (MAC Bahia) started a practice highlighting the importance of residencies in the Bahian arts ecosystem by inviting different Bahian residencies to exhibit in one of its galleries. Felix curated a small selection of works, each one of which illustrated a different way an artist responded to and/or interacted with the local cultural and physical environment.

Across different media, the works engaged with the island's landscapes, spirituality, social dynamics, and histories, creating a layered



Photo by Marcelo Thomaz

portrait of Itaparica as both a physical and symbolic space. Rather than a single narrative, the exhibition offers a constellation of perspectives, highlighting affective connections—*"Afetos"*—between artists and the territory. In doing so, it foregrounds art as lived experience.

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Conferences and Panels



In September, Res Artis held its 33rd conference, titled *Other Springs: Blossoms from the Global South*, marking the first time the event took place in Latin America. Hosted in São Paulo by FAAP, the conference brought together residency professionals from around the world. Sacatar's executive director, Felix Toro, was one of the selected speakers. In his talk, Felix focused on the concept of situated practices and discussed Sacatar's territory-based residency model. The conference was also an opportunity to network, get to know other artist residencies, and learn from others who share the same concerns and face similar challenges.



In August, Sacatar's Executive Director, Felix Toro, gave a talk at Museu Nacional de Cultura Afro-Brasileira as part of its MUNCAB LAB program, which supports the professional development of artists in Salvador. His talk explored the multiple roles of a residency at Sacatar, from creative renewal to cultural exchange, but focused particularly on residencies as powerful networking tools. He emphasized that the relationships formed through shared time and space can open access to collaborations, funding, and institutional opportunities. Addressing Brazilian artists, he highlighted the need to see residencies not only as project-based opportunities, but as spaces where long-term professional connections and new possibilities emerge.



In December, Brazil's Ministry of Culture organized MICBR 2025, in Fortaleza, CE, its largest creative economy event of the year, bringing together hundreds of cultural organizations across disciplines. It was especially significant that Sacatar's Executive Director, Felix Toro, was one of the guest speakers, because it reflects a growing recognition that residencies play a central role in the arts ecosystems. Felix participated in a panel alongside the director of the National Museum of Afro-Brazilian Cultures (MUNCAB) and the founder of the Bienal das Amazônias. The conversation was mediated by a representative from Centro Cultural do Cariri. Felix's contribution focused on the practical role residencies play in advancing artists' careers, emphasizing institutional legitimization and professional networking.



In April, at the Aliança Francesa Salvador, Sacatar's Executive Director, Felix Toro, joined Carol de Sá (Pivô Salvador) for a panel on funding strategies for cultural non-profit organizations. Part of the 1st Cycle of Debates on Cultural Management, an initiative of Teatro Vila Velha, the discussion was moderated by Vitor Barreto. The conversation focused on expanding perspectives beyond state funding, emphasizing the importance of a broader support ecosystem for the arts, including private partnerships, networks, and diversified income streams for cultural sustainability.

Sacatar in the Media



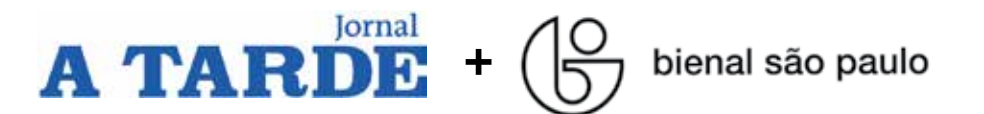
Sacatar's feature in O Globo (Brazil's largest newspaper, based in Rio de Janeiro) represented a major milestone in its visibility and recognition. Published as a two-page spread in a Sunday edition, in an article by Maria Fortuna, the coverage signaled an exceptional level of national prominence for an artist residency. Because Sacatar's work focuses on process, experimentation, collaboration, and exchange, as opposed to public-facing finished products, it is often harder to communicate the impact and importance of its work, which is why this kind of exposure is particularly significant.

The article captured both Sacatar's history and the depth of its impact through artistic exchange and immersion in Bahia. It also featured some of Sacatar's key partnerships, such as with SECULT (highlighting visual artist Marcos da Matta) and Espace Krajcberg (highlighting visual artist Élise Morin). More than media coverage, this moment reflects a broader recognition of residencies as vital spaces within the cultural landscape.



TV Band, one of Brazil's biggest broadcasters, came to Itaparica to film a special on Sacatar. More special than the media coverage itself was the spontaneous mobilization it inspired. On short notice, former Fellows Ester de Oxum (Fellow 2025), Hugo Canuto (Fellow 2021), Deisiane Barbosa (Fellow 2016), and Tom Correia (Fellow 2015), along with Itaparican partners and collaborators joined the filming to share how their experiences at Sacatar have positively impacted them and their communities. What began as a TV segment evolved into a testament to Sacatar's lasting impact as a network of relationships that extends far beyond the residency period of any individual artist.

[Watch the TV Band segment here](#)



Sacatar received additional media visibility through two important channels. A Tarde, Bahia's leading newspaper, highlighted the presentation of Rita GT's performance at the Art Museum of Bahia (MAB), bringing attention to her residency at Sacatar and the collaborative project uniting women from Portugal and Itaparica. At the national and international level, Sacatar was also featured through its partnership with the 36th São Paulo Biennial, which included references to the residency in its communications (website, social media, and on site). Dedicated videos on artists Hamedine Kane and Adama Fawundu and their experiences at Sacatar further expanded Sacatar's reach to all of the Biennial's audience.

[Bienal Video: Hamadine Kane](#)

[Bienal Video: Adama Fawundu](#)

Looking Ahead

ARTRIO



Building on the momentum of 2024, when Sacatar emphasized the strategic importance of partnerships in shaping its identity and direction, 2025 further consolidated this approach through new collaborations with major institutions such as the Bienal de São Paulo, as well as continued collaborations with others, such as IDA/Stanford University. These partnerships reinforced Sacatar's commitment to positioning itself as a major supporter of international cultural exchange and collaboration while remaining grounded in its local context.

Looking ahead to 2026, this vision continues to evolve: Sacatar is both strengthening existing relationships and expanding into new ones, always working from Itaparica and Bahia as a central point of reference.

This approach has led Sacatar to collaborations such as with Villa Fatumbi, an initiative by the French government focused on fostering triangular exchanges between France, West Africa, and Brazil. Sacatar's inclusion as a key partner reflects a shared commitment to building meaningful, non-hierarchical international connections. This partnership is expected to generate new cross-residency opportunities between Sacatar and residency programs in France and West Africa. Similarly, support from the French Consulate will enable the presence of a French artist at Sacatar in 2026.

Nationally, Sacatar is partnering with ArtRio through the Prêmio Foco, supporting emerging Brazilian artists with residency opportunities.

Internationally, a significant collaboration is being developed between Sacatar and MacDowell, one of the US' most prominent residencies, involving cross-residencies between the organizations. MacDowell is one of the few US cultural organizations interested in international collaboration, which is something Sacatar recognizes as especially important in a time of growing cultural isolationism.

Throughout 2026, Sacatar will announce even more partnerships. These will be focused on strengthening international cultural exchange, with a special emphasis on initiatives aimed at fighting the climate catastrophe and resisting the rise of isolationism and authoritarianism. Together, we amplify our agency in these struggles.



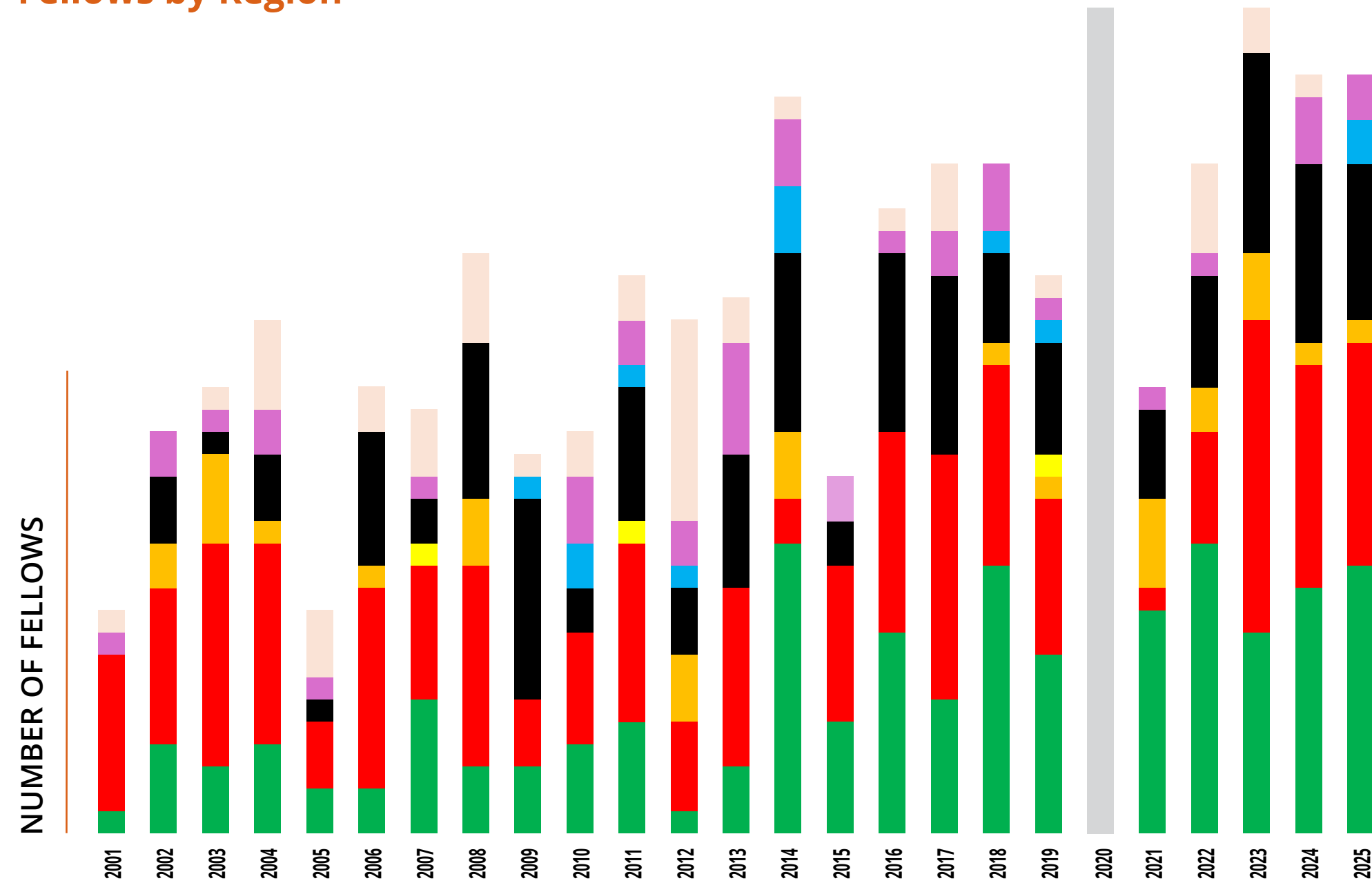
The fundamental role of Sacatar is to be a space to sow seeds. Deep, restorative, welcoming, like a fertile earth cradle in time, space, silent and non-judgmental. Being in Sacatar is like enjoying a mango tree between December and January; it is a multiplication of joys.

Isa Trigo (Brazil, 2022)

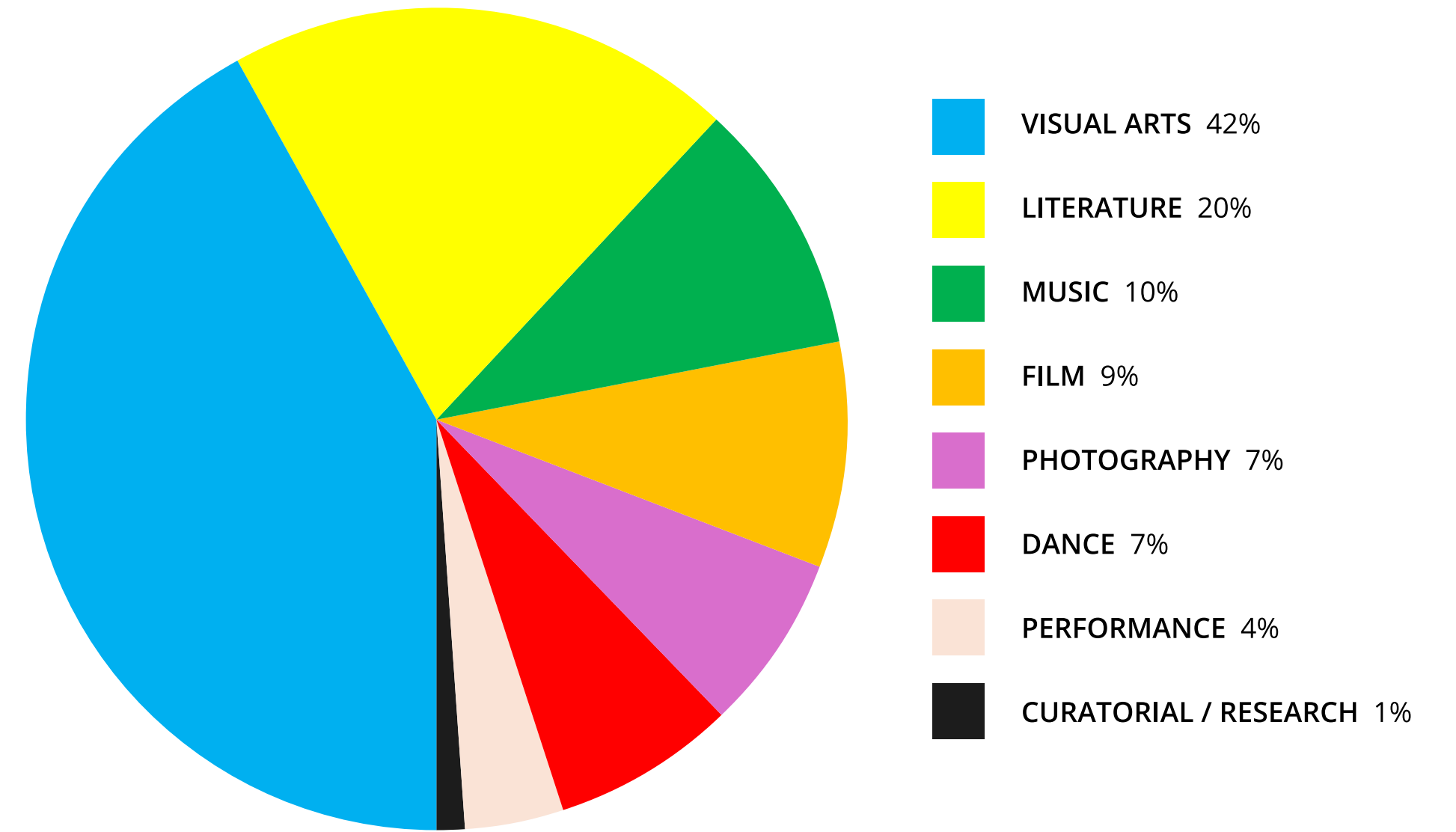
Photo by Felix Toro

Sacatar Annual Report 2025

Fellows by Region



Fellows by Discipline



NUMBERS:

Total Artists: **570**

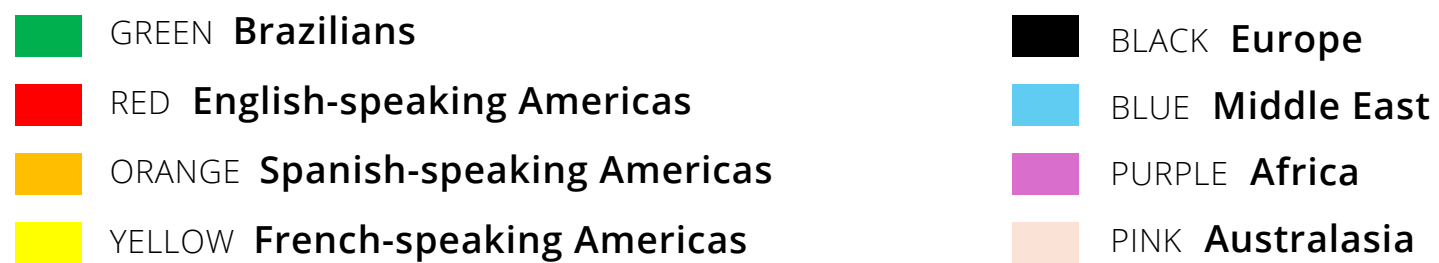
Total Countries: **76**

GENDER:

331 Women - 58%

239 Men - 42%

SACATAR BY YEAR



Statement of Financial Activities 2025

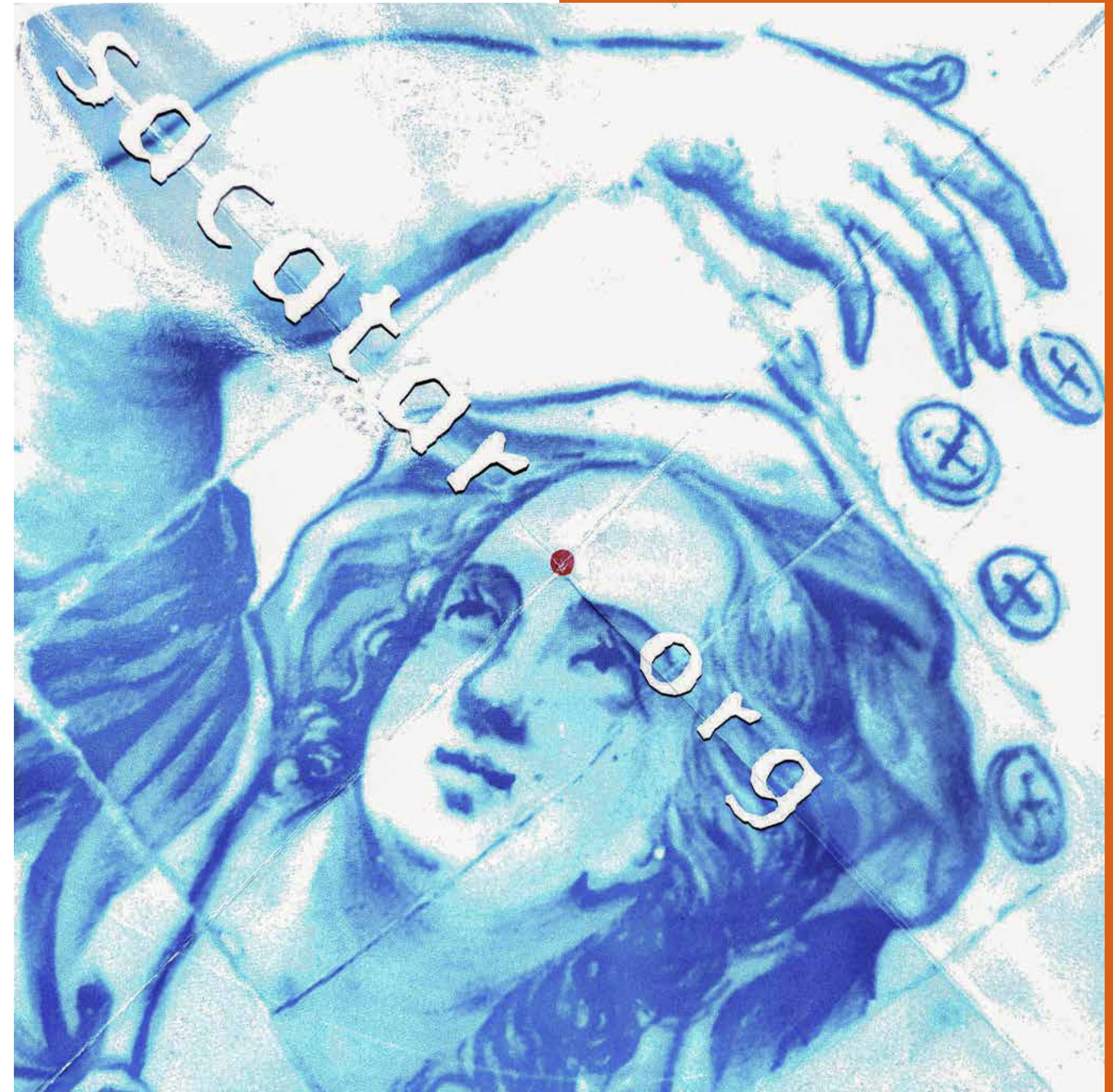
INCOME - Sacatar Foundation 2025 (in US\$)		
Donations	\$217,242	66.3%
Funding through Partnerships	\$45,056	13.8%
Endowment	\$60,000	18.3%
Application Fees	\$4,800	1.5%
Other Income	\$391	0.1%
TOTAL INCOME	\$327,489	100.0%

EXPENSES - Sacatar Foundation 2025 (in US\$)		
Funding of Instituto Sacatar	\$256,475	87.3%
Programmatic Expenses in US	\$6,752	2.3%
Operational Expenses in US	\$30,411	10.4%
TOTAL EXPENSES	\$293,638	100.0%

INCOME - Instituto Sacatar 2025 (in US\$)		
Funding from Sacatar Foundation	\$256,475	88.6%
Funding within Brazil	\$33,000	11.4%
TOTAL INCOME	\$289,475	100.0%

EXPENSES - Instituto Sacatar 2025 (in US\$)		
Salaries And Benefits	\$104,098	35.0%
Third Party Contracts	\$65,936	22.2%
Payroll and Other Taxes	\$33,405	11.2%
Programmatic Expenses in Brasil	\$61,328	20.6%
Operational Expenses in Brasil	\$32,880	11.0%
TOTAL EXPENSES	\$297,647	100%

Sacatar acknowledges with gratitude the generous donations from **Sylvia Arthur, Diana Blok, Philip Boehm, Victoria Bulley, Jane Coffey, Julien Discrit, Evan Eisenberg, Ja'Tovia Gary, Stephanie Griffin, Neil Leonard, Mitch Loch, Isabelle Lutterodt, Cécile Pavageau, Jonathan Pfeffer, Waleska Santiago, Graci Sulaimen, Maria Tuerlings, Taylor Van Horne, Ellen Doré Watson** and from those who wished to remain anonymous.



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Photo by Felipe Brito

Felix Toro, Executive Director

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Photo by Estúdio Criativo

My mood always becomes better when I see Sacatar newsletter in my inbox, especially during these hard times, the memories of that place and the warmth you and your team provided us brings me solace.

---Ahmad Mahmoud (Sudan, 2018)
writing in May 2022



Photo by Duma Hub

Fellows and guests meet at one of Sacatar's luncheons

Where the World Meets

Across the world, borders are tightening. Many countries are turning inwards, closing themselves off culturally, politically, and imaginatively.

At Sacatar, we choose a different path.

Every year, we welcome artists from all over the world to Bahia, Brazil. In 2025 alone, we hosted Fellows whose lives and careers move through different countries, including Ecuador, Portugal, Iran, Senegal, Germany, Brazil, the UK, the US, and more.

Many of our Fellows are immigrants. Many have family ties across continents. Many belong to different diasporas.

Artist residencies are among the last remaining spaces where deep, cross-cultural exchange truly happens. Not superficial encounters, but weeks of shared work, shared meals, shared questions.

Connections that become collaborations, exhibitions, books, performances, and friendships.

Supporting Sacatar means supporting our commitment to openness, dialogue, and intercultural exchange. It means ensuring that artists from all over the world continue to have a place where they can meet, work, and learn from one another. Your support makes this possible.

Every donation, large or small, helps us give artists the conditions to create, exchange, and collaborate. We invite you to support Sacatar today.

[MAKE A DONATION](#)

All contributions to the Sacatar Foundation, a U.S. 501(c)3 non-profit corporation, (EIN: 770557433) are eligible for charitable income tax deductions in the USA to the extent permitted by law in the year of the contribution.

In Memorium

While my Sacatar residency was almost 20 years ago, I think of the time fondly and often. As you may remember, I first met Henrietta Mantooth — a member of my Sacatar group— while in line at JFK to board the same airplane. We flew together to Salvador where Augusto's open arms welcomed us to Bahia. I am writing to inform you that Henrietta died last year - just a few months after her 100th birthday. Following our Sacatar residencies, Henrietta and I became even closer friends and collaborators as well. I was her weekly studio assistant during this last decade. We continued to learn from each other up until the end. Together, we created some small paintings just a month before she died. Henrietta lived and worked on 81st St & West End in a building she and her late husband bought after they returned from their years in Brazil. Until she had to leave the building when she was 98 years old, she trekked up five flights of stairs to reach her studio.

“Painting is about bravery. For both artist and viewer. Art is emergency both in the sense of urgency and coming forth. Accept the unexpected and the surprise of the accidental and choose discovery over perfection every time. Rely on your hand to know what it is doing and respect your own process. It will be different from everyone else. This is my advice to myself.”

Henrietta Mantooth
(1924 - 2025)



Photo by Erica Harris

Here's a photo I took of 95-year-old Henrietta in her New York studio. The installation (“We Are Real”) behind her was the last one that she worked on. Adopting **RED** to symbolize Urgency, this installation was not just about jails and inmates but also about the impact that the industrial prison system has on the affected families.

In addition to her New York studio, Henrietta also had a studio in a renovated barn in Lake Hill, right outside Woodstock. A long trail over a bridge led to the property, so she also had to trek there to carry in what she needed. She was still walking that trail into her 90s!

Henrietta and I often spoke about how we met under rather random circumstances. She had been on “the waiting list “ for a

Sacatar residency, and I seem to recall that the artist originally scheduled had broken his leg and had to cancel. (This story may have morphed over the years.) In lieu of writing him with a thank-you for his misfortune, we would often raise a toast:

To all of the ups and downs in the chaos of the universe that may bring unknown love and creativity elsewhere!

Photo by Susana Marques



Erica Harris meets young locals during her 2007 residency

As you can imagine, ours was a gorgeously unique relationship that has shaped so many aspects of my life. Mitch, you have said, “Make each day about creativity.” Starting with such dedication, an artist can get to know intimately and honestly one’s own life force! And to do this in collaboration is essentially what life is all about!

I remember Augusto, the staff, the peacocks and the *mousse de pitanga* - such exquisite parts of those two months. I don’t know if I’ll ever be ‘passing through’ Itaparica again, but I’m glad to feel connected to the Sacatar community!

Thank you, and yes, “Each day IS about creativity.” Along with these photos, I send *Abraços* from Brooklyn!

Erica Harris



Photo by Erica Harris

Henrietta Mantooth dancing in 2007 with Joelmo, a friend of Sacatar

“To all of the ups and downs in the chaos of the universe that may bring unknown love and creativity elsewhere!”

On a Happy Note



To bring cheer to a dark political year, Sacatar’s two resident female dogs, Xana and Sofi, both had puppies on May 28, 2025: five German shepherd and three beagle puppies. For eight weeks we cared for these delightful beings, sharing their canine enthusiasms with two groups of Fellows, but we could not keep them all. With some regret, after two months we found them good homes. (One German shepherd stays at Sacatar. Named Hugo, he will likely outlive Derek, who at twelve

years old is getting up in age for a German shepherd.) The beagles particularly captured my heart, and I was pleased that two of them are now the pets of two children in Bahia. Long after I am forgotten, those two children will have become adults who will always fondly remember their first dogs. Caring for these puppies was the highlight, the most unexpected highlight, of 2025.

— Taylor



Photos by Mitch Loch



Photo by Marcelo Thomaz

Get in touch



sacatar

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