

RESIDENCY 2023
Sibari Archaeological Park

REPORT





From left to right: Giulia Currà, Maria Luigia Giofrè, Matilde Sambo, Mariona Canadas, Nicola Guastamacchia, Roberta Garieri, Nicola Nitido, Marina Nissim, Beatrice Celli, Akshay Mahajan, Pedro Murua, Simon Bellouard, Arie Amaya Akkermans.

Promoted by Associazione Archeofuturo since 2018, **In-ruins** is a residency program dedicated to the encounter of contemporary art and archeology via the transitory settlement of artists, curators and researchers in towns neighboring monumental sites in Calabria.

In-ruins rethinks the territory through its past, turns ancient finds into places for encounter, and brings the urgent experimentation of international artists to distant territories from major cultural centres. Rooting its activities within a meridian and Mediterranean horizon, the project aims to valorise both cultural heritage and the traditions, myths and stories of the very communities that guard it.

The 2023 residency was organised in collaboration with Fondazione Elpis and took place in the Province of Cosenza for the first time, between the town of Amendolara and the Archaeological Park of Sibari. This area of the Calabrian territory, topographically known as Sibaritide, saw the rise, expansion and decline of the great polis of Sybaris. Following the destruction of the Greek city, the Classical center of Thurii and the Roman city of Copia were founded, partially overlapping its ruins. This exceptional stratification makes Sibari one of the largest and most important sites in the Mediterranean up until the Roman Age. The Park includes the Sibaritide National Archaeological Museum, the Horse Park Archaeological Area and the Amendolara National Archaeological Museum.

Residents have been selected among 166 applications by an **international jury** composed of Bruno Barsanti: (Director, Fondazione Elpis); Alessandra Franetovich (Art Historian and Curator); Ellen Pavey and Nastassja Simensky (Aha Network UCL); Gianmarco Porru (Artist and 2022 Resident).

2023 RESIDENTS

Arie Amaya-Akkermans (Colombia)

Beatrice Celli (Italy)

Akshay Mahajan (India)

Matilde Sambo (Italy)

Traslochi Emotivi (Italy)

Further to this selection, the participation to the residency of the following artists:

Simon Bellouard (France)

Maria Cañadas (Spain)

Pedro Murua (Chile)

together with the already selected Beatrice Celli, was made possible thanks to **Culture Moves Europe**, the largest european mobility scheme in the cultural sector, promoted by the **European Union** and implemented by **Goethe-Institut**.

1 SEPTEMBER - 1 OCTOBER 2023

Calendar highlights

01/09

Arrivals

02/09

Team building on Roseto Capo Spulico beach

03/09

Trip: Castello di San Basilio residency

04/09

Amendolara town walk and access to studios

05/09

Vist to the Museum with the Director

07/09

Guest: Sofia Shubert (Fondazione Elpis)

09/09

Trip: Grotta del Romito - Pollino

10/09

Guest: Lanificio Leo (Historical manufacturer)

11/09

Press Conference at the Museum

12/09

Guest: Michele Trimarchi (Art manager)

14/09

Trip: Castello Corigliano + Amarelli Licorice Museum

15/09

First full access to Museum's deposit and archives

17/09

Trip: Santa Maria delle Grazie Patronal Fest

19/09

Guest: Fiorella Fiore (ICOM)

22/09

Guest: Roberta Garieri (Curator)

23/09

Guest: Marina Nissim (Fondazione Elpis) + Open studio

28-29/09

Simposio: artworks and research presentations

01/10

Departures

ARTWORKS AND RESEARCH PRESENTATIONS

Simposio

28 - 29 September: Sibari Archaeological Park and Amendolara

Simposio recounts of an artist residency lasted thirty days where eight national and international artists shared experiences, food, wine, studies, researches and practices within the multi-layered landscape of Amendolara and Sybaris Archaeological Park, wherein the history, identities and stories of these places are preserved. The 2023 edition of In-ruins residency comes as an expanded peripato: an artistic, philosophical, cultural and political junction and dock where archaeology becomes fertile ground for magical visions expanding into the interstices of historiographic fragments - an imaginary space where the soil and mud incarnate the proto-history of tangible memories that, yet, do not exist. A magic and mysterious South resonates, elated with bowels and sky, with hands transforming the landscape and rituals consecrating time.

In *Necklace for Giantesses* by Beatrice Celli, imaginary archaeological findings become tools of fantastic narrations and alternative iconographies:

traces of uncanny anatomies and feminine possible worlds. Between reality and fiction also fall the footsteps of the chimera inhabiting Simon Bellouard's photos: like in an ancient bestiary, it escapes categorizations and survives, in the myth and at the borders of ancient ruins. Beyond history is located *The Archive of the Invisible* by Ashkay Mahajan, that, through the exploration of the Museum storage, breaks the curtain like in a theater, and recounts of the silent work of archivists, typographers, photographers and all those who make archeological research possible without being seen. It is exactly between the visible and the invisible that the current condition of the Archeological Park of Sibari reveals itself as kept alive by a complex system of vacuums and aspirators that postpone its inexorable sinking among faint breaths.

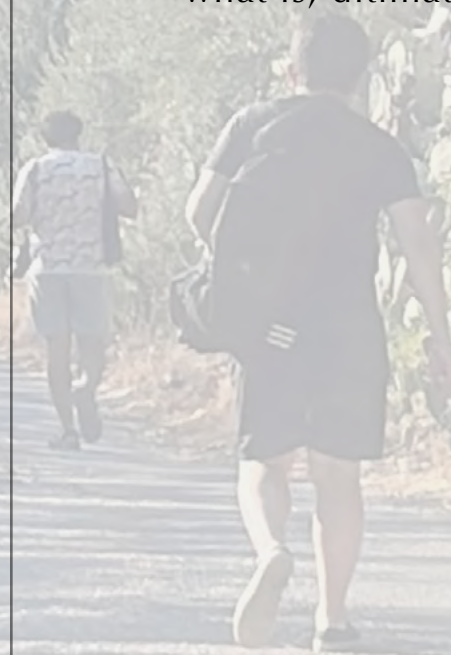
How long will this place resist water, air, time, future? A question shared, at a different scale, the three metal tanks constituting Matilde

Sambo's *Irabis*, where monumental miniatures of clay melt slowly inside mirrors and water, evoking intimate yet planetary and destinies. Such constant mutability and dynamism of the landscape as impacted by human intervention, is constitutional to the research of Canadas & Murua, titled *Sedimentación del Paisaje*. Over the course of the residency, the duo has explored the local orography; visited farmlands and consortia; harvested seeds, fruits and aromas; and merged them all into a functional organic pavement, destined to return to the land.

A land - Calabria - of landfalls, short waits and departures, impregnated of movings and diasporas of which the affective architecture, as in archeology, does not offer reconstructions if not via the memory of the remaining keepers of this depopulated and phantasmatic South. This legacy finds shelter and rest in the enchanted encounter of breathing bodies and sounds of *Deposta*, the apparition-performance by Traslochi Emotivi: a memory of the other situated between life and death and embodied through a pagan ritual activated at the very margins of the Park, where the image of its ruins blends with the roars and engines from the 106 superhighway.

Another path defines, instead, the metaphysical

horizon of the lecture-performance *Go Straight to the Right, Having Kept Watch on All Things Very Well* by Arie Amaya-Akkermans that, starting from the rather impossible decipherability of the the instructions to the afterlife written in ancient orphic tablets, narrates of a travel between worlds and underworlds, where irreconcilable fragments become metaphor of a subtle yet essential question underlying all the contributions to Simposio: what is, ultimately, an archeological fact?



A close-up photograph showing a pair of hands holding a smooth, light-colored stone. The hands are positioned on either side of the stone, with fingers gently gripping it. The stone is resting on a surface of small, light-colored gravel or coarse sand. The background is a blurred expanse of the same material, creating a sense of depth. The overall lighting is soft and even, highlighting the textures of the skin, the stone, and the ground.

Produced works

ARIE AMAYA-AKKERMANS

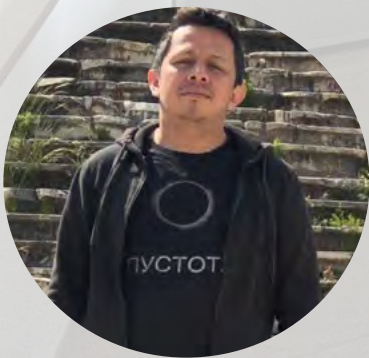
Go Straight to the Right, Having Kept Watch on All Things Very Well

Lecture-performance

“Go Straight to the Right, Having Kept Watch on All Things”, is a 3-part lecture performance, exploring the archaeological imagination in the present: the violent nature of colonial excavations, the paradox of archaeological facts, and the legacies of cities that have been destroyed and buried but still live in our cultural imaginaries. The central question about the past emerges out of the anxiety about our own present: Under what conditions can history restart again?

[link](#)

Password: sybaris



Arie Amaya-Akkermans is an interdisciplinary practitioner and independent researcher, working on the intersection between contemporary art, archaeology and critical heritage. He has written extensively about contemporary in the Middle East and his writings have appeared on Hyperallergic, San Francisco Arts Quarterly, The Markaz Review, and the popular Classics blog Sententiae Antiquae, as well as in monographs for both modern and contemporary artists. In the past, he was an expert fellow at Iaspis.se, a moderator in the talks program of Art Basel and a guest editor of Arteeast quarterly, as well as co-editor of Perambulation. As a cultural practitioner, he curated and co-produced the first contemporary art exhibition at an archaeological museum in Turkey, “After Utopia: The Birds”, at Sadberkhanım Müzesi. He lives between Izmir and Samandag.

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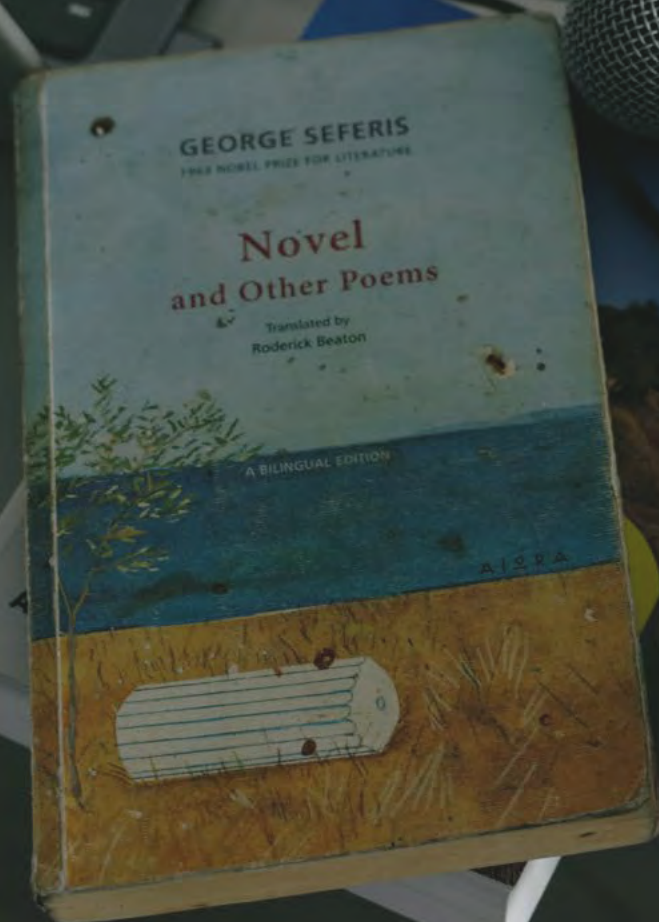
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Go Straight to the Right,
Having Kept Watch on All Things Very Well

National Archaeological Museum of Siberia
Thursday, September 28, 17:00



Андрей Акимов





BEATRICE CELLI

Neckless for Giantesses

Plaster sculptures with strings and found objects

Composed of invented archaeological finds, found objects and other folkloric decorations, the work was installed in the historic center of Amendolara, where local artists had already tried to revive the streets with painterly and sculptural interventions. Conceived as a living archaeology, the project is inspired by the idea that archaeological finds are pearls nourishing “official narratives”. The work focuses instead on the magic and ineffable: each pearl is a device to project a multiplicity of stories. It is no coincidence that the giants in Greek mythology represent primordial chaos, opposed to the order of the gods. The feminine declination pays homage to those particular forms of the material culture of Southern Italy where women have produced the signs of a concretely lived spiritual conception, from amulets to other typical objects of superstition. Gea Palumbo’s “religion of things”.



Beatrice Celli works between Castelli (Teramo, IT) and Marseille (FR). She graduated in 2019 from Villa Arson in Nice, after studying at Accademia di Belle Arti di Roma and Accademia di Belle Arti di Urbino. Her work has been exhibited at Kleine Humboldt Gallery in Berlin, at Institute of Visual Arts in Shanghai, at Sonnenstube in Lugano (SW) at “The Address” Gallery in Brescia (IT) and at 100% L’EXPO, in “Parc de Villette” in Paris. In October 2021, she inaugurated the solo show “Le jardin des allégories” at Villa Arson art center in Nice, to which followed the Thankyouforcoming (Nice) and Kaunas Artists House residencies. In September 2022 she participated to the residency IS.LAND, Procida (IT) organised by Miramar and “Biennale des Jeunes Créateurs de l’Europe et de la Méditerranée (BJCEM)”. In 2023 she exhibited at MACRO (Rome), Transpalette in Brouge (FR), Memento in Auch (FR) and for the sixth edition of De(s) rives curated by galerie Aline Vidal in Paris.







MATILDE SAMBO

Irabis

Three iron tanks with cut-to-size mirrors and clay sculptures

The artists was fascinated to discover that the destruction of the ancient city occurred due to the diversion of the Crati river by Crotone. Water was since then a constant presence and a problem for the territory and its conservation - with strong similarities with the city where Sambo was born, Venice. After visiting the excavations of Sibari, the artist realized that the city is not there: you cannot see it. Turi and Copia were built on its ruins. This understanding transformed the shape of Sibari into a dream, into a city of infinite possibilities and forms. *Irabis* is therefore a mirrored city: reflection and possibility. Three square tanks (recalling the shape of the hole that shows the three layers of the city in the Park) inside which mirrors are positioned. On top, three clay cities are submerged in water. Where clay is not cooked, sculptures melt, becoming potential and living matter again.



Matilde Sambo (Venice 1993) graduated in Visual Arts at the IUAV University of Venice and participated to national and international artistic projects and residencies including: "Flussi" Artist book with Miniera Roma (Rome) VIR, Via Farini in Residence (Milan); Open Studio Fonderia Artistica Battaglia (Milan); Museo Campano (Capua); BoCs Art (Cosenza); Collective Signatures (Balearic Islands); Tagli (Stromboli); Art Colony, Bronze Symposium (Hungary); Art Encounters "Six Steps forward one step back", Volvo Studio (Milan); Angelica Festival (Bologna); Pasinger Fabrik (Munich); Argo 16 (Venice); Radio Raheem (Milan); "Falsità in buona coscienza", aA29 Project Room (Milan); Video scenography for "Salome", at the Teatro Filarmonico (Verona); Filmed, edited and sonorized "New Scenario" a film by Rahraw Omarzad for Castello di Rivoli Museo d'Arte Contemporanea (Rivoli); "New Echo System" Palazzo degli Ulivi, Pro Helvetia (Venice).







SIMON BELLOUARD

Untitled

Digital photographs

Between reality and fiction fall the footsteps of the chimera inhabiting Simon Bellouard's set of 5 digital photos. Like in an ancient bestiary, the creature escapes categorizations and survives, in the myth, at the borders of ancient ruins. 25 prints were spread through the streets and building of the old town, inviting the public to "seek and find" them. The positioning and printing format resembles that of lost pet flyers, common almost everywhere.



Simon Bellouard De-Reyer is a multidisciplinary artist trained as an actor from the National Theater School (ERAC) in France. He performed in theater such as the Volksbühne in Berlin, Theatre National de la Colline (Paris,FR) Centre Pompidou, Teatro Piccolo (Milan,IT) among others. Alongside acting he also has been trained in dancing with Tanztheater Wuppertal and Carolyn Carlson. The photographic work he does is deeply related to his career as a performer and, through its vocabulary, he uses the self-portrait gesturing as a way to produce a performance where the witness is the camera, exploring the medium of photography as active performing.





4 Edizione
Festa della Mandorla
AMENDOLARA 23 Settembre 2023 - Ore 18.00

Mercoledì 23 Agosto 2023
L'ospite di Amendolara - Ore 22.00

AM. PER LA F. GAB

SERATA MUSICALE CON I RAMEN LIVE BAND
LE CANTINELLE E L'AMBITO A TAVOLONE

PRESTA MARIA GIUSEPPA (PINA)
Lo annunciano con grande dolore il marito Luigi, i figli Marco, Maria Rosetta, la madre, i fratelli, i nipoti, i cugini, i nipoti e i parenti tutti. I funerali avranno luogo Venerdì 23 Settembre 2023 alle ore 11.00 nella Chiesa Madre di Amendolara. Il servizio funebre sarà celebrato dal Parroco di Amendolara. Incontro con i familiari e amici. 10.00

ROSATO L'AMBITO



AKSHAY MAHAJAN

Archive of the Invisible

Letterpress on card and paper, digital photographs

“Archive of the Invisible” is an intervention within the town of Amendolara that pays tribute to the forgotten and aims to reveal hidden stories of archaeology. The project spotlights the often-overlooked contributors and communities connected to these historical sites like the one in Amendolara. Through community involvement, residents will create a new archive, including images, drawings, maps, and records. This collaborative effort celebrates anonymous laborers, photographers, amateurs, restorers, and others, creating fresh archaeological knowledge and emphasizing the power of collective memory. It reminds us that history’s true richness lies in the contributions of countless, often unrecognized, individuals.



Akshay Mahajan is an artist working primarily with photography, sculpture and installation - moving from documentary photography to digital editing and archive excavations. His current project uses open-source systems, shareware logic, and flows of capital, in order to investigate issues of economies and empire. His long-term personal projects and essays are published in Financial Times Magazine London, Wall Street Journal Magazine, Aperture, and Le Monde among others. Mahajan’s work has been exhibited widely, including at 13th Bamako Encounters, Rencontres d’Arles, among others. He was runner-up for 2023 Aperture Portfolio Prize. His engagement with the visual arts also takes shape through writing, teaching and curation. Akshay is a member of the photo editorial team of PIX Quarterly and the co-curator of GoaPhoto and Goa Familia, an evolving archive that aims to explore the multidimensional aspects of family histories from India’s smallest state.







CAÑADAS & MURUA

Sedimentacion del Paisaje Primer Estrato

Hand-made bricks: soil, licorice roots, pomace and seeds

Most of the objects preserved in Archaeological museum are vessels, which were used to preserve, transport, cook and protect aliments produced in the territory. These objects, now empty and fragmented, were also keepers of landscapes and environments. These containers connect us with the history of the agricultural landscape of the plain, with the different foods that were produced and which modified the landscape based on the uses of the people living here. If these vessels were used today, what would they contain? Adopting an archaeological approach, the artists collected products that are currently cultivated on the Sybaris' plain, in order to work with what is part of the current soil, the first stratum, and thus approximate the construction of the ever changing landscape.



Mariona Cañadas & Pedro Murua investigate the possibilities of textile and sculptural languages. They met while studying textile art at the Massana School in Barcelona, and their shared artistic practice has its starting point in the expressive value of materials linked to personal, cultural and natural experiences. They understand materials beyond their physical, mouldable and constructive qualities. The origin of materials, how they have been manipulated and transformed, the experience of the people who have been in charge of them, the socio-cultural context and the territory in which the duo participate, are aspects that inspire the duo. They approach materials in their specific contexts. In these processes, often close to the performative experience, Cañadas&Murua are interested in the subtlety of change and progressive construction, defined by the temporal dimension of individual actions.







TRASLOCHI EMOTIVI

Deposta

Performance at Sibari Archaeological Park

In this piece by the company Traslochi Emotivi, founded by interdisciplinary artist Giulia Currà – whose work blends visual art, publishing, performance and installation –, the event of moving homes is explored in its significance as a process in which opposites coexist and surprising connections can emerge. The extreme precarity of the objects reflects the fragility of the human soul when exposed to change. The work stages a ritual passage which guides the audience through a journey of self-discovery.

Special guests: Danila Gambettola, 'punte a capo' di Beatrice Celli, i tamburelli di Amendolara - Francesco Gaetano, Miriana Liguori, Francesco Varlano, Antonio Gramisci, Vincenzo Verardo, Simone Gaetano, Cristiano Maria Gramisci -, memories by Akshay Mahajan, Matilde Sambo, Maria Luigia Gioffrè.



Traslochi Emotivi is a nomad company founded in 2010 by Giulia Currà that composes and disintegrates itself through relations and meetings. By creating actions and visions related to the concept of threshold, moving becomes a concrete evidence of unhinging official history through performative and editorial practices.







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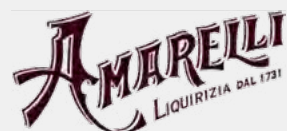


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From left to right: Arie Amaya Akkermans, Mariona Canadas, Beatrice Celli, Pedro Murua, Simon Bellouard, Nicola Nitido, Nicola Guastamacchia, Akshay Mahajan, Maria Luigia Giofrè, Matilde Sambo.

An aerial photograph of a vibrant, densely packed residential neighborhood. The houses are multi-story and feature a variety of colors, including bright red, yellow, and light blue. Many of the buildings have flat roofs with satellite dishes and small rooftop gardens. In the foreground, a street scene unfolds with several parked cars, including a blue hatchback and a silver SUV. A few people are visible walking on the sidewalks. To the right, there are outdoor seating areas with red plastic chairs and tables, suggesting a cafe or restaurant. The background shows a hilly landscape with more buildings and a clear sky.

See you in 2024!