

In-ruins
Residency 2025

Canosa di Puglia

Hosted by
SABAP BAT e Foggia

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In collaboration with
Fondazione Elpis





This year, In-ruins finds its way in Puglia for the first time. After the editions in Calabria and Basilicata, the project does not revolve around a defined archaeological site, but instead unfolds across an entire city: Canosa di Puglia. Here, archaeology permeates the urban fabric – it is fragmented, often subterranean. A submerged geography that transforms the city into a constellation of buried places, undermining the very notion of a “site.” We also shift, for the first time, from the Ionian to the Adriatic shore: beyond the canonical boundaries attributed to Magna Graecia. This displacement expands not only the geographical scope, but the conceptual one as well. Immersion in such a stratified landscape becomes possible through the strategic collaboration with the **Superintendency of Archaeology, Fine Arts and Landscape for the provinces of Foggia and BAT, the hospitality of the Municipality of Canosa, and the patronage with contribution of Canosa Archaeological Foundation.** This synergy opens the doors to rarely accessible spaces, allowing the residency to become a genuine field investigation – also thanks to the involvement and scientific collaboration of the **Inter-University School of Specialization in Archaeological Heritage of the Universities of Bari “Aldo Moro” and Foggia.**

Canosa di Puglia is not a city that simply conserves the past: it inhabits it. Over the centuries, the urban fabric has developed above necropolises, buried architectures, ceremonial remnants, and domestic structures. Here, archaeology is not detached from habitation: each era has left a trace, rewriting the one before it, in a continuous sedimentation of forms and functions. Built across a system of hills, Canosa has known extraordinary settlement continuity, aided by its proximity to the Ofanto River - a prehistoric axis of movement and exchange.

From the 7th century BCE, Canosa emerges as one of the key centers of Daunian culture: the settlement fragments into distinct nuclei, alternating funerary and residential zones. The grave goods recovered from the tombs reveal an increasingly complex social structure. In a country like Italy – where Romanity remains an identity and symbolic cornerstone, from schoolbooks to institutional rhetoric – focusing on pre-Roman cultures means displacing the gaze. The Dauni, their architectures of death, their ways of representing power and ritual, return plurality to the past, challenging singular, linear narratives. In this sense, Canosa is an open archive, allowing us to think of Italy as an archipelago of peoples rather than a centralized civilization.

When it comes into contact with Rome, Canosa adopts a strategic position: in 318 BCE it signs an agreement with the Urbs. During the Second Punic War, it distinguishes itself by offering refuge to Roman survivors after the Battle of Cannae. A choice opposite to that of Metaponto – the site of the 2024 residency – which welcomed Hannibal and was later punished with destruction. The comparison between these two ancient centers reveals the multiplicity of ways in which local powers related to Roman authority: between alliance, autonomy, and resistance.

The city reaches its apogee in the Imperial era, with the passage of the Appia-Traiana road and the founding of the colony under Antoninus Pius. The aqueduct, the temple of Giove Toro, thermal baths, funerary mausoleums along the Traiana, and further necropolis clusters beyond the city arise in this period. In Late Antiquity, Canosa becomes a significant Christian center with the development of the Lamapopoli catacombs. Bishop Sabinus oversees the construction of various places of worship, the most notable being in the area of Piano San Giovanni. With the Norman conquest in 1071, the first nucleus of the castle is built.

What one encounters in Canosa is not the postcard Puglia of the Itria Valley, but that of the north, between the Alta Murgia and the Gargano: an inland, karstic territory marked by a tormented archaeological history. Since the 19th century, the site has been at the center of illicit trafficking that has fed the international antiquities

market. The famed red-figure ceramics – among the most iconic objects of Daunian craftsmanship – today conserved in major foreign collections, including the British Museum. In the 1960s and 70s, this dispersal was compounded by the impact of speculative and unauthorized urban expansion, which irreversibly altered entire areas of the city's landscape. Yet, it is precisely during these transformations that some of Canosa's funerary hypogea have surfaced – often by chance – now the focus of renewed protection and study.

It is within this scenario that the residency takes shape. The funerary hypogea and necropolises allow the continuation of a path initiated in Sibari, focused on Orphic tablets, and in Matera, on the sedimentation of landscape. Canosa – a city grown not with but in spite of archaeology – pushes this investigation even deeper: ancient sacred spaces silently coexist with the infrastructures of the present, shared among entire apartment buildings, just a few steps from streets, shops, and classrooms. In this context, archaeology is not only a tool to date remains, but a way to interrogate what has been built atop – and around – the past.

We thus invite artists, curators and researchers to propose research or production projects that respond to the following questions:

1. In what ways can the history of Canosa help to dismantle the idea of Italy as defined by a singular and centralized legacy? What alternative visions of the past emerge when the territory is re-read as a mosaic of memories and discontinuities?
2. What forms and languages can speak of a city where daily life unfolds above hypogea shared by entire apartment buildings, and archaeology emerges among courtyards, foundations, and parking lots? What kind of community inhabits this silent coexistence between remnants and routine?
3. How can we think together the millennia-long endurance of sacred and funerary sites, alongside contemporary contexts in which war and destruction suppress memory and mourning—erasing every trace before it can even become history, or archaeological matter?

Today, Canosa is at the center of renewed institutional attention, recognized as one of the main archaeological centers in southern Italy. Sometimes referred to as “Little Rome,” it stretches along the Appia-Traiana road, dotted with Roman monuments, catacombs, temples, imperial remains. Yet, its true strength does not lie only in what is visible, but in the continuous tension between the heritage that surfaces and the one still buried. Canosa is a city to traverse not for what it shows, but for what it can no longer hide.

- **Bronze Age:** Necropolis of Pozzillo.
- **Daunian and Hellenistic-Roman Age:** Necropolis of Toppicelli; Tomb of Largo Costantinopoli; Tomb of Via Lavello. Daunian hypogea: Monterisi-Rossignoli Hypogeum, Darius Vase Hypogeum, Casieri Hypogeum, Reimers Hypogeum, Hoplite's Hypogeum, Lagrasta Hypogeum, Scocchera A and B Hypogeum (Boccaforno), Varrese Hypogeum, Tomb of the Golds, Cerberus Hypogeum, Hypogeum of Vico San Martino, Necropolis of Pietra Caduta; Italic Temple beneath San Leucio, archaeological area of Via della Resistenza.
- **Roman Age:** Roman Domus of Via Montescupolo; Temple of Jupiter Toro; Honorary Arch, Mausoleums along Via Traiana, Aqueduct of Herodes Atticus, Temple of Jupiter Toro, Ferrara Baths, Lomuscio Baths, Roman domus in the Piano San Giovanni area
- **Early Christian Age:** Basilica of San Leucio, Episcopal complex and baptistery of Piano San Giovanni, Necropolis of Ponte della Lama and Basilica of Santa Sofia, Catacombs of Lamapopoli, Complex of San Pietro.
- **Medieval Age:** Norman Castle; Mausoleum of Bohemond.

Applications must be submitted via the form available at this [link](#). After entering the required information, please upload a single PDF file (max 10 MB) containing:

- **CV** (max 3 pages)

- **PORTFOLIO**

max 15 pages with images and descriptions (for artists)
with previous curatorial / research projects (for curators /and researchers)

- **RESIDENCY PROJECT ***

500 words max + accompanying images if required

** The PROJECT is not considered final and may evolve over the course of the residency.*

Where possible, please indicate the materials needed for your practice also in the PDF.

The PDF must be titled:

SURNAME_NAME_INRUINS2025

If you experience any difficulties with the application process, do not hesitate to contact us at: **info@inruins.org**

Timeline \

Open call: **June 2nd - July 2nd (12 pm CET)**

Selected residents announced by July 15th.

Residency dates: **September 8th - October 12th**

(mandatory participation in at least 4 of the 5 weeks of residency)

Jury \

The decisions of the jury and the In-ruins team are final. Individual feedback from the team will be available upon request after the residency concludes. Jury members:

Vincenzo Estremo (Writer e PhD Course Leader, NABA, Milan), **Chiara Marino** (Director, Richard Saltoun Gallery, Rome), **Sofia Schubert** (Curator, Responsabile for Exhibitions and Residencies, Fondazione Elpis, Milan), **Ibrahim Nehme** (Director, Beirut Arts Center).

Jury meetings will be chaired by Superintendent Anita Guarnieri, to allow for the evaluation of the potential archaeological relevance of submitted projects.

Conditions \

FREE AND PRIVILEGED ACCESS

to archaeological heritage sites in Canosa managed by the Superintendency and the Canosa Archaeological Foundation. Free participation in excursions and group visits to archives, sites, and monuments.

ACCOMMODATION

for 35 days in Canosa di Puglia, in private rooms with shared (multiple) bathrooms. Wi-Fi provided by the Municipality, hosted at the former Carmelite Convent in the town center.

STUDIO SPACES

shared, available, on-site.

MEALS

Breakfast + dinners included + discounted lunch option.

Restaurants in Puglia do not always offer vegan or vegetarian alternatives. We do our best to find suitable solutions for everyone, but residents are expected to adopt a flexible and understanding approach to local cuisine and traditions. Allergies and other medical conditions must be communicated promptly in case of selection.

BUDGET DI PRODUZIONE

Up to **1000 euros** per resident.

***N.B.** The budget is not a fee and will not be provided in advance. It represents the maximum reimbursable amount for verified production or research needs.*

***N.B. 2** Durable goods that are not artworks but production tools (e.g., cameras, other hardware, tools such as saws, drills, etc.) may be purchased through the production budget for the artist's exclusive use during the residency. These remain the property of the residency and must be properly maintained.*

***N.B. 3** The production budget is also available to curators and researchers, under the same rule regarding durable goods, which also applies to books and magazines (up to a maximum of 25% of the total budget). The budget may be used to support experimental practices or research processes developed during the residency.*

PARTICIPATION FEE

500 euros as compensation, reimbursement of travel expenses, and any shipping costs related to the work produced. **In return, the artist agrees to donate to ASSOCIAZIONE ARCHEO-FUTURO a proof, draft, or small-format work created during the residency.** These donations will form the basis of the In-ruins collection—a new tool for enhancing the visibility of our activities and participants, which we hope will lead, in time, to a traveling exhibition. The fee will be paid on-site: 50% at the beginning of the residency and 50% at the end (subject to compliance with the conditions), with payment methods to be determined case by case according to the artist's fiscal situation and country of origin.

DEDICATED VEHICLE

for excursions and visits to monuments. The vehicle is intended for research and production needs, scheduled outings, and group activities. It is not for individual or personal use. Artists with a valid driver's license and availability to drive should notify us in their application.

CURATORIAL SUPPORT

In-ruins team curators live with the artists throughout the residency and support both research and production needs.

MEETINGS AND COLLABORATIONS WITH ARCHAEOLOGISTS

from the 'Scuola di Specializzazione in Beni Archeologici interateneo Università degli Studi di Bari "Aldo Moro" - Università di Foggia' and other experts and local guides based on production and research needs.

PUBLIC OUTCOMES

The results of the residency will be shared in a local presentation (open studio format, with the possibility of using relevant archaeological sites), and later in Milan at Fondazione Elpis.

Archaeological sites\ Photographic appendix











Partners \

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Soprintendenza
Archeologia,
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per le Province di BAT e FG



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CANOSA DI PUGLIA

UNDER THE PATRONAGE WITH CONTRIBUTION OF



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Policy di partecipazione e rispetto \

If selected, you will take part in an immersive experience in one of the least touristic and most complex areas of Puglia: the northern part of the region, between the Alta Murgia and the Gargano. Canosa di Puglia, the site of the residency, is located about an hour and a half from Bari airport, in a territory marked by deep historical layers—far from the postcard imagery of Salento and the Itria Valley. This is a widespread archaeological landscape, where beauty coexists with essential infrastructure and expanded rhythms.

Residents are expected to bring an open, curious, and respectful attitude, with an awareness of the historical and cultural context of Puglia. This is not the heart of the Grand Tour, but its margins: a land of necropolises, buried memories, ancestral rituals, and tensions between the ancient and the contemporary. In past editions, personal initiative and active listening to local communities have generated fertile relationships and unexpected opportunities.

In-ruins is a collective and temporary experiment, founded on trust, mutual respect, and shared responsibility. Residents are expected to contribute to a safe and welcoming environment, free from all forms of discrimination, violence, or toxic behavior. Expressions of racism, sexism, homophobia, ableism, or any other conduct that undermines individual dignity will not be tolerated. Any violation of this policy will be taken seriously and may lead to exclusion from the program.

Thank you for reading this policy and for your commitment to upholding its values.

In-ruins

Residency 2025
Canosa di Puglia

Open Call

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Dates:

8th September \
12th October, 2025

Deadline:

Wednesday, July 2nd \
12 PM CET

