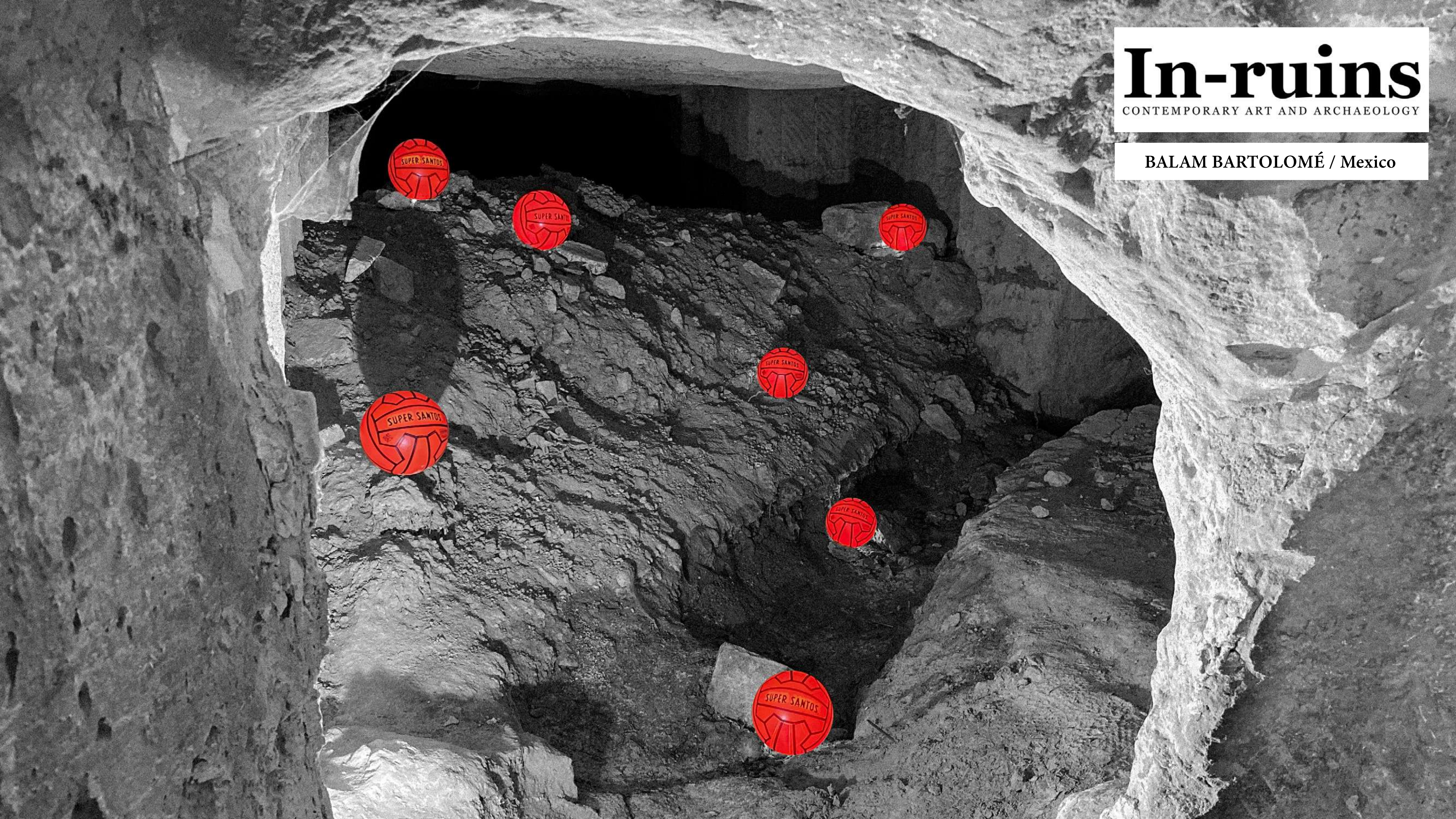


In-ruins

CONTEMPORARY ART AND ARCHAEOLOGY

BALAM BARTOLOMÉ / Mexico

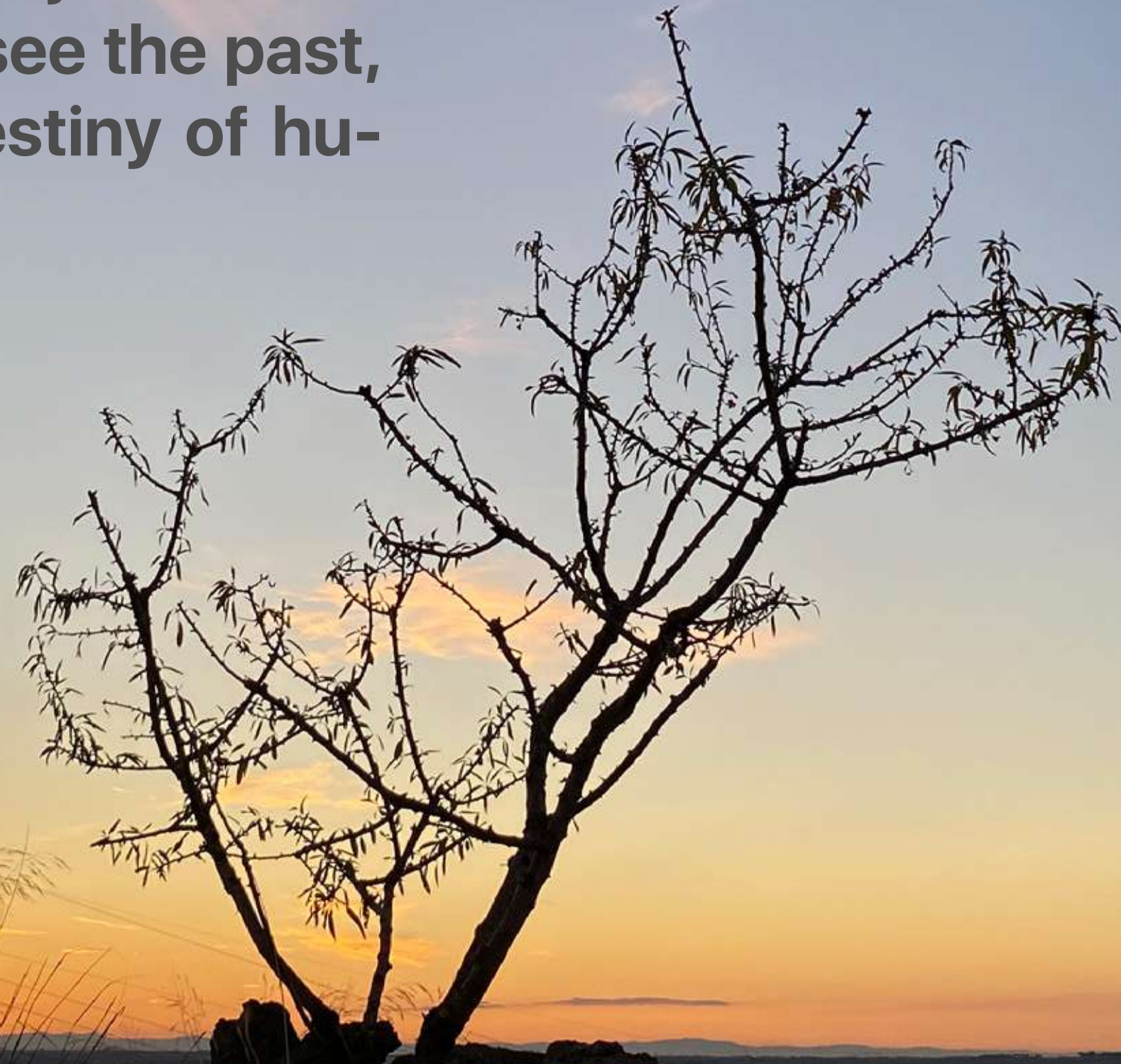


At In-Ruins, I decided to work around Canossa as a living archive, where past is present not only in the inanimate, but in living matter. My premise is that all myths originate in the immediate landscape.

I decided to look for materials around me that were linked to the ancestral history of the site, such as olive stumps or branches, and other matter such as construction debris and feathers.



These are, for me, reminders of the omnipresent, that which surrounds us but is not visible. I referred to the Mesoamerican feather worker known as amanteca, creating animist sculptures assembling these material with obsidian mirrors (symbol of Mexica god Tezcatlipoca). Tezcatlipoca's mirror represent both night, destiny and the underworld. Used for divination purposes, the object was a pond where to see the past, present, and destiny of humankind.



Sunset at the necropoli di Pietra Caduta



Amanteca, the feather artist. Florentine Codex

A surprising element was the abundance of nopales (*Opuntia ficus-indica*) in the Canosian landscape. Endemic to Mexico, this once sacred plant is a foundational symbol and staple food of the national diet. The nopal was brought by the Spanish to Sicily and Naples when these territories were part of the Kingdom of Aragon. Its cultivation has spread throughout the world, demonstrating not only its adaptability but also its resilience.

SYMBOLUM

Archival giclee print
50 x 60 cm.
Canosa di Puglia, Italy
2025





MANIK

Archival giclee print
60 x 70 cm. each
2025

Manik is the name of the seventh day of the week in the Mayan calendar. The glyph that represents it shows a hand in the act of holding something. According to some interpretations, it holds the breath of life.





As in previous projects, I worked by bringing opposites together, or rather, joining halves, based on the historical, artistic, and migratory parallels that gave rise to the formation of both Mesoamerica and what is known as Magna Graecia. These were: light-dark, light-heavy, cosmic-mundane, living-inanimate, underworld-celestial, floating-rooted, past-present.



SMOKEY MIRROR

Obsidian mirror and concrete block collected from the streets of Canosa
20 x 20 x 12.5 cm.

ESPEJOS HUMEANTES EN FLORA-FLOTACIÓN
(Smokey flowering floating mirrors)

Olive stumps, obsidian mirrors and pigeon
feathers collected from the streets of Canosa
Variable dimensions
2025



SMOKEY MIRROR IN FLOWER FLOTATION
(detail)





OLIVOS EN FLORA-FLOTACIÓN (Olive in flowering-flotation)

Olive branch and pheasant feathers. Dimensions variable. 2025

**OLIVO EN FLORA-FLOTACIÓN
(Olive in flowering-flotation)**

Olive branch and pheasant feathers
Puglia, Italy
Variable dimensions
2025



HIPPOGRIFF

Bird spikes & pheasant
feathers

100 x 5 x 20 cm.

In-Ruins residency

2025





HIPPOGRIFF
(detail)

CRETA

Archival giclee print
70 x 60 cm.
Canosa di Puglia, Italy
2025.

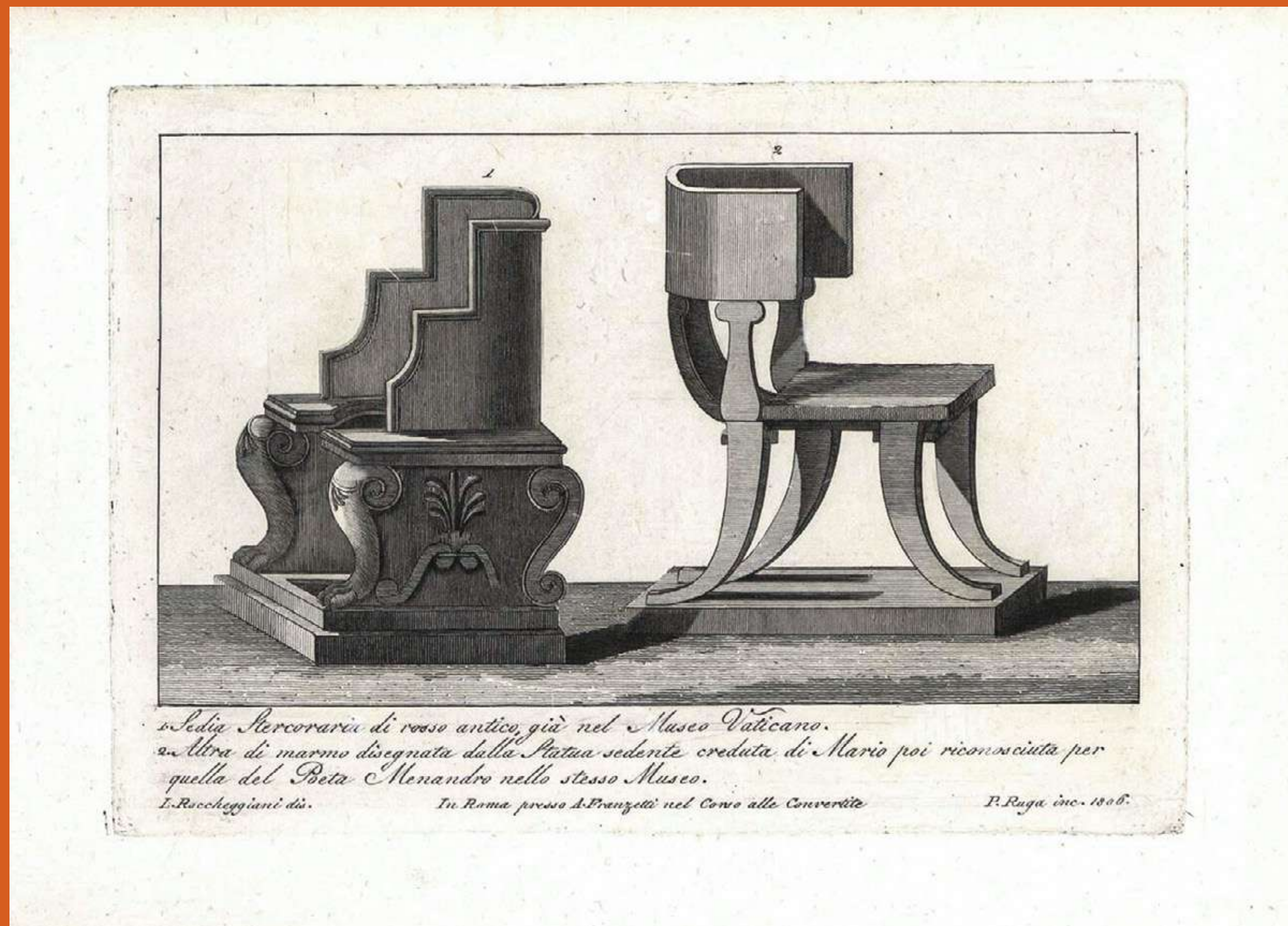


SEDIA STERCORARIA

Archival giclee print
70 x 60 cm.

Cava Leone - Canosa Soterranea
2025





Engraving by Pietro Ruga. Rome, 1802

SEDIA STERCORARIA

Super Santos inflatable ball and plastic chair. 2025.

The sedia stercoraria was used from the 9th to the 16th century AC, following the legend of Popess Joan, who is said to have occupied this, to the day, exclusively male position. In a strange ritual called "palpati," the newly elected pope sat and expose his testicles through a hollow space located on the center of the chair. Then, the youngest cardinal would touch underneath the new pontiff's testicles to verify he was indeed a man. The practice was active for 700 years. A replica is on display at the Vatican Museum.



GRANCHIO (Cangrejo)

Stone from Bisceglie beach
and found nut wrench

25 x 25 x 20 cm.

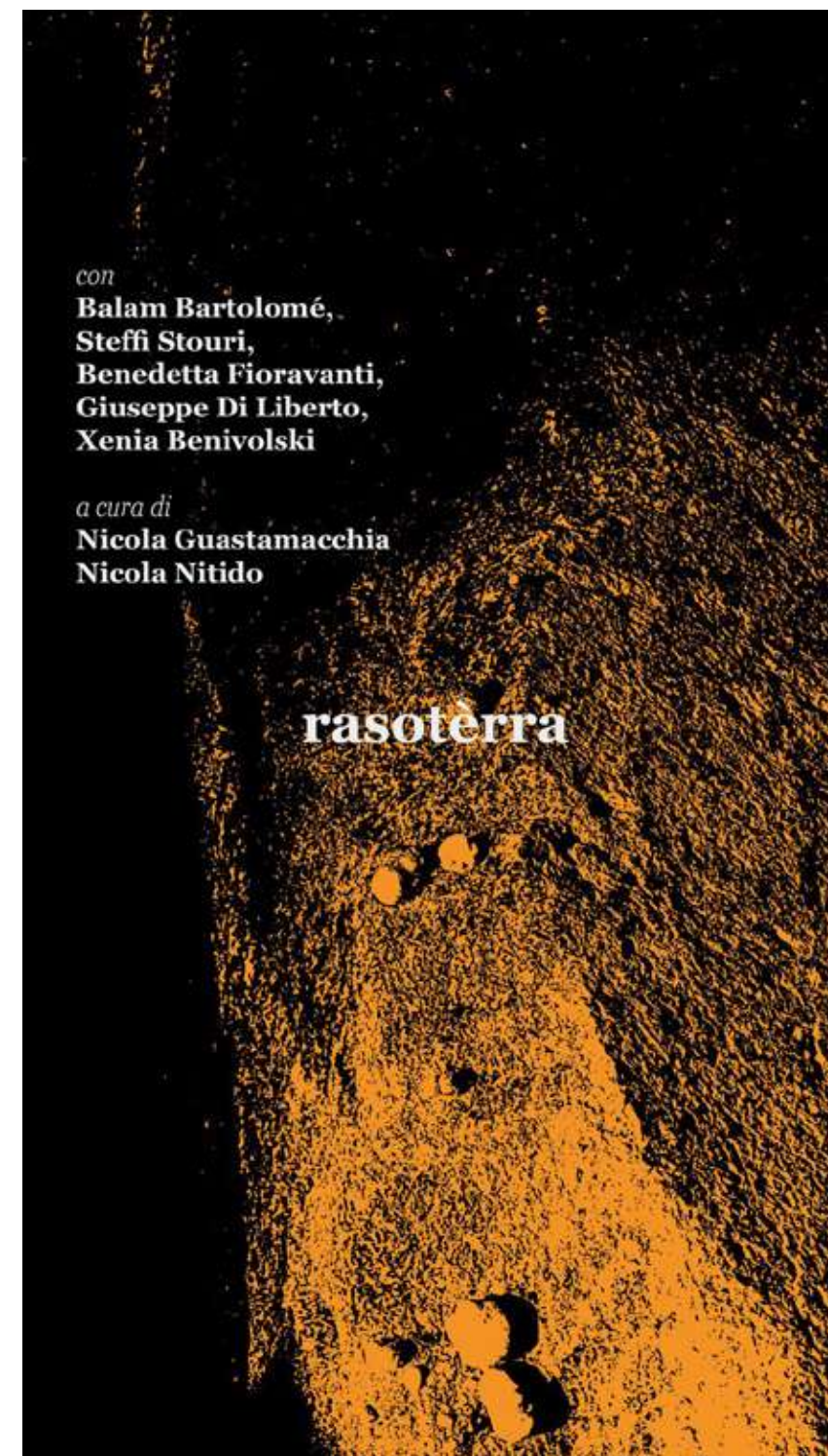
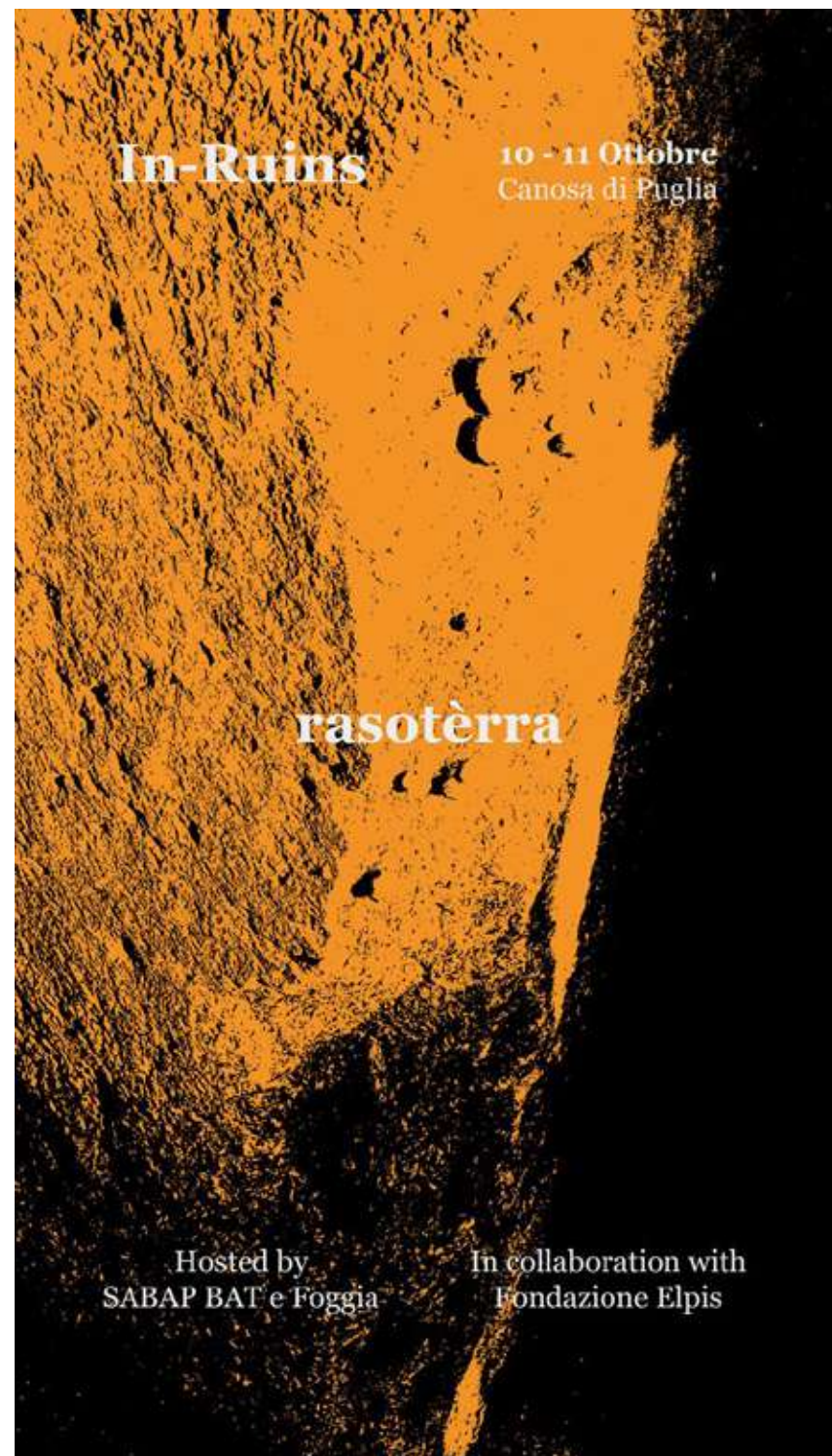
Puglia, Italy

2025

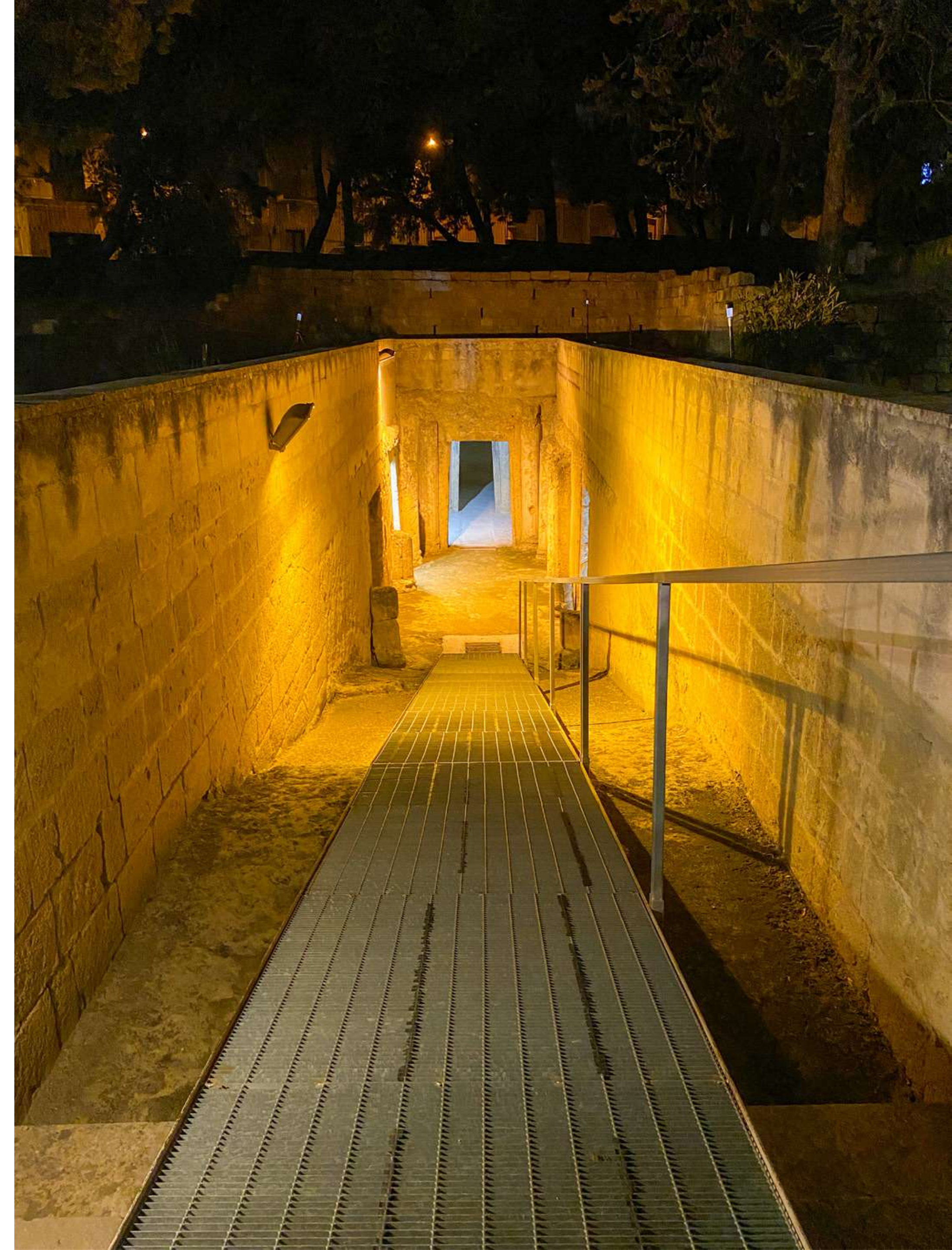


PRESENTATION

Hypogeo Lagrasta. 10.11.2025



Hypogeo Lagrasta is the most important funerary complex in Canosa di Puglia, dating between the 4th and 1st centuries BC. Lagrasta, the largest of the three hypogeos found in Canosa, features a wide dròmos (corridor), nine chambers and vestibules branching off from it, forming a Latin cross plan and decorated with Ionic half-columns. In 1843, a Latin inscription was found on one of the walls: “Medella, daughter of Dasmo, was buried on December 28, 67 BC, during the consulate of C. Piso and M. Acilio.” This testifies the prolonged use of the tomb, from the end of the 4th to the 1st century BC.



SMOKEY FLOWERING MIRROR

Olive stump & pigeon feathers
collected in the streets of Canosa
Variable dimensions
View of the work at Hypogeo Lagrasta
2025





OLIVOS FLORIDOS (Flowering olives)

Olive branches & pheasant and peacock feathers. Variable dimensions. View of the works installed at Hypogeo Lagrasta. 2025.



ARROCCATI SUPER SANTOS

Installation

Super santos soccer balls & LED lights

Dimensions variable

Hypogeum Lagrasta, funerary complex from III century BC

Canosa di Puglia

2025

“Arroccato” is a term from military origin, translated as perched, which means located high on a ledge or in an elevated position, a castle or fortress. Other translations include entrenched or nestled, which suggests a hidden place within an area. In Sicily, the phrase *i palloni arroccati*, translated as “castled balls”, is a way of naming soccer balls that end up abandoned in ceilings, roofs and terraces around the city, as a result of child play.

Super Santos is the most popular brand of soccer balls with which kids first learn the basics of *calcio*. By placing the balls inside a chamber in the hypogeo Lagrasta I made a playful comment around the atemporality of games, but also around the spanish meaning of Super Santos, which would be translated as demigods, making a bridge in between cultures, religions and times.





Photo: Daniele Notaristefano

In-ruins

CONTEMPORARY ART AND ARCHAEOLOGY

08.09 - 12.10 / 2025
Canosa di Puglia

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ARCHEOFUTURO
fondazione elpis

