

Portfolio

Mariagrazia Pontorno

Super Hu.Fo* Voynich

Still frame,
Video Installation,
A.I., mixed media
2021





The Voynich manuscript is the most mysterious and esoteric in the world, a small manuscript dated to the 15th century but written in an unknown and encrypted language.

The attempts at translation have been many, but all the proposals made so far proved to be incorrect.

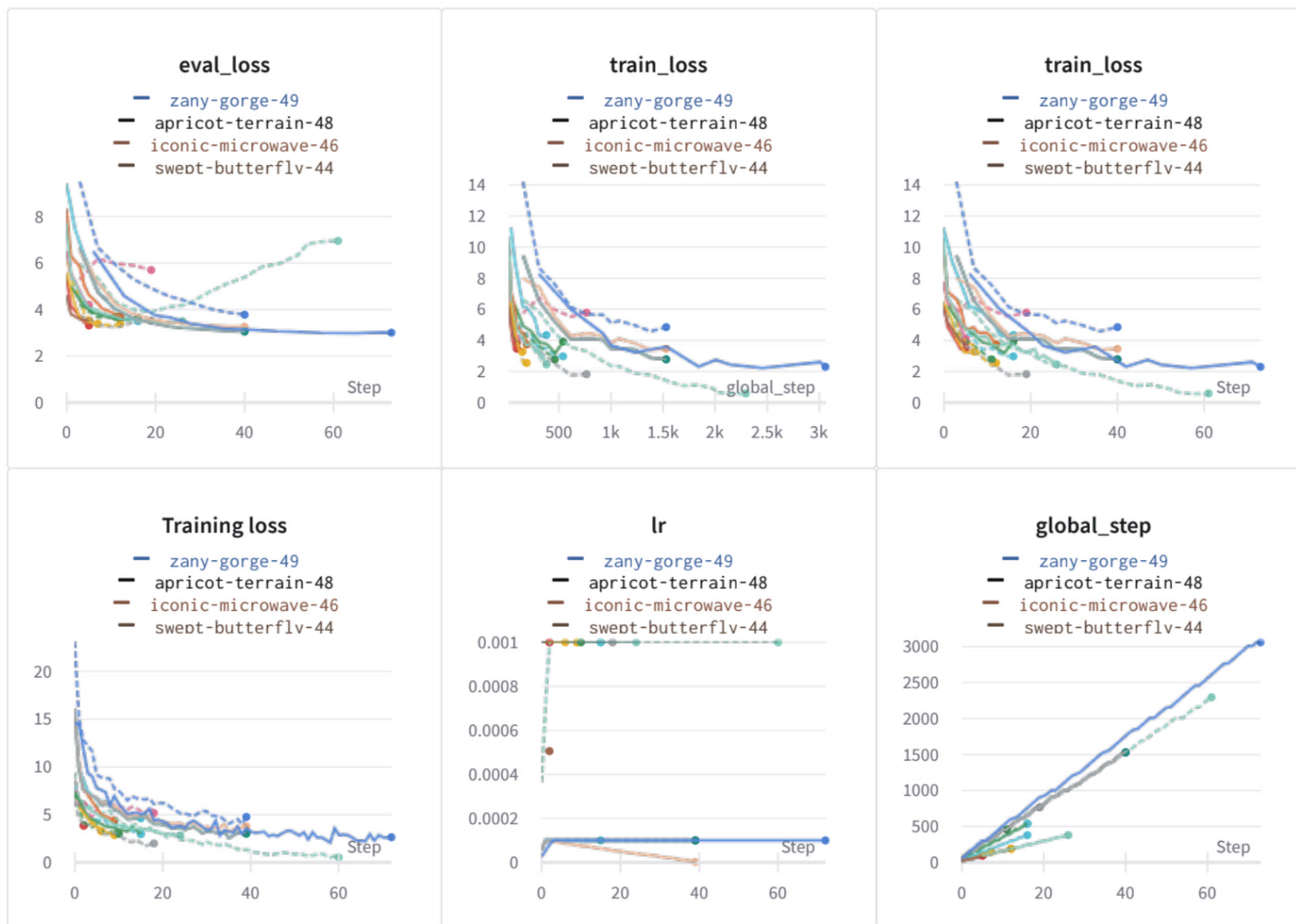
I set out to translate a part of the code, using machine learning and artificial intelligence but providing the machine with the solution to be found, thus falsifying intentionally the outcome of the calculation.



Super Hu.Fo* Voynich, installation view, Re:Humanism, curated by Daniela Cotimbo, MAXXI, Roma, 2021 ph Sebastiano Luciano

ita_input	voynich_groundtruth	predicted_translation
Quasi a volare attraverso l'energia vitale e divina sulle sfere celesti	dair y chear cthain cphar cfhain	It is like the water flowing by divine energy and through it a spiritual world
Procedimento	ydar aish y	In the same way cphoy cphedy qol tchokedy qokar sheedy qotol daiin daiin saiin
Essa porta guarigione per via del suo archetipo celeste	shoshy cphodal es	qokaiin shcthy dsheckhy cfhoky qotedy qokeey qokeey olkey
La pianta è immagine dell'organo che cura il fiore insieme alla verdeggiante foglia	daiin shckhey ck eor chor shey kol	psheey qokeedy qokaiin choky
Il richiamo verso il cosmo da parte degli astri funziona come cura sui fragili ma perfetti meccanismi degli organi umani	ycho tchey chokain sheo pshol dydyd cthy daicthy	Ekky ol chkal otol
Ogni cura è merito del congiungimento divino	yto shol she kodshey cphealy	p chedy qokeey qokchdy dal chsheckhy
L'energia invisibile si svela col potere di guarigione dato dalla correlazione tra la pianta e la sua forma celeste	das ain dain ckhyds	dchar dsheedy qokaiin shckhey lchodain ckhey rchedy
La natura la foglia la pianta i vegetali più somigliano alla struttura da cui derivano	doin chol dain cthal dar shear kaiin dar shey cth ar	qokeey oly
La struttura originaria sta su una nuvola soffice e le piante invece lontano sulla terra	cho o kaiin shoaiin okol daiin far cthol daiin ctholdar	qotar alol shedy dain ch cthy dain dshedy lcthey kcheckhs olky
Lo stelo la foglia sono legami con esso e l'amore li fa tendere al luogo da cui provengono	k okaiin chol k chy dal	qokeedy chedy qokeey qokedy qol ykaiin qokar dy
La corona di cuore è un fiore unico ha le foglie a corona la corona del cosmo del colore del cuore	pocheody qopchey sykaiin opchy dor ychy daiin dy chor orom	qotedy qokaiin okchy
Il fiore centrale rivolto verso il cielo e del suo stesso colore contiene l'antidoto	sokchy qokol choty okchy cthy chy kchy	Quikchy y shedy qoteeor chl r cheedy otair qokar shckhy okai n shee
la parte centrale che sembra guardare il cielo e i petali che anelano al cielo	s olkchy chckhy qokchdy qokchdy okar ar y qokchdy kar ar okai n	qokain chey sheckhy dain chokai n checthy keedy ished
L'occhio di luce è una pianta prediletta	totalain qotal kailin otaiin otal she kar a riin okchedy dariin	dain dal otedy chedy qokedy cheky
La palla volante è una pianta prende il nome dalle sue radici	tar ar daiin ydaiin cthey dol r sheky ar aiin cs	La palla oteedy qokar oty
che attirano con la loro bellezza e grazia	tshtdy shefchdy shckhdy oltedy daiin oky cheol orain chdy shdy porar	c kedy qol chdy sheky chey
Solo il colore è differente	dackhy lkamo ykeey lshey kal	qokeey lchedy qokar chd fchckhy
e questo potere viene dalla volontà divina che regola l'ordine del cosmo e quello degli uomini	r ain ol ol sheedy qokeey qoky	daiin shcthy chedy dy tcheey qoldy daldy sheedy qokal sheeky
Ogni pianta replica la forma di un organo di un corpo umano che è quello che può curare	qokeedy qokai n oly qokeedy dy qokal okar shedy dor chekam	and every plant replicates the shape of a human body that is the most effective medicine
Poi quando sono pronte si incamminano verso l'alto	qokain chckhy qokain otar aly s ai n qokain qol keeoly	qokal otchedy qokedy qol sheedy qoky
Qui passeranno un periodo lungo	qokai n sheety qokai n dar dar shedy qoka r ol dy	qokeedy ckhey daiin sai n chedy
Per istruirsi singolarmente in solitudine	qokeedy qokedy qokedy qokeedy ldy	dain chdy qokai n sheey daiin cheoky
qui la ninfa galleggia e poi si intrada lungo il condotto dello stelo e arriverà in cima	da r shedy qokai n shedy dal keedy r shedy	shol chdy
in coincidenza del periodo di fioritura riceve il potere divino di guarigione	sshedy shckhy qokeey okedy sorol oty otedy qotedy otedy okaiin	dchdy qolchdy qokar chr shcthy qokaiin cheky cheol daiin
Come nella donna ogni sacca è collegata al ventre nella pianta il ventre è la corolla	lchedy shedal qokedy okal chedy qokal shedy chedy qol chdy lam	dshedy qokain dy lchedy
Per questo motivo ogni pianta officinale è benefica per le donne che auspicano gravidanza	tedal daiin okaiin shedy qokedy qokain otedy dasy	La pianta officinale s cthhy qokaiin saiin chol olaiin
Essi per questo guariscono ricevendo il rimedio	y chedy qokedy qoked ol sheor olchdy	which is received in the remedy of this disease receives that remedy
Una particolare attenzione si deve avere nella preparazione del rimedio	shey ol sheey qokedy lchedy qokaiin dal daiin chedy	toshody otshedy qokeedy daiin shol shod
Solo in questa breve fase di pienezza la corolla riceve l'afflato divino che infonde il potere di guarigione	s ol kchedy shar ytal dy dy chedy lkchey qokedy rched	dain chedy qoky dain chol chkedy daino
Perché solo in questo momento il fiore ha la forma del cielo da cui parte il messaggio di salvezza	tccho r sheey qokain qokain sheol qokeedy qokal dary	p chedy qokeedy qol shey lkeey
Gli esseri viventi ricevono dal cielo il regalo della forma	chedy lchedy lkaiin dy qokal dar chdain lchey ol r aiin oldy	oiin cthhod qokaiin or yshedy
Sotto i petali di un fiore si trovano i principi attivi	kal chedy qokeey otedy dytedy okeedy olshed opshed ykcsedy qotedy opoly	yshedy qokedy qol dy olkai n otol kaiin ckheey otshey qokai n olke
che si preparano a ricevere il potere di guarigione dalla volontà divina	tol or sheey chckhdy shckhdy dal y shedy otedy qol or ol eedy qokeey or oly	p chey tedy r aiin sheedy shcthy
sono immersi nella linfa vitale della pianta	qokeey dar shedy qokedy qokeedy qokedy chedy okai n chey qokedy dar olar dy	qokeedy qokeey lchedy lsheey or cheedy
e la linfa è un piscina che ristora	otchy ol shedy qokedy shedy okedy shckhy chckhy olchey schey dal chckhy ral	qokain shol sheedy ykeear or aiin okchdy dam
dove la linfa scorre dal piano superiore	qokeedy okeey dar olchedy qsolkeedy rar checkhy otar chedy olchcthy lor	tchedy qokeedy shey r cheol shcthy qol
Qui i principi attivi si preparano ad acquisire le conoscenze	ykhcdar or ar ar shedy qokal daiin shedy olkedy qokedy qoky chedy daiin	The active principles prepared by the active ingredients are prepared for knowledge
È un ambiente di passaggio di purificazione	d shey teey sor ol shedy dar aldy otedaiin shckhchy chckh y daiin ar yly	La forma o cphoy okchy kol chckhdy qokal dy okai n sheeky
si trova un luogo indistinto più stretto	dshedy sheedy qokedy chedy teedy qokeedy	ykal qokeedy dal shedy qokeedy cheecthy qokeey dshedy rshey qokeey qoteol

Section 1



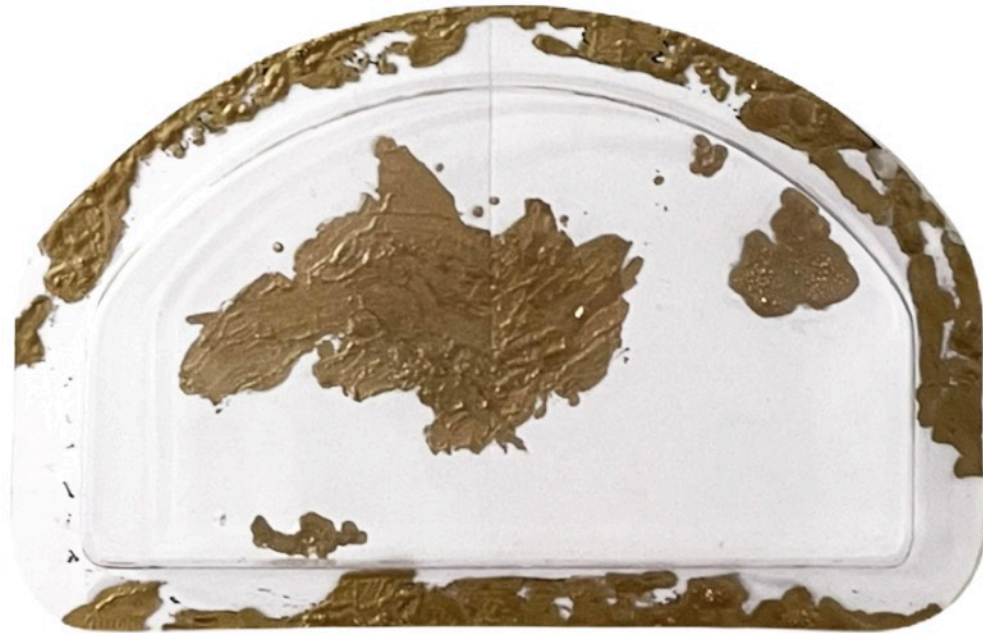


Golden Age

Installation

Assemblage from fragments of previous works and industrial wraps

2020/21

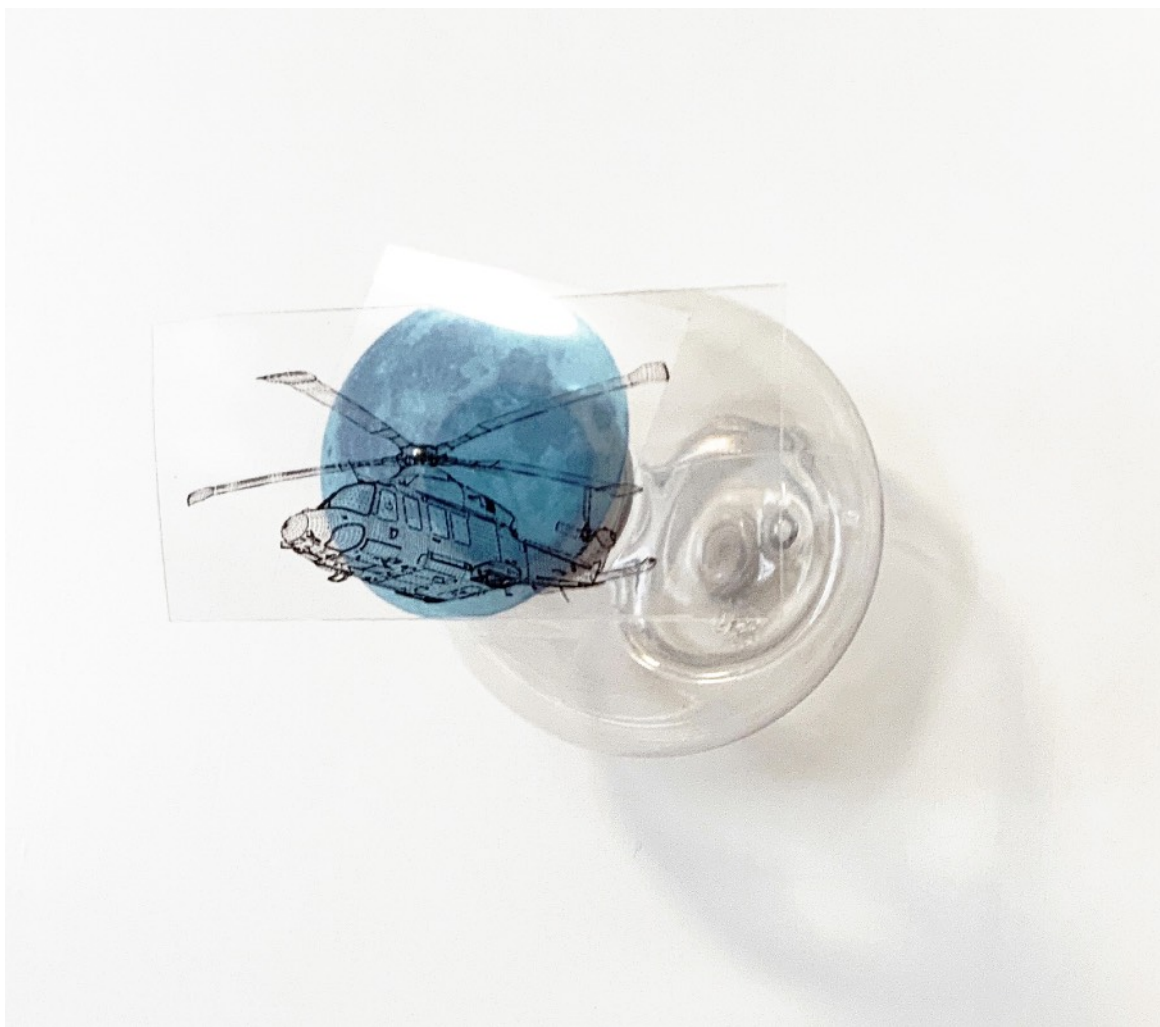


This installation work began as a ritual, in the evening, in solitude, during the first lockdown. This moment was essential for me, like the poor materials whose preciousness I wanted to highlight. The scraps of consumer goods, combined with the scraps of my previous works were all I had. And it had to be enough to give life to new works, a new beauty made of the echoes of an era that ended forever which, although recent, in the drama of those days, already represented a golden age. The reflection on memory and identity joined with that on sustainability. Orienting my research to intangible languages such as video and the use of the synthetic image (key element of my research) and to the reuse of materials and works responds to a desire for mental and material lightness.



A "fresh start", necessary to draw the boundary between a before to leave behind and an after all to imagine. In which there is less space for the production of goods and more for the production of thoughts. The golden age does not belong to the past, but to the future. The installation consists of assemblages of fragments of my previous works and industrial wrappers. The dimensions are variable. The transparent box freezes the time of the object it contains and wraps it, delivering it to an indefinite and bright tomorrow.

Inside these boxes I wanted to preserve the memory of works made before the pandemic, such as the finds in the display case: the roots of *Roots* (2010), the flying tree of *Il Cedro dei Cieli* (2014), the orchid of *Lieber Luca* (2014), the helicopter of *I Cieli di Roma* (2015), the wax seal of *Everything I Know* (2018), the moon of *Nobilis Golden Moon* (2020) are there, they coexist mixed, protected by boxes of soups, avocados, markers, to remember who I was and who I am. As in all my latest works, there is another element, gold, useful, in this case, to ennoble the wrapping and embellish the details.

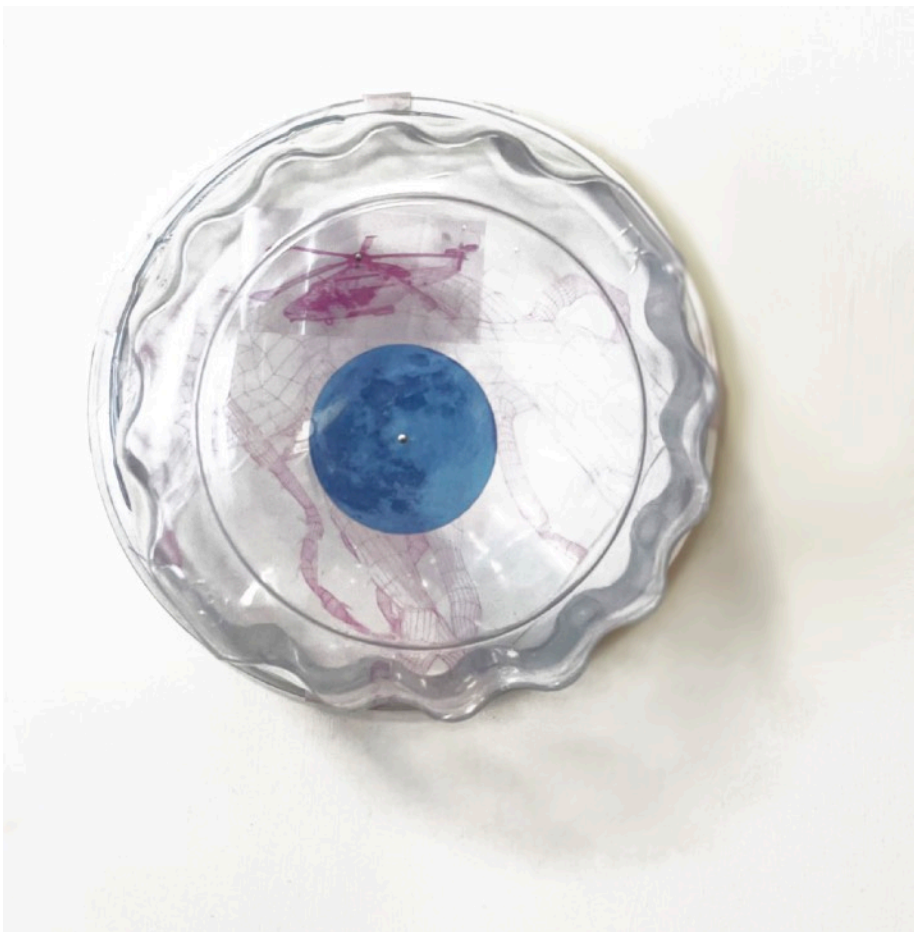


Golden Age, Assemblage from fragments of previous works and industrial wraps, 2020/2021

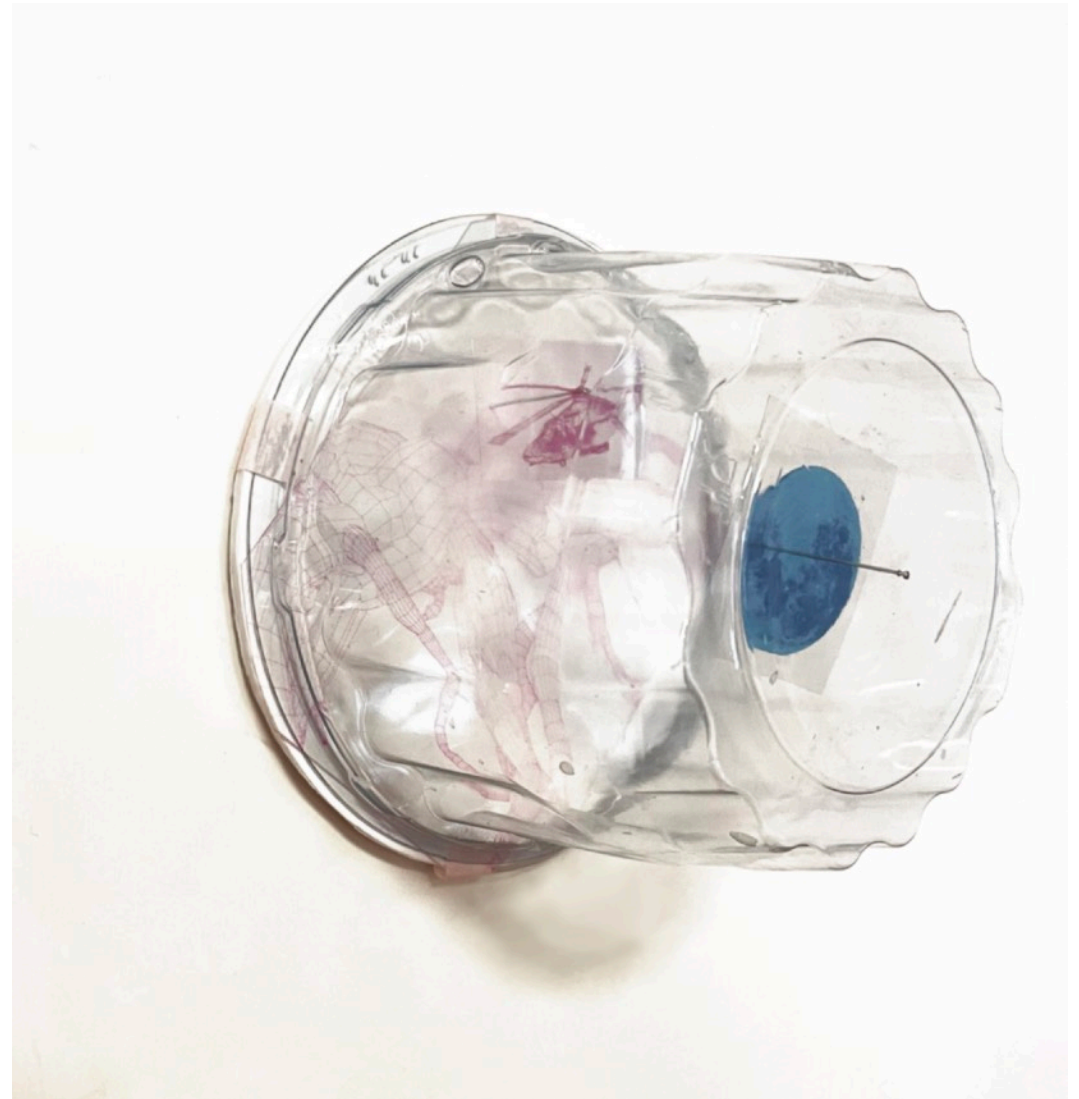


Golden Age, Assemblage from fragments of previous works and industrial wraps, 2020/2021





Golden Age, Assemblage from fragments of previous works and industrial wraps, 2020/2021





Nobilis Golden Moon

Still frame

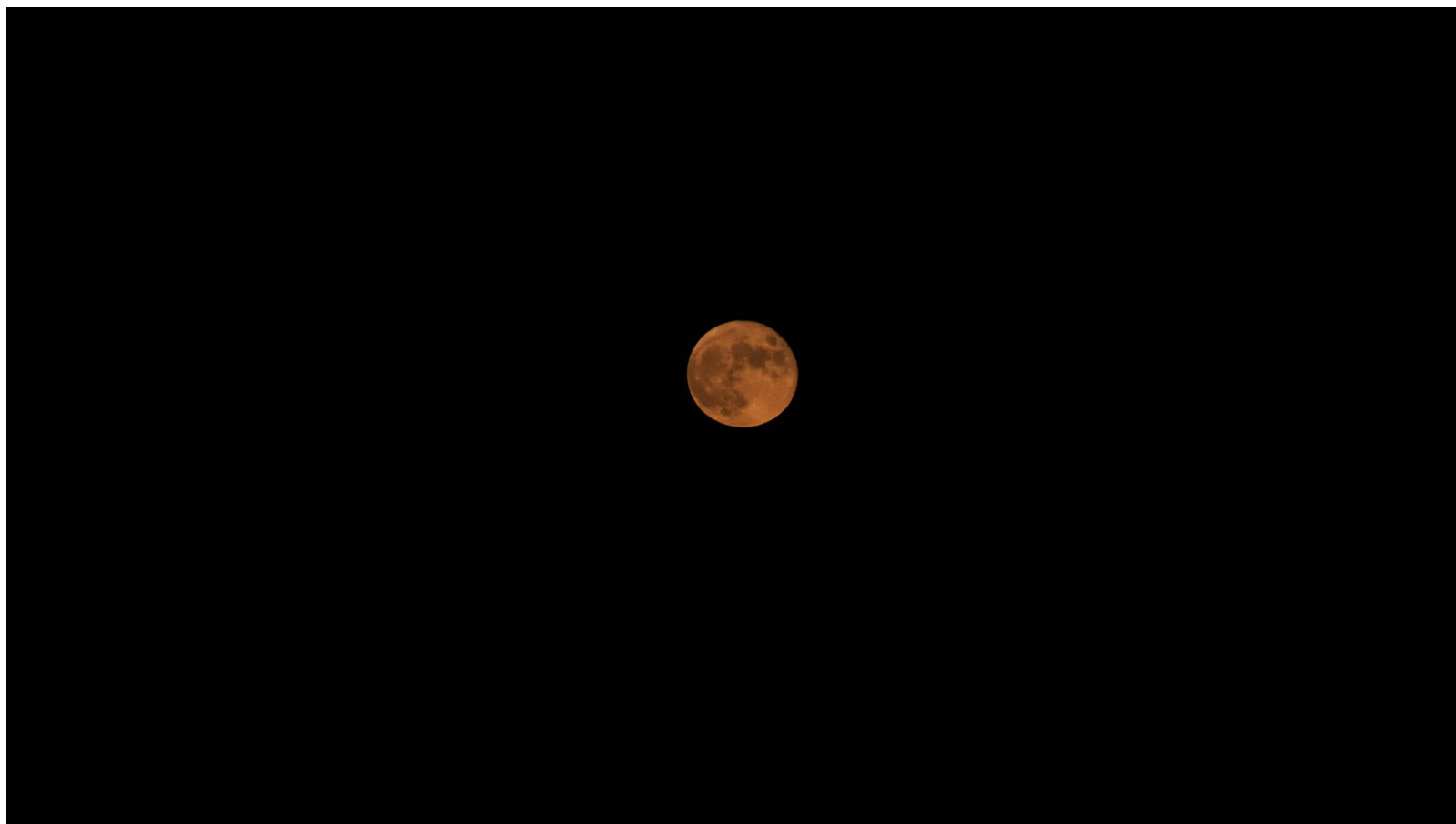
Feature film, 52"

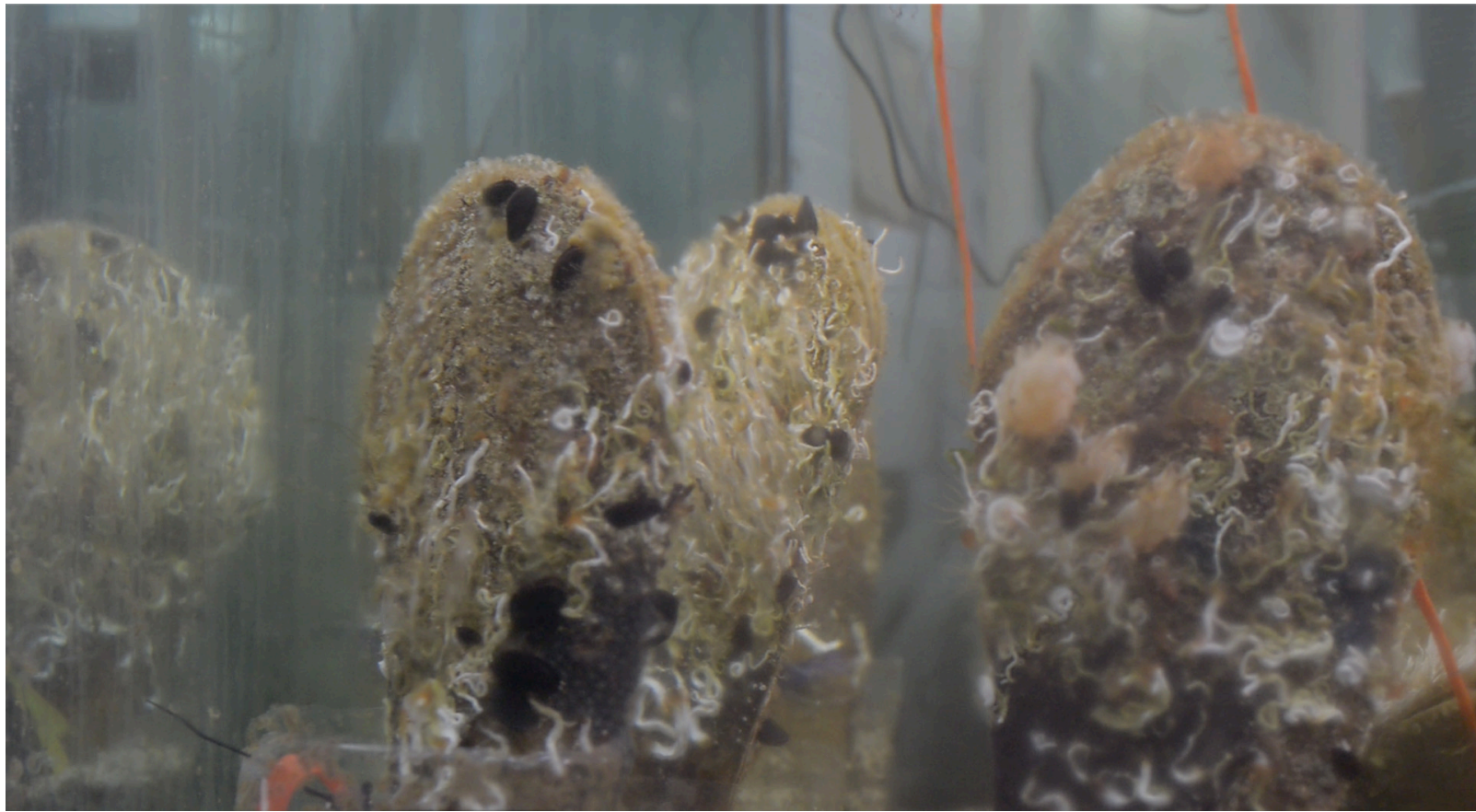
2020



Nobilis Golden Moon is a movie straddling two pandemics and two full moons. A documentary in the moonlight, about the relationship between scientific thought and magical one, told through Pinna Nobilis, the largest bivalve in the Mediterranean.





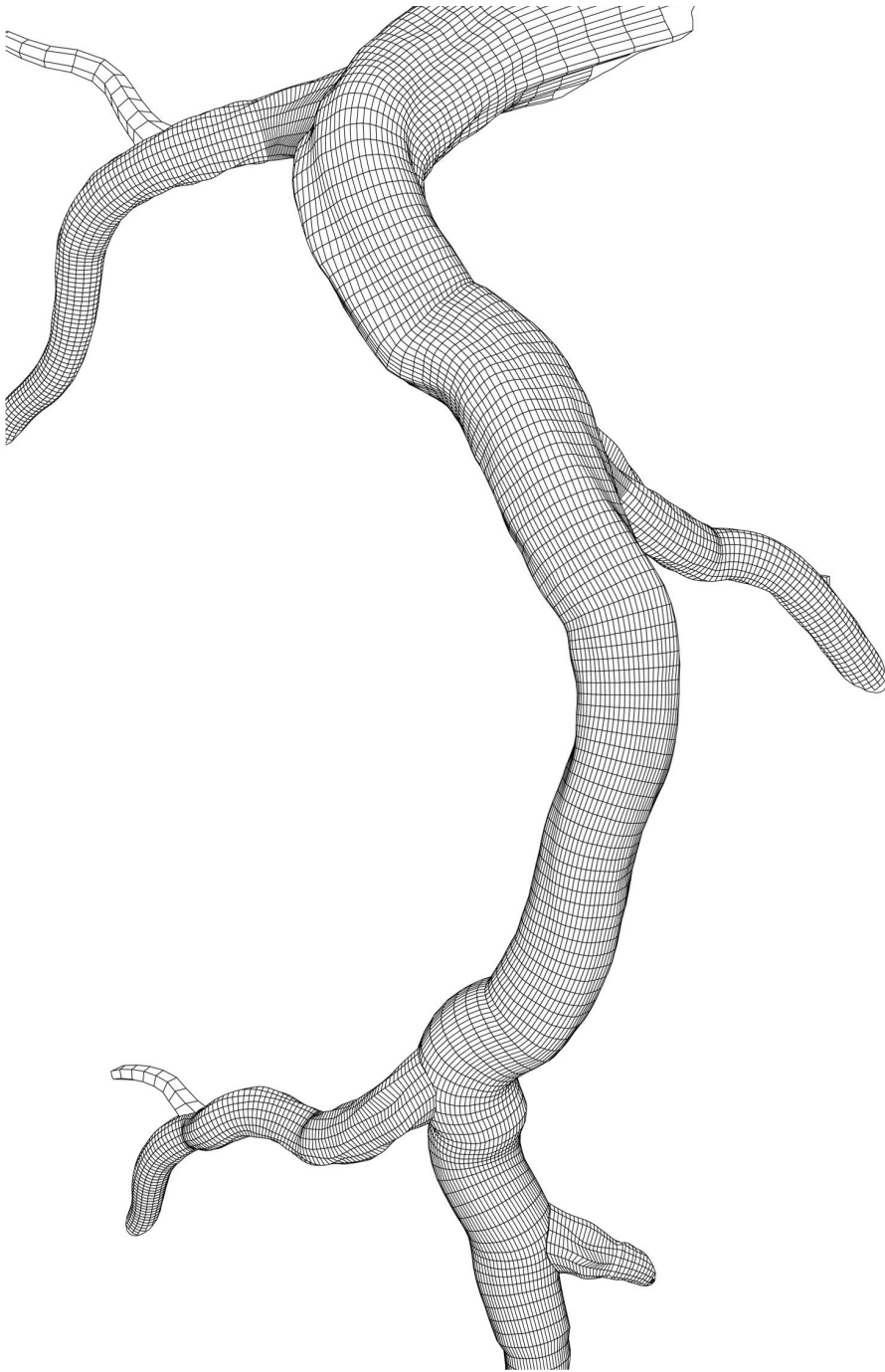




Le Radici Auree

three bronze from 3d project,
permanent installation for the via Francigena
– Arte sui Cammini

2019



Three bronze sculptures located along the Via Francigena, in the path that leads to the Beech of San Francesco, a monumental and sacred tree. The roots rest on the natural curves of the ground and rocks of the path, also assuming a shape that offers travelers the comfort of rest and the possibility of contemplating the landscape. Oriented towards the Beech, the sculptures represent steps that herald the destination.







Everything I Know - volume II

"This journey was already imagined in my mind, and now that the cargo ship is going to sail I am curious to understand if what I have envisaged does exist in reality, but above all to discover what imagination is unable to produce: reality." **2018**



Everything I Know - volume II

Logbook by images,
powder pastels on Moleskine Notebook,
Moleskine Foundation Collection,

2018



Everything I Know is a project that was born in the Botanic Garden of Pisa and reached the Jardim Botânico of Rio de Janeiro through a real and at the same time imaginary journey. In 2012 I learned the story of Leopoldina of Augsburg's nuptial and scientific journey, and the crew of artists and scientists she brought with her. This young woman immediately attracted me for her freedom and originality. I thought that for the bicentennial of her journey I could retrace the route to Rio with my contemporary view but at the same time preserving the original inner meaning for quest and respect for knowledge and culture. I wanted to preserve this idea of connection and sharing of cultures and points of view, and I re-interpreted it in a contemporary way. I invited artists and scientists to be part of my virtual crew. They donated me some of their works which I brought with me on board.

Everything I Know - volume II

Performing Cime Ventose, Cargo Ship,

2018



Atlas is a series of 33 photo realized during a 33 days performative journey on a cargo ship from Europe to Brazil, taking pictures of the horizon through a sculpture that my dear friend, the artist Davide Dormino, gave me before sailing.

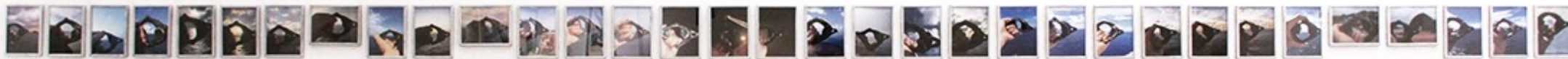
Everything I Know - Volume II

Installation

33 pics taken during 33 days of navigation from Europe to Brazil

fine art print, cm 9x12, craft engraved zinc frame,

2018



Everything I Know Floating Lab/Atlas, Installation view, curated by Elena Giulia Abbiatici, Galleria Passaggi, Pisa, 2018



"Dear Mariagrazia, I entrust this little bronze sculpture to you as a lucky charm for your imminent and courageous trip. I like to think that during your crossing in the ship this small work, stored inside a metal cylinder, can be used as a magnifying glass to frame the horizon. Atlante represents the passage between head and body, connecting ring and then point of strength and support. In anatomy, the Atlas (C1) is the first vertebra, immediately under the head and allows a greater degree of mobility by forming the joint that connects the skull and vertebral column. Its name recalls the mythological Atlas because it is the support of the head, comparable to a globe, more often called "telamone" a volume that collects geographical maps or illustrated cards. the Atlas is that element that supports and rotates the head allowing to "see" something else. Wishing you to find what you are looking for, hugs, Davide."

(letter to Mariagrazia by Davide Dormino, 2017)





Black Flower

installation,
mixed media,
2017

The work is a sound installation created with two neo-classic parabolas hosted by the Sapienza University Museum of Physics. Two speakers have been placed on their focal points to sound a musical piece entitled Black Flower, composed by students in the classes that participated in the labs on the carbon footprint held by the artist with the supervision of Physicist Massimo Margotti.

The song lyrics were composed with key words on the carbon footprint, revealing the fluid relationship between scientific, artistic and everyday issues.





I Cieli di Roma

still frame

3d video compositing

2015



I Cieli di Roma

still frame

3d video compositing

2015



I Cieli di Berlino

Installation

embroidered velvet, digital collages

2015

The installation consists of a large velvet cloth (Radaelli fabric: the same used for the curtain of the Fenice and that of the Bolshoi Theatre), on which it was embroidered in gold the situation of the sky of November 9, 1989 - date of the fall of the Berlin Wall - taken from the screenshot of a software of the observatory of Arcetri. A red line divides the work in half, as does the vision of the sky up to that day. The work is completed by a series of collages, in which - with the digital layer technique - the 3D texture of a late-year blouse was superimposed on the fragments of sky deriving from archive photos of that day Forty, which belonged to a German woman (it is not known whether from East or West Berlin) who experienced the tragic post-war period and the separation of the city firsthand.



I Cieli di Berlino, embroidered velvet, cm 300 x 300, 2015



I Cieli di Berlino, digital collage, 2015



I Cieli di Flaminia

Installation

craft embroidered French silk (with the sky of Flaminia ehe she was born),

Laura Ashley vintage fabric

cm 122x150

2021





The flight of Benedict XVI, right after his resignation, has immediately penetrated the collective imaginary as a kind of classic. The white helicopter flying over Rome has now become a *sacred* vehicle in and of itself, reconfigured for the occasion and used as the mobile pivot of a tradition invented specifically for an original and unprecedented event. I shall be revisiting that flight by envisaging an alternate route. The helicopter was rendered with the help of 3D technique, while a drone was used for shooting the alternate route. The 3D helicopter was composited on these images. The white

helicopter becomes an object that is even more *metaphysical* than the original, an authentic means of spiritual transportation that draws aerial lines over the city's zones. Rome is not only a physical place but (above all) a psychic and cultural one. In this work, the helicopter and the city undergo two operations of a divergent sign which do not cancel one another out but strengthen one another instead: on the one hand, the dematerializing strength of the digital sign; on the other hand, the viewpoint of the unmanned aerial vehicle that hooks our glance to the city's landscape and representational places. What we are looking at becomes a carrier, a presence in motion that gives us a glimpse of the fertile nature of the present moment – hooked onto the future as well as onto the past.





This project addresses the inquiring impulse on which artistic as well as scientific research is based.

I produced a body of works inspired to historical events involving the Orto Botanico in Pisa, one of the oldest university botanical gardens in the world, founded in 1543 by Luca Ghini, physician and botanist. The stratification of historical facts functions as the ground where to combine tradition and present time, analogic and digital cultures, inner upheavals and forms of pathos.

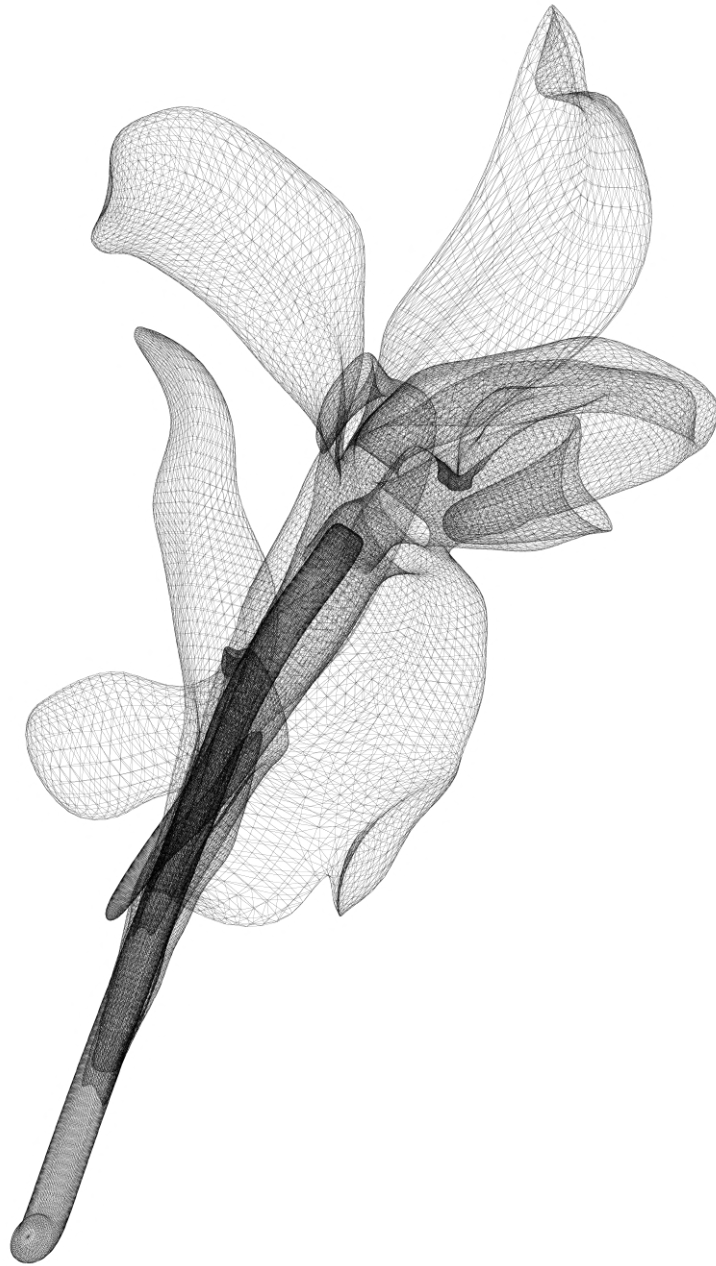
Everything I Know Volume I



Lieber Luca_Everything I Know Volume I

Stereolithography print from 3d image,

2014



Departing from the inspiration derived from a drawing of orchids Ghini sent to the great botanist Leonhart Fuchs to be collected in his herbal, I realized a series of sculptures where I tried to balance formal beauty and scientific precision. They are modeled in 3D graphics and printed by means of stereolithography, so that the process of image synthesis yields tridimensional shaped images bringing back the aesthetic charm and the taxonomical accuracy of old herbals.



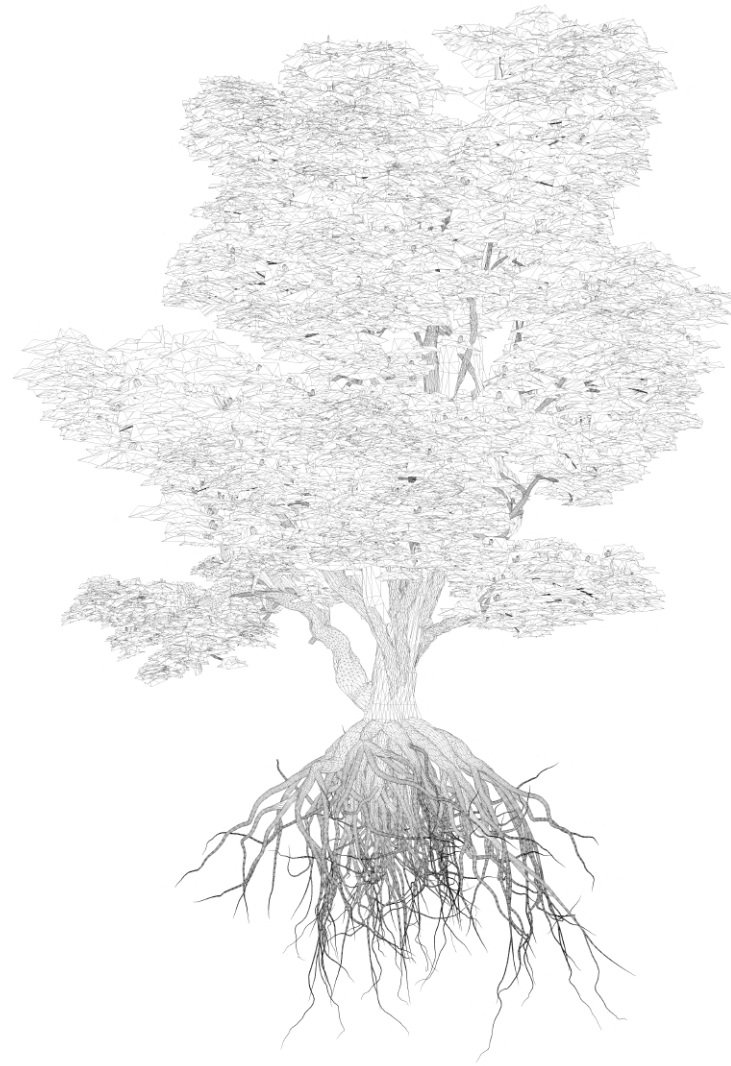


Il Cedro dei Cieli_Everything I Know Volume I

still frame

3d video animation

2014



The uncanny dimension of those natural forces that science cannot control is staged in an animation video telling of an historical event that took place in 1935, when a storm eradicated a centuries-old Lebanon cedar: but roots and skies are images dear to me, who welcomed this piece of news almost as a personal invitation.

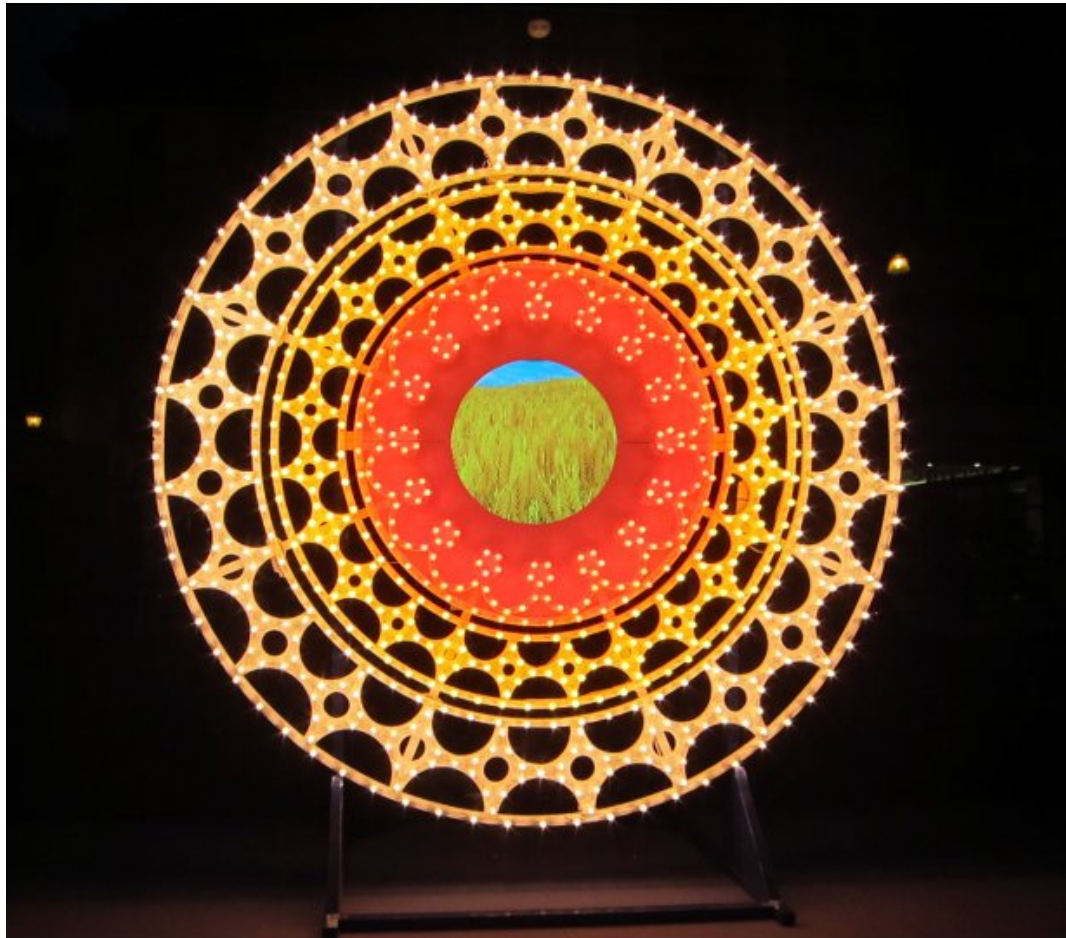


Spighe Comete

original designed luminarie, 3d animation

Museo RISO /Department Store La Rinascente

2011



The idea came out of reflections about the city of Palermo, its traditions and its splendour. In Sicily it's traditional to celebrate festivals with lighting that decorates the streets and squares, once oil lamps, today electric lights. The project (*Rinascenze*, curated by Giovanni Iovane, SACS Archive of Palazzo RISO/department store La Rinascente, Palermo) was conceived for the shop windows of La Rinascente department store with Museo RISO, and consists of five lighting installations, three circular and two in the shape of ears of wheat. The video shown within two of the circular installations, contained in a crown of lights, is a wheat field reconstructed in 3D, a golden expanse that exists only thanks to the synthetic image; a reflection on the relationship between the natural and the artificial, between tradition and innovation. The winter wheat, framed by light, in the shop window of a department store, is the bringing up to date of a miraculous event.