

Jukai

U M W E L T

marta fumagalli +
riccardo pirovano



Spontaneous Motions, Center for Art and Urbanistics ZK/U, Berlin, 2023

An organic core composed of RGB lamps lights up the wooden terrace of the Center, the place where goods arrived when the ZK/U was the “Güterbahnhof Moabit”, the goods station of Moabit that used to be active till the end of 90’. The “light sculpture” is a primordial device that pulses every time it detects movement inside ZK/U thanks to its motions sensors placed inside and outside the building. Every time someone enters the range of action of the sensor, a luminous pulse will be emitted from the sculpture. Spontaneous motions is a site-specific light installation that detects the social vitality of ZK/U during the OPEN HOUSE, the night dedicated to interactions between people.



A garden, an ecosystem: what grows outside of urban homologation?, Potsdamerstrasse x Alvenslebenstrasse, Berlin, 2020 (project)

A secret garden is preserved on the corner of Potsdamerstrasse and Alvenslebenstrasse, a neglected spot where greenery evolves in the absence of human activity. People that have been passing over the adverts wall for years and years have become unconscious carrier of biodiversity. By nightfall a light installation highlights the presence of the garden. The light intensity and its colour change every time that someone passes near the adverts wall. The change of light is like an heartbeat pulsation that shows the increment of biodiversity.

Nature has been growing for thirty years in what journalist Jan Schulz-Ojala calls a “cube of air”. A void left by the bombing of a well-known delicatessen during the Second World War and then by the demolition in ‘95 of the brothel and refuge for desperate people that sprung up afterwards and became popular in the 1980s. The six-storey bank and insurance building that was to have been built there remained only a project due to a lack of investors. Shopkeepers and local residents are waiting for years for that hole to be filled, unaware of the secret garden.



Sonar, Historisches Bootshaus, Berlin, 2020

A ripple of wooden beams makes visible from the other side of the river the existence of the Bootshaus, a fascinating historical monument camouflaged in the river Spree landscape.

During those months we played the role of “sonar”. Our paths have propagated like a real sound wave in the vastness of the city of Berlin, going to detect lively hidden places.

Our “waves” hit the Bootshaus, an old boat bunker at the time of the GDR, which has now become a symbol of resistance against the boom of the building industry and gentrification, and a historical testimony to Berlin’s past.

“Sonar” is like a trace of the breaking of the sonar wave, a “photogram of the impact which temporarily focuses on that dishevelled but extremely interesting spot on the shore, a site-specific sculpture which then, by transforming itself into a treehouse and combustion material for its Tepeeland neighbours, fuels a sustainable virtuous circle.



Berliner Luft, Paul Lincke Ufer 37, Berlin, 2020

[video](#)

A crack in a wall along the Landwehr canal becomes the sounding board for a very berliner melody. The more careful will find a crank to be turned clockwise. At night it is possible to find this mechanical music device because its edges are coloured with a glow-in-the-dark painting. "Berliner Luft" becomes a tribute to Paul Lincke Ufer and the composer to whom it is dedicated. The title comes from the well-known piece Berliner Luft or Das ist die Berliner Luft. It is an aria from Frau Luna an early 20th century operetta written by the german composer Carl Emil Paul Lincke. Over the years it has become an unofficial hymn of the city.



Rote Insel, Schöneberger Insel, Berlin, 2020

Five boundary stones mark the five entrances to the so called “Rote Insel”. Each boundary stone is numbered with Roman characters and bears the words “ROTE INSEL 2020”. The stones are made of concrete according to the “urban aesthetic” of that area. The inscriptions are coloured in red RAL 3000, a colour that refers to the name and recalls some architectural elements of the context. The work becomes a serie of five postcards which show the map of the “Red Island” and its marked entrances.

Attracted by the tiles on a boundary wall near Yorckstrasse we dwelled on that corner used as a temporary junkyard. Those tiles were the remains of a snack bar demolished a few years earlier, still visible on Google maps. The residents of the close squatted house called Rote Insel, who frequented the place, told us about it. This was the starting point of our research. The Berliner Geschichtswerkstatt association allows us to learn more about that part of the neighbourhood and its history.



Moving Wooden Joists, Boulevard de la Gueule Tapée, Dakar, 2018

[video](#)

Moving-wooden-joists is a site-specific installation that integrates into the urban context, the heart of the Médina district in one of the most vibrant intersections of the city, in harmony with the habits of local users and redevelops it. It is a spontaneous architecture that grows like a plant in a small square around its bright green kiosk. Hundreds of wooden planks made from pallets neatly reassembled become a 'public bench'. We invite patrons to use it and not to hesitate to sit down. This place, for years a small dump in the middle of the avenue, before a large multinational company built the "kioskou" and deputy it to non-place, has become a "strategic stopping point" for the taxi drivers on break, the street vendors, the mechanics of the neighbourhood, the car cleaners and the patrons waiting for the carrapids. *Moving-wooden-joists* is part of the project *Mon super kilomètre*, an open-air gallery one kilometre long on the Gueule Tapée canal, conceived by the collective UY077 and included in the 'Projets spéciaux' of the 13th edition of the African Contemporary Art Biennale, Dak'art 2018. L'heure Rouge.



Dedicato alla fontana milanese di piazzale delle Milizie che sta all'asciutto, Piazzale delle Milizie, Alzaia Naviglio Grande, Milan, 2016

One night in April we built a temporary landing stage for the northern fountain of Piazzale delle Milizie in Milan, a place close to the urban waterway called Naviglio Grande. Imagining the water, we install inside a buoy. Our intervention is dedicated to this abandoned fountain that for over thirty years has been forgotten on the edge of the Naviglio Grande; it was perhaps part, together with the twin, of a picturesque twentieth-century garden. The idea of the pier stems from the desire to recall the original identity of the place and then transform it, hypothesizing a point of mooring and departure towards the Naviglio.

This passing image is photographed and captured in a postcard, a paper fragment that preserves the rediscovered and transformed memory of the place.

JUKAI | Marta Fumagalli+Riccardo Pirovano

BIO

Marta Fumagalli and Riccardo Pirovano work together as visual artists since 2011 under the name Jukai. From Europe, to Japan and Africa Jukai has been creating site-specific installations sprouted from the observation and the interaction with each site. Jukai's investigation focuses on urban landscape as a complex ecosystem in which vegetation, humans and animals coexist in a precarious balance. Jukai interests are the processes of transformation that pass through the most neglected places in the city, i.e. 'landscape waste' that become for Jukai precious raw material from which to trigger a new creative process.

CV

EDUCATION

Marta Fumagalli

2015 Master in Visual Arts, Brera Fine Arts Academy of Milan | 2013 Beaux-Arts, Erasmus Program, Paris

Riccardo Pirovano

2007 Master in Visual Arts, Brera Fine Arts Academy of Milan

GROUP EXHIBITIONS

2023

OPEN HOUSE January and March, c/o Center for Art and Urbanistics ZK/U, Berlin

2020

Unrealized Projects, window exhibition c/o feldfünf e.V. in Berlin

FRESH A.I.R. Scholarship exhibition, Urban Nation, Berlin

2019

SWING SWING, Fonderia Napoleonica, Milan

2018

Mon super kilomètre, Dak'Art 2018 - Projets speciaux (SN), STUDIO UY077

2017

StudiFestival#3, open studio, Milan

2016

Spazi creativi, International challenge Orticolario 2016, Villa Erba, Como Lake (IT)

2015

Wakayama Salone, Wakayama (JP), Ogasawara Yoshiteru

2014

UTAKATA, Biwako Biennale 2014, Omihachiman, Shiga (JP), Nakata Yoko

Muovere le acque, Hall Expostudio, Milan, A.A. Nobili

Secret Garden, Posti di Vista 11*, Fabbrica del Vapore, Milan, N.S. Bonetti

2013

Trapani Biennale, Nutri-menti, Trapani, (IT), A. Sammartano

AAM 5° edition, Sole 24 Ore Palace, Milan

2012

Biwako Biennale 2012, Shiga (JP), Nakata Yoko

Woods, Nessun dove, dappertutto project, Cremona, (IT), D.C. Fragale

Milano-Medina, Dak'Art OFF, Espace Medina, Dakar (SN)

2011

Paradigmi, Geh8, Dresden (D), E. Fuchs

Strategie di sopravvivenza, Lecco, (IT) N.S. Bonetti, M. Garegnani

Nemeton, Nature Reserve "Fagiana", Magenta, (IT), N.S. Bonetti, M. Garegnani

GRANT/RESIDENCIES

2022 Center for Art and Urbanistics ZK/U, International Residency Program, Berlin

2021 Italian Council 10, Area 3 - Development of Talents, General Directorate

Contemporary Creativity, Italian Ministry of Culture

2019 FRESH A.I.R., Berliner Leben Foundation, Berlin

2019 Bienno, Borgo degli artisti, Valle Camonica (IT)

2013-2016 I-Bart, International workshop on Bamboo Art, Miyazu-Kyoto (JP)

Info

Website: <http://jukai.org/>

Instagram: [@jukaiumwelt](https://www.instagram.com/jukaiumwelt)