

ARTIST

Yoh Yasuda 安田葉

Born in 1988, Ebina, Kanagawa, Japan.
Lives and works in Japan and Indonesia.


Yasuda gained a master's degree at Tokyo University of the Arts in 2014 and has worked in many places including Japan, Australia, and Indonesia.

The artist has a strong interest in delving into her memory of childhood and traditional culture that is at risk of disappearance due to the influence of digitalization. Inspired by the people she met in places all over the world, she works on different types of media, including three-dimensional, video, and installation works.

Since a very young age, Yasuda has been familiar with kite making because of her mother, who was born in Nagasaki prefecture, a place renowned for its hata and baramon hata kites. Since 2019, she has been researching Indonesian kite culture and the natural environment of the Pacific islands while working to create her own as a sustainable artistic presentation.



 <https://yo-yo-yasuda.tumblr.com>

 https://www.instagram.com/yoh_yy

Project

- 2024 Fukuoka Asian Art Museum 2024 Residence Project
Invited Artist

Nagoya University of Arts Painting Techniques
Seminar 2 Guest Lecturer

Kyushu University Faculty of Design
(Artistic Expression Theory) Guest Lecturer
- 2020 Shittaka University Toride Seminar 3rd Guest Lecture
- 2019 ASP (Artist Support Project)
Artist-in-Residence, Yogyakarta, Indonesia

School-in-Progress 2019 Workshop Teacher
HOSPITALE PROJECT / Tottori

Norma Redpath studio Artist in residence
Melbourne / Australia
- 2017 Ebina Ogi Town Winter Illumination
- 2016 "Ancient Seed" 5-7 Ohgimachi Ebina City, Kanagawa
RICOH Future House
- 2016.2 Ebina Ogimachi Promenade Object Project
- 2015 - RICOH Future House, Kosaie Workshop Teacher
- 2012 - The Little Art Club in The Blue Woods
(manager: Yoshitomo Nara, adviser: Hiroshi Fuji)

Education

- 2014 M.A., Tokyo University of the Arts
- 2011 B.A., Tokyo University of the Arts

Exhibition

- 2024 WINDS OF ARTIST IN RESIDENCE 2024
"SONGS OF SKY AND EARTH"
Fukuoka Asian Art Museum

"The kite that returns to the earth,"
KOBE STUDIO Y3, Kobe
- 2023 "RIMBA ANGIN : WIND FOREST"
I Kadek Armika x Yoh Yasuda" Cush Cush Gallery, Bali
- 2022 "SPIRIT OF MARIOBORO," Malioboro Street, Jogjakarta
- 2020 "INTERMEDIA ART 2020 APPARATION,"
The University Art Museum, Tokyo University of the Arts

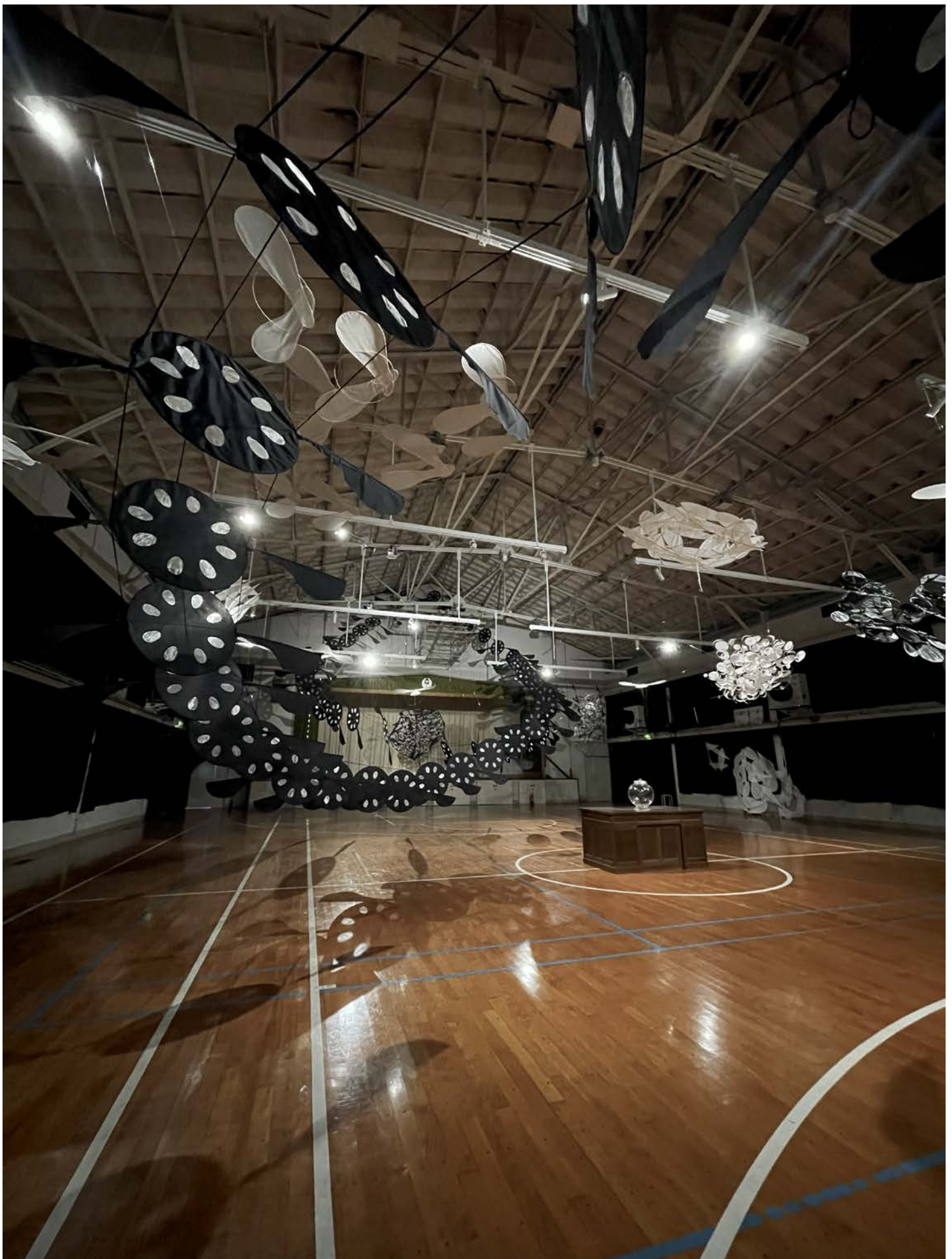
"Koganecho Bazaar 2020 Artists and Communities"
Studios and galleries around Koganecho, Yokohama

Award, Scholarships

- 2023-2024 POLA Art Foundation Grants for Young Artists
- 2022-2023 Yoshino Gypsum Art Foundation
- 2012 15th Taro Okamoto contemporary art prize
- 2009 Tokyo University of Fine Arts Ataka Awards



1, Kite of Gadung, 2023
2, Teak leaf kite, 2024
3, Kite of Muna Island, 2024
4, Javanese traditional kite, 2019
*All works by Yoh Yasuda



Yoh Yasuda

Communities connected by the wind : north wind and south wind

2024 / Dimensions Variable

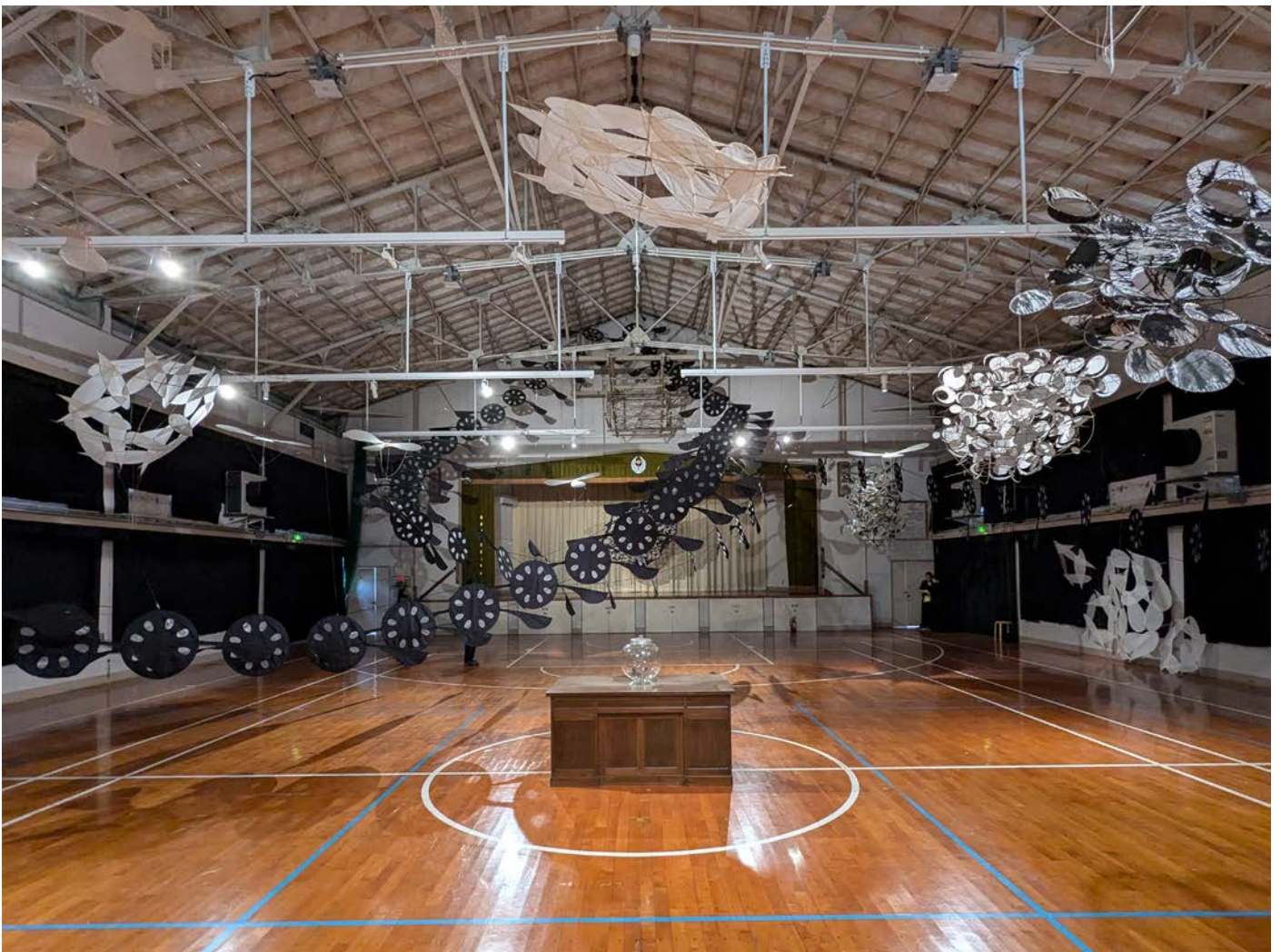
Supported by I Kadek Dwi Armika

WINDS OF ARTIST IN RESIDENCE 2024

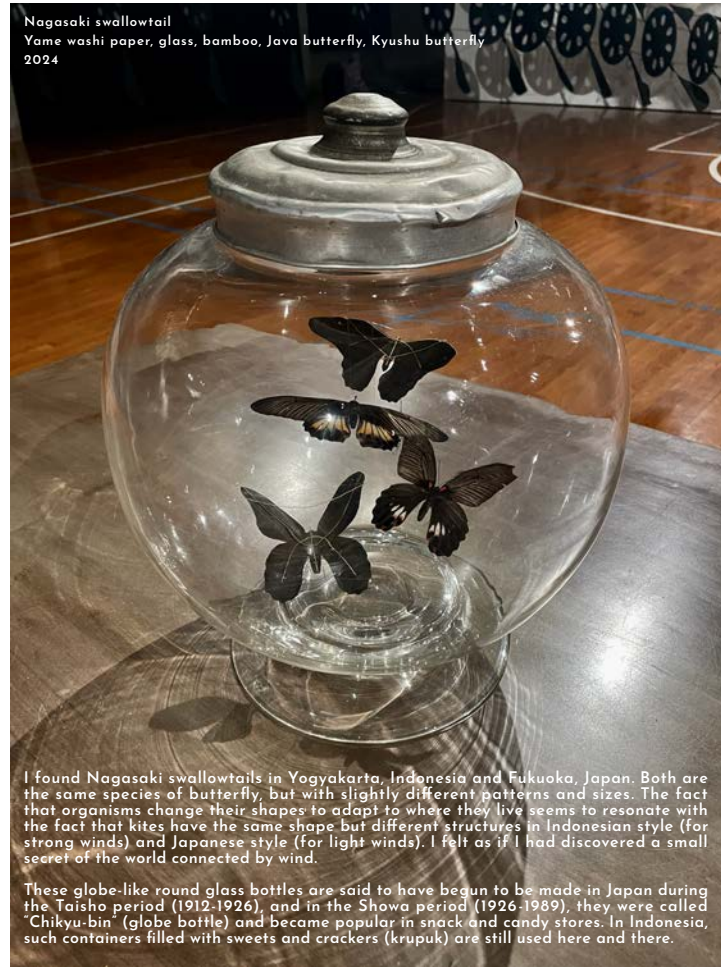
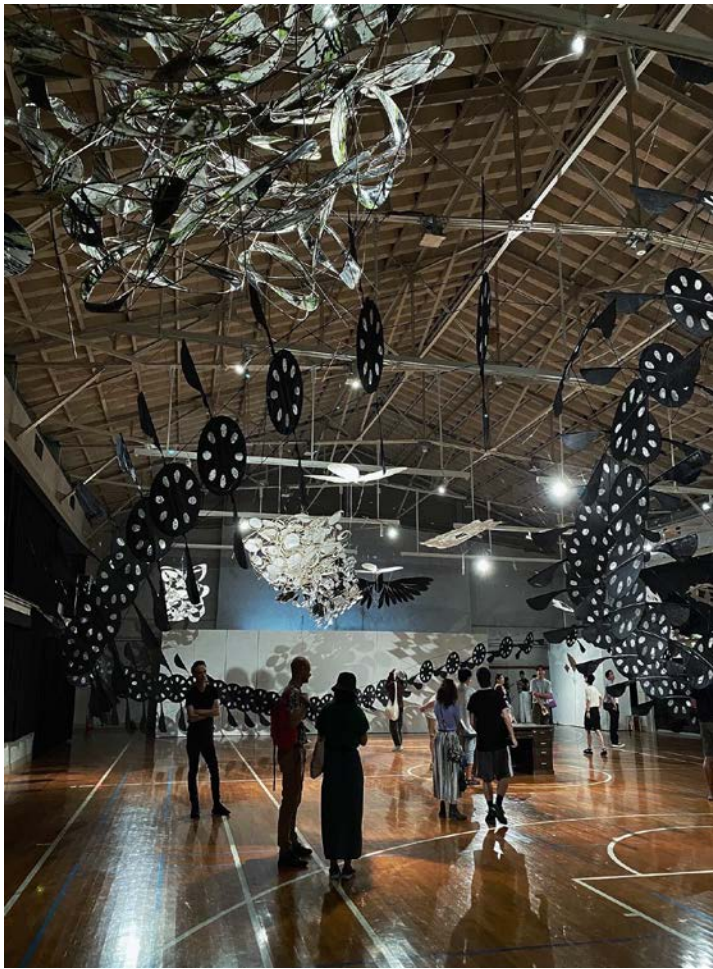
SONGS OF SKY AND EARTH

Period: Sep 14, 2024 ~ Sep 29, 2024

Venue: Artist Cafe Fukuoka (2-5 Jōnai, Chuo-ku)



Yoh Yasuda Communities connected by the wind : north wind and south wind 2024 / Dimensions Variable Supported by I Kadek Dwi Armika



Nagasaki swallowtail
Yame washi paper, glass, bamboo, Java butterfly, Kyushu butterfly
2024

I found Nagasaki swallowtails in Yogyakarta, Indonesia and Fukuoka, Japan. Both are the same species of butterfly, but with slightly different patterns and sizes. The fact that organisms change their shapes to adapt to where they live seems to resonate with the fact that kites have the same shape but different structures in Indonesian style (for strong winds) and Japanese style (for light winds). I felt as if I had discovered a small secret of the world connected by wind.

These globe-like round glass bottles are said to have begun to be made in Japan during the Taisho period (1912-1926), and in the Showa period (1926-1989), they were called "Chikyu-bin" (globe bottle) and became popular in snack and candy stores. In Indonesia, such containers filled with sweets and crackers (krupuk) are still used here and there.

Communities connected by the wind : north wind and south wind

Sometimes it feels as if the world is moving according to invisible rules. Just as plants and animals use the wind to move, humans may be moved by invisible forces. A kite and a gymnasium. Two things that had no causal relationship are connected, and a new meaning is born. Jung called this synchronicity.

The long form of the 100-metre black kite moves with the wind, creating straight lines and curves as the wind fluctuates. It makes the invisible lines of the wind visible, giving concrete form to the laws of nature. Similarly the lines on the floor of a gymnasium are not the rules of the game, they only serve to make the laws visible. Human players move according to them, like kites in the wind. The many surrounding kites are blown along like pollen, or like the Vanda orchids known as 'wind orchids' which have evolved to move from tree to tree. Like players in a game, they follow laws of nature that can't be seen. They are at once subject to the laws, and using the constraints to their own advantage. Like sailing ships subject to winds at sea, whose skippers have learnt to harness the patterns as 'trade winds'.

I have loved kites since childhood, influenced by my mother from Nagasaki, Japan. During my first visit to Yogyakarta, Indonesia in 2019, people of all ages were making beautiful kites from familiar materials such as bamboo, leaves, paper and plastic. Children played in the sky, caught by giant kites similar to the black kite here, an evolution of Chinese 'centipede' kites. I was shocked to see how freely they manipulated the wind. The scene looked like many giant plants stretching skywards, like in the story of Jack and the Beanstalk. Jack used the beanstalk to ascend into the clouds, and the kitemakers of Bali use kites to connect the earth and the heavens, the seen world and the unseen laws. The organic form of the central black kite echoes the stalk of a plant, extending into the sky.

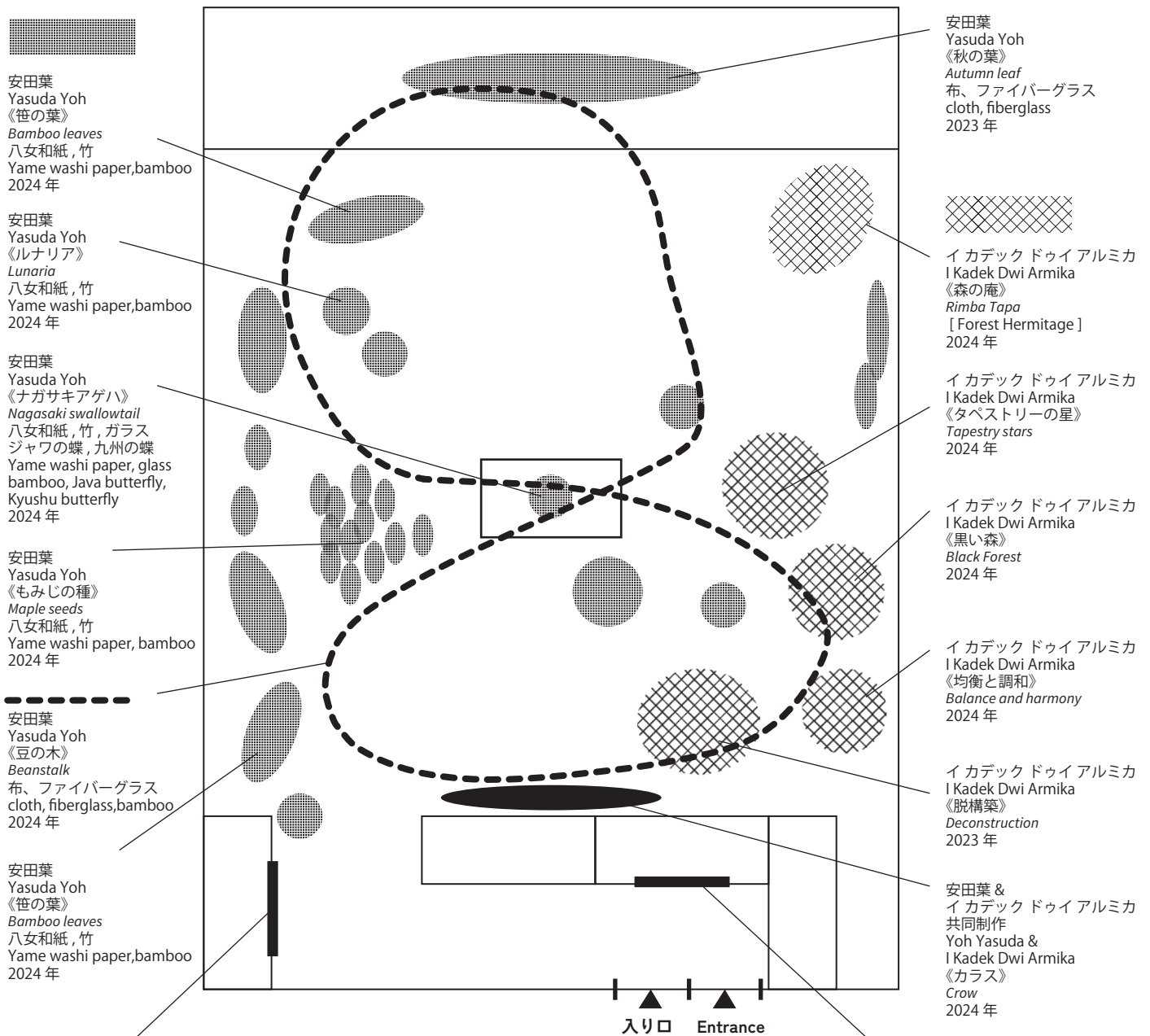
I am now thinking about the concept of 'wind' as I learn how to make kites from kite makers around the world and investigate the depth of kite culture that has continued from ancient times to the present day. I Kadek Dwi Armika from Bali, Indonesia, whose work is exhibited alongside mine, has been familiar with kite making since childhood and has developed traditional Balinese kites, which are mainly made of natural materials, into complex and abstract structures. The structure of a kite can be traced back to the history and region it originates from. Every method of kite construction and every material used has its own meaning and represents the principles and ideas of the creator. Traditional kite designs from all over the world show subtle connections to the local myths through their patterns and structures. These designs still evoke childhood memories for people in Asia and around the world. Lifted by invisible forces, kites soar high into the sky like living creatures, trying to connect heaven and earth, past and future, and the hearts of people far away from each other.

During this residency in Fukuoka, I will present 'Kites as Artistic Expression' using the traditional techniques of 'wind connected communities' in Indonesia and Japan. The kites, made from Japanese paper and bamboo in Yame, Fukuoka, invite everyone to play with the idea of wind. The work is also a response to the environmental problems facing our planet. Inspired by the people I have met in Fukuoka, the north wind, the south wind and the natural environment, I have expressed the 'shape of the wind' in Fukuoka. We believe that by making kites, we can feel the wind, think together about the materials, and create a range of responses, including arts, crafts and awareness of environmental issues, which will contribute to a better future for us and the development of art in Asia.

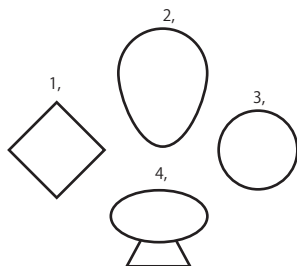
Yoh Yasuda

福岡アジア美術館 第22回
 アーティスト・イン・レジデンスの成果展 2024
 Fukuoka Asian Art Museum WINDS OF ARTIST IN RESIDENCE 2024

空と地のはざままで
 SONGS OF SKY AND EARTH



- 1, 《ガドゥンの凧》 Kite of Gadung 2023
 - 2, 《チークの葉凧》 Teak leaf kite 2024
 - 3, 《ムナ島の凧》 Kite of Muna Island 2024
 - 4, 《ジャワの伝統凧》 Javanese traditional kite 2019
- ※全て安田葉の作品



安田葉
 Yasuda Yoh
 《風のかたち》
 Shape of the wind
 ビデオ
 Video, 15min
 2019年 - 2024年



Yoh Yasuda
Autumn leaf
bamboo, ripstop
250 x 300cm
2022



Yoh Yasuda
Wind orchid
Special thanks : Bli Hary Wikana
bamboo, ripstop
250 x 250cm
2023



What is a kite?

In Indonesia, every year around July, a strong wind called the trade wind blows from the Antarctic, making everything around it move with the wind. Like trees that blow in the wind, the earliest kites were supposedly made from leaves. Using natural materials and playing with the wind evokes a sense of connection with nature that many have lost in modern times. The shape of a kite is a symbol of joy and celebration of a community.

In Bali, like many regions of Indonesia, flying kites is a playful activity for people of all ages. Traditional Balinese kites like Bebean (fish-shaped kites), Janggan (dragon-shaped kites), or Pecukan (leaf-shaped kites), are some of the well-known kites that you can witness in highly anticipated kite festivals every year in Bali. The philosophy and dedication behind crafting each kite makes them one of the island's most interesting traditions.

Having studied Indonesian kites since 2019, Japanese artist Yoh Yasuda is interested in knowing more about kite culture in Bali. Her love for kites is inspired by her mother's hometown Nagasaki, which is famous for its kite festival in Japan.

Earlier in July 2023, Yoh came to Bali to participate in the Bali International Kite Festival, and met with I Kadek Dwi Armika, a renowned kite art maker and organizer of the kite festival, whose contemporary kites are developed from his wealth of knowledge of Balinese traditional kite-making and culture and participation in numerous international kite festivals worldwide. Kadek Armika's kite creations from natural materials inspired Yoh, paving the way for the beginning of their collaboration, with both believing that kites are universal for all people and ages.

Yoh Yasuda and Kadek Armika continued their communication, and eventually Yoh came back to Bali in October to learn more about Balinese kite culture with Kadek Armika. Yoh's six weeks residency and research in Bali, and collaboration with Kadek Armika led to Wind Forest: Rimba Angin exhibition showcased at CushCush Gallery.

The exhibition explores kites in terms of materials and shapes. Using natural materials and playing with the idea of wind as an invitation for everyone to reconnect with nature. The work is also a response to environmental issues Bali is facing. The artists wish to share that just like flying a kite in the wind, everything needs to exist in balance, to continue its existence and flourish. They believe that thinking about kites together and the various responses that could be generated in the world of arts and crafts about environmental issues, will lead to our better future, and development of Asian art. "A kite must be in balance with nature, otherwise it will not fly".



Wind orchid

2023

Plants are evolving towards the sky.

Orchids, especially those native to the Southeast Asian region, have been trying to make their way from the ground to the sky for millions of years.

Wind orchids, which are endemic to Japan, resemble kites, moving from place to place in search of a comfortable environment and taking advantage of the wind. They wait for the wind by wrapping themselves around exposed branches, then move to a better location using the power of wind and insects. Wind orchids left the ground a long time ago and are heading further into the sky.

Orchids and kites are even similar in the way they travel. It is said that about 400 years ago, Indonesians on a Dutch trading ship introduced kites to Japan, and they became so popular that the Edo shogunate banned them. And now, moving like a wind orchid myself, I am traveling to learn about Indonesian kites. Plants, and kite culture are connected through the trade winds as they spread throughout the world..

In Japan, the number of people who can make kites has dwindled, but in Indonesia, many people make wonderful kites on a daily basis, passing on these ancient skills and sharing the beautiful sight of hundreds of kites covering the sky with many people from around the world.

Traditional Indonesian kite makers live their lives using what is around them and appreciating nature's bounty—wind, sunshine, plants. But perhaps like wind orchids, many of us do not live life rooted in the land in one place anymore. We are like plants and kites, which must learn to evolve flexibly and in balance with their environment.

The kite must be in balance with the ever-changing forces of nature, a form of spirit in which one's own memories and experiences are projected. The kite flying in the sky represents me and is also you.

Yoh Yasuda



Yoh Yasuda
Banana paper kite with orchid,
bamboo, balinese banana paper, epiphytic orchid (*Vitricolor*, *Vioetida*)
260 x 200cm
2023

Yoh Yasuda
Balinese wind orchid (*Vanda tricolor*)
bamboo, Japanese washi paper
100 x 90cm, 2023

Japanese wind orchid (*Vanda falcata*)
bamboo, Japanese washi paper
130 x 100cm, 2023

Moth orchid (*Phalaenopsis*)
bamboo, Japanese washi paper
100 x 90cm, 2023



Yoh Yasuda
Wind orchid
bamboo, Japanese washi paper
100 x 90cm
2023



Yoh Yasuda
Root of wind orchid
Special thanks : Bli Ayak
bamboo, riptop
300 x 550cm
2023



Bentuk Angin 2019
 コンセプトイメージ エッチング 版画
 210mm×297mm

Bentuk Angin

saat ini, Saya sedang mempelajari bagaimana caranya bermain dengan angin di Indonesia. Layaknya makhluk hidup lainnya, kita hidup sembari berpetualang/bepergian bersama angin. Dan layang-layang adalah salah satu contoh budaya yang kita bawa bersama angin. Konon, layang-layang pertama kali ditemukan pada abad ke-3 SM, di Asia Tenggara Layang-layang terbuat dari lembaran daun besar dan tanaman merambat. Sejarah ini diwarisi turun-temurun dan berlanjut sampai hari ini di Indonesia. Dimana, bentuk sayap ditambahkan berbagai bahan, bentuk, dan memiliki makna tersendiri dari setiap bentuk. Layang-layang tidak hanya dipakai untuk memancing, dan sebagai alat tangkap tetapi juga murni sebuah mainan yang merupakan perwujudan dari sebuah ekspresi kesenangan. Mereka juga digunakan sebagai simbol untuk mewakili komunitas tertentu, dan berkontribusi sebagai sistem untuk menghasilkan energi alternatif. Saya ingin mengetahui di kehidupan masyarakat saat ini, bagaimana cara merasakan Angin, dan menikmati kekuatan alam. Dan juga untuk menemukan ekspresi unik dari hembusan angin, saat ini saya tengah mempelajari cara pembuatan layang-layang dibawah bimbingan Mas Santo. Di Pameran ini, saya akan menunjukkan karya video layang-layang yang pertama kali saya buat bersama orang-orang lokal di Indonesia.

“風の形”

私は現在インドネシアで風と遊ぶ方法を学んでいます。自然の生き物達と同様に私達は歴史を通して風と共に旅をしながら生きています。カイトは私たちが風と共に運ぶ文化の一例です。最初のカイトは紀元前3世紀頃、東南アジアで大きな葉と木のつるで作られたとされています。この歴史は伝統として受け継がれ、今日のインドネシアで続いています。カイトには様々な新しい素材が使われ、翼の形にはそれぞれ意味があります。カイトは釣りや捕獲のためだけでなく、純粹におもちゃとしての喜びの表現でもあります。それらはまた、特定のコミュニティを表すためのシンボルとして使用されたり、代替エネルギーを生成するために貢献したりします。私は現在の人々の暮らしの中で、人々が風をどのように感じ、自然の力を楽しむのかを知りたいのです。風を通して独自の表現を見つけるために、私は現在友人であり、カイト作りの達人でもある、サントさんから学んでいる最中です。今回の展示では地元の人々と一緒に作った映像作品と、私が初めて作ったカイトを発表します。

“Shape of the Wind”

I am in Indonesia to learn how to play with wind. As like many other natural creatures, we travel and live with the wind throughout our history. Kite is one example of the cultures that we carry with the wind, alongside ourselves. The first tethered craft is supposedly invented around 3rd century BC in the South East Asia, made of large leaves and vines. This history is inherited as a tradition and continuing in today's Indonesia, where the kite wings are given various new forms — by constantly changing materials, purposes and consequentially meanings. Today, kites are not only used for fishing or catching. They are also used as an expression of pure pleasure, by reinventing themselves as toys. Still, they are taken as symbols to represent certain indigenous communities, whilst contributing to the systems for generating alternative energy. I am curious to know how we can possibly live, feel and enjoy with the wind, the power of nature. To seek for an unique expression of that energy, I am learning from my Indonesian friend and master kite maker, Mas Santo. In this exhibition, I will show you the video work of Kite that I first made with local people in Indonesia.

安田 葉 Yasuda Yo

2019.8.5-11 Hokkaido, Tomakomai City Tarumae

New Work Exhibition [yo-yo-yasuda.tumblr.com](https://www.tumblr.com/yo-yo-yasuda) [yoh_ly](https://www.tumblr.com/yoh_ly)





Make kites together and have fun at Wind Forest: Rimba Angin Exhibition

As part of the public program of the Wind Forest: Rimba Angin exhibition, CCG and LagiLagi presented a "Make Your Own Kites" workshop on December 2nd, 2023. During the session, children from local elementary schools in Denpasar and the public got to see the contemporary kite exhibition by Yoh Yasuda and Kadek Armika at the gallery, in contrast to the more commonly shaped kites that they were familiar with. The artists Kadek Armika and Yoh Yasuda facilitated the kite workshop, letting kids choose their own fun shape-kites, and be creative by coloring and crafting their kites. Finally, everyone presented their work together and, of course, tried to fly their kites!





Communities connected by the wind : North wind and South wind
YOH YASUDA Fukuoka Asian Art Museum Residency Exhibition
Sep 14, 2024 - Sep 29, 2024
Grand Studio at Artist Cafe Fukuoka (2-5 Jōnai, Chuo-ku)
Open Hours: 11:00 - 17:00 Closed on: September 17th and 24th

