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Recently, a former Kyushu veteran who has been presenting in remote places, such as a fishing village in Hirado City, Nagasaki Prefecture and Housyuyama Village in Fukuoka Prefecture, has held a solo exhibition in Fukuoka City for the first time in about 10 years. "It may be thought that I have died, so in the city after a long time after being invited from the gallery," he said. Through the serene monochrome paintings drawn with sea sand, soot, and plaster, you can see the artist who seems to persistently practice the spirit of the Kyushu-Ha.

Why do you choose to open an exhibition in a fishing village or mountain village?  
"I don't think we'll be presenting at the right venue anymore. Even when they say decentralization, they are thinking centrally in the end. Everybody is aiming for a city. I don't want to stay in a consumer society. In the case of Hirado's Neshiko district, it's 24km from the center of the city. There are people who look at the picture for the first time, but on the contrary I am serious."

How are their reactions different?

"I can calculate the response of the viewer in a city, and I may feel nauseating to do so. I am invited to look at the site and draw the image that springs up, but my picture is abstract. They can't tell what I'm drawing, but they say "I understand."  
"Indeed, this picture represents our land." They cannot be explained in words. But I know they understand. I had more true gratification than selling a picture in a city or having a good reputation. "

"During the four-day exhibition, locals set up tents and cooked for me. There were five members of the Kyushu Symphony Orchestra who taught me paintings, and they performed chamber music at a public hall. The villagers are not interested in classical music. But I don't want them to play songs and nursery rhymes. So they played Debussy twice a day and night. The old man who came to listen in the daytime was listening in the front row at night. It's a mistake to think of something that's easy to understand because you won't know it's difficult. "

Obana, born and raised in the inland, has been painting on the theme of the sea for the past decade.

“I’ve been painting on the Chikugo River series for a long time and wanted to create a new world. At first I went to the Seto Inland Sea. Looking from the hill of Yajima, I thought that the history and human activities were the same as in Chikugo where I grew up. I went all over the Oita sea including Kunisaki Peninsula.”

The sand from the coast is sifted, baked in a frying pan and sterilized, and then glued to the plywood with a bond to make the groundwork. The black part is made of Kunisaki sand and painted with soot. The white part is plastered on the sand of Hirado. It reminds me of the Kyushu school era, where I could not buy art supplies and used inexpensive materials that were nearby, such as coal tar.

“Plaster is cheap and has a good texture. Various whites can be generated by the composition of the sand. The habit of searching for something is definitely from Kyushu school days era.”

Obana seems to have occupied a unique position in the Kyushu-Ha, which had a strong impression of a conspicuous shopper and clung to the authority of the center, but had been drifting somewhere in the center.

“The energy at the Kyushu-Ha was outside, but for me it was going to my inside. I needed a Kyushu-Ha to change myself. It wasn’t just a stand-out group because the avant-garde way of doing things was the starting point of the Kyushu-Ha. I did “ I and Junnosuke Miyazaki, who opened a retrospective at the Fukuoka Prefectural Museum of Art, have a calm place and I think we received only good things from the Kyushu-Ha. Because there was nowhere else.”

“It has only spoiled the world and the art world,” he says. Obana turns to fishing villages and mountain villages to look for things that have not been spoiled yet. The word “I have to do it alone if I want to penetrate myself. I’m nothing afraid even in the countryside” is a word that comes out of his confident confidence in his steps that originated in the Kyushu-Ha Would.”