

Oki Hiroyuki (born in Tokyo, 1964) began filmmaking in the early 1980's while studying architecture at the University of Tokyo. Oki has been moved to Kochi prefecture for production from 1991. And his film *HEAVEN-6-BOX* (1994-95) produced by the Museum of Art, Kochi, won the NETPA prize at the 45th Berlin International Film Festival. He continues to show his works at various international film festivals as well as galleries and museums.

Tam Ochiai (born in Kanagawa, 1967) graduated from Wako University and moved to the New York City in 1990. Ochiai earned his M.A. degree from New York University and had his first solo exhibition in 1993. He still lives and works in New York, and participates in multiple exhibitions at prominent museums and galleries in Japan and abroad.

Oki and Ochiai met for the first time at a group exhibition, "J-way" 2000, at Lydmar Hotel in Sweden. Since then, they have exhibited at the same exhibitions, including "The Door into Summer: The Age of Micropop" 2007, Mito Museum, Ibaraki. In 2010, Oki participated in the event at Ochiai's solo exhibition, "Spies are only revealed when they get caught" at Watarium, Tokyo. Also Ochiai's work was presented at Oki's self-curated exhibition, "TAMATAMA 8. 10." Last year. Oki participated in "For Troedsson Villa" curated by Ochiai and Anne Eastman. This exhibition "Re wild (e)" at ARATANIURANO is a result of their long-term bonding from past years.

For this exhibition, Arataniurano presents Ochiai's pieces from the new series *Ashtray Sculptures* and Oki's new film *Melody of Buddy Matsumae III* (2016) taken from the *Buddy Matsumae* series. Also, collaborative drawings and films made through the constant exchange of ideas between Oki in Japan and Ochiai in New York, and a co-produced in-situ sculpture will be on display. In the space, painted walls, blackout curtains, wood waste, temporary walls are chaotically yet carefully displayed by the two artists. Each element insists on its distinctive presence without being entirely integrated into a harmonious whole. This space itself is a reflection of their collective aspiration.

Two distinctive worlds of Oki and Ochiai are juxtaposing. Oki has been seeking for the way to build the structures of time/ space/ human/ society by layering fragmentary images of human, lights, land, architecture and spirit of words, and letting them interact with each other. Ochiai uses names, felinity, language, cities, death and contingency as a musical score with the idea of drawing as a main theme. "Re wild (e)" brings new light to their collaboration.

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