

The Artist: Carlos Garaicoa

Carlos Garaicoa in discussion with Kelvin Browne

[Animated ROM logo appears with sound sting]

[The artist, Carlos Garaicoa standing in the Weston Family Wing, Level 1, in front of: "De la serie Nuevas arquitecturas" (From the Series New Architectures), 2003, a collection of paper lanterns of all different shapes and sizes, lit from the inside and suspended from the ceiling]

Carlos Garaicoa: I am very interested in Japanese culture in general, I'm very connected to the way they craft things, et cetera, and as well, I've been interested in cities, dealing with all these ideas, and well, public and private...

I think, the first piece arriving, about lanterns, was a very, has been called, how new architectures are a way to understand the night. *[Video focuses on artwork, "De la serie Nuevas arquitecturas" (From the Series New Architectures), 2003, showing both overview and detail views. Video focus returns to the artist]* I tell you, my work has been never about a matter of materials – about one material, or that I like lanterns... Many things I've been doing for years is in a way dictated by the city and my relation with the city. I started to do paintings, that was my first, maybe I started even painting in the school, and in certain moment, I decide to cut that off and start to look more at what way I can decide my own rules, you know? Don't be stuck in the painting thing, or the drawing or the sculpture, and then I started all this relation with cities, and then, with all this connection, I get to these lanterns.

[Video focuses on artwork, showing both overview and detail views. Video focus returns to the artist]

And it is this idea of the very practical lantern that you have in your home, but you have this plug, that you unplug, and the whole lanterns get off. And then it's like you have the decision to turn off and on, your own city, your own dreams, your own design of utopia or a dream of a fragile place. *[Video focuses on artwork, showing both overview and detail views. Video focus returns to the artist]* What I have been trying as well to do, mostly with this piece, we have been trying to measure everywhere we have are doing, we have two or three maps, just to be very practical, in terms of my time as well, because I realize that for me, it is very simple to arrive to places and change everything, but then it's a moment when you really can't be there, then nobody know what to do, then we really start planning a lot of these pieces. In the beginning, they are very free. And when I'm around the piece, it's very free. If I can change one here or there, or whatever, it's fine. But, contemporary art, I realize that sometimes we start to be so practical, very practical, because if not, it doesn't work. Such people doesn't have the possibility to...

Kelvin Browne, Managing Director, Institute for Contemporary Culture, Royal Ontario Museum: *[Video focuses on artwork, showing both overview and detail views. Video focus returns to the artist]* Are you going to build more lanterns? And have bigger cities?

Carlos Garaicoa: No actually. Was five pieces only, that I do. That was the last one. *[the artist gestures to the artwork]* This pieces like 2002, or 2003, like, 3 or 4 years ago. But actually, it's funny because this year, I get invited to Japan, in the summer, I do a big project there. And actually, you remember that I've been there last year, and the whole period, I come into my mind in Japan, was about doing a cemetery, tombs – Japanese tombs – related to the idea of losing house, and earthquakes in this area in Japan, and the interior, I redecorate an old house in the countryside and used lanterns for the first time after many years, and I decide to get connected to this Japanese craft and then it's just recently – two months ago – I opened this piece. It's a lantern piece again, but it's made in Tokyo by Japanese architects and it was really fantastic. You know, it's like making a dream...

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