

# Alejandro Tamayo

Selection of works

More works: [www.thepopshop.org](http://www.thepopshop.org)

## **Alejandro Tamayo (b. 1973, Colombia, lives and works in Canada)**

Recent exhibitions and participations include *Album* at Centre3 in Hamilton, *Division of Labour* at the Workers Arts and Heritage Centre, *Unexpected Arrivals* at Bunker 2 Contemporary Art Container in Toronto, and *The distance from the Sun* at The Gales gallery from York University.













## ***Album (2021)***

Oct 16 – Nov 28, 2020.

Centre[3] for artistic and social practice, Hamilton, ON.

Organized by Sally Frater and Sahra Soudi

*Album* was composed by nine pieces called “tracks”. Each track had a correspondent score and the public was invited to activate the work when visiting the exhibition.

The exhibition was documented once a day and the images were uploaded every week to Centre3’s website, creating a parallel exhibition online that was responding to the changes in the gallery.

The work was inspired by the research of George Brecht, who was a student of John Cage, and who conceived the notion of “event scores” to produce actions, not necessarily sounds, as musical events.

Click [here](#) to see the online documentation

and [here](#) for a review of the show written by Nisha Gill for The Silhouette

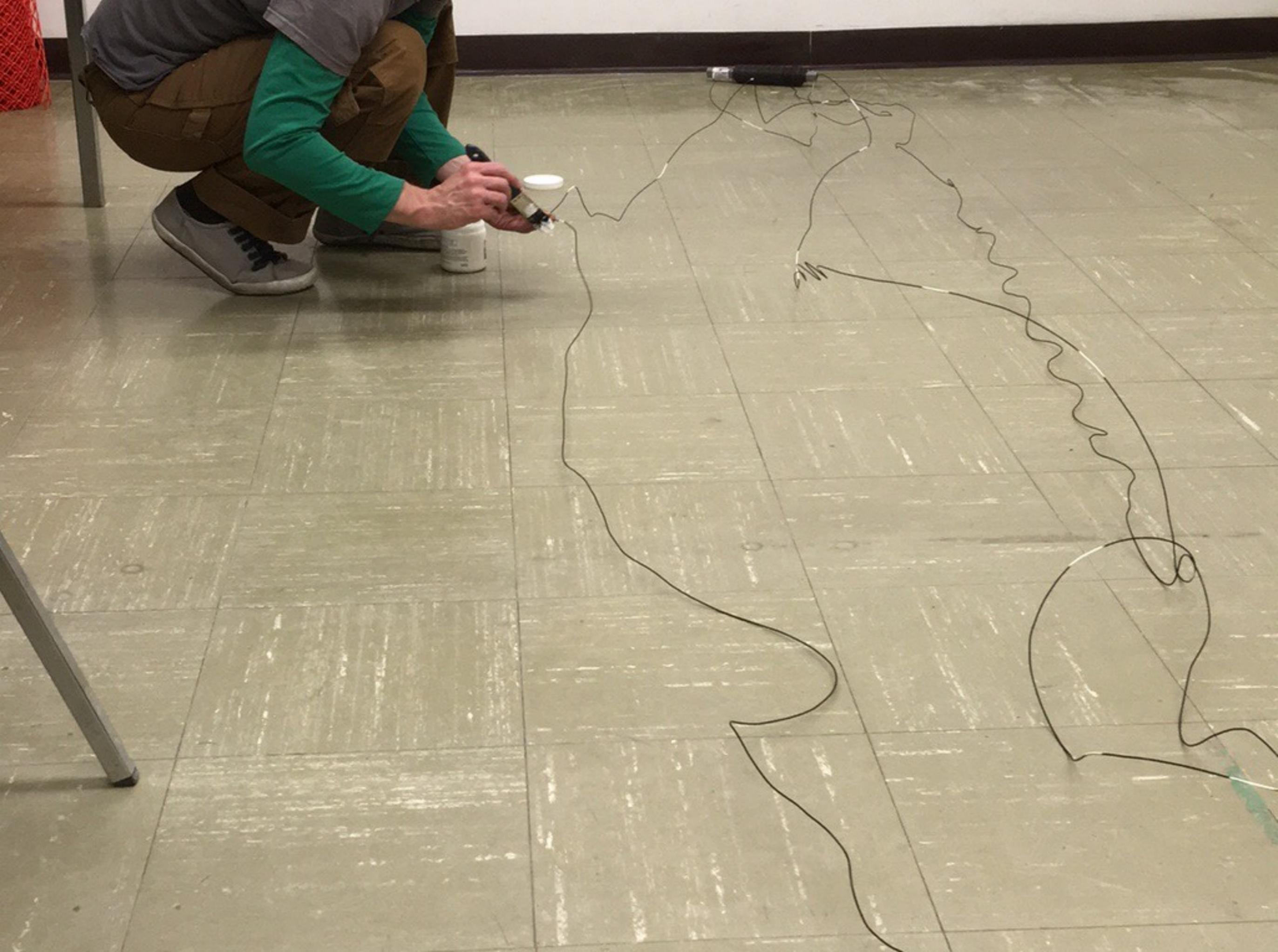
All photos by Kat Williams

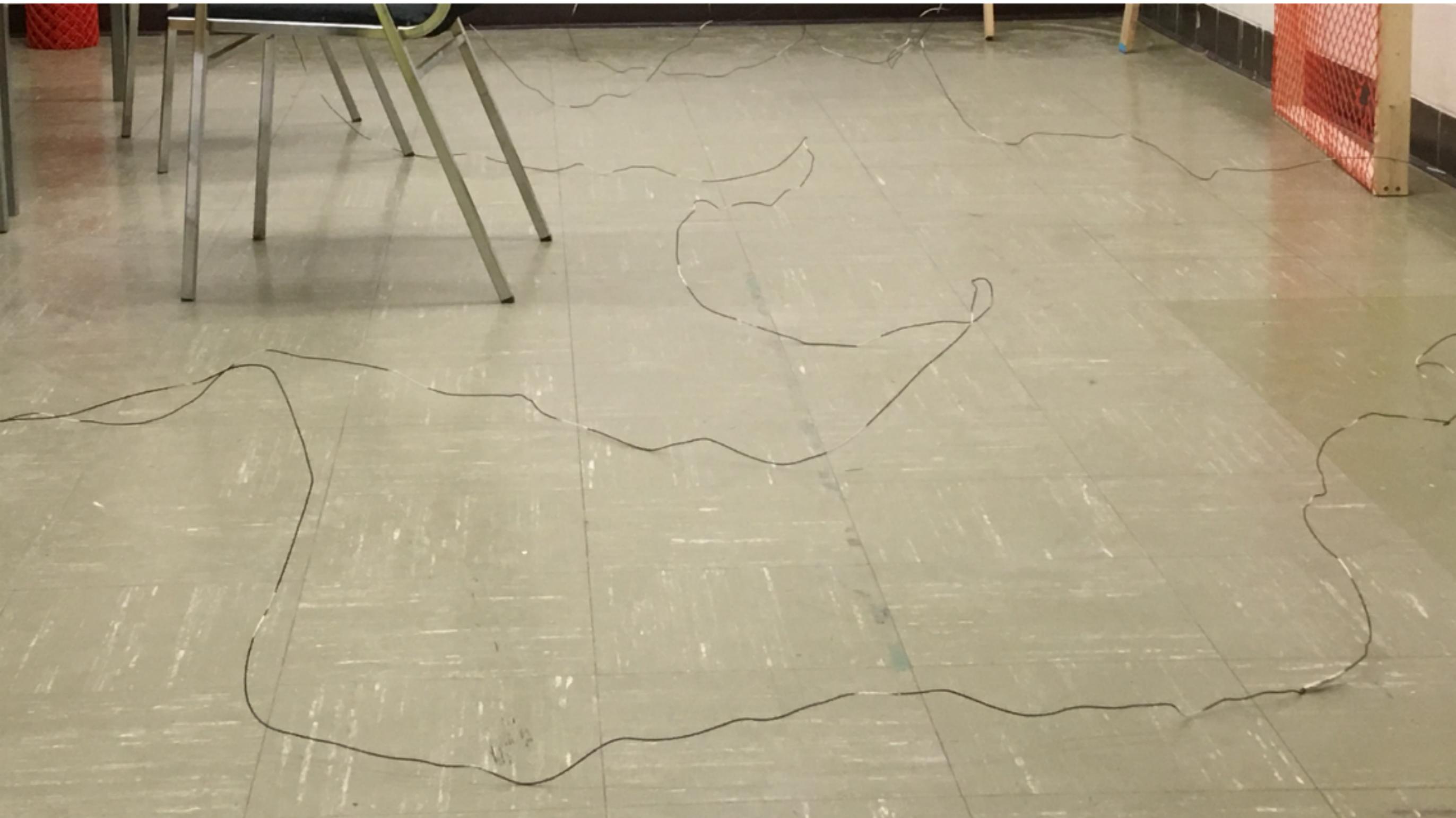
With support from the Ontario Arts Council



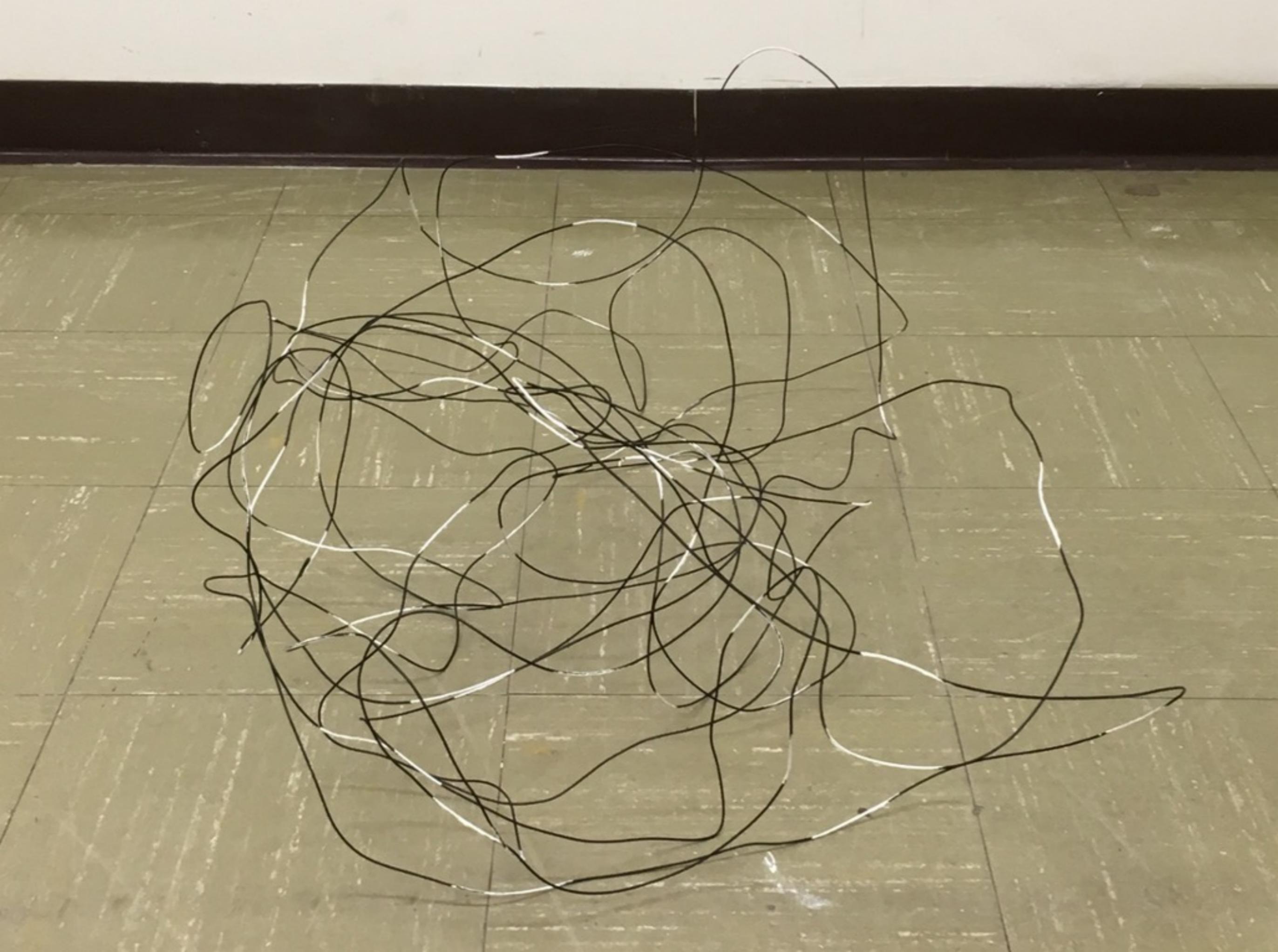
**ONTARIO ARTS COUNCIL**  
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### ***Wire piece (2020)***

This sculpture has the same length of my studio perimeter. It can change from being a small object, which can fit under a chair, to embracing the whole perimeter of the room, where it becomes almost unnoticeable.

Inspired by a found piece of wire encountered in the recycling bin, and created as part of my residency at McMaster University's Studio Art Program.

More images of this and other works developed during the residency can be seen in this link:

<http://www.thepopshop.org/thattthereis/wirepieces/1/index.html>

Materials: 16-gauge steel rebar tie wire and acrylic paint.

Wire length: 752 inches.

Dimensions: varies.









***Waking up in the morning, what foot will touch the ground first? (2015)***

Found painter's table and tape rolls

20" (L) x 16" (W) x 27" (H)

This work was presented as part of the exhibition *The World is happening* that took place at the Special Projects Gallery from York University from Oct. 21–31, 2015 .





***A very specific object (2015)***

Gallery's drill and extension cord  
Variable dimensions

This work uses the gallery's drill to create an ephemeral sculpture. The work lasts for a couple of minutes and then the tool is returned to its original place. The resulting hole on the wall lasts for the length of the exhibition.

A version of this work was performed during the *The world is happening* exhibition at the Special Projects gallery from York University on Oct. 28, 2015.

























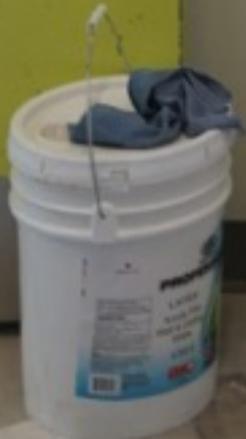








107  
ACW



STORM DRAIN ↑  
PUMPED DRAIN ↑



***The distance from the Sun (2018)***

PhD graduate exhibition.

The Gales Gallery, York University.  
May 7-12, 2018.

This work was created by moving a selection of objects from the storage room into the gallery space and by developing a situation for the viewer that had no privileged vantage point or ideal moment in time to be encountered. The displacement of objects from one place to another created a relation of presence and absence between the two spaces.

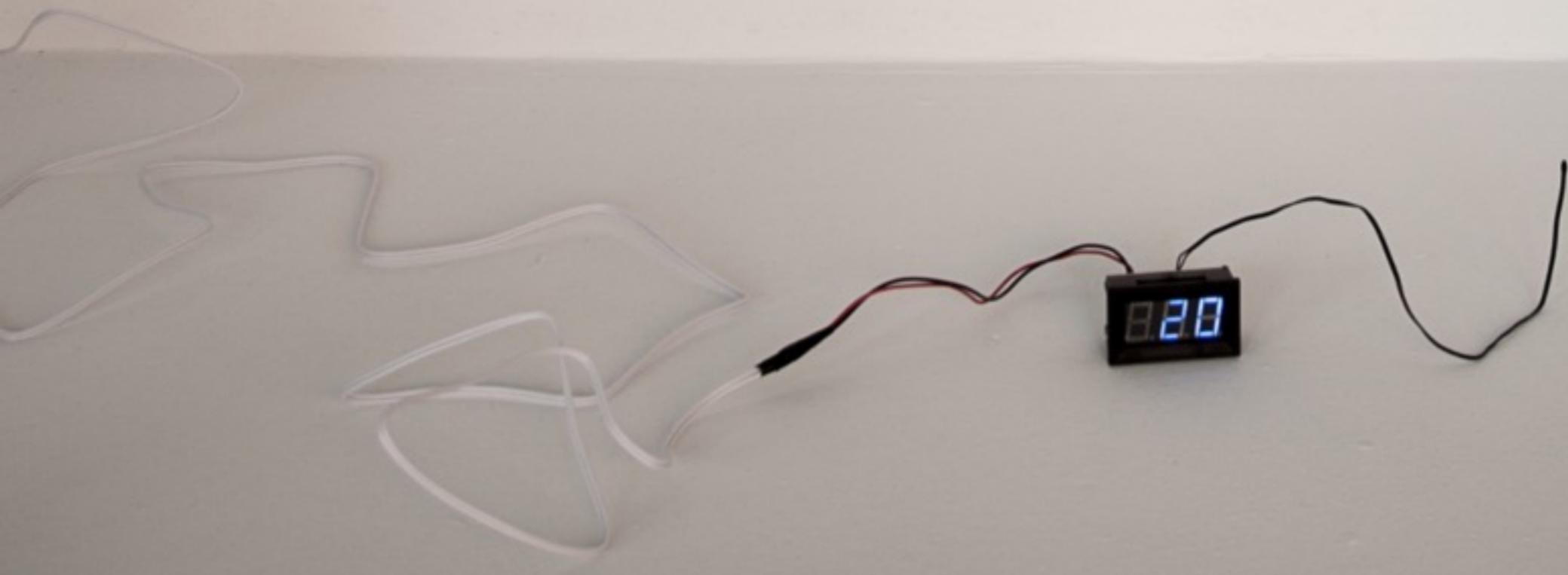
When the exhibition ended all objects and materials were returned and placed in the same locations they had using as reference a series of photographs that were taken prior to the exhibition (which were available to the public during the exhibition in a printed format).

More images:

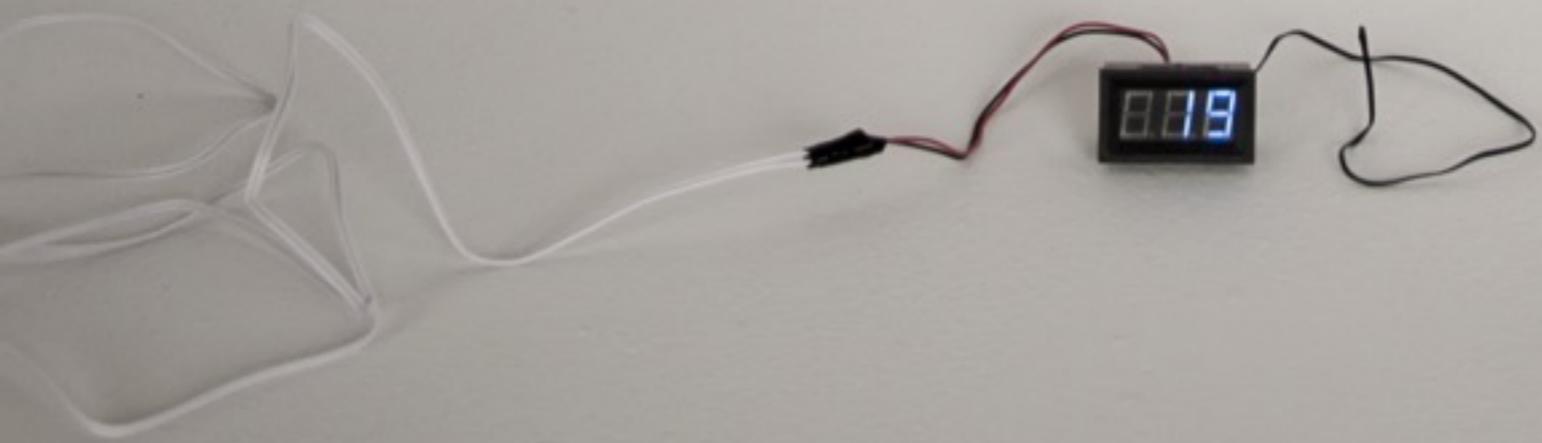
<http://www.thepopshop.org/events/thedistancefromthesun/index.html>

Show review:

<https://excal.on.ca/listen-to-the-still-language/>









Corridor outside the AGYU vitrines during the time of the exhibition.

***A quantifiable translation of the agitation of enclosed air  
allowing three empty spaces to be visually compared***

Installation in three vitrines outside the Art Gallery of York University

September 23 - December 6, 2015

Electronic thermometers, air

Each vitrine: 43" (L) x 19" (W) x 89" (H)

This exhibition consisted in the placement of three electronic thermometers inside the Art Gallery of York University's vitrines. In this work I wanted to explore the activation of empty space by calling attention to its temperature.

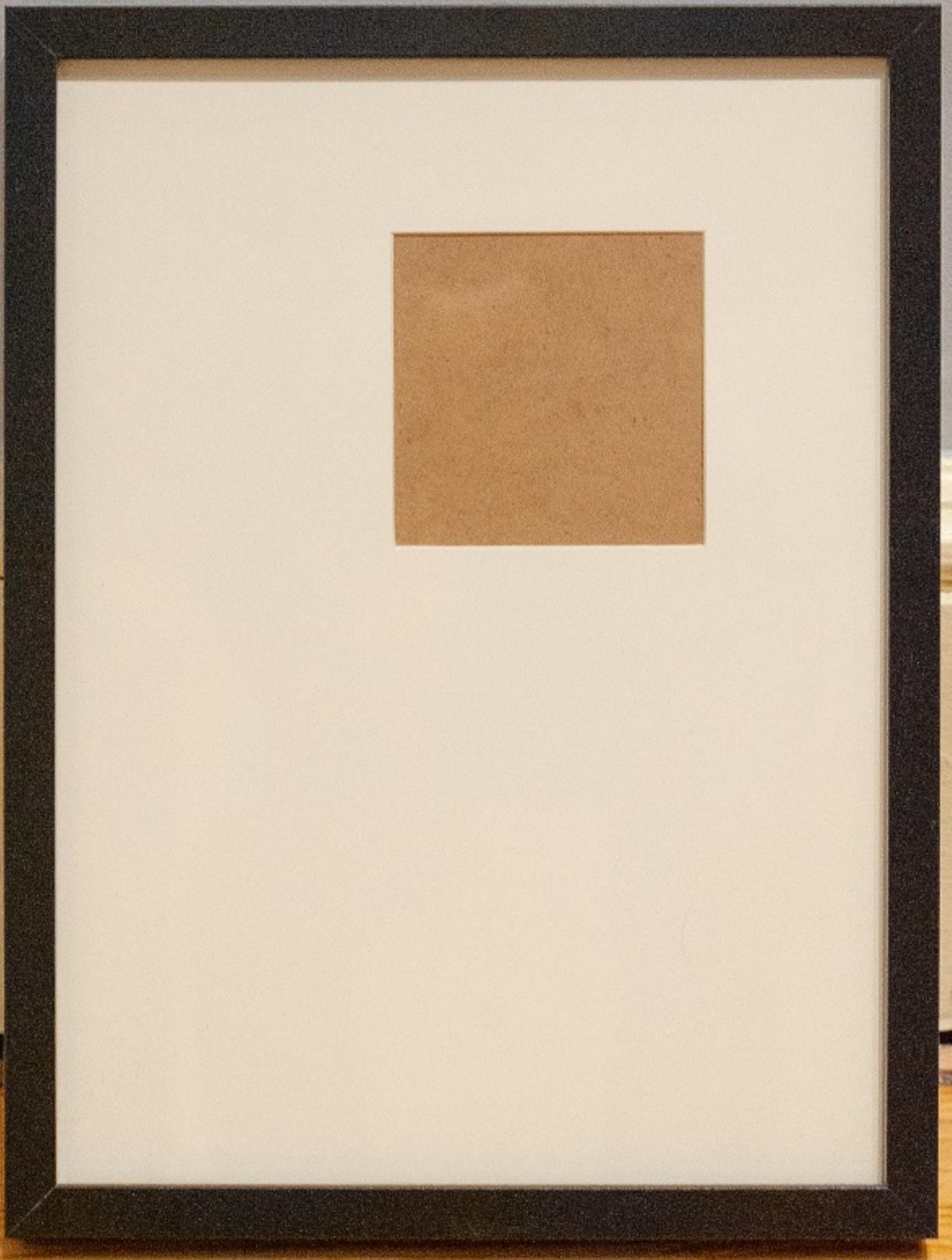
During the exhibition, daily annotations were carried out at random times by staff and by the public. A publication that gathered all the measurements taken was created at the end of the exhibition and is currently distributed by the AGYU bookstore.

More information about this project can be read in this link:

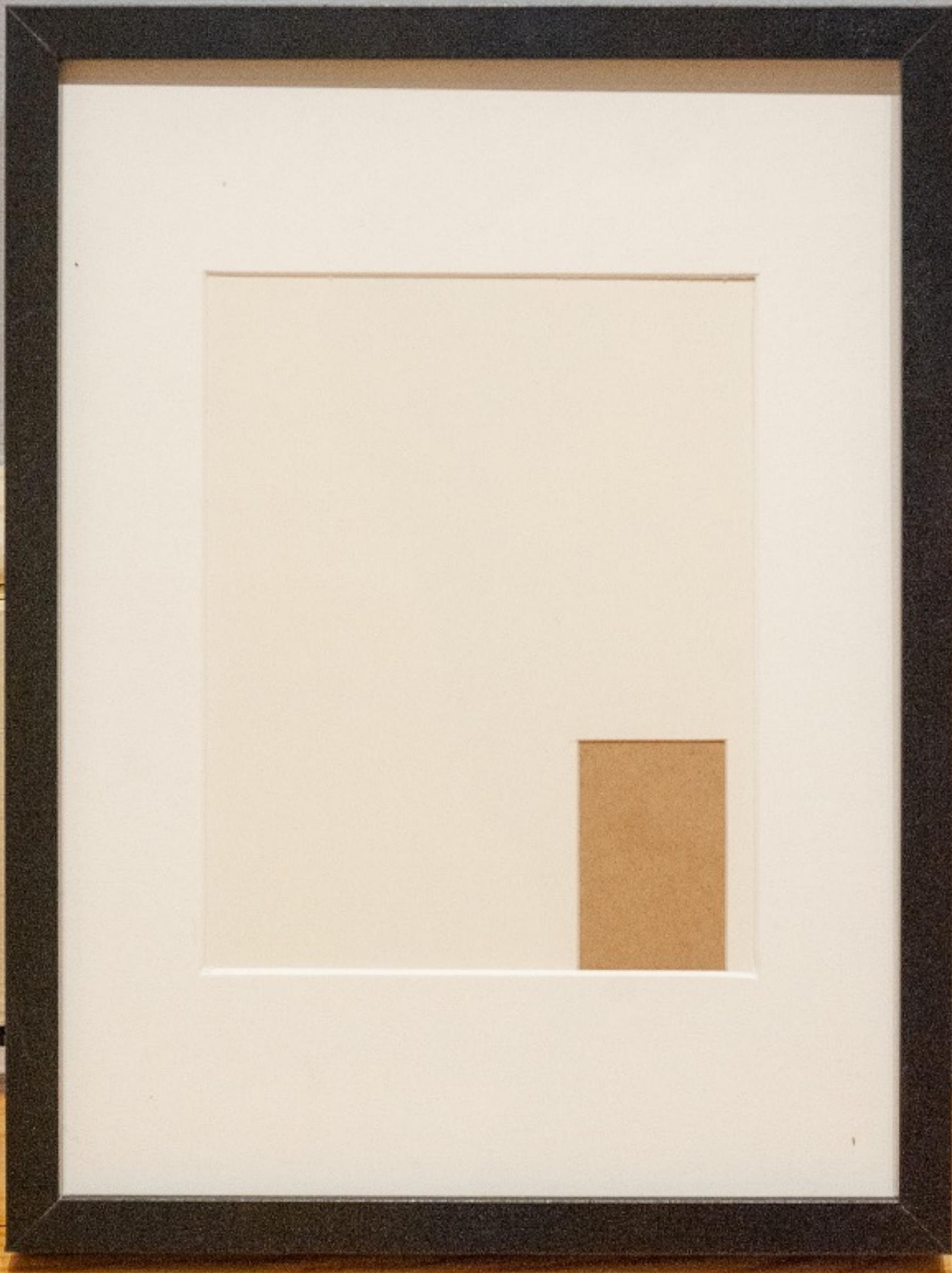
<http://agy.uart/project/alejandro-tamayo-2/>

Photographs of the three spaces: Michael Maranda









<b>AVVERTENZE</b>	Vantaggi Glasset kan ha vassa kantar. Montero på plant underlag.	04 06 07
<b>ČESKY</b>	Upozornění! Sklo může mít ostré hrany. Montáž je na rovném povrchu.	07 08 09 10 11
<b>ESPAÑOL</b>	¡Atención! El vidrio puede tener bordes afilados. Realizar el montaje sobre una superficie plana.	12 13 14 15 16

2x





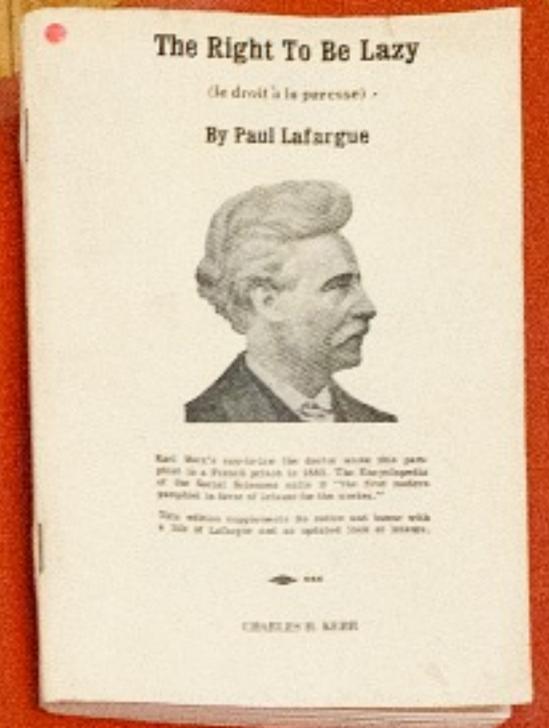
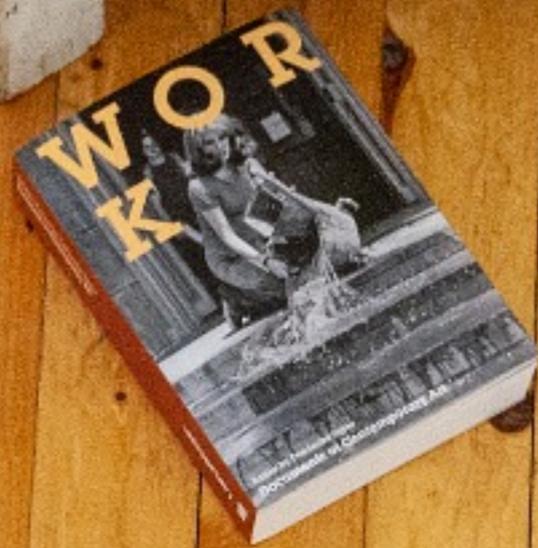
## ABOUT US: STORY OF WAHC

The Workers Arts and Heritage was conceived in the late 1980's by a dynamic group of labour historians, artists, and union and community activists who gathered together to discuss the need for a place where workers' history could be celebrated. In 1996, after intense work by a volunteer board of directors, the (Ontario) Workers Arts and Heritage Centre purchased the historic Custom House on Stuart Street in the north end of Hamilton. The building is ideally situated in the heart of a working-class neighbourhood.

The Workers Arts and Heritage Centre aims to preserve, honour and promote the culture and history of all working people. But we also hope to learn from the past towards challenging the future – for future generations. The contributions of working people – not only in Canadian history but worldwide – are showcased in art, exhibits, and performances. Their labour and advocacy has made this country a fair and vibrant place to live and work, and we acknowledge these struggles. Without them, Canadians would not be living in a country ranked among the best in the world.

The Custom House, built in 1860 to handle trade flowing through Hamilton Harbour and fanning out into Upper Canada, found itself in a period of transition after the Customs Department left in 1887. Over the years many different companies have used it. The Custom

Free time







A TAVERN UN









UNIVERSITY

***Division of Labour***

January 30 – April 20, 2019

Group exhibition curated by Suzanne Carte.  
With Basil AlZeri, ro Barragán, Ghost of a Dream and Rodrigo HGz.

Workers Arts & Heritage Centre, Hamilton

My contribution to this group show consisted in the selection of a series of objects from the storage room and their relocation into the exhibition spaces. This selection included a collection of 9 doors that had been removed from the museum over the years and a series of empty frames left from previous exhibitions. The materiality of these objects was paired with a collection of books related to a future without work, and with the textual intervention of the museum's printed mandate, where some letters were cut out and rearranged to form the sentence "Free time".

[Exhibition catalogue \(pdf\)](#)

More images:

[http://www.thepopshop.org/events/divisionof\\_labour/index.html](http://www.thepopshop.org/events/divisionof_labour/index.html)

Photo credits: Kat Williams.

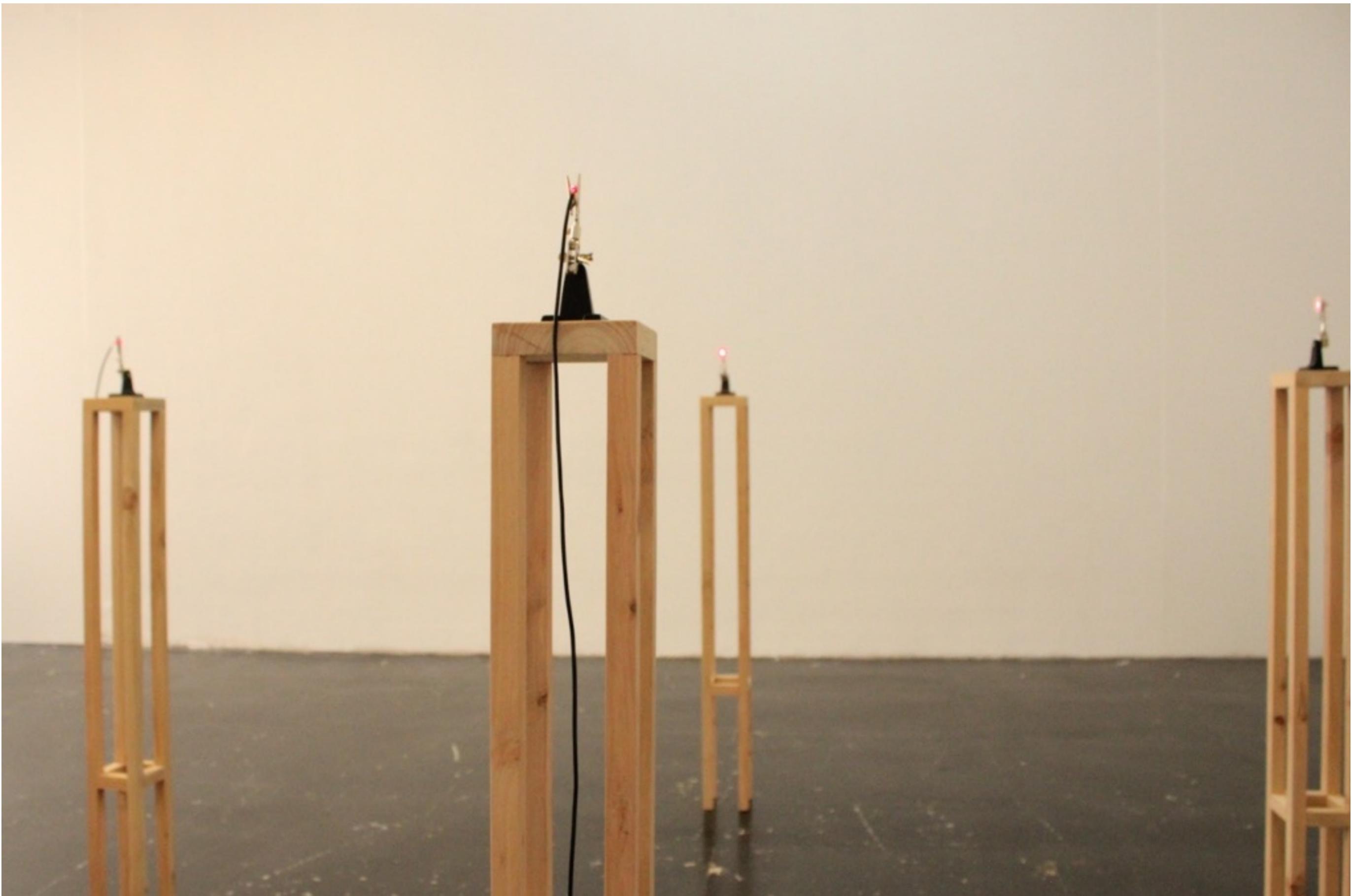


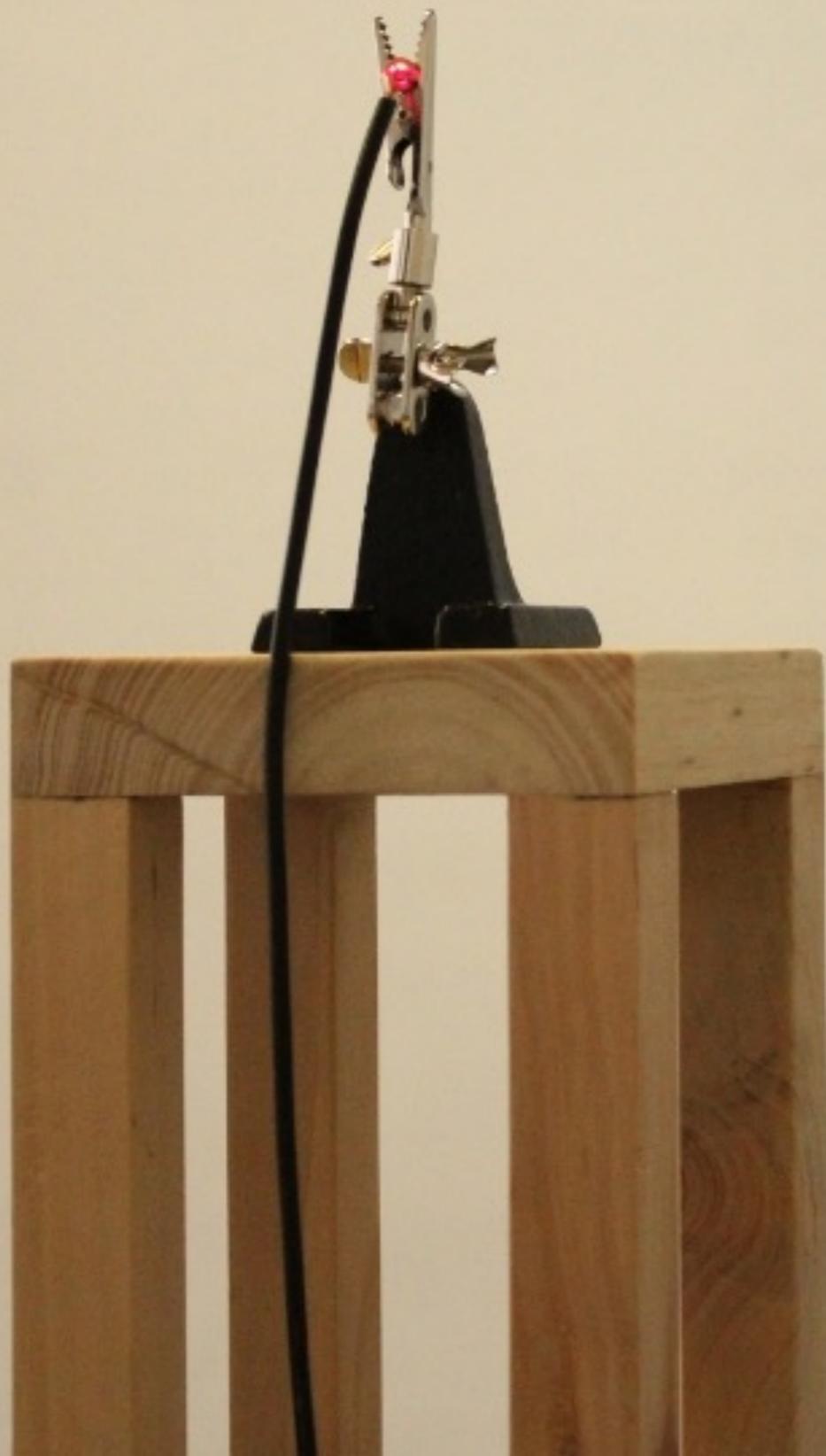
## ***Alignment (2012)***

*Chair, custom-made wooden blocks*

After asking a scientist friend about the direction of the galactic center, I oriented a chair to face into that direction. The orientation was calculated to coincide with the exhibition opening.

MFA graduate show. School of Fine and Visual Arts, National University of Colombia, Bogotá.





***Untitled (2012)***

*Two laser pointers, wooden bases and supports.  
Variable dimensions.*

An invisible point is created by the intersection of two lines of laser lights. This point exists but its presence in space is not visible unless it is intercepted by the public.

MFA graduate show. School of Fine and Visual Arts, National University of Colombia, Bogotá.