



NAVIGATING HUMAN TRACES. Museo Ex Teresa Arte Actual INBA / SBC Gallery / ZONA MACO. Mexico. 2022.

ALEJANDRO CHELLET

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Alejandro Chellet is a Mexican multidisciplinary artist, curator and art administrator living in between Mexico City and New York. He is currently based in Norway.

In his art he addresses the misplaced core principles of coexistence, the loss of connection with Nature and the political and environmental context of urban societies. His artwork ranges from social practice, painting, sculpture, site specific, installations, urban interventions and performances using permaculture, activism, improvisation, somatic movement, politics, altruism and shamanism practices. His work has been shown at festivals, museums and galleries in Europe, Asia, North, Central and South America.

ACTUALIZARTE.

Curated by Willy Kautz

Museo Universitario del Chopo, UNAM, Ciudad de Mexico. 2014- 2015.





This project was a collaborative interactive urban intervention and performance that moved around the city on bamboo hand made bikes & trailers bringing culture to the people in the streets.

The topics related to this piece were:

artivism, alternative economy, bio architecture, eco urban mobility, urban agriculture, altruism, community living, green energy, food recycling and permaculture.

Intervention consisted of 1 geodesic mobile bamboo dome and other 4 bamboo bike trailers, equipped with solar panels, sound system, projector, small edible and medicinal garden, seeds, seedlings, donated objects and clothing, food, books, fanzines, canvases painted.



GARBAGE

BASURA



SØPPEL

Food in a dumpster outside a food distribution company in Brooklyn, NY. 2016



BURRIED BY BROCOLLI.

Curated by Jill McDermid.
Linda Montano Art Life Institute, Kingston, NY, USA. March 2016.

Buried By Broccoli was part of a series of performances that Alejandro developed mainly in NYC and NY upstate reutilizing waste and particularly food waste in perfect edible conditions that he had found in the streets of NYC.

For a while garbage in Brooklyn was his ART supply. He always felt a need to find ways for people to realize how much waste exists around us, how many resources we don't see which are actually just out there. This project was developed in New York City where there is industrial waste containers filled with plenty edible vegetables worth hundreds of USD like Sun King Produce a Brooklyn based food supply company that has an average revenue of 50 million dollars a year.

For this performance he happen to found 4 dumpsters full of broccoli, he was able to collect just enough quantity of them that would fit inside the car trunk, then took them to the Art Life Institute in Kingston NY where he performed this piece which mainly involved the interaction of the audience by asking them to burry him under the pile of broccoli in which he remained under for 15 minutes and experienced how all the broccoli then became like one single organism, he felt how his breathing would make all of the pile expand or retract.



The artist invites everyone to rethink our role in the food production, consumption and waste on this planet. Roughly one-third of food produced for human consumption is lost or wasted globally, which amounts to about 1.3 billion tons per year. This inevitably also means that huge amounts of the resources used in food production are used in vain, and that the greenhouse gas emissions caused by production of food that gets lost or wasted are also missions in vain.*

Forming a poetic image of an almost static green organism showing signs of life with the slightly organic movement of his breathing. This image traveled to Museum Casa Del Lago, UNAM in Mexico City where it formed part of a collective exhibition about the processes involved in food production and consumption. The work was also accompanied with photographic documentation of dumpsters filled with food outside the huge warehouses in Bushwick, Brooklyn.

(* <http://www.fao.org/docrep/014/mb060e/mb060e00.htm>)



A block of text, likely a description or artist statement, mounted on the white wall to the right of the large artwork. The text is too small to read but appears to be a single paragraph.

Exhibited at La Casa Del Lago Museum, UNAM in Mexico City during collective show *Practicas de Campo*. Curated by Tania Ragasol & Felipe Zuñiga in 2016

POP LIFE.

Commissioned by the British Council México.
Ciudad de Mexico. 2022.

This work calls attention to a global problem, seeks to convey the feeling of anguish regarding an imminent situation in Mexico (the land of corn) where the biodiversity of the corn seed is currently at risk of disappearing due to the abandonment of the Mexican countryside due to the almost null interest of the young rural generations of Mexicans who prefer to continue working in a car wash in L.A. or in a Brooklyn kitchen chasing the American dream instead of preserving the millenary legacy of our seeds and multiple species of corn plants, a heritage from our ancient cultures that has kept us healthy and nourished.

Alejandro enters a container that slowly fills with popcorn (transgenic and imported from the USA) where, almost to the point of drowning, he finds a way out.

We are at risk of keeping only the 4 varieties of corn spread worldwide (transgenic, dependent on industrial chemical agriculture, high in carbohydrates and low in nutrients).

At the same time, it is important to pay attention to the low quality of tortillas responsible for worsening the health of people in Mexico, caused by the ignorance of consumers regarding what represents 50% of calories and the contribution of calcium to the diet of the Mexican people.* (Fundación Tortilla).







Alejandro offered a dinner to the gallery's guests with recycled food found on Williamsburg streets. He made everyone hold hands in a circle and gave thanks to mother earth and all the chain of people involved in the food business and production.

After the food was eaten, he passed his hat around asking for peoples economic donations and showed them pics of him taking the food out of the rubbish the night before. As a final act he set on fire all the collected money as way to wonder how much society waste something real like food, but never a piece of paper like are banknotes

FREEGANS & PERMACULTURISTS

Curated by Jill McDermid & Pancho Lopez.
Grace Exhibition Space, Brooklyn, NYC , USA. May 2014







THE HICKSTER OVEN

Site specific intervention and public program.

Curated by Tal Beery for the collective exhibition *Owning Earth*.
Unison Art Center Sculpture Garden, New Paltz, New York. USA.



How does an urban, commodity-based lifestyle translate into living in the countryside?

The Hickster Oven is a mobile, multidisciplinary project including a cob oven built on a trailer, designed to facilitate experiences that bring artists, farmers, and the public together through a participatory program including a natural building workshop, organic farming and cooking farm-to-table meals. By combining sculptural and functional elements, this participatory artwork aims to frame and question the current and growing phenomenon of city transplants, the human migration from the city to a more peaceful rural environment.

This artwork originates from Rosekill Art Farm, a permaculture and art residency co-created by Chellet and Grace Exhibition Space in Rosendale, New York



I believe if everyone would be gardening as regular as we do showering... a real revolution would happen.