



SEPTEMBRE 2021

A PARTICIPATORY AND CITIZEN ART PROJECT FOR AND BY MONTPEYROUX

# The edible shelter

MARKUS HANSEN

# "The Edible Shelter is a build-your-own pavilion and community garden for all Montpeyrousians."

Drawing on the rich history of shared gardens as spaces of sociability for a community, the edible shelter is intended to be a project for a community, a space that responds to everyday needs and encourages new thinking and practices around ecology, food, and self-organization.

Easy to handle, build and repair: the design aims for flexibility in both construction and use. By means of shipping pallets - this everyday and banal object - is a building block. The structure is modular and adaptable, encouraging anyone to get involved in the assembly, regardless of experience, professional skills or resources.

More important than the materials or formal design of the garden are the people and relationships it hopes to inspire. A place to grow plants, fruits and flowers, a shelter from the sun with seating to rest, this new kind of garden invites local residents, workers and visitors to enjoy the space by providing for their needs. It is when the invitation is accepted that the garden fulfills its mission of generating exchange, collaboration and dialogue...

The adaptability and flexibility of this garden allows it to be a fluid, "unfinished" space that responds to the ever-changing needs of the people who will want to enjoy or use it... From construction to use, through the seasons, the Edible Shelter illustrates in a simple and tangible way the benefits that food growing and ecological practices can bring to the communities and neighborhoods in which they are located.

Markus Hansen



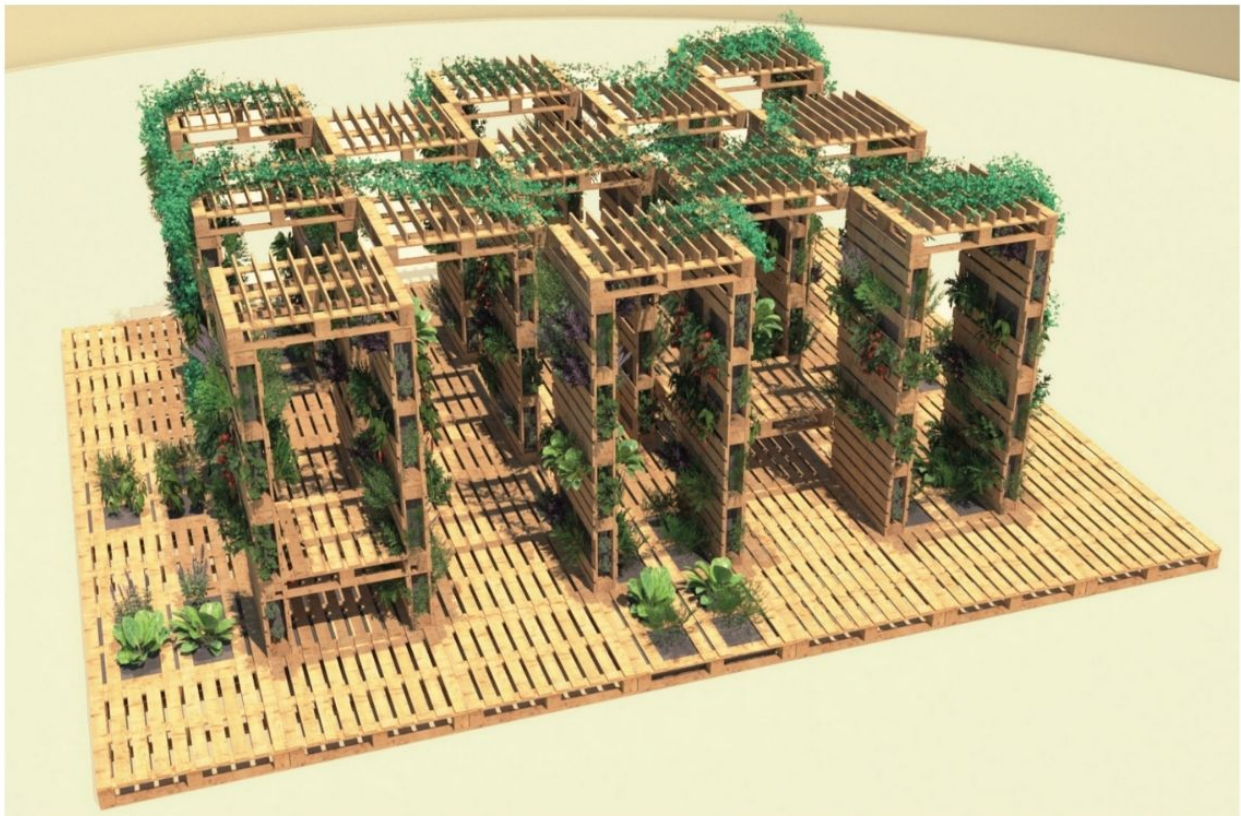
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# The edible Shelter: a factory of new places of conviviality and exchange

This work is designed to be a detonator of social innovation for the benefit of the inhabitants. In these difficult times, this type of project must be able to generate new forms of appropriation of public space. Over time, residents, associations, shopkeepers, etc. will be able to appropriate this place and invest it in their own way in a convivial spirit conducive to meeting and exchange.

This work comes from the project "100 pallets for a shelter" designed by Nadine Gandy (Gandy gallery). It affirms the notion of passage and reinforces the capacity to do things differently by putting into dialogue the ecological issues, the social link and the innovation that this type of approach can activate. It is an artistic project that reinforces the living together by the appropriation of each and everyone. It can foreshadow other uses according to the desires and activities proposed by the inhabitants and the municipality.

The aim of this installation is to generate ecosystems of initiatives and collaborations that will federate new dynamics in our territories, which are constantly changing.



# The Edible Shelter by and for all

The Edible Shelter built by Markus Hansen during a residence in Montpeyroux from 13 to 18 September 2021 will be the subject of an educational project with the municipal primary school. A reflection on the type of plants and vegetables will be carried out by the inhabitants of the village in conjunction with the school children.

The 100 pallets were made by 12 disabled workers from the ESAT (Établissement et Service d'Aide par le Travail) Les Charmettes in Millau. The ESAT has a workshop specialising in the manufacture of specific pallets for the transport of windows and glass doors. Its production supplies the shipping workshops of several local companies and allows the manufacture of composters for the communities of Millau and surrounding areas.

In the context of the health crisis we are experiencing, we owe it to ourselves more than ever to revitalise living together in a different way by taking over this type of project by and for everyone. We must also domesticate new democratic forms through collective practice and use this work as a lever to get out of the crisis.



The edible shelter under construction



Participation of the school children for the construction with the artist

# Montpeyroux, a committed and innovative wine village



With one foot on the limestone foothills and the other in the clay soil of its vineyards, Montpeyroux is one of those unmissable villages of the Hérault Valley located 38 kilometres northwest of Montpellier.

At the crossroads of numerous routes (Compostela pilgrimage, salt route, transhumance, verdigris trade, wine route...), Montpeyroux has cultivated through these routes the values of hospitality and sharing. Numerous craftsmen, potters, clay specialists, wood turners, producers of essential oils, sculptors, ironworkers or even handymen occupying a desecrated church act in the heart of the village as guarantors of precious know-how.

The terraces of Larzac supply the village's cooperative cellar where committed winegrowers produce wines that are environmentally friendly and respect the values of transmission. 21 other private cellars irrigate the village, developing a quality wine tourism. With its Régalades, Montpeyroux offers each year a gastronomic meal where the art of cultivating life together in a different way is combined with the wines offered by the wine growers.



# "The edible shelter, a work by Markus Hansen integrating "100 pallets for a shelter", a project initiated by Gandy gallery



The public success in 2006 of Danubians Dreams in Bratislava, on the banks of the Danube, gave Nadine Gandy the desire to propose to European architects, visual artists and designers a new project, "100 pallets for a shelter", a new contemporary, economic, useful, ecological and poetic approach to the 'abri. Matali Crasset, Markus Hansen, Bijoy Jain and Jure Kotnik, artists, designers or architects, have each proposed their pallet shelter.

## The Shelter

Since its origins, Man has always sought shelter, to protect himself "against" or "from" the aggression of others, bad weather, fear or disease. The notion of shelter is also anchored in each of us. It unconsciously evokes the maternal bosom or the primordial shelter of the cave where the first artistic and religious manifestations took place. The shelter thus delimits a convivial intimacy, whether individual, family or collective, and is a place of temporary or lasting life. Since the Industrial Revolution, public space has undergone profound changes. Since then, shelters have been used in the city to deal with lost time and boredom (bus shelters, platform shelters, motorway shelters, etc.). However, it offers comfort and an appreciable truce, even a space for daydreams, where a certain number of functions make it possible to sit down, light up, get information, warm up, etc. In navigation, the shelter is a coastal place where boats and their crews can find safety. In the mountains, it is a comforting refuge that will shelter hikers and indicate the nearby goal of a sometimes difficult walk. In this respect, the shelter is functional, very often associated with the four elements, it is part of a specific ecosystem that protects against climatic variations and offers a space-time of quietude and rest. It envelops us, embraces us and reassures us.

It is not only shelter but it embodies the fact of "living" and thus responds to the needs of use. Beyond being an inhabited space, it inhabits a space itself. It is encompassing and encompassed and thus links spaces and sociabilities. For 100 pallets for a shelter, the shelter humbly shelters the landscape by giving it new scales. It collects words, stories and secret meetings while cultivating close links with the citizens by capillarity.

By involving creators, artists, architects, designers and researchers, the construction of these pallet shelters pays particular attention to public space, to the city and to its needs for sustainability. They become formidable laboratories for social experimentation to invent other ways of living together and propose actions of attention and hospitality to citizens.

Julien Rodier, July 2020



## Gandy gallery

In 1992, the rebirth of the "New Europe" after the fall of the Berlin Wall allowed Nadine Gandy to open the first private space after communism in Prague. There she regularly organises exhibitions and produces publications with artists such as Nan Goldin, Lawrence Weiner, Joseph Grigely, Douglas Gordon, Matali Crasset, Jochen Gerz, Jonas Mekas and Wim Delvoye, among others, who are exhibiting there for the first time. The Czechs Václav Stratil and Jiří David, among many others, have joined the gallery.

In 2005, Gandy gallery moved to Bratislava, Slovakia, in order to develop its relationships with artists working in the countries of the former Soviet Union, including Danica Dakić, Zbyněk Baladrán, Orshi Drozdik, Jana Želibská, Ilija Šoškić, Oto Hudec, etc.

Through her gallery and the artists she exhibits, Nadine Gandy questions several themes including the body, identity, insecurity, self-determination, migration and transformation. In addition, she alludes to interculturality and intercommunity. By choosing to locate her gallery in Bratislava, she has opened the door to new experiences. Gandy gallery is an area where definitions are constantly evolving, a dynamic ecosystem where intellectualism and spirituality constitute the plurality of the gallery. It fosters continuous research, discovery, experimentation and carefully constructed relationships in a tireless and passionate manner.

In 2012, the French government awarded Nadine the title of Chevalier de l'Ordre des Arts et des Lettres.

### Gandy gallery

Sienkiewiczova 4  
Bratislava 81109  
Slovakia

cel: + 421 915203082  
tel: + 421 252635616  
tel (fr): + 33 610754892

[gandygallery@hotmail.com](mailto:gandygallery@hotmail.com)  
[www.gandy-gallery.com](http://www.gandy-gallery.com)



# MARKUS HANSEN

@Markus Hansen

Markus Hansen was born in Heidelberg, Germany, in 1963. After his art studies at the University of Reading, he assisted Joseph Beuys on the installation *Plight*. In 1986/87 he lived in Colombia, South America, with the Waunana Indians, pursuing his anthropological interests in creative healing and the role and importance of shamanism in these societies. On his return to England, he exhibited with Maureen Paley in London and abroad. He moved to Paris after a residency at the Fondation Cartier in 1992. In 2014, he returned to London where he currently lives and works.

One of Hansen's main themes is his critical reflection on the history of post-war Germany and the social, political and emotional implications of unspoken trauma passed down through generations. Through the prism of his upbringing, the work weaves together personal anecdotes and reflections on contemporary society. Markus Hansen is interested in the way information is communicated and passed on between individuals and generational transitions.



Through the medium of photography and video, Markus Hansen is interested in the indirect, non-verbal ways in which people are indelibly bound by shared experience. As a visual alchemist he explores corrupted cultural ideas and their uncomfortable representations,

Hansen transforms personal, cultural and artistic experiences. In the past, he has borrowed images from historical German artists, taken photographs of his grandmother's house, and stacked used champagne flutes from an art opening into a floor-lit chandelier to simultaneously layer and peel meanings.

The artist works in multiple styles and genres: printmaking, photography, film, video, performance, sculpture and installation. He is distinguished by his play of opposites, including light and dark, appearance and emotion, heritage and history.



@Gandy Gallery

As part of the Danubian Dreams project initiated by Nadine Gandy (Gandy Gallery), he was invited to create a hut that reinterprets the idea of the hut as the first habitat and repropose this notion to live it in the 21st century.

For the second edition of Danubian Dreams<sup>2</sup>, Markus Hansen proposes the "crisis hut" which recalls the log huts of the Black Forest.

No nails, screws or glue are used for its assembly, each piece fitting together to facilitate its mobility. Its exterior is covered with feathers to protect it from the rain. The entire structure is made of 22mm plywood and has a system of shelves inside that fit into the rest of the structure and hold it together.



@Gandy Gallery

The books that fill the shelves insulate from the cold and are the source of reinvention and regeneration. The feather cover reminds us of the inevitability of a dialogue with nature for our survival, while the lining of the books serves as a resource from the past for the future.

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In 2021, Markus Hansen was invited by the commune of Montpeyroux. Pauline Carceller and Julien Rodier are the initiators of this project in Montpeyroux. They both wish to develop this type of meeting between creators and Montpeyroux residents, know-how and innovation in the long term.

They have coordinated this initiative on a voluntary basis and have found the funding for the benefit of the Village.

# PRACTICAL INFO

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Project coordinators

Press contact

**Julien RODIER**

06 45 49 57 25

julienrodier@me.com

**Pauline CARCELLER**

06 09 84 66 91

paulinecarceller@gmail.com



Acknowledgements:

Michael Price, Markus Hansen, municipal employees,

100 palettes pour un abri

MARKUS HANSEN

*"Abri Comestible" 2020*

palettes de 800 x 1200 cm

7 x 8 x 2.40 m

Edition de 20

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DÉPARTEMENT DE L'HÉRAULT  
—  
MAIRIE  
DE  
**MONTPEYROUX**

