

Europa bucket list juni/juli 2016

Toelichting

Deze lijst is mijn **persoonlijke keuze uit de** vele honderden plekken in Europa die te bezoeken zijn en die vallen onder de titels: follies, tuinsieraden en vermaaksarchitectuur. Zeg maar gekke, fantasierijke bouwsels in en om tuinen.

Op deze lijst neem ik alleen die plekken op die me een bezoek waard lijken. De volgorde van opname is dan ook vooral bepaald door de door Hanneke en mij geplande reizen. De nummers 6,7 en 8 werden bijvoorbeeld opgenomen omdat we half september 2015 een reis maakten naar Corsica. De nummers erna zijn bedoeld voor een reis naar België, Frankrijk en misschien nog verder in najaar/winter 2015.

De lijst bestaat uit genummerde 'plekken' in de volgorde dat ik ze vind. Elk nummer krijgt een geel stickertje op de kaart van Europa, zodat – als we naar of in een bepaalde streek zijn – plekken makkelijk gevonden kunnen worden, zonder daar nog (af en toe best ingewikkelde) research te doen.

Bij elke plek staat een korte omschrijving en nuttige informatie, verder zonder extra's en foto's. Die is (bijna altijd) te vinden via de genoemde links of boeken. De teksten zijn van mezelf, maar vaak ook geciteerd van de sites/boeken die hieronder genoemd worden. Vooral van de site van Henk van Es, ongetwijfeld een van de meest complete en professioneel opgezette verzamelingen.

Als bronnen gebruik ik vooralsnog:

- Het eerder genoemde boek **Follies** (1995) van Wim Meulenkamp voor Nederland en België.
- **Fantasy Worlds** (1999) van Deidi von Schaewen & John Maizels, een dik fotoboek met meer dan honderd uitgebreide beschrijvingen plus prachtige foto's van over (bijna) de hele wereld. Er zijn verschillende versies van dit boek, ook een van 2007, dat ik niet heb.
- **Outsider Environments Europe** van de Amsterdammer Henk van Es. Mooi overzichtelijk, op allerlei manieren te benaderen met goede teksten, foto's en verwijzingen naar een 'mer à boire' aan sites, boeken en artikelen. Plus Facebook en Flickr pagina's.
- **Spaces** met bijna 600 plekken wereldwijd die redelijk goed gedocumenteerd zijn. Bijzonder is dat hier ook op kaarten gezocht kan worden, waar uit blijkt dat deze site lang niet zo compleet is als die van Henk van Es, zeker niet voor Frankrijk.

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1. **Le Jardin de la Luna Rossa** L'association Luna Rossa qui regroupe des amateurs d'Art Brut à Caen a pour objet de sauvegarder et mettre en valeur les oeuvres d'Art Brut et Hors-les-Normes en péril dans tout l'ouest de la France. Constituée en 1996, elle a ouvert au public en juin 1998 un jardin-musée situé à Caen. Un ensemble d'oeuvres d'ouvriers, d'agriculteurs et de créateurs marginaux, y est présenté sous forme d'exposition en extérieur. Les oeuvres constituent un ensemble représentatif des différentes techniques autour de la sculpture. Une biographie de chaque artiste ainsi que des portraits et photographies des lieux d'origine pourront renseigner les visiteurs.

Musée Jardin de la Luna Rossa - 6 rue Damozanne - 14000 **Caen**

Ouvert tous les dimanches de 10 h à 18 h d'avril à octobre.

<http://www.art-insolite.com/pageinsolites/insolunarossa.htm>

https://fr.wikipedia.org/wiki/Jardin_de_la_Luna_Rossa

Bezoek ook de botanische tuin: Place Blot, Caen

Ouverture: Du lundi au vendredi à 8h00

Les week-ends et jours fériés à 10h00

Fermeture: du 1er novembre au 28/29 février à 17h30. Du 1er mars au 31 mars à 18h30. Du 1er avril au 31 août à 20h00. Du 1er septembre au 31 octobre à 18h30 Fermé le 25 décembre et le 1er janvier. Serres Les serres sont ouvertes de 13h00 à 17h00.

<http://www.caen-tourisme.fr/fr/decouvrir-caen/patrimoine-naturel/jardin-des-plantes-et-jardin-botanique>

2. **LA COLLECTION DE L'ART BRUT.** En quête d'un art affranchi du conditionnement culturel et social, Jean Dubuffet se passionne pour des créations marginales dans lesquelles il perçoit une « opération artistique toute pure, brute, réinventée dans l'entier de toutes ses phases par son auteur, à partir seulement de ses propres impulsions. 11, av. des Bergières, **Lausanne**.

Ouvert: Du mardi au dimanche de 11h à 18h, y compris les jours fériés, ainsi que les lundis de Pâques, de Pentecôte et du Jeûne. Fermé les 24 et 25 décembre, ainsi que le 1er janvier. Ouvert le lundi en juillet et août. Premier samedi du mois, entrée gratuite.

<http://www.artbrut.ch/fr/21070/collection-art-brut-lausanne>

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3. Fondation Jean Dubuffet

Zo'n beetje de 'ontdekker' van l'art brut. Zelf niet echt een Art-brut kunstenaar, maar toch opgenomen in dit overzicht vanwege zijn rol bij de 'ontdekking' van art brut.

<http://www.dubuffetfondation.com/fondation.php?menu=11&lang=en>

Fondation Dubuffet
Rue du Moulin neuf
Sente des Vaux
Ruelle aux chevaux
94520 Périgny-sur-Yerres

▫ **Ouverture**

Toute l'année sauf les lundis, mercredis et jours fériés.

▫ **Visite**

Visites guidées (1h30) **uniquement sur rendez-vous par téléphone** :
+ 33 (0)1 47 34 12 63 (contact : Michèle Chakhoff)

4. Lucien Favreau, La Maison de la Bohème

Lucien Favreau, a mason and plasterer, lived in the small community of Yviers in the Charente area of France. In 1963 he decided to create an ornamented tomb for his beloved dog, and after this first construction, he continued creating concrete sculptures for the rest of his life. They were exhibited in the garden near his home. The numerous sculptures represented many well-known public personalities, including famous French soccer players, singers, actors, politicians, and generals, but also characters such as Scrooge McDuck (known as Picsou in French). He also paid homage to more personal figures, such as with the construction of a tomb in memory of his father, who died in World War I on the battle fields of northeastern France; the inscription reads Verdun. There is some decoration with glass bottles and other found objects, but the works are primarily unpainted concrete.

Yviers, 16210 Chalais, Charente, can be seen from the street, to visit the site please contact the family 05 45 98 09 49

<http://outsider-environments.blogspot.nl/2008/12/lucien-favreau-la-maison-de-bohmethe.html>

<http://www.spacesarchives.org/explore/collection/environment/lucien-favreau-la-maison-la-boheme-the-bohemian-house-/>

5. **Le jardin Rosa Mir** est un jardin situé au cœur de la Croix Rousse à Lyon créé par Jules Senis. Le jardin fait l'objet d'un classement au titre des monuments historiques depuis le 24 décembre 1987. C'est un petit jardin aménagé dans une cour intérieure de l'immeuble du 83, grande rue de la Croix-Rousse. On y accède par un passage situé au no 87 de la même rue. Il a été créé par Jules Senis (1913-1983), un artisan maçon carreleur, réfugié de la guerre d'Espagne qui a consacré les vingt dernières années de sa vie à la création d'un jardin « extraordinaire » dédié à sa mère Rosa Mir Mercader, à la Vierge Marie (un autel lui est dédié). Jules Senis était atteint d'un cancer ; après des années d'hôpital, il eut une rémission de son cancer. Il avait fait le vœu de construire un jardin s'il sortait de l'hôpital. Le jardin Rosa Mir est ce jardin qu'il avait rêvé.

Entrée au **87, grande rue de la Croix-Rousse 69004 Lyon**. Visites **les samedis de 15h à 18h du 1er avril au 30 novembre**. Le jardin est entretenu par la division des espaces verts de la ville de Lyon. L'entrée est gratuite, avec possibilité de don à l'association « Association des amis du jardin Rosa Mir.

<http://rosa.mir.free.fr/>

6. Village miniature Ponte Nuovo

In 1997 Jean-Claude Marchi, just for his fun, made a miniature Corsican house, using little stones he came along when making a walk in the environment. He was (maybe still is) a cheese maker. He had no creative ambitions, and when he made his first little house, he probably had no idea that this leisure pastime would result in a complete miniature corsican village.

Village miniature **Ponte Nuovo, 20235 Castello-di-Rostino, Corsica**
can be seen from the road

<http://outsider-environments.blogspot.nl/2010/07/jean-claude-marchi-village-miniature.html>

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7. **Corse miniature animée**

Between 1983 and 1986 René Mattei has been constructing a miniature Corsican village. On a scale 1:30 he made a windmill, a cathedral, a sheepfold, a bridge, and so on, all together a very nice work of folk art which represents the atmosphere of small corsican villages. The little buildings are illuminated, bells will ring and other village sounds can be heard, some light classical music is played, and there is a small train circling around.

la Citadelle, 20200 Bastia Corsica

<http://animulavagula.hautetfort.com/archive/2010/04/05/toute-la-corse-dans-une-poudriere.html#more>

8. **Un monde miniature**

Lionel Periault (Rennes, 1953) and his wife Sylvaine in the midst of a creation they have been working on since 2001: a miniature world. The site is located in the small community of Cuttoli-Corticchiato in the isle of Corsica. The story is, that after some shrubs along the path of access to their house had been removed, the space looked so empty, that the retired couple decided to build some miniature houses along the path. They never stopped constructing...

Un village miniature reformé dans un jardin à deux pas d'Ajaccio, en prenant la route de Bottaccina et Bastelicaccia, vers la plaine de Cuttoli. Reconstitution de plusieurs villages miniatures. Corse et breton. Et d'autre de leur imagination.

Lieu dit Giaccarello, 20167 Cuttoli-Corticchiato, Corsica, FR 20167

Visite l'après-midi, uniquement sur rendez-vous

04 95 25 18 60 lionel.periault@aliceadsl.fr

9. **Jardin de pierres, sentier de l'étrange en gîte Un petit coin du paradis**

Une immersion dans l'univers artistique de l'Ellezellois Jacques Vandewattyne, créateur entre autres du Sabbat des sorcières et du Sentier de l'Étrange, artiste polymorphe et chercheur visionnaire, voilà ce que propose depuis quelques semaines le «Petit coin de Paradis», un nouveau gîte à Wodecq. Difficile de croire que la maison n'a plus été habitée depuis le décès de l'épouse du peintre en septembre 2013. On sentirait presque leur présence bienveillante, à tous les deux. Après la mort de son diable de Watkyne, 14 ans plus tôt, Solange a continué à vivre dans cette habitation, sans ne bouger à rien. Ou pratiquement...

Ils avaient eu le coup de foudre, dans les années 60, pour cet endroit magnifiquement situé où poussait une superbe choke, cet arbre torturé qui allait souvent accompagner son œuvre. Le jeune enseignant avait lui même conçu les plans avec l'aide d'un architecte, réservant toute la partie du bas à ses ateliers. Aujourd'hui, le saule est toujours là et la maison a conservé toute son... âme. La femme de Jacques avait fait promettre à ses trois garçons (Pierre, Jean et Claude... comme les fils de Renoir!) qu'ils s'entendraient pour mener à bien un projet commun autour de la maison, qui permettrait de conserver aussi ce patrimoine exceptionnelle. Elle savait que les futurs visiteurs partageraient la même passion que son mari pour la région et/ou qu'ils auraient à cœur de découvrir toutes les créations (toiles, dessins, gravures, sculptures, céramiques, écrits, inventions...) du fondateur du folk-art, aussi collectionneur et farceur.

Les œuvres exposées, les ouvrages qui ont appartenu à Watkyne font, ici, partie du décor et elles seront régulièrement renouvelées « dans le principe d'exposition temporaire ». Une importante documentation est mise à la disposition des hôtes, comme un cahier de suggestions sur les activités à ne pas manquer dans le Pays des Collines ou en Wallonie picarde.

Vandenbussche Francine, Paradis 19, 7890 Ellezelles 0476 32 02 62

<http://www.ellezelles.be/tourisme-loisirs/tourisme/hebergements/nouveau-gite-de-letrange>

<http://outsider-environments.blogspot.nl/2012/05/jacques-vandewattyne-jardin-des.html>

En mijn artikel: <http://hetleveniseindig.nl/2015/10/07/watkyne/>

10. **Le jardin de coquillage**

At age 17, shoemaker Bodan Litnianski left his native Ukraine for northern France and found work as a mason. During World War II, he was taken prisoner by the Nazis and forced to work in Poland. At the war's end, he returned to northern France and settled in Viry-Nouveau, where he purchased an old house in need of significant repair.

As his financial means were modest, Litnianski decided to use recycled materials for most of the renovation. He then began decorating the house with shells, applying them to doors, the façade, and the wall separating the front garden from the street. The site became known as "The Shell Garden." Litnianski used other recycled materials, including broken tiles and pottery shards, to decorate the walls that enclosed the property. He then moved on to reconstruct and decorate additional gardens in

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the back and front yards of the house. He lined the paths with columns constructed out of reinforced concrete, topping some with weathervanes or other rotating devices, and decorated the spaces in between with toys, dolls, machine parts, plastic flowers, and containers—all discards he gathered at the local rubbish dump.

Litnianski worked actively on the site for many decades, particularly after his retirement in 1975, when he was able to devote all his time to his project. In 2000, at age 87, the mason-artist appeared in Agnes Varda's film, *Les glaneurs et la glaneuse* (titled "The Gleaners and I" in the English language edition). By that time he was no longer actively creating new works. He died five years later. His wife died in 2008; the following year, the Litnianskis' son put the property up for sale, with the proviso that his father's work be respected. As of this writing (spring 2011) the disposition of the property is unknown. Visitors cannot view the interior of the site, but some of the art environment is visible from the street. (tekst/Spaces: Henk van Es)

Viry-Nouveau, 15 Rue Jean Jaurès. Visitors cannot view the interior of the site, but some of the art environment is visible from the street.

<http://www.spacesarchives.org/explore/collection/environment/le-jardin-de-coquillage-the-shell-garden/>

11. Chomo, Village Préludien

Although Chomo had a formal training in art schools, he would not actively participate in the regular world of art and in the 1960's he somehow retreated from society too when he permanently went to live in the woods of Fontainebleau, south of Paris.

Generally speaking, the interest in his work has mainly come from those interested in outsider art and art brut. Chomo, as he called himself, was born as Roger Chomeaux on January 28, 1907, in the community of Berlaimont in the north of France. As a young man he already had a passion for art and so he went to an art school in Valenciennes (1921-1925) and to l'École des Beaux Arts in Paris (1926-1928). In the 1930's he had a job as a decorator of carpets. During World War II for some years he was deported to Poland. Back in France he probably had the same kind of job, but he was also active in making art (gouaches, ceramics, experiments with film). In the summer months Chomo and his family would reside in kind of a summerhouse on a plot of land he had bought in Achères la Forêt, in the woods south of Paris. In 1960 he had an exposition in a art gallery in Paris (Jean Camion, Rue des Beaux Arts). It was a great succes, especially in circles of surrealists. However, Chomo did not agree in selling the most important and expensive works.

In the next years he began transforming the area around the summerhouse in Achères into an art environment, making a variety of constructions and buildings by recuperating all kinds of materials like plastics, old wood and dead trees.

Zie mijn artikel en andere artikel

<http://hetleveniseindig.nl/2015/10/10/chomo/>

<http://outsider-environments.blogspot.nl/2008/12/chomo-le-village-dart-prludienthe-art.html>

Adresse: 77760 Achères-la-Forêt, à la sortie du village, sur la route de Milly-la-Forêt/Le Vaudoué, au lieu-dit Paris-Forêt. En bas de la côte, à droite.

12. Cyclop, Jean Tinguely

22,50 mètres de haut, 350 tonnes d'acier ! L'immense Tête sans corps, étincelante de miroirs, avec un œil unique, une bouche d'où ruisselle de l'eau sur une langue toboggan, une oreille qui pèse une tonne, abrite en son centre un univers surprenant où le spectateur est invité à suivre un parcours labyrinthique pour découvrir des œuvres variées et complémentaires, des sculptures sonores, un petit théâtre automatique et à l'emplacement du cerveau, une machinerie formidable aux engrenages de ferraille aussi fascinants qu'hétéroclites.

Cette œuvre d'une grande richesse qui réunit quatre mouvements artistiques : Dada, Nouveau Réalisme, Art cinétique, Art brut, Le Cyclop de l'artiste suisse Jean Tinguely, appelé aussi « La Tête » ou « le Monstre dans la forêt » est un monument unique dans l'histoire de l'art contemporain. Avec Le Cyclop, Jean Tinguely a voulu créer une construction hors norme, exceptionnelle par sa taille, sa richesse artistique, son ingéniosité technique mais aussi par sa situation insolite dans la forêt de Milly.

Ouvert du 28 mars au 15 novembre 2015. Toutes les visites sont guidées à l'exception des "visites en liberté". Individuels: vendredi, samedi & dimanche de fin mars à mi novembre de 14h00 à 18h30. Visite toutes les 45 mn. Dernière visite à 17h45. Le Cyclop sera fermé le vendredi 1er mai, le jeudi 14 mai, et le mercredi 11 novembre.

Adres: autoroute A6, sortie n°13, Milly-la-Forêt, direction Milly. Au rond-point en arrivant à Milly, direction Etampes (D 837). 200m plus loin, emprunter sur la droite le chemin fléché "Le Cyclop" jusqu'au parking puis suivre les indications du chemin piétonnier.

13. La Cathédrale à ciel ouvert.

End January 2012 in accordance with the Jean Linard family, a group of 43 artists, art critics, curators, art collectors and writers about art has signed a petition, addressed to the french minister of culture, asking to do what is in her power -cooperating with regional and local authorities- to keep the site open for the public, protect and save Linard's creation and promote that the complex

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becomes a cultural centre. You will find the text (in french) on Sophie Lepetit's blog of January 21, 2012.

Links

<https://www.facebook.com/SauvonsLaCathedraleDeJeanLinard?fref=ts>

<http://cathedrale-linard.com/index.php/fr/>

Prachtige video: <http://jeanlinard-patrimoine.regioncentre.fr/>

Les Poteries, 18250, Neuvy-Deux-Clochers

Ouverture

De Pâques jusqu'à la Toussaint, les week-ends, jours fériés et vacances scolaires de 14 h à 19 h - visites guidées en semaine sur rdv.

Juillet et août : tous les jours de 10 h 30 à 19 h

tél +33 09 73 01 86 46

mail info@cathedrale-linard.com

14. Musée du Pays Foyen, Franck Barret

At his farm, located near Sainte-Foy-la-Grande (Aquitaine area, France), Franck Barret (1909-1988) had a museum where he exhibited the sculptures he made. After World War II, when he was in his late thirties, Barret got dreams and visions, which may have troubled him but which anyway led him to depict in sculptures what he saw in his dreams. Franck Barret died in 1988.

In december 2010 the website of the Musée du Pays Foyen has published a new, illustrated page, dealing with life and works of Franck Barret, een gedeelte van zijn werk is daar opgesteld.

Some documentation, more pictures:

Website of the Musée du Pays Foyen <http://www.museedupaysfoyen.com/le-monde-imaginaire-de-franck-barret>

Diashow on the Art Insolite website (pictures of the creations, made in 2007, just before they were moved): <http://www.art-insolite.com/pageinsolites/insobarre.htm>.

<http://www.sudouest.fr/2010/09/28/franck-barret-agriculteur-sculpteur-conteur-ressuscite-196629-3038.php>

Adres: 102 rue de la république, 33220 Sainte Foy La Grande.

L'exposition est visitable, uniquement sur rendez vous au 142 rue de la république, le mercredi soir à partir de 20h 30, le samedi après midi de 14h à 18h et le dimanche.. Téléphoner au 05 57 46 59 73, 06 75 70 35 34, 06 28 37 73 63.

15. L'Hélice Terrestre,

Dans le triangle Saumur - Doué-la-Fontaine - Angers, découvrez l'Hélice Terrestre, sculpture monumentale dans un village troglodytique. Une œuvre contemporaine, née de la rencontre entre un créateur, Jacques Warminski, et l'univers des troglodytes. Cette œuvre est composée de deux espaces simultanés : l'un entièrement creusé dans la roche, l'autre modelé et moulé à ciel ouvert. Cet espace sculptural permet aux visiteurs de se mouvoir dans l'épaisseur de l'écorce terrestre.

Périodes d'ouverture 2015

Du 01/01 au 30/04 : samedi et dimanche de 14h à 18h. Ouvert tous les jours pendant les vacances scolaires (toutes zones).

Du 01/05 au 30/09 : tous les jours de 11h à 20h.

Du 01/10 au 31/12 : samedi et dimanche de 14h à 18h. Ouvert tous les jours pendant les vacances scolaires (toutes zones).

Visite Durée : minimum 1h. Langues parlées : français, anglais, allemand.

Adres: 16, L'Orbière, 49350 SAINT-GEORGES-DES-SEPT-VOIES. Tél. 02 41 57 95 92

Bezoek ook ondergrondse huizen: http://www.ot-saumur.fr/LES-MAISONS-TROGLODYTES-DE-FORGES_a812.html En voor hotels in de buurt: <http://www.anjou-tourisme.com/Hebergements/hotels/hotels-troglodytiques>.

Er is nog veel meer, ter plekke uit te zoeken.

Of kijk op http://troglous.free.fr/dossier_sites_a_visiter/

sites_a_visiter_val_de_loire_visiter.html

Zie nadere informatie over troglo's overall in de omgeving.

16. Le jardin humoristique, Fernand Chatelain

Born in Piacé, France, Fernand Chatelain (1899-1988) first had a job as a baker and then became a farmer. When he retired from work in 1962 he and his wife went to live in the small community of Fyé, south of Alençon in France, where the couple had acquired a house with a garden facing Fyé's main street. In 1965 Chatelain began making sculptures which he displayed in the garden along the street: all types of persons, a variety of animals and constructions, such as the Pisa Tower. All together these slightly over seventy creative constructions constituted a lively and jolly display, a humoristic garden indeed, also because of Chatelain's funny signs he added to the exhibition. The creations could be seen (and probably were meant to be seen) from the street, once a national, currently a departmental road. One of Chatelain's impersonations greeted the passers-by (Bonjour aux promeneurs) and he added signs telling them how far it was to either Alençon or le Mans.

After he died in 1988, the collection was legated to the community, but for a long time the site wasn't

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being cared for. In 2005 however, with the support of the local government, the garden and the sculptures have been restored. In France opinions differ about the quality of the restoration. It has been argued that the colours and positions of the creative constructs differ from the original. That may be so, but then it still is good to note that the environment currently is being cared for and is protected against further decay. Wrong colours and positions can be corrected, I suppose.

72610 Fyé FR along the D 338, at the entrance of the village coming from Alençon
open June 15 - Sept 15 on Saturdays, 14-18 hrs. streetview.

17. Le Jardin sculpté

Dans le hameau Chez-Audebert, à Nantillé, commune rurale du Pays des Vals de Saintonge en Charente-Maritime, le Jardin de Gabriel attire le regard des automobilistes circulant sur la route départementale 129. Ce jardin est peuplé de centaines de statues et bustes, de taille humaine, réalisés entre 1969 et 1989 par l'habitant des lieux : Gabriel Albert.

Durant vingt années, cet "habitant-paysagiste" a créé son univers poétique sur ce petit rectangle de terre et réalisé ; son rêve de sculpteur-modeleur ; il a construit, aménagé et transformé son espace domestique en une œuvre singulière.

Dépouillé d'une trentaine de statues volées, le Jardin de Gabriel subit les dégradations du temps. Afin d'accompagner la commune de Nantillé, propriétaire du site, dans la restitution au public de cette œuvre unique, la Région Poitou-Charentes a mené, en 2009 et 2010, une opération inédite d'inventaire du patrimoine culturel. Il s'agit de la première enquête d'inventaire consacrée à ce type d'œuvre en France. Elle a porté sur les sculptures en place, ainsi que sur celles disparues, sur la maison, l'atelier et le moulin à vent qui se trouve aussi dans le jardin. Cette étude s'est appuyée sur des travaux antérieurs, ceux de l'ethnologue Michel Valière, en particulier l'entretien que lui a accordé Gabriel Albert en 1991, et ceux de Bruno Montpied, spécialiste de l'art brut et des créations des habitants-paysagistes. Environ 400 dossiers documentaires ont ainsi été établis, illustrés par plus de 3 000 photographies, cartes et plans, dont un plan d'ensemble.

Adres: Brizambourg D129

18. La Maison de la vaisselle cassée

This outsider environment can be compared with the one made by Raymond Isidore (Picassiette), although it is less famous. A textile worker and milk transporter. Robert Vasseur (1908-2002) lived in the normandic community of Louviers in a house rented in 1942. After he could buy the house in 1948, Vasseur made several structural changes and in 1952, when he had broken a plate, he decorated a kitchen sink and a wall with some broken crockery. Vasseur and his wife liked the result (Mrs Vasseur in particular, because the mosaic decorated kitchen sink was easier to clean than the original one from reinforced concrete). So the couple decided it would be fine to have more mosaic decorated elements in their house. Vasseur began a project that would keep him active for the next fifty years: decorating house and garden with mosaic from kitchenware, glass, sea shells and so on. Although Vasseur's art environment may be not so well known as the Maison Picassiette in Chartres, his creation is based upon the same principles and it has the same appearance. With respect to themes and the use of materials there are differences of course. For example, Isidore's creation has more religious connotations and he did not use shells.

After Robert Vasseur died in 2002 the house and garden are being cared for by his son Claude.

Adres: 80 Rue du Bal-Champêtre, 27400 Louviers.

Open: visits afternoons 15/4 - 15/10 15-17 hrs, streetview.

19. La Maison de Celle-qui-peint

Danielle Jacqui herself has been rather active in bringing these artists together, for example by organising from 1990 on festivals of art singulier in Roquevaire in the Provence. This festival would develop into the now famous biennial in Aubagne, the Festival d'art singulier. In 2015 verplaatst naar Roquevaire wegens conflict met bestuur Aubagne over censuur van 'pornografische' inbreng van twee kunstenaars.

The Roquevaire project: In 1981, after she had visited Robert Tatin's project La Maison des Champs, a visionary environment near Laval in France, she began decorating the facade of her house in Roquevaire, where she lived since 1961. This became a passionate project of many years.

Exterior and interior of the house have been completely decorated in bright colours and the facade had at least four editions of decoration. Adres: La Maison de Celle-qui-Peint, Pont de l'Étoile, 13360 Roquevaire FR. Facade of the house can be seen from the street.

The Aubagne project: From 2006 on Danielle Jacqui is doing a big project in Aubagne: the Colossal d'art brut ORGANUGAMME, she is reporting about in her weblog. Originally meant to transform the facade of the Aubagne train station into an international artistic attraction by decorating it completely with all kind of brightly colored ceramics, sculptures of some twelve meters high included, the creation in the course of 2014/2014 has been assembled along a roundabout that marks the eastern entrance of the town. Zie: <http://www.organugamme.org/> en vraag ter plaatse na.

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20. La Maison Picassiette

Located in Chartres, the house of Picassiette is among the best known mosaic-decorated sites in the world. Chartres, an old town in northern France, is well known because of its centuries old cathedral, that attracts thousands of visitors every year.

Raymond Isidore (1900-1964), the author of these mosaic decorations, had a simple job as a sweeper at the local cemetery. He bought the house in 1929 and lived there with his wife and three children. One day in 1938 when making a walk in the neighbourhood he happened to see some pieces of broken pottery, which drew his attention and inspired him to make mosaics from broken kitchen ware. The next twenty years or so, Raymond Isidore would never stop from decorating his house with mosaics, finding his inspirations in dreams he had at night. This has resulted in a completely decorated site: both the exterior and the interior of the house have been completely covered with mosaics, not just the walls, but also the furniture, the beds, the stove....

Isidore got his nickname Picassiette by shortening Picasso de l'assiette, a nickname that probably was first used by a journalist who wrote about him in a journal. Nowadays in the world of mosaic-lovers and -makers "picque assiette" is a generic name for mosaic products made with found material.

Raymond Isidore died in 1964, some two days before his sixtieth birthday. Mrs Isidore continued living in the house for a number of years.

In 1983 the house became a Monument Historique. It currently is part of the Chartres Museum of Fine Arts.

Adres: 22 rue de Répos, 28000 Chartres FR

Open for the public 1/4 - 30/9 not on tuesdays.

21. Le Manège de Petit Pierre

The Manège is an installation of 10 x 25 m (33 x 82 ft) grouped around a carousel, constructed by Pierre Avezard (1909-1992).

Pierre Avezard was born prematurely. He was deaf, could not see very well and was small in stature. Because of his handicaps, already as a youngster he was rather isolated. He only could have two years of schooling and had to earn his living as a cowherd. Avezard was a gentle person, nicknamed Petit Pierre. In 1937, on an adjacent terrain near his small house on the premises of the farm where he lived in Fay-aux-Loges, he constructed a wooden Eiffel tower of 23 m (75.4 ft) high.

Petit Pierre had a gift to make creative and technical constructions from all kind of scrap materials and he liked to cut tin blades into impersonations of people, animals, cars, bikes and so on. This was how he began constructing a merry-go-round, combining all devices he created out of scrap metal, into a machinery, that could turn around and had all kinds of moving features. Avezard has been working on his creation from 1937 until 1957.

Initially activated by stepping on pedals, the installation later on could be put into action by electric motors. The manège is showered with moving and turning-around gadgets, unexpected sounds and water projections, many of these producing humoristic effects, while the whole display brings about admiration, joy and emotion.

First opened for public visits in 1955, from 1957 on, on Sunday afternoons in the summer months, the manège would be in full swing, which would attract many spectators, not only local families who did their afternoon walk, but also visitors from further afield, such as Paris.

In the early 1980's Avezard, who was in his seventies, gradually encountered more difficulties to continue the Sunday shows. His health deteriorated, he got a stroke and had to be hospitalized for some time. Also, the planned construction of a new freeway threatened the survival of the installation. On Sunday August 25, 1985, the Manège had its last show in Fay-aux-Loges. Avezard moved to a home for the elderly in Jargeau, some seven kilometers to the south. He passed away in 1992.

The installation, left without supervision, would have been vandalized and demolished, if not a small miracle had happened. In agreement with Pierre Avezard, a group of friends of the Manège, led by Alain and Caroline Bourbonnais, dismantled the machinery and reinstalled it at the premises of La Fabuloserie. On August 26, 1989, the Manège was inaugurated at La Fabuloserie and since it is one of its showpieces.

Adres: Dicy, 1 rue des Canes 89120. www.fabuloserie.com 03 86 63 64 21.

fabuloserie89@gmail.com

Open: du 1er avril au 30 juin : samedis, dimanches et jours fériés de 14h à 19h

du 1er juillet au 31 août : tous les jours de 14h à 19h (y compris les 14 juillet et 15 août)

du 1er septembre au 2 novembre : samedis, dimanches et jours fériés de 14h à 19h

Prévoir 2 heures de visite.

See more at: <http://www.fabuloserie.com>

22. Le Musée Robert Tatin

In 1962, at age sixty, he bought an old house in a community known as La Frénoise, in the vicinity of Laval. Here, for the next 21 years, together with his wife Lise, he would create an art environment.

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The creation consists of a collection of totem-like statues and a temple-like main building, the museum as such. The road of entrance, some 80 meters long, is lined up with 19 statues of coloured concrete, some of these 2.5 m high, representing personalities like Jeanne d'Arc and Vercingétorix. One enters the court-yard of the museum via the mouth of an enormous dragon. The walls of the building have been decorated extensively. There is a Gate of the Giants, impersonating Rembrandt, van Gogh, Léonardo da Vinci, Goya and Delacroix.

The museum itself -like the original house- is oriented east-west and it has a lot of symbolism in it (garden of meditation, rising sun in the east, moon at night in the west, a 6.5 m high statue of the Lady of All the World). From 2002 on the site is an official Musée de France, which all year is open to the public (guided tours only). The house where the Tatin couple lived can be visited too.

Ouvert, aux individuels :

du 1er février au 31 mars : tous les jours de 14h à 18h (fermé le mardi)

du 1er avril au 31 mai : tous les jours de 10h à 18h (fermé le mardi)

du 1er juin au 31 août : tous les jours de 10h à 19h

du 1er septembre au 30 septembre : tous les jours de 10h à 18h (fermé le mardi)

du 1er octobre au 31 décembre : tous les jours de 14h à 18h (fermé le mardi)

Adres: Musée (La maison des champs), la Frénoise, 53230 Cossé-le-Vivien, Mayenne.

23. Le Palais Idéal

The Palais Idéal is among the best known visionary sites in the world. It is quite possible this creation inspired other outsiders (in France and elsewhere) to make their creations and it is quite sure that it aroused the interest of mainstream artists and writers (like André Breton, who discovered the Palais in 1931).

Adres: 26389 Hauterives, Drome, FR

Open: can be visited the year round, for opening hours see official website <http://www.facteurcheval.com/>

24. Les rochers sculptés

Located in Rothéneuf, on the coastal road that runs from St. Malo to Cancalé in Brittany, France, the site Les rochers sculptés is a well known classic. This art environment was created by Adolphe-Julien Fouré (1839-1910), who was a priest and generally is known as Abbé Fouré.

Fouré, born in Saint-Thual, as a young man studied at some seminaries, was ordained as a priest in 1863 and worked in a number of communities in Brittany, being rector of Paimpont for some years. In October 1893, in his fifties, he settled himself in the small community of Rothéneuf, on the north coast of Brittany, not far from St Malo, where he rented a simple cabin. The legend says that he, after a stroke which made him deaf-mute, no longer could fulfill his clerical duties and so decided to retire as a priest.

Recent research by the Association of friends however demonstrates that Fouré was relieved from his duties by his superiors and had to leave after he had taken a firm position in a local conflict.

In 1894 Fouré began making sculptures, such as stone ones displayed on the exterior facade of the cabin and wooden ones, displayed in its courtyard and interior. So his house became kind of a museum and since tourism had begun to develop in the region, the site was visited by many people. Fouré became known as the hermit of Rothéneuf, although it is questionable if he led a solitary life. He would be present at the premises, selling postcards featuring him and his creations, the revenue intended for the local poor.

Currently the priest is mostly known because of the three hundred or so sculptures he carved into the rocks along the coast at Rothéneuf. These sculptures represent folkloristic, religious and historical themes, for example the Virgin Mary with nations at her feet, or impersonations of all kind of people related to the past of Brittany (among whom, but not exclusively -as legend says- a family that in the 16th century happened to live in that area and had a reputation of banditism and piracy).

Abbé Fouré stopped carving rocks in 1907, but he has continued making wooden sculptures until his death on February 10, 1910.

After he died, his belongings have been auctioned. The furniture has been bought by various people and some of this furniture nowadays is available in art galleries. The wooden sculptures did not attract so much interest. Most of these have been bought en bloc by the owner of the cabin, with the purpose to let them stay in situ.

However, the cabin/museum has disappeared, and so have all wooden sculptures. It is probable that this has happened in the period during World War II (around 1944?) when the French northwest coast was a military zone to prevent an allied invasion and the civilian population was displaced.

The sculptures in the rocks nowadays are still extant, but the site hasn't a protected status and the creations gradually are becoming affected by the weather and the visitors. Originally painted, meanwhile they have lost all color.

Presided by Joëlle Jouneau the association "Les amis de l'oeuvre de l'Abbé Fouré", founded in 2010, documents Fouré's life and works, organizes expositions and meetings, and promotes the preservation of the site. They have a website (in French).

In the summer of 2013 Mrs Jouneau has been interviewed about the activities of the association. The

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text of this interview is in my collection of OEE-texts.

Adres: Rothéneuf, 34500 Saint Malo

Open for the public, a private firm is exploiting the site, asking an entrance fee. at low tide the site can be reached freely (by those familiar with the surroundings).

25. De toren van Eben-Ezer

Dominating the rural area around Eben-Emael, north of Liège in Belgium, the Eben-Ezer Tower is an exceptional creative construction, full of symbolism, made single-handedly by one man, who worked on it for some ten years.

Robert Garcet (1912-2001) was born in Mons, a city in the south of Belgium. At age 18 he moved from this city to the Jeker-area in the north-east of Belgium, north of Liège and south of Maastricht, where he went to work as a labourer in the quarries in that area. Eventually Garcet would become owner of a silex-quarry. He was very interested in geology, nature, the history of mankind and biblical studies and he wrote a lot of books (in french) on these subjects, in which he developed a personal vision of the creation of man.

Around 1947, after World War II, Robert Garcet, who was a pacifist, began making plans to construct a big tower, as a symbol of peace for mankind. In 1953 he actually began with its construction, which would take him ten years to complete. With the occasional help of friends a 33 m (108 ft) high tower arose, mainly made using silex as a building-stone. All dimensions of the tower are related to ancient measurements and classical numerical features, and the whole construction has a lot of symbolism in it. On the corners at the top four sculptures are displayed impersonating characters of the the biblical book the Apocalyps (a bull, a lion, an eagle and an angel).

Visiting the tower, after passing the huge outside staircase one enters the room of the Cherubs, with angels sculpted along a central column, murals representing biblical stories and a sculpted representation of the biblical book on the apocalyps. On this website you will find some interesting pictures of this room (and of the other parts of the tower)

Beneath the tower, in the underground, there is an old network of corridors, like an old quarry. Garcet has interpreted this as a ca 70 million years old village and in his opinion the inhabitants of that village occupied themselves with sculpting silex-stones into impersonations of people and animals.

This may be apogryphal. Garcet's find however, in 1958, of the skeleton of a mosasaurus, a snake-like reptile with swimfins, should be authentic. This underground area partly has been distorted by a mining explosion. The remainder can not be visited by the public.

This very special art environment, nowadays managed by a foundation, houses a museum, le Musée du Silex, which informs the public about Garcet's work and vision. Its website includes a biography and a bibliography.

Adres: Eben Emael BE

Open: in general open on afternoons from 13.30 - 17.00, may close later in summer and in weekends, see their website <http://www.musee-du-silex.be/NL/index.php>

26. Les Jardins de la Feuilleraie

This garden in France is all mosaic, covering an area of around 300 m² (3229 sq ft).

Renée Bodin (1927), who prefers to be called Hurfane, a teacher of french and classic languages, all her life had the ambition to do some creative mosaic project, probably inspired by her mother who also made mosaics. So, when in 1980, in her fifties, she could acquire a house with a garden in the small community of Harponvilliers, in the Perche area in France, she started this project.

For some twenty years or so she has been active in transforming the area around the house into a mosaic decorated environment, which currently (2009) can be considered as completed, Hurfane being in her eighties.

In 2000 the site has been declared a monument (Patrimoine National du XXIème siècle, 20th century national heritage) and from 2007 on it is owned by the Association of Perche communities, that takes care of the premises. The site is also member of the Chateaux de France organisation.

Adres: 28480 Harponvilliers, Perche, Harponvilliers est situé sur la D.302 qui relie Bailleau-le-Pin à Thiron Gardais. C'est à 35 Km. au Sud-Ouest de Chartres. la FEUILLERAIE fait partie du lieu dit La CIROTTERIE

Open: can be visited in summer, april 15 - nov 2, weekends and tuesdays, 15-19.

27. Girouettes

Many french communities have a street named after Jean Jaurès, a well known french politician, but probably only the avenue Jean Jaurès in Bléneau, France, can boast the presence of a site with kinetic (outsider) art as in above streetview (2013). Born in Italy, Roméo Gérolami (b. 1929), after world war II moved to France where his father had a job as a mason. Maybe he was in the masonry too, but anyhow he felt more attracted to a profession where he could give way to his technical skills and interests. So Gérolami found a suitable employment in the automotive industry, where he had a job as a foreman. Once retired he and his wife moved to a house in Bléneau (Burgundy area) with sufficient outdoor space to install large kinetic constructs. So from the mid-nineties on Gérolami has embellished his garden with a dozen of such constructs, installed on high poles. His creations include

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small scenes of activities of daily life, such as cyclists pedalling on their bikes, and a carpenter sawing a piece of wood, but he also made airplanes, all items with movable parts driven by the wind. Busy for hours in his workshop in the basement of his house, handling all kinds of discarded material, such as parts of old washers, Gérolami is typical what the French so eloquently call a bricoleur.

Adres: 29 avenue Jean Jaurès, 89220 Bléneau.

Open: can be seen from the street, streetview

28. Palisade avec frescoes/Enclosure with frescoes

This outsider environment was a hidden treasure, until it was discovered after its author had died and the city wanted to demolish house and garden to construct a roundabout.

Rémy Callot (1926-2001) who lived in the industrious community of Carvin, in the north of France, had an administrative function at the office of a mining company. Due to an accident in his youth he had lost his left forearm. Nevertheless, because of his interest in painting and making mosaics, he decorated the enclosure around his house, which resulted in frescoes and mosaic works that represent all kind of animals.

After Callot died in 2001 his house remained unhabited, like his creations remained unnoticed.

However, this changed in 2006, when the city had developed plans for a new layout of the street to make a roundabout (or maybe a parking). At the moment the house had to be demolished, the frescoes were discovered. The authorities made the wise decision to postpone the public works and preserve the creative constructs. The city's cultural center, Centre Jean Eiffel, has been actively involved in this decision. The frescoes nowadays are on display on the enclosure walls of Callot's plot. A kind of open air exhibition.

In november 2008 the "Cercle des amis de Rémy Callot" was formed, a group of friends active in promoting Callot's work. It's being discussed what should be done with this environment. Maybe the site will become kind of a musée jardin, an open air museum, but it probably will take time to develop plans and trace funding. End november 2013 the newspaper Voix du Nord reported that a Foundation has developed a plan to transform the site into an artist's residence with a workshop, annex to a room for conferences, an exposition room and a café. One is seeking funding for this project.

In general in the north of France public authorities seem to be well aware of the importance of preserving outsider art and outsider environments (cf the city of Lille and Jean Smiloswki). This probably also has been stimulated by the publicity around the renovation of the Lille Art Museum (formerly Musée d'Art Moderne Lille Metropole), to house the art brut collection of I'Aracine. Savine Faupin, head of the art brut department of the museum, has been involved in the discussions about the future of Callot's art environment.

Adres: Carvin FR, on the corner of the rue de la Gare and the avenue Montaigne, streetview.

29. Villa Verveine

Ault is a small community of some 4000 inhabitants in Picardy, in France, located on a cliff facing the Channel. In this area, dominated by the Somme Bay, live and work several artists who depict the beauty of its nature. The art of the artist presented in this post, however, is about emotions we all may experience, both sad and happy ones.

Born in Paris, Caroline Dahyot (b. 1968) got a rather religious education in an overprotected and austere setting, which increased her rejection of authority. In 1987 she enrolled at the Ecole d'Arts Graphiques, where she just went her own way. At that time, in order to create a reassuring universe, she obsessively decorated the walls of her apartment with painted frescoes. After Paris, she stayed for some time in Nice, making illustrations for magazines.

In 2001 she came to live in northern France, where she got a house on the rue Saint Valery in Ault. Following her deepest artistic motivations, Caroline made all kind of dolls and transformed the interior of the house by adding frescoes and mosaics to walls and ceilings.

Until around 2006 she absolutely had no ambition to exhibit, but this changed, and in 2007 she had an exposition entitled Poupées d'amour (Love dolls) in Criel sur Mer, where she presented the puppets she had created. It was an important happening, since here she met other artists with whom she felt akin: the world of art singulier (singular art), as outsider art is referred to in France.

The house on the rue Saint Valery, named Villa Verveine by former owners, from old had some mosaic decorations. The designation Villa is somewhat excessive for a terraced house in an average, not very remarkable street. Caroline decorated the facade in a more striking way, transforming the already present mosaics into frescoes depicting people and other representations.

However, when in the autumn of 2010 she added a more than lifesized representation of a young couple, Ault's mayor (probably taking into consideration complaints by inhabitants) was not amused and ordered the removal of the fresco's. The mayor's ruling caused a lot of public debate, regional t.v. paid attention to it and an internet petition in favor of Caroline was organized.

Eventually the mayor agreed that the frescoes could stay. The decorated facade is not a steady-state, occasionally the decorations will be updated.

Besides being a singer in the Duo des Falaises, Dahyot is actively involved in the world of singular art. She has taken part in various exhibitions and this year (2014) she participated in the first ever Festival d'Art Singulier in Belgium (april 4-5-6, Han sur Lesse)

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Introducing her as participant of this festival, Iza Daussaint has said: her works are "magic items with protective powers, capable of providing, restore or maintain love and family unity ..."

Adres: 21 rue Saint Valéry, 80460 Ault, Picardie FR

Open: exterior can be seen from the street, no public visits, except during occasional expositions.

www.carolinedayhot.com

30. Maison aux allures de chateau

Joseph Meyer, who was born in 1914, was wounded when in military service during World War II. He lost a leg and a number of fingers. He wanted to show that notwithstanding his disability he was able to carry out something big. So from around 1950 till around 1960 Meyer has been active in transforming his house -located in an ordinary suburb of a french seaside resort- into a castle-like structure, a building with two high rising towers, one at the streetside and one at the backside. The staircase on above picture leads to a towerroom of 27 m² (291 sq ft) that in summer can be rented as a holiday apartment.

On the frontside the house has another tower, this one slightly more modest than the one at the rear, but nicely decorated and equipped with a small watch tower at its flank. The inner court at the front side is separated from the street by a crenelated and decorated wall, that also has some niches. As can be seen on the first picture the exterior wall has two gates. of which the left one has a pediment topped with a shield, which has an inscription that reads KIA MATE TOA, Fight unto death, the motto of soldiers from Southland, New Zealand, who fought in Gallipoli in the First World War. This tribute to New Zealand's soldiers may have to do with Meyers activities as a soldier during the second world war, but I couldn't trace any information about this, as there is also no information on the internet about other aspects, such as when Meyer passed away and when the property was transferred to new owners, who deserve praise for the good care they take of this art environment/folly.

Adres: 152 rue Émile LavezzariBerck-Plage, no visits, can be seen from the street. (informatie over overnachten in toren aangevraagd.

31. Au Petit Paris

In 1923 Marcel Dhièvre (1898-1977) opened a shop, selling clothes and other garments, on the Avenue de la République. After World War II, around 1950, Dhièvre made some mosaic decorations on the facade of the house outside St. Dizier, where he lived, and soon he shifted his attention to the facade of his shop in town. He began decorating the shop's exterior with mosaics, little ornaments and representations of flowers, trees and birds. A number of mosaics refer to Parisian buildings, like the Eiffel Tower, the Arc de Triomphe and the Chambre des Députés. He also decorated the interior with wall paintings and frescoes and he made paintings on canvas in a naive style, which nowadays are in the collection of the local art museum.

Marcel Dhièvre has been going on with his project until 1970. He died in 1977. After Dhièvre's death the house was sold to a new owner, who was interested in saving it as an art environment. In 1984 the house was registered as a Monument Historique and in 1985 the local museum had an exhibition of Dhièvre's artwork.

However, the new owner, lacking the necessary funds, could not prevent some decay, like mosaics losing their colors and parts of them falling down. A local group of friends of the Little Paris, Entre Tenir, took action to promote the preservation of the decorations. With succes, since in 2008 the mayor of Saint Dizier announced that the city's budget for 2009 would allow the city to buy the property and start a renovation. In 2009 the city bought Little Paris indeed and developed plans to restore it. The project was entrusted to Renaud Dubrigny, an employee of the city of Joinville with a lot of experience in doing this kind of work.

The restoration project started in march 2011 and went well. In the weekend of september 17/18 2011, during the journées patrimoines (heritage days), the public for the first time in many years could take a look at the decorations in the interior. The restored house has been officially inaugurated on September 15, 2012, during the Journées du Patrimoine. At this occasion a new website has been published (authored by the information department of the city of Saint-Dizier). On this website you'll find an article by french art critic Laurent Danchin, republished in a translation into english in my collection of OEE texts.

Adres: avenue de la République 476, 52100 St. Dizier, Haute-Marne, FR

Open: can be seen from the street.

32. Le jardin des deux mondes

Here you are welcome to pay a visit to the Jardin des deux mondes (Garden of the two worlds), an outsider environment developed by Gérald Finot (b. 1954). Born in Vouziers, Finot nowadays lives in nearby Quatre-Champs. Now in his late fifties, he had an alternate life, hitting french, italian and spanish roads as a Jack Kerouac, earning money by performing as a singer of french chansons at the guitar, but also by working as a joiner and a car mechanic, his latest job, he did for some twenty years). In the nineties of the former century Finot decided to settle himself as an (autodidact) artist, occasionally doing singing acts in pubs in towns around. His main creative effort went into making vertical sculptural structures from discarded items found along the road or gathered on the garbage

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dump. These structures, displayed in the garden of his house, have gradually transformed the site into an art environment, named the "Garden of the two worlds". The concept of "two worlds" may have various meanings, referring for example to "literature" and "music", two areas of art Finot is very fond of, or it might refer to "the real" versus "the imaginary", what in the real world is just material to discard, in his hands becomes an object of imagination..

His assembled vertical constructs, often provided with panels with literary quotes, have such names as "the house of the fairies", "the fairground" or "walking man"....By the exuberant use of found objects in vertical structures, there is some similarity with Bodan Litnianski, but then Finot's handling of large components, like bikes and refrigerators, and the association of the sculptures with literary and musical themes, give the constructs their own character.

Travelling through France, Finot will have visited many outsider environments, as is shown by the many exposed images which refer to for example Chomo, Pierre Avezard or Raymond Moralès. So, Finot's art environment has links with and is inspired by the world of french outsider art, with the world of classic french prose and poetry, and with the musical tradition of the french chanson...

Adres: 6 rue des Vignes, 08400 Quatre-Champs, Ardennes, FR.

Open: visitors (as well as their donations) are welcome, streetview.

33. Le ron des fades/The fairies rock

Dompnac is a small community of some 80 inhabitants in the southern Ardèche in France, a territory that in terms of landscape is part of the Cévennes. Touristic sites recommend the area around the community because of its magnificent and wild setting. In the midst of this one will find a very special creative construct: the miniature village of le Ron des Fades, the fairies rock.

Created by Pierre Bouvarel, a retired farmer, about whom the internet has virtually no biographical data, this ensemble of miniature buildings, on scale 1:12, is a tribute to the traditional, artisanal way of constructing houses and other buildings in this part of the country. In the Cévennes the stones that cover the roofs, mainly are slices of schist (lauzes) and a special technique is required to arrange them in such a way that they provide good protection against rain. In his constructs Bouvarel demonstrates the simple beauty of roofs made from lauzes, like other creative people from the area, united in the association Sur le sentier des lauzes (On the trail of lauzes), in their own way have shown the artistic potential of this material. The houses and the other builded constructs of the site, such as a church and a bridge, have been modeled on existing structures in Dompnac and the surrounding Valley of the Drobie River.

Adres: 07620 Dompnac

Open for public visits 1/5-1/11

34. Les meubles modestes

The small community of Bassan with some 1400 inhabitants, north of Béziers in the Hérault area in southern France, has a modest museum that displays meubles modestes (modest furniture. The man who made these meubles, Alain Fornells, by profession is a homecare male nurse, but by vocation he is an ébéniste poète, a cabinetmaker/poet. Around 1996 he began making assemblages from parts of old wooden merchandise crates, which he transformed into cabinet-like creative constructions, often decorated with texts and/or signs, sometimes equipped with illumination and sound devices. In the course of the years this activity has resulted in the downstairs room of his house being filled with creative constructions, all together a very special interior art environment. Each item expresses a story that emerges when Fornells begins making it: childhood memories, dramatic events in the world, fantasy The creations take the form of cars, cupboards, boats, submarines, hidden dollhouses or are just fantasy constructs. His creations include a cabinet dedicated to the memory of the russian submarine Kypck that crashed in 2000. Another one is La Loba, based upon the book by Clarissa Pinkola Estès, Women who run with wolves. And there is l'Impracticable, a cabinet with doors that open inward and occupy all space.

Fornells' oeuvre comprises a wonderful world with mixtures of the real and the imaginary, the useful and the useless, childish dreams and adult actuality....

Adres: 2 rue des Remparts, 34290 Bassan, FR

Open: guided visits, in weekends, on appointment: 04 67 36 11 91, fornells.alain@orange.fr

35. La villa des cent regards

This environment, with the poetic name "the villa of a hundred views", located in Montpellier, in the south of France, has a wonderful extended castle-like structure.

Victor Grazzi (1896-1970), who created the Villa, was born in the Lombardian area in Italy. He married in 1921 and a year later he fled with his wife Ida from the fascist regime to France, where the couple first went to live in the Isère area, but soon moved to the city of Montpellier. Victor Grazzi had a job as a mason. He was a very enthusiastic supporter of the use of reinforced concrete as building material -at that time a pioneering method- and followed a correspondence course on this subject at an institute in Rome (the Academy of Reinforced Concrete).

In 1950 he and his wife began constructing a house on a plot of land they had acquired in the Aiguelongue area, in the (then) outskirts of Montpellier. Ida Grazzi sadly died in 1954. Victor Grazzi,

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now being alone, went on expanding the caste-like structure, a project he would continue for the rest of his life. The site was named the villa aux cent regards, as far as I understand because of the number of windows in the construction. It is a complex of larger and smaller buildings made of concrete, with towers, arches, pathways, and depictions of persons and animals. In his creative constructions Victor Grazzi could express his skill in working with reinforced concrete, for example by making circular and slender forms. He would also use recuperated materials collected on the junk yard.

Victor Grazzi unexpectedly died in 1970 (he went to the hospital for some simple surgery, never to return). His creation was left unattended to. The site became a place that was visited by people who were interested in it as a hide-out, like clochards and love-couples. But there were also people, local and foreign, who were interested in the maintenance of the site as a creative construction..

In 1982 the local authorities, who meanwhile had become owners of the site, decided to protect it by placing a fence around. The city itself had no idea what to do with the site and began considering to demolish it.

A new development, however, took place. Since 2005 the site is being cared for by Michel Fresso, the owner of a neighbouring art gallery Saint-Côme. The idea is to run the Villa aux cent regards as an art centre, where expositions are held and cultural meetings and conferences are organised. That is an excellent solution! Bravo for all those persons and local organisations who supported this approach.

Adres: 1000 rue de la Roqueturière, Montpellier.

Open on appointment: cent.regards@gmail.com of 06 68 38 65 45, fresso@free.fr.

36. Jardin aux sculptures

Located in the community of Chandolas (Ardeche area, France) where the D 208 meets the D 104, a permanent open air exhibition of sculptures features Alphonse Gurlhie.

Alphonse Gurlhie (1862-1944) was born in Chandolas. His mother died when he was six years old and he soon learned how to stand for himself. He loved to roam in the rocky area of the region and became an expert in hunting and fishing. At age sixty-one, in 1923, he began making sculptures from reinforced concrete mainly depicting animals in a naive style, such as beavers, otters, foxes, snakes, birds...

Gurlhie has continued making sculptures for some twenty years, and altogether he has produced some thirty creations, which he displayed in the garden around his houses in Beauchastel and Chandolas. Gurlhie has been buried at the cemetery in Chandolas in a tomb he himself had created, kind of a neolithic dolmen made from iron and concrete (I couldn't find a picture on the internet) Not taken very seriously in his time, Gurlhie nowadays is seen as a precursor of art brut. His artistic legacy for a large part has been saved, nowadays owned both by the community of Chandolas and by private persons and a local company.

When in 2012 the community of Chandolas, in connection with the union of communities in the region, took the initiative to create an exhibition ground for its collection of Gurlhie's sculptures, the private parties joined this initiative and so an open air exhibition of Gurlhie's creations was realized. The site is located not far from where Gurlhie originally lived in Maisonneuve and where he had his sculpture garden.

Adres: Chandolas, Cévennes d'Ardèche, FR, can be visited freely.

37. Decorated house.

In the 1990's when I began collecting information about outsider environments, I made a note about a mr Olivier Jullian who was reported* as being active in decorating the facade of his house in the city of Nîmes in the south of France. During all the years thereafter I never came along any information about this site and I also couldn't trace any pictures of it. Untill in 2011 when looking around on Flickr for an item unrelated with the presumed artwork in Nîmes, I saw pictures of Claude Vedovini and surprise! he had seen the decorations and had made some pictures thereof. With his permission I share his photo's in this weblog. It appears, there is not only a decorated wall facing the street, but -as can be seen on the next picture- the roof of the house has been decorated with sculptures and constructed ornaments.

In a earlier version of this post I only could refer to Google's streetview. Try it yourself. You find yourself in the rue Bec de Lièvre, nr 37, and there it is, the decorated wall on the outside of the house. Commenting on what I saw on Streetview I said that the artwork looked a bit poorly maintained, adding however that the general idea behind the lay out of the creation seemed fine. But that's what I said in 2011, now take a look at below pictures from 2015.... it's a wonderful site ! Indeed, in 2015 I got more information about who made this and when..... On march 30 Dominique Clément in his weblog Hérault Insolite published a note with a series of pictures of the site. He confirmed that indeed Olivier Jullian is the author of this site and he also reported that the decorating of the exterior of the house began in 1995.

Adres: 37 rue Bec de Lièvre, Nîmes, France

Visible from the street.

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38. Chateau de Bresse- Castille

Damerey is a small community in the Burgundy area in France, north-east of Chalons-sur-Saône. Along the main road N 73, that bisects the community, one comes along a castle-like creative construct, named Chateau de Bresse-Castille, made by Roger Mercier.

Born in Spain (in 1925?), Roger Mercier became an officer with the french merchant navy. Retired in 1984, he began transforming the facade of his house in Damerey, located along the main street, decorating and embellishing it with sculptures. Behind the house, along a side street, the property has an inner court with another building in the rear. This inner court once more has sculptures and various constructs, like arcades and a decorated tower. The scene expresses kind of a homage to Mercier's homeland, Spain, with impersonations of spanish characters, like dancers and a torero, but also bulls, all painted in bright colours. But then, one also can meet Neptune and mermaids... By constructing arcades and a tower, and decorating the walls of the court, Mercier created kind of a colourful hacienda in the midst of Burgundian surroundings.

It has taken Mercier some sixteen years (1984-2000) and some twenty building permits, to establish this outsider environment.

In december 2013 the Journal de Saone-et-Loire reported that Roger Mercier has left Damerey and has joined his family.

Adres: 71620 Damerey, FR, no public visits, visible from the street.

39. Utopix

The french language has some nice expressions to denote people who create outsider environments. One of these is bâtisseurs de l'imaginaire (builders of the imaginary). The expression was introduced by Clovis and Claude Prévost when in 1990 they published a book with that title.

Jo Pillet (1947) without any doubt is such a bâtisseur. By profession he is a visual artist who makes surrealist paintings, but as far as I know in terms of architecture and the construction of real estate he had no professional education. Nevertheless... he became a bâtisseur and a very special one. It all began when, in the nineteen-seventies he met Dominique Nurdin. They fell in love, became a couple and began dreaming about a life that would be different, like so many young people in their twenties do. And then these two young people took a step to realise their dream. In 1975 they bought a plot of land of 11 ha on the Causse de Sauveterre, near Champerboux, in the Lozère department.

If you are not french maybe you do not know about causses. These are sparsely populated plateaus of limestone in the Massif Central. Because of the limestone soil the water does not hold, so the landscape may be very stony and desert like, the terrain will be mainly fit for herding sheep and houses will typically be build making use of limestones. However, it is a wonderful place to be around and live with the seasons.

In 1978 a permit to construct was obtained and in 1979 Pillet started building. Most of the time he worked alone, although occasionally some friends would help him. He used the stones that abundantly were around and structured them in the form of iglo's, which eventually, after many years of constructing, resulted in a creation as shown in the first picture. The other pictures show how the stones were arranged to make walls, doorways, windows, and so on. The final structure is perfectly blended with the surrounding countryside. Buiding the house has been a project of many, many years that was accompanied by a lot of hardships.

Around 1992, after more than two decades of constructing, the building had taken shape and some local newspapers wrote about it. This resulted in a lot of curious visitors who walked around and peeped into the not yet properly gated and locked property. The Pillet family decided to provisorely gate the house and turn the location into a visitor-friendly place, especially for families with kids, Pillet constructed some gadgets such as an automobile, a dinosaur, a coaster, a mini golf link, and he secluded a separate space to expose his artworks. The site, which at first was named after the iglo-like constructions, now definitily was named Utopix. It would take many more years to complete the house. For example, only in 1997 the walls on the inside were isolated to make living in wintertime comfortable and only in 2000 electricity was supplied (solar panels).

Currently a completed project, Utopix has become part and parcel of the regional heritage. This habitation/sculpture (dwelling/sculpture) surely ranks as a visionary environment and it deserves it's place in the series of french bâtiments imaginaires.

Adres: Utopix, Causse de Sauveterre, near Champerboux, off the road between Mende and St Enimie, open for public visits, april-october, 10-20 h.

40. Sculpture garden

Pontcharra is a community of some 6500 inhabitants in the east of France at the foothills of the French Alps, halfway between Chambéry and Grenoble. Along its Avenue du Granier, on a sidestreet, in recent years an imposing sculpture garden came into being: Marcel Vinsard's art environment.

Born in 1930, Vinsard has been a barber throughout his entire working life of more than fifty years. Just before he retired, he began in 2001 -in his early seventies- making sculptures, being inspired to do so by a book about the Swiss sculptor and painter Alberto Giacometti. he had gotten from a friend. Vinsard, a self-taught artist who calls himself a bricoleur (handyman, do-it-yourselfer), at the outset made his creations from wood and bark. Later he turned to cellular concrete and currently he

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works with polystyrene. All other materials he uses consists of discarded objects, mostly from the local dump, which he visits regularly.

Interviewed in 2013 by a local magazine (Pontch Echos, p. 8) Vinsard says: "My subjects are very diverse: celebrities from the political and the artistic world, characters I did in the style of famous artists, animals, dreamlike creatures, figurines, totems, compositions of objects. The set is a real museum. I like to give my sculptures bright colors". Giacometti inspired him indeed. In 2013 Vinsard had made some forty sculptures in the style of this sculptor and on a poster in the garden could be read *Le seul en France a faire des copies d'Alfredo Giacometti* (the only one in France who makes copies of Alfredo Giacometti). However, forty is just a small part of his extensive body of work. By 2015 he had made a thousand creations. They fill not only the porch and the garden of his house, they are also lined up along the sidestreet leading to the house.

And then the interior of the house is also abundantly filled with creations. Vinsard lives alone after his wife sadly died around the time he retired. To all appearances, Vinsard's work is locally and regionally appreciated. Regional tv in april 2013 had a news item about him, but which is also telling, both town halls of the neighbouring cities Grenoble and Chambéry have a sculpture of Vinsard on display.

Vinsard is a friendly man who is very willing to communicate about his work and when he is at home he will gladly receive visitors.

In the context of the 6th Biennale Hors Normes (Lyon, 2015) a number of Vinsard's sculptures have been exposed at the Maison des jeunes et de la culture Mon Plaisir (28/9-26/10/2015, Lyon).

Adres: 216 avenue du Granier, 38530 Pontcharra, dep Isère, FR, streetview (2008), when Vinsard is at home he will welcome visitors.

41. Sculptures à l'écluse

France has as an extensive network of manmade waterways. The most southern canal is the Canal du Midi, running from Sète to Toulouse, where it meets the Garonne, in this way connecting the Mediterranean with the Atlantic. The canal has many locks that predominantly are operated by lock keepers, who have their house at the premises of the lock.

Joël Barthes (1955) since 1988 is the lock keeper (éclusier) of the écluse de l'Aiguille, near the small community of Puichéric. In 1992 he began decorating the site. When making a walk, he happened to stumble upon a piece of wood. He got inspired to transform it into a decorative item, which could be displayed near his house at the lock. This became a lifetime project. Barthes first made all kind of wooden sculptures, and then he switched to working with iron. The over 200 objects he made from 1992 on, currently are scattered all over the place. People sailing the canal, mostly on holiday, are surprised to see the exposition. If you look around on the internet, you will come along the logbooks where they have the stories of their holidays and their meetings with Joël Barthes.

The locals of Puichéric know they can bring their excess iron to Barthes, who recycles the material into creative structures. Barthes' work in general is rather humoristic. For example it shows a dog walking his boss, or a fish catching the fisherman. He also began making kinetic creations, such as a lady on a bike and various kinds of machinery. Such a movable item for example will automatically start once a ship passes along an electronic device. Some of the sculptures are on sale. It's not necessary you go by barge to Puichéric to buy one.

Barthes' creations have been exposed in a number of expositions in the region. In 2010 he participated in the Biennale de l'Art Singulier, in Aubagne.

Adres: Ecluse de l'Aiguille, Canal du Midi, Puichéric, Aude, FR, open air exposition during summermonths, 1/4 - 1/11.

42. Sculpture garden

As far as I know this outsider environment in the south of France has no special name, so I just refer to it as "sculpture garden". It is characterized by its large number of animals, constructed by applying concrete to a model of iron gauze. The sculpture garden has been created by Hubert Bastouil, born in 1932 in a family of farmers in Saint Martin Lalande. At first he had a job as a farmer, but when he was around age 27 he went to work in a metalworking company. He showed a lot of technical insight and was able to improve the machinery in such a way that production could proceed much faster.

At age 40 he began his own company in metal products, especially windows, running Bastouil had to restrict his activities, Mrs Bastouil would continue managing the company. All this years, Bastouil with his outspoken technical talent, did not show any urge to make artistic creations.

This changed however when Mrs Bastouil thought it would be fine to have the garden decorated with kind of a rock. Bastouil, who meanwhile had retired, tried to make one from concrete, but he had to experience this was not such a successful venture. Then, when visiting the zoo in the Bois de Vincennes in Paris, he discovered that by applying layers of cement mixed with fiber on a model of iron gauze, one could make voluminous constructions. Starting around 1997 it became his passion to construct life-sized sculptures of all kinds of animals. The garden around the house meanwhile has an extensive collection. One will come along a rhinoceros, a crocodile, elephants, deer, giraffes and so on... a complete zoo... All together Bastouil has created some fifty life sized sculptures, the heaviest weighing some 800 kilo's. The creations are rather naturalistic, in appearance and in the way they haven been painted. It has been reported that Bastouil uses images of animals in children's books as

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a model.

Within their possibilities and by appointment, the couple will receive visitors.

From the 12th century on the sanctuary of Notre-Dame de Bassens is a spot of pilgrimage, located in the fields north of Saint Martin Lalande. Working for three years with a group of friends, and using the same technique he applies for the creation of the sculptures, Bastouil has been constructing there a Lourdes grotto (from 2000 until 2002).

Adres: Route ancienne 113, 11400 Saint Martin Lalande FR, visits only on appointment, streetview.

43. Les débris de Debru/The debris of Debru

His father, grandfather and great-grandfather were blacksmiths, but -as his father had said- this profession at present era would offer him no perspective. So André Debru became a service technician, caring for the machines of the farmers in the area. However, the craft of the earlier generations definitely has influenced him to process metals into artistic creations. It has been reported that as a boy of eleven he already used iron leftovers to make some creative construct. While working as a mechanic, in addition to this job, he would collect all iron items and leftovers he could lay his hand on and processing these into creative constructs.

In 2002 Debru decided to definitely settle as a (self-taught) metal artist, a ferronnier d'art. Just outside the small community of Les Costes Gozon, in the countryside of the Aveyron area (France), he has his workshop, crammed with a stock of all kinds of iron objects and components, which might be used in his creations. In front of the workshop and on the grassland at the side, a number of his sculptures are exhibitioned, some of these being rather big, such as a giraffe, a rhino, an elephant, a bear, a bull, the Obelix and Quixote characters ...

As the pictures show, Debru puts his creations together by assembling a lot of smaller items and elements, arranging these in such a way, that the resulting composition is a rather realistic representation of the animal or the personality. In this way, for example, the body of the monumental elephant has been made from thousands of small squares of metal..

The workshop is open to visitors, when Debru is there, and he will like to inform them about his activities. On a blackboard against a wall, it is announced that one is visiting the "Debris of Debru"... a rather humorous approach to his work, which also can be seen in other expressions of the artist.

In the course of the years a number of Debru's larger creations have got a place in public space. One remarkable job, commissioned by the town, was the decoration of **a roundabout in Roquefort**, where they make that famous cheese. Debru created an ensemble depicting a shepherd with a flock of (chrome) sheep. via streetview.

Adres: Le pradalas (D 527), 12400 Les Costes Gozon, Aveyron, Midi Pyrénées FR.

Can be visited when the artist is present.

44. Le jardin de Bépi Donal

Sponge Bob is known in France too. Here he is, Bob l'éponge, in an outsider environment in the Toulouse area in the south of France. Joseph Donadello was born in 1927. I came along a text saying that he is of Italian descent, so quite probably, like other Italians, he migrated to France to work there as a mason. He has been doing this job for many years, but due to an accident, he had to find other work. So he had all kinds of professions, like postman, shoemaker and truck driver. Being retired in 1981, around 1985 he began decorating his garden, producing a variety of creative constructs.

The garden has a lot of sculptures of persons and animals, made from concrete, painted in bright colors. You will find Adam and Eve, Mickey Mouse, Romy Schneider, Laurel and Hardy, and so on, all together over 200 representations. The sculptures have a somewhat two-dimensional character. But Donadello also has made kind of frescoes on walls and small scale monumental structures, like this Panthéon. The environment is named the garden of Bépi Donal, the name Donadello likes as his nickname. As can be seen on next picture, Donadello also has been making a lot of paintings, which completely cover the walls of his interior (together with the prizes won in jeu de boules competitions).

Adres: Saint-Lys, 31470 Saiguide, FR, can be seen from the road.

Visits only on appointment.

45. Village occitan de Camarière

Lunas is a small community of some 650 inhabitants located in the Hérault area in southern France. One of its inhabitants, visual artist Henri Galtier, about whom no biographical data are available, has embellished part of a terraced hill at the outskirts of the village with a miniature village. This creative ensemble has some forty items which depict the school, the town hall, the bar, the butcher, the barber, indeed, all shops and other buildings that used to be present in a small french village, and then the site also displays a variety of personalities that characterise village life, such as people playing pétanque, a shepherdess, a chimney sweeper, a woman hanging laundry, and so on...

This miniature village is not open for visits by the public. It has been constructed in such a way that it can be seen from the street (chemin de Nize, actually). Although the people who populate the village are lifesize, best bring binoculars to get a good impression.

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Adres: Village occitan de Camarière, Lunas, FR, allen van de weg af te bekijken met verrekijker.

46. Le zoo de la Barguillère

The house pictured above, located in the small community of Saint-Pierre-de-Rivière - some 700 inhabitants - south of Toulouse, France, was single-handedly built and decorated by its owner. The house is attractively decorated indeed, but a passer-by could be most most impressed by the garden around, which has a variety of sculpted animals, kind of a zoo, one might say... People living around named it the Barguillère zoo, after the name of a regional valley through which the river Arget flows. This is Gérard Hansotte's art environment. Born in 1944, he would mainly work as a mason. When he retired in 1997, he began making sculptures of animals from concrete and river pebbles, which he painted with colourful, weatherproof paint. Some of these sculptures are really lifesize, as the examples of a three meters high dinosaur, a giraffe and an elephant in below pictures show. Hansotte made the sculpture of the dinosaur at the request of his grandson, who owned a miniature version. The garden currently has a large variety of sculptures of animals, such as a mammoth, a crocodile, an ostrich, wild boars, but also dogs, deer, sheep, snakes and other smaller animals. Hansotte only made two sculptures of people, one that depicts himself, as in the picture below, and another one, depicting a prehistoric discovery made in 1971 in the french Pyrenees: the Tautavel Man, as in the picture below.

Adres: lieu-dit Peyrelade, Saint Pierre de Rivière, 09000 Ariège, visits on appointment.

47. Jardin de pierres

Alas is a small village in the Ariège area in the south of France. Robert Mathey* (1918-2008), who had a job at the Roissy airport in Paris, owned a summer house in Alas. When retired, in the late nineteen-seventies or early nineteen-eighties he went to live permanently in this house. One day he got the idea to construct a terrace in his garden, which is located along the bank of the little river Lez that crosses the village. Having made this terrace, he probably felt attracted to continue making constructions which is not uncommon for people who are retired. So for some 25 years he has been engaged in making an art environment in and along the river. using stones from the river to make sculptures, totems and other monumental structures, some several meters high and decorated with inscriptions and symbols.

On a big rock in the river he constructed kind of a castle, a few meters high, a construction that at least three times has been washed away by the swollen river (and rebuilt so many times).

Mathey passed away in 2008 at age 90,

* During his life, Mathey wanted to stay anonymous. After his death, however, his name has become publicly known, so I feel free to publish it here also.

Adres: Alas, Ariège, FR, can be visited following a small public path along the river.

48. Le musée de l'artiste

Vic-Fezensac is a community of some 3700 inhabitants, in the Midi-Pyrénées area in the south of France, west of Toulouse. It is culturally known because of its Tempo Latino Festival (three days in summer) and it is on its way to become famous because of its Musée de l'Artiste (four days, every week). Marseille-born Cathérine Moreno (b. 1970), in accordance with her parents wish, did a study to become an engineer in mechanical systems, to realize after some years that her real aim in life was to be a visual artist. So she left the world of technology, did a basic course in restoration, worked for some time as a trainee with a sculptor and, as a self-taught artist, she began making artworks: first paintings, later on also sculptures... Around 2002 Cathérine (also Cathy) settled in Vic-Fezensac. In november 2009 the house where she lived officially was opened as a museum. Cathérine renovated the dilapidated house, a first project being the restyling of the exterior by adding color, a large mosaic, friezes and other decorative elements to the facade. Initially the neighbors reacted dismissive, but gradually their attitude has become more sympathetic.

The interior of the three story house also has got a distinctive artistic character. As Cathy said: "J'avais besoin d'extérioriser ce qu'il y a en moi" (I needed to exteriorize what is in me). So, the interior has an overwhelming, bewildering abundance of Cathy's artwork: one will see mosaics on the floors, there are many dozens of her paintings around, depicting the Christ, realistic portraits of people, naturalistic scenes of life in the countryside, and the like, and then there are large and small sculptures and busts of all kinds of people, one sees painted glassware encased in molded cement, she made frescoes on the walls, constructed arcades, ornaments, decorated pillars, and she arranged found objects and utensils as used on the farm in former days...

It's an art environment, an expressive artistic display of recuperated items and artistic creations, a tribute to tradition and traditional art, which will evoke all kind of emotions in everyone visiting the place. Cathy wants to share these emotions with others, all those who are curieux de la vie (curious about life)... So that's why in 2009 her house became a museum.

The house has a variety of special features. On the first floor Cathy has realized a chapel. It has a mosaic fresco within kind of a dome which has circular decorations, the scene depicting the Christ with a lamb and Virgin Mary. The chapel is meant to be consistent with her paintings of the Christ. It has no specific religious connotation, but refers in general to purity and humanism. Cathérine has

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been making stand alone creations too, like she made a decorated fountain, a decorated well, a drinker for birds, a couch and other objects. As basic material for her structural creations, like the chapel and the boudoir, Cathy, respecting tradition, uses a mixture of ground and straw, as was done in rural areas some two, three hundred years ago. Making these constructions is an ongoing affair. The third floor has a dining room, an interior garden and a bird cage. From the top of the house one has a lovely view of the surrounding environment.

Visitors of the museum will be offered a guided tour, that starts at the somewhat dark ground floor, to ascend to the top floor, which is light and airy.

In the course of 2013 Cathy has fully decorated the facade on the left side of the house (as seen from the main street).

* Cathy's website Le musée de l'artiste (in french, lots of pictures), <http://lemuseedelartiste.fr/>
Adres: 20 rue Jean Jaurès, 32190 Vic-Fezensac, visits tue/wed/fri/sat 10.30-12 and 14-18.

49. Maison Rispe

In his weblog Les Beaux Dimanches my internet friend Laurent Jacquy has published a post about an outsider environment, named Maison Rispe (nov 14, 2011). This site is located in the small community of Lardin Saint Lazare in the Dordogne area in France. As Laurent notes, the internet has no data about this environment and its creator. So quite probably Laurent and Yann are the first to publish about this one on the internet. The site can be seen from the street, the Avenue de Rispe and, as the first picture shows, the mailbox denotes that it bears the name Maison Rispe. The author of this site may have an Italian background, because some of the decorations include texts in Italian (that, by the way, contain comments about some social and political developments). Some of the decorations have been nicely arranged into symmetric patterns, like above composition of tin cans, with the flags of the countries of the European union. Would it be relevant that the tins are directed downwards, standing with open lids, suggesting emptiness...

It would be nice to learn more about the author of this creative constructs. To be continued.

Adres: 7 Avenue de Rispe, 24570 Lardin Saint Lazare, FR, can be seen from the street.

50. La dame aux coquillages

Les Sables d'Olonne is a community in the west of France, facing the Atlantic Ocean. It has all the nice attractions of a french coastal holiday resort: sun, sea, beaches, promenades, restaurants... but it has one attraction that is very special. There is a small neighbourhood called l'île penotte (the penotte island), an old quarter of the town, renovated around 1990. When Danielle Arnaud, also known as "Dan", who was born in les Sables d'Olonne, came to live in that neighbourhood, she got the idea to decorate the entrance of her house with a mosaïque composed of shells.

From 1997 on this creative activity gradually was extended to other houses and streets in the neighbourhood and nowadays the whole quarter of l'île penotte has been decorated with Danielle's colourful frescoes of shells.

The local authorities are sympathetic to this creative variety of urban renewal and they agree that many of the street name signs and other public utilities are adorned too. A good decision, since this quarter of the town has become a touristic attraction. In 2013 the mayor of Les Sables d'Olonne awarded Danièle with the medal of the city, praising her for her artistic contribution to the town.

Adres: Quartier l'Île Penotte, Les Sables d'Olonne, France.

51. Sculpture garden

René Escaffre (1921-2008), from the small community of Roumens, in the Haute Garonne department of France, was the fifth in a generation of local masons. When at age sixty he got retired, he began making sculptures, using modeled iron frames he covered with layers of concrete and painted in bright colours. All creations were displayed in the garden in front of the house Escaffre made sculptures of people and animals, depicting scenes from daily life in the countryside as it was in the first half of the former century: farmers leaving for the market, children playing, artisans doing their jobs. It is la campagne in France as we imagine it and as we happily remember as the good old days...

After René Escaffre passed away in 2008, the sixth generation of the masons company (René's son) handles the maintenance of the sculpture garden.

Adres: Roumens FR, can be seen from the street.

52. Masgot, village sculpté

Masgot, a small community in the department Creuse in the south of France, has become famous because of a very special creative talent of one of its former inhabitants. François Michaud (1810-1890) may have been a farmer, but anyway he has manifested himself as a self-taught sculptor. In France he is seen as a precursor of art brut creators such as facteur Cheval and Abbé Fouré. From around 1850 until around 1880 Michaud has made various sculptures in granite stone, that got a place spread throughout the village. In this way the community was transformed into a large scale 19th century outsider art environment (or so...). It is quite possible that for many decades the villagers haven't seen anything special in their village being an open air exposition of sculptures,

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but in the eighties of the former century, when TV came along and journals published articles, they must have realised how special this is. So, in 1987 the association Les amis de la Pierre de Masgot has been formed. Their website (in french) has a page with an image of the village, indicating all interesting spots related with François Michaud. Nowadays the village has a visitors centre for the tourists who come to see the sculptures. In summertime many activities will be organised, like lectures, guided visites, but also weekly courses in sculpting in stone.

Adres: Masgot, village sculpté, 23480 Fransèches FR.

Open:

Du 15 janvier au 10 avril du mardi au vendredi de 14h30 à 17h30.

Du 11 avril au 30 juin, tous les jours sauf les lundis de 14h30 à 18h.

En juillet et août, tous les jours de 10h à 12h-14h30 à 19h.

En septembre, tous les jours sauf les lundis de 14h30 à 18h.

Du 1er octobre au 12 octobre, du mardi au vendredi de 14h00 à 17h.

Du 13 octobre au 1er novembre, tous les jours sauf les lundis de 14h à 17h.

Du 2 novembre au 18 décembre, du mardi au vendredi de 14h à 17h.

Fermeture annuelle : mi-décembre à mi-janvier

Ouvert le lundi de Pâques / fermé le 11 novembre.

Sur place: Bar/Restaurant le Bistro de Masgot (ouvert toute l'année).

Réservations au 05 55 66 33 40

http://www.masgot.fr/amis_de_la_pierre_de_masgot.php?&id_page_a=2

53. Moulins à vent

This is about an outsider environment in a small community in the French Vendee area, facing the Atlantic and often endowed with strong winds. Rather useful to make rotate the abundance of whirligigs located in this site.

The mobile devices in the garden have been constructed by André Pailloux (1943). He nowadays is retired, but had a technical job at a shipyard in les Sables-d'Olonne, not far from where he lives. Around 2000, some time before he would be finished with his job, he began decorating his front garden with rotating devices, that in english probably best can be called "whirligigs". The site as such has no special name, like Pailloux has no special French term to indicate his constructs. They rotate in the wind (the more wind, the better, to some extent) and they are colorful, so colorful, kaleidoscopic colorful...

The proximity of the ocean implies that the paint quickly goes lost and that the moving parts are easily damaged, so Andre Pailloux has much to do in maintaining the constructs. Besides the windmills, Pailloux also has been decorating some bicycles. The next picture, by Bruno Montpied, shows one of these bikes, on which one can really move. It is an item that would not be inappropriate to be exhibited in a museum as an object of kinetic art. André Pailloux has become active in making paintings too. He has a variety of themes, one of them being ships, like next picture shows.

Adres: Sur le chemin de Bacqueville à Brem-sur-Mer, can be seen from the street.

54. Règne animal

Brizambourg is a small community of about 800 inhabitants in the western coastal region of France, Charente Maritime. Born in the community of Cognac, Franck Vriet (1931) went to live in Brizambourg. Once retired from his job as a mason, he could fully devote himself to making sculptures, painted in bright colours, mostly representing animals, although he made sculptures of people too. The sculptures, made from concrete, are displayed in the garden around his house. The collection is sometimes referred to as a bestiaire, but it is not clear to me how Frank Vriet himself has named his site (if he ever gave it a name....) In my opinion it is best referred to as an animal kingdom, un règne animal. Frank Vriet was acquainted with Gabriel Albert, who made a garden with sculptures in Nantillé and it is quite probable that they exchanged information about the technical aspects of making sculptures from concrete.

adres: 184 rue de Cognac, 17770 Brizambourg FR, can be seen from the street.

55. Musée "Truck stop America"

This environment reminds me of Nat King Cole singing a-get your kicks on route 66... Driving the coastal road from St Malo to St Michel (the D 155, by the way) you will come along the small community of Hirel, and there it is: the Truck Stop America, created by Louis Ame (b. 1927?). A retired busdriver, he has a passion for all kind of vehicles driving on the road, but especially the ones that are typical american, those big trucks and buses. He has been constructing these trucks on scale, using old tins, pieces of aluminium and other scrap material. Re-using all kind of materials, he also has constructed planes, ships and cars.

Since the spring of 1993, all his creations are on show in his own small museum, located off the coastal road of Hirel, along the Baie du Mont Saint Michel.

Adres: 36 rue Quesmiere, 35120 Hirel, Ille-et-Vilaine, Brittany, FR. Visitors are welcome. Just off the coastal road half way the village. Streetview.

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56. Seigneurie de la mare au poivre

North of the city of Vannes, in the department of Morbihan, France, the area Landes de Lanvaux comprises nice pastured and wooded countryside, with villages, chapels, castles, woods, megaliths older than the Egyptian pyramids... and... an until now rather undiscovered secret... the domain of the peppered pond... This domain is a creation of Alexis le Breton (1929-2009), who by profession was a farmer. He owned a plot of land of some five hectares and when he became retired, around 1986, he began developing this plot, both horticultural and artistic. Le Breton planted some 200 trees of all varieties, he dug a pond, constructed a small chapel, a mill, a bar to meet friends, and he made sculptures to beautify the forested landscape of the domain.

Alexis le Breton had no training in sculpting what so ever. He just began. Every morning he was engaged in making creations from stone or wood, done in a naïve style and based upon biblical stories, daily life, politics, actual happenings and universal themes like love. Le Breton can be characterized by his witty verbal humor. He liked playing with words. So, as the locality where the domain is situated is named Mare au sel (Salted pond), he liked to call the pond he had dug himself Mare au poivre (Peppered pond). He coined the expression Ici on entend gazouiller les éléphants ("Here one can hear the elephants chirping", an expression that has been used as subtitle for the Rémy Ricordeau movie, 2011 about French outsider environments). In this way many of the sculptures have titles or captions with witty, critical or poetic remarks. It must be a nice, rewarding excursion to walk along the almost 200 sculptures, which currently are carefully positioned along a trail of some two kilometers which meanders through the domain's wooded landscape. During his life, the creative work of le Breton hasn't got much public attention and it remained virtually unnoticed. Before 2010 the internet had no references to it. In the spring of 2010 however the association Les Amis de la mare au poivre, presided by Marie-Thérèse Pasco, the daughter of Alexis le Breton, began promoting the site. Plans have been made to introduce the site to the general public and to make parking and picnic facilities.

Adres: Route de Bignan 56390, Locqueltas FR, can be visited Saturdays/Sundays 14/18 hrs

57. Parc des automates

The French community of Saint-Coulomb, located along the Baye de Saint Michel in Brittany, has its own attraction park, a rather special site because it has been created from recuperated materials by a local inhabitant. Born in 1929, Fernand Chapet at age 14 went to work. He was active in the car industry and in the marines as an electrician. Once retired, in the late 1990's he began transforming a meadow-like area near his house into a Champ des attractions, adding various self-constructed items, which are characterized by being able to make movements. In French such creations are designated as automates, a term that refers to a device mimicking the movements of a living being. In the terminology of this blog they could be designated as animated creations. Anyhow, in the course of some twenty years Chapet has made around fifty of such creations. In his early years a cycling enthusiast, Chapet has made various creations in which old bikes have been processed, as in the picture below.

But Chapet's attention is also paid to local and regional major events, such as the expected opening in 2017 of a high speed train link from Paris to Saint Malo. a train à grande vitesse (TGV). Maybe that's why the regional train from Saint Malo to Cancale -pictured below- has the abbreviation TPV (train à petite vitesse?). In making his creations Chapet devotes most attention to the technical aspects. The life-size dolls that depict people, are dressed in discarded clothing and to portray the faces Chapet uses masks, what according to him is the toughest part to do, because where he lives these are not so easy to obtain. The charm of the site consists in the movements of the creations that populate it, a capacity that has especially been devised by Chapet to amuse people. Located in a tourist area, especially in summer the Parc des automates attracts numerous visitors indeed.

Adres: Saint-Coulomb, lieu-dit la Ville-es-Treux, Brittany, France, visitors welcome.

58. Cave aux sculptures

The Saumur region situated along the Loire river in France, has the highest concentration of troglodytes, underground dwellings dugged out and lived in by man. The area has grotto's too. A very special grotto is the Cave aux Sculptures near the village of Denezé sur Doué. It is famous because of the 234 representations of persons, sculpted into the walls of soft stone. The existence of this cave seems to have been forgotten for a long time, until in 1956 it was rediscovered. Nowadays, the cave is a touristic attraction in the region. The sculptures probably date from the 16th century, and there is no agreement about who made them. Theories range from fugitives of the religious wars to adherents of religious sects. Anyhow, from an artistic point of view the makers can be considered to be outsiders.

In 1969 the Cave became a Monument Historique and since 1973 it is owned by the local community. An association of friends of the site, Actions Caverne, has been formed, that is active in promoting the protection of the site and in stimulating research on the origins and the meaning of the sculptures. This association has a website (in French), with plans, pictures, accounts of the history of the cave and the hypotheses around the sculptures, and so on.

Adres: 1 rue Principal, 49700 Denezé sur Doué, Pays de la Loire, FR. Can be visited in the summer

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months, check tourist office website. 1/4 - 31/10, not on Mondays.

59. la Maison sculptée

The Maison sculptée de l'Essart, located in Brittany, France, is an art environment that is inspired on Robert Tatin's Musée des champs, located in the Mayenne area. Born in 1944 in Poitiers, Jacques Lucas from childhood on was fascinated by the atmosphere of cathedrals and medieval churches such as those one finds in Brittany. He studied art history, got a degree in archeology at Rennes University, worked for some ten years for the French national department of cultural affairs and in the nineties as an autodidact painter began making paintings.

In 1968 he bought a derelict house in Essart, a hamlet in the community of Amanlis in Brittany. In 1967 he had met Robert Tatin and very inspired by the work of this artist who constructed a visionary environment near the cottage where he lived, Lucas decided to transform his house into an art environment too. He began making all kinds of decorated structures such as walls, arcades, a chapel, bassins and free standing sculptures, a project he would continue for over thirty years, his most active period being the years from 1983 till 1986. His activities resulted in a huge artistic structure with a facade stretching over some fifty meters and a large variety of decorated elements.

In 1993 Lucas moved to an atelier in Nice, where he concentrated on making paintings. The following years he would return to Essart during the summer months to continue his project there. In the 1990's he encountered problems with the tax authorities, which in 1997 resulted in a court ruling, formally saying that the house had to be sold. An association of friends in November 2003 succeeded in buying the property and assured that Lucas could continue working there. Since 2008 he lives permanently in the house in Essart, mainly active in making paintings. Interviewed in the spring of 2015 by a regional newspaper, he explained that due to his age he no longer felt able to achieve the further development of the Maison sculptée.

Adres: l'Essart, 35150 Amanlis, Brittany, FR. can be visited in the summer months.

60. Girouettes

Girouettes... wind vanes... devices that will turn around in the wind... I like how these are named in French, because of the association the word girouette has with "rotating", but that is an incorrect association, because etymologically girouette comes from Anglo-Norman wire-wite. If you want to see a wonderful collection of home made rotating devices, you will find one in the small community of Bosgouet in Normandy, France. These girouettes and rotating creations have been constructed by Yves Floc'h (19??). He had different jobs in the black-smith profession and later in his life he worked as a fireman (experiencing a gas explosion in 1963) and an operator in an enterprise. Floc'h began making his mobile constructs in 1995, probably when he became retired. It is reported, that he wanted to do something so as not to get bored. The constructions have been made from all kinds of recycled material, old parts of lawn mowers, bicycles, cars, accessories of machines that are used in and around the house, etc., all painted in bright colours.

Like other bâtisseurs de l'imaginaire Floc'h began by constructing a windmill, but continuing by making other constructions, he developed his own personal style, transforming today's art environment into a colorful ensemble of rotating devices.

Adres: 4 cité Beau Soleil, 27310 Bosgouet, Haute Normandie, FR. Can be seen from the street, visitors welcome.

61. LE VILLAGE MINIATURE D'EUGENE CHOFFAT A COURTILLERS

Le petit catalogue édité à l'occasion de l'exposition " Les Bricoleurs de l'Imaginaire" aux Musées de Laval en 1984 évoquait le LE VILLAGE MINIATURE D'EUGÈNE CHOFFAT... 30 ans plus tard le petit village est toujours là en parfait état de fonctionnement! Le voici, grâce à Michel Leroux, partageur de lieux magnifiques, aujourd'hui sur Les Grigris! EUGÈNE CHOFFAT est né en 1929. Il a longtemps travaillé à l'entretien, dans une usine à Sablé sur Sarthe. Il a commencé son village miniature dans les années 70 alors qu'il était encore en activité (il a pris sa retraite en 1989).

40 ans, c'est le temps qu'il a fallu à Eugène Choffat pour créer un village miniature dans son jardin. Derrière le muret de clôture, on peut admirer le moulin du Grand Val-de-Poillé et l'église de Courtillers mais aussi la maison de ses parents, de sa grand-mère, de son beau-frère et de Roger le Braconnier EUGÈNE travaille à partir de photographies, il fait des plans . C'est un travail extrêmement minutieux "pas à l'échelle mais presque" précise son épouse . Cette passion occupe au début tous ses samedis, ses dimanches et ses jours de congés puis une fois en retraite tout son temps libre . Constitué d'une dizaine de maquettes, d'une centaine de personnages (120 exactement !) qui s'animent par des mécanismes ingénieux ... En coulisse, ce sont des courroies, fils, chaînes de vélo, des moteurs de machines à laver soit pas moins de 200 poulies qui activent le fonctionnement du village ! Toutes les constructions sont en ciment, les fenêtres en plastique, les personnages sont des Playmobils ou des figurines que l'on posait sur les gâteaux de communion et qui ont été donnés à EUGÈNE. Aucun achat pour ce village miniature mais des objets récupérés de ci delà et des heures et des heures de travail . " On a vu des gens de toute la France et de l'étranger, parfois 50 personnes à la fois " dit sa femme, "qui souvent nous laissaient des messages dans la boîte aux lettres ou nous écrivaient ensuite pour nous féliciter !" . "C'est le bouche à oreille qui nous

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amène des visites mais EUGÈNE est passé trois fois à la télévision !" Aujourd'hui EUGÈNE CHOFFAT ne crée plus mais entretient avec soin son village .

Adres: 2 ALLÉE DU PETIT VILLAGE, 72300 COURTILLERS Prévoir des pièces de 50 cts pour faire fonctionner les différents mécanismes !

62. FORGE A HONFLEUR

Je suis repartie subjuguée, enchantée, émerveillée de chez FLORENCE MARIE, que dis-je nous sommes tous repartis enchantés alors que cette visite était MON idée. L'impression d'un temps arrêté, d'un monde à part, si loin et si proche pourtant du port de Honfleur et de son incroyable agitation touristique. Nous avons côtoyé la démesure, "l'Hénaurme" et c'est en silence que nous sommes repartis comme si les mots n'étaient plus possibles. Nous sommes restés plus de deux heures dans ce havre de paix, dans cette maison théâtralisée, dans cette maison transfigurée et je ne suis pas sûre que nous avons envie de repartir.

FLORENCE MARIE s'est installée à Honfleur en 1994, dans une ancienne forge, un atelier de 400 m². A Paris elle rêvait de revenir aux sources mais je pense que ce choix lui pèse parfois et qu'une partie d'elle-même rêve encore de Paris. Elle a fait des études de philosophie, de théâtre, s'est livrée à l'écriture (et s'y livre encore régulièrement puisqu'elle vient d'écrire un argument-ballet Ubu et qu'elle a en préparation un livre pour enfants). C'est plus tardivement qu'est venue cette passion dévorante pour la peinture puisqu'elle peint depuis 26 ans ... Est-ce pour cette raison qu'elle travaille dans l'urgence FLORENCE MARIE se définit comme une aventurière. Elle réfute en revanche le terme d'artiste brut. Elle revendique une culture littéraire, cite Novalis, la Bible, Virginia Woolf, Kipling; évoque les contes et légendes et revendique un monde fait de symboles (un oeil vert, une fleur bleue, et un chapeau rouge font partie de ses symboles récurrents).

Nous avons visité l'extérieur : un jardin superbement entretenu par son mari) où trônent les sculptures gigantesques de FLORENCE (un dragon, une girafe, un éléphant, une cabane en bois, un portail Barbe-Bleue, un arc en ciel) , le souterrain (entièrement recouvert de mosaïques). Nous nous sommes attardés devant les murs peints (le roi, la reine et l'enfant reviennent dans ses oeuvres) et dans une chapelle (où FLORENCE MARIE a fait preuve d'imagination en utilisant une technique de verre collé que je ne connaissais pas). Dans cette visite j'ai été frappée par le mélange des mondes : végétal, animal, pictural. La maison de FLORENCE MARIE s'offrait toutes fenêtres ouvertes sur le jardin, dans le souterrain un bassin avec des poissons rouges. Animaux réels, animaux imaginaires, personnages réels, personnages imaginaires ... Nous avons ensuite visité la maison, l'atelier, les différentes chambres (la rouge, la verte, la jaune), le grenier, le bureau. "Ma maison est une œuvre d'art en elle-même" dit l'artiste et c'est cela qui est incroyable et fascinant ... C'est une maison peinte, remplie d'oeuvres, grandes et petites, de sculptures, de meubles, d'armoire-vitrail, de paravent, de tapis peints, de fauteuils-mosaïques. FLORENCE MARIE évoque son besoin de vivre au milieu de ses oeuvres et y puise sans aucun doute sérénité et réconfort. Je ne sais si elle arpente parfois toutes les pièces de sa maison mais moi je l'imagine ainsi, se ressourçant dans son propre travail. Cette maison est mieux qu'un musée puisqu'elle est lieu de vie mais elle est plus aussi car je n'ai jamais vu autant d'oeuvres dans aucun musée du monde. Tout l'espace devient peinture ! On a cette impression de démesure que j'évoquais tout à l'heure mais c'est une bienheureuse démesure, il n'y a pas de sentiment d'oppression mais une ouverture sur la vie, sur le monde d'avant et de demain, sur le monde d'hier et à venir. L'enfance n'est pas loin avec cette petite fille qui joue du piano, autoportrait imaginaire et émouvant. Ce lieu magique abrite des spectacles, des concerts, des pièces de théâtre, accueille des artistes.. C'est LA vie telle que je l'aime, peinte de la cave au grenier et ouverte sur le monde. Cette rencontre avec FLORENCE MARIE fut pour nous un moment que nous n'oublierons jamais, à la fois étrange et incroyable. Nous sommes repartis avec un peu d'elle, un petit triptyque pour notre maison à nous, oeuvre souvenir, oeuvre-grigris, étincelle de vie ...

Adres: Visite sur rendez-vous, Florence Marie - La Forge, 14600 Honfleur. Tél : 02 31 89 49 39.

63. L'AFFABULOSCOPE

Sur le site d'une ancienne friche industrielle, un créateur « fou » Claudius de Cap Blanc a créé un espace d'art de 1500 m², un univers insolite, celui de la Métahistoire. Au total 9 salles d'exposition, plus de 800 œuvres mises en scène dont quelques unes sont aujourd'hui devenues des objets cultes. Parmi les pièces les plus fameuses, retrouvez "l'Embouteilleur de nuages", "le Redresseur de torts", "le Sèche-larmes", "la Machine à creuser les déficits", "le Réconciliateur", mais aussi la biographie en objets de l'inventeur du judas portatif Georges Planchet (1815 - 1894)... On y côtoie l'imaginaire, le rêve, la dérision, la subversion, l'insolite et l'insolent, la poésie et l'humour. Bref, un univers riche en sensations !

Voici un texte de Laurence Cabrol pour Ariège News qui explique cet étrange musée :

"MAS D'AZIL: L'AFFABULOSCOPE, LA FABRIQUE À RÊVER

L'Affabuloscope ou l'art de transformer une friche de 1500 mètres carrés, ancienne fabrique de meubles en espace d'Art métahistorique dans lequel plus de 900 pièces uniques sont exposées.

Derrière ce projet original, un génial inventeur, Claudius de Cap Blanc, un professeur Tournesol qui manie aussi bien l'art que la manière: «ici, précise-t-il, on peut toucher ce qui n'a jamais été mais qui aurait pu être si l'humain avait poussé plus loin ses rêves»Partant du constat que dans le domaine du

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pratique tout ou presque avait été inventé, Claudius mène depuis 14 ans ses recherches dans le non-pratique et le poétique: «Vous comprenez bien qu'on ne trouve pas de sèche-larmes chez Ikéa, ajoute-t-il dans un large sourire» et quand on lui demande où il trouve son inspiration: «c'est une petite idée qui vient et avec beaucoup de travail j'arrive à la mettre en forme... l'imagination c'est comme un muscle, il faut la faire travailler !» Notre inventeur a une prédilection pour le travail du bois qu'il trouve plus sensuel, il utilise également des matériaux de récupération dans son laboratoire, véritable fabrique à rêves. Photographe, globe-trotter pendant dix ans, maître d'hôtel... et depuis quelques années métahistorien... Claudius nous explique sa démarche: «la Métahistoire, c'est un néologisme : dans un premier temps, si je veux créer une histoire, il me faut créer un personnage et lui faire inventer quelque chose qui n'a jamais été inventé... inventer un inventeur en quelque sorte, par exemple Georges Planchet (1815-1894) qui invente Le Judas Portatif et devient ainsi un personnage métahistorique. L'histoire avait oublié de lui donner vie. Je répare cet oubli...» Et dans «la Salle des Machines» de ce musée de l'imaginaire chaque pièce unique possède son histoire: l'embouteilleur de nuages, la machine à creuser les déficits, le distributeur de démocratie, le blutoir dans lequel l'info est filtrée, la prothèse à sourire, le pèse-mot, l'échauffoir d'ambiance qui, par combustion, diffuse un gaz qui rend hilare ou le gloutolectographe, la dernière création de ce savant inspiré. Il nous dévoile son fonctionnement: «C'est l'énergie solaire qui alimente le gloutolectographe, une machine économique et non-polluante: elle permet, grâce à un système de dénucléotomie, de transformer un livre en liquide pour le consommer plus rapidement.

Par exemple l'œuvre de Kant, qui est particulièrement ardue, correspond à une petite gourde de 0,50ml qui se distille en quelques gorgées... L'intégration du ou des ouvrages peut se faire par voie orale: la tétée, qui a un côté sensuel, agréable, on peut les ingérer en comprimés, gélules... les Œuvres de Diderot correspondent à 5 gélules vertes par exemple. On peut également utiliser les autres voies naturelles: sniffer les Rougons-Macquarts de Zola ou prendre par voie anale un suppositoire de Camus... vous l'aurez compris, cette machine est révolutionnaire car elle permet aux étudiants de gagner beaucoup de temps: en 5 semaines ils arrivent à assimiler le savoir de 12 années d'études... au niveau des enseignants ce n'est pas gagné d'avance...»

L'Affabuloscope c'est également sur trois niveaux des expositions thématiques autour de 10 univers méthanistiques: de l'ehtnoaffabulation avec la tribu des Pankous découverte par Jean-Baptiste Pauchard dans la partie Ouest du Nilandas, à l'invention du sèche-larmes au siècle des Lumières, en passant par l'épopée de l'amidonnoir à travers les siècles ou l'histoire du monde, racontée en 188 épisodes... Un univers imaginaire plus vrai que nature où poésie, satire et dérision sont étroitement liées.

Adres: Zéro, rue de l'Usine, 09290 Le Mas d'Azil. Tél : 05 61 69 72 10.

Open: L'Affabuloscope est ouvert toute l'année de 14h à 19h. Fermé le mardi. (ouvert 7/7 en juillet et août).

64. LA CONSTRUCTION INSOLITE DE SAINT SEVER DU MOUSTIER

"Ce palais imaginaire qui surplombe le village est une œuvre collective en perpétuelle évolution depuis plusieurs années. Un ensemble extraordinaire de voûtes en pierre, colonnes sculptées, mosaïques, gargouilles, personnages, ..."

Voici une belle proposition pour adultes et pour adolescents pour cet été 2014 ! L'association "Les Nouveaux Troubadours" anime un lieu de création et d'échange artistique depuis 1987 dans le village de Saint-Sever-du-Moustier, dans l'Aveyron. Les premières années ont été consacrées à la restauration d'un ancien hôtel sur la place du village. Depuis 2003 l'association a entrepris la construction d'un édifice insolite, bâti en pierre, sculpture et mosaïque, un palais imaginaire en perpétuelle évolution.

L'association propose de participer à des chantiers créatifs autour de cette "Construction Insolite". Les bénévoles réalisent des projets par petits groupes, encadrés par des animateurs techniques professionnels.

Pour en savoir plus ... vous pouvez télécharger la documentation en format PDF à cette adresse :

<http://www.lesnouveauxtroubadours.fr/Constructions-Insolites-2014.pdf>

C'est un village que j'aime beaucoup et une construction dont je suis l'évolution avec admiration et émerveillement !

Adres: 12370 St Sever du Moustier , 05 65 99 97 97. Courriel : nt@saint-sever.net

Site : <http://www.lesnouveauxtroubadours.com>. Bezoek vooral ook het Musée des Arts Buissonniers. <http://www.arts-buissonniers.com/>

65. La Fabuloserie

Museum met o.a. de Manège van Petit Pierre

Adres: Dicy est situé dans l'Yonne à 130 km au sud de Paris. Depuis Paris ou depuis le sud : autoroute A6 sortie N°18 (Joigny), puis prendre la D943 en direction de Montargis (20 km)
Ouverture du 1 avril au 2 novembre

- du 1er avril au 30 juin : samedis, dimanches et jours fériés de 14h à 19h

- du 1er juillet au 31 août : tous les jours de 14h à 19h (y compris les 14 juillet et 15 août)

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– du 1er septembre au 2 novembre : samedis, dimanches et jours fériés de 14h à 19h

Prévoir 2 heures de visite.

See more at: <http://www.fabuloserie.com/>

66. La maison bleue de Dives sur mer

Un jardin extraordinaire, rempli de petits monuments recouverts d'oiseaux, de serpents, de cerfs et autres motifs tout en mosaïque, des chapelles décorées de fragments d'assiettes, un mausolée à la mémoire de Laïka, le premier chien lancé dans l'espace, ... L'ensemble est composé d'une maison d'habitation et d'un jardin ayant appartenu à Euclides Da Costa Ferreira. En 1957, dans l'impossibilité de travailler, il crée dans son jardin un univers à la fois religieux, naïf et imaginaire. Les monuments sont recouverts de morceaux de céramique et de verre de récupération. Décédé en 1984, Da Costa nous laisse 27 années de création d'Art Brut. La maison Bleue est inscrite aux monuments historiques depuis 1991.

Un programme de restauration a été entrepris en 2011 grâce aux fonds récoltés par l'Association de la Maison Bleue, la Fondation du Patrimoine, un Mécénat d'entreprise (DALKIA) et une participation de la DRAC, du département et de la ville de Dives sur mer. Cette première étape a permis de mettre au point les techniques de restauration, et de réaliser une intervention sur le "Sacré-Cœur" et le "mausolée à Laïka". Pour toutes informations complémentaires, l'association de Da Costa.

Adres: Association « La Maison Bleue de Da Costa ». Mairie de Dives-sur-Mer. B.P. 60020, 14161 Dives-sur-Mer Cedex.

67. De rouille et d'art

In Michel Pozzetto's sculpture garden just a part of his oeuvre is displayed. Since this garden has no specific name, I designate this post with the title of a booklet (published september 2014) with an introduction by Pozzetto and pictures of a selection of his creations, De Rouille et d'Art (Rust and art), a well chosen title indeed for Pozzetto's artistic work. Born in 1944 in the community Ambert in the Puy de Dome area in France, Michel Pozzetto when grown up went to work as a cook for shipping companies. Around 1995, when retired and living in the southern french community Paluds-de-Noves (Bouches-du-Rhône), on flea markets and junk shops he began buying old disused tools as used by farmers, miners and other laborers in former times before industrialization of production took place. Pozzetto transformed these tools into sculptures, often by just adding faces he made himself. These creations are partly displayed in the garden around his house, for another part they are exposed inside the house. It is almost incredible to see how by a simple treatment these earlier tools get a completely different look. Pozzetto will use his material just as it is, at most adding faces or hands, but using no paint or other ways of decorating. His message is a philosophic one: to show that these currently forgotten and discarded instruments, once so important for mankind, can get a new life, a transformation that could also occur in everyone's daily life.

In the booklet De rouille et d'art Pozzetto addresses his readers in this way: Je ne veux pas vous donner de leçon, je voudrais qu'à l'avenir vous regardiez les outils différemment et que dans les moments difficiles de la vie, mis en état de rouille, quelqu'un peut vous ramasser pour vous redonner la vie. (I do not want to teach you a lesson, I would like that in the future you look in another way to tools and that in difficult moments of life, when you are in a rusting condition, someone can pick you up to bring you back to life). Pozzetto often adds together some smaller identical items into an ensemble, as in the group of monks (or the like) above, what gives a special appearance. But he also combines various tools in an installation, as in above sculptures displayed on a wall. Pozzetto is a prolific worker, who meanwhile has transformed a large quantity of old tools into stand alone sculptures, ensembles or installations. Currently the house's interior and its garden have an abundance of his creations.

Above picture shows Pozzetto's workshop with its vast collection of materials and equipment. A memorial in Calcinaia. To flee poverty Pozzetto's grand parents in the early years of the 20th century, as many other Italians did, migrated to France. In memory of this migration a sculpted ensemble made by Pozzetto was placed in the centre of the community Calcinaia in Tuscany. The unveiling in may 2014 is reported on a video produced by the municipality (see documentation).

Around Christmas 2015 Pozzetto will have an exhibition (13//11/2015-17/1/2016) in the Musée Auguste Cbabaud (Graveson, France), entitled Figures sacrés de la Nativité (Sacred figures of the Nativity). Christmas cribs being a theme to his heart, Pozzetto has depicted these scenes a number of times.

Adres: Mas Chamblé, Paluds-de-Noves, Bouches-du-Rhône, France, visits on appointment.

68. LE MUSÉE DES MONDES IMAGINAIRES DANS L'YONNE

Le long du Canal du Nivernais, LE MUSÉE DES MONDES IMAGINAIRES est un endroit dédié aux échanges et partages culturels (pensées, idées, art sous toutes ses formes...). C'est un lieu où sont organisés chaque année des expositions, des installations extérieures (LandArt), des concerts, des projections de films, toutes formes théâtrales, mais encore des ateliers lecture/écriture, des découvertes, des créations, des soirées littéraires sans oublier la bibliothèque et la boutique permettant, à des artistes ou artisans d'art de proposer leurs productions au public. LE MUSÉE DES

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MONDES IMAGINAIRES c'est l'histoire d'une femme passionnée : Joëlle qui aime à partager et échanger ... LE MUSÉE DES MONDES IMAGINAIRES c'est aussi celui d'Alain Fraval avec sa Refere ! Adres: 20, rue Jean-Baptiste Rigaud, hameau de Sauvigny, 58800 Marigny-sur-Yonne. Open: Le MMI/Atelier Alter Ego est ouvert durant l'été du mardi au dimanche, de 15 à 19 heures et sur rendez-vous : alterego@assoalterego.info ou 06 83 71 99 10.

69. LE MUSEE DE L'INSOLITE A CABRERETS

Laissez-vous surprendre! "Direction le musée de l'insolite, niché dans la vallée du Célé, au cœur du Lot. Le paysage est à couper le souffle. Entre falaise et rivière, le musée de l'insolite se trouve proche du village de Cabrerets. Le musée est unique, nouveau et surprenant. Bertrand Chenu, vous invite à découvrir son univers farfelu, où l'on ne sait jamais à quoi s'attendre. Tous les objets y ont leur place : peintures, sculptures, inventions et trouvailles en tout genre. Bertrand Chenu pose un regard plein de poésie, d'humour et de bienveillance sur les œuvres qui l'entourent. Peu importe le matériau, la technique de fabrication ou l'utilité, seule la beauté de l'objet compte.

Au musée de l'insolite, on dérange, on s'interroge, on rit et on revit. C'est en 1979 que Bertrand Chenu acquiert cette maison du Lot et la transforme en 1988 en Musée de l'insolite. Autodidacte, il commence à composer ses propres œuvres. La place venant à manquer, il construit un autre bâtiment. Peu à peu, les créations envahissent le nouvel atelier, mais aussi les cours et jardins. Vous découvrirez aussi les astuces de l'artiste et pénétrerez dans son atelier feu. Bertrand Chenu y a lui-même conçu plusieurs fours et a inventé plusieurs outils de forge adaptés à son travail. Un véritable plaisir des yeux et de l'esprit!"

Adres: Musée, Liauzu - Orniac, 46330 CABRERETS, 05 65 30 21 01, Ouvert du 12 avril 2014 au 03 novembre 2014. Kijk op <http://www.museedelinsolite.com/>

70. Casa de Dios, Las castillicos de Epila

In the spanish city of Epila, in the Zaragoza area, Julio Basanta (1933), who had a job as a bricklayer, has transformed his house into kind of a castle, ornamented with sculptures representing deities and demons. He began this creation in the middle of the sixties of the former century and up till now (2009) he's been working on it for about 40 years.

Maybe Basanta has been inspired by some mystical experiences to start this project, that is named Casa de dios (House of God) or Las Castillicos de Epila (The small castles of Epila). On the walls of the house one can see texts referring to religious themes. The scenes Basanta has created are not gentle, but rather rude and terrifying and there are comments denoting the creation as "art brutal". According to the weblog Bajo Mi Boina, citing the spanish journal El Pais, Basanta had a harsh life. His father left the family when he was very young, and his brother and only son have been shot dead by the police, without the circumstances ever having been clarified.

Adres: Epila, Aragon, ES, can be seen from the street, , no regular visiting hours scheduled,, a visit would cost €50.

71. La Casa de Cristal

At the time of publication of this post (dec 2014) above pictured house in the community of Monesma de San Juan is for sale, being advertised as Casa de Cristal. With its about a hundred inhabitants, Monesma de San Juan-located in the northern Spanish countryside- is a very small village where everyone knows each other. The Casa de Cristal is the creation of an inhabitant of the village named Félix Sanpérez Gistau*. Born in Monesma in the early nineteen-thirties in a family of farmers, Sanpérez grew up and went to school in the village and when mature probably had a job as a construction worker, active in the area around the village. Around age fifty, in the nineteen-eighties, when his parents had died and the other two children had left the village, Sanpérez lived alone in the house. He was nicknamed the bohemian, which probably had to do with his artistic and other than average lifestyle. Around 1989 he began decorating his house, in particular using green wine bottles he collected at the local restaurant and got from locals.

These bottles, stronger than the usual ones for wine, typically contained cava, a sparkling wine, with a second fermentation in the bottle. Filled with cement they can be used as construction material, without cement the bottles in whole or in parts can be used as decorative elements. Sanpérez applied a plurality of operations with the bottles. The entrance gate (pictured above) has a half round arch, lavishly decorated with bottle bottoms. On the fascia above the arch an inscription reads: Casa Felix y su linea Sanperiane (Félix's house from the Sanper lineage). The interior patio, pictured above, has a door to the house's interior with a face-like decoration, a pictorial element that returns a number of times in this art environment. For about nine years Sanpérez worked very intensively to transform his house into an art environment. Maybe he had the dream that once he could start a restaurant at the premises, but probably we will never know, because there are no reports available of people who talked with him about his motivations.

Anyhow, having done such a lot of work, Sanpérez decided to sell the house, and once more it is unknown for what reason this was done. The house was bought by a farmer from the area, who used it to house seasonal farmhands from other countries. According to locals Sanpérez went to live in Barcelona, but further information about him is lacking.

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As said above, currently the house is for sale again. It has been advertised as: Casa única y original, adornada con cristal como elemento innovador. Ha salido publicada en TV, prensa, libros, internet... como casa de especial interés (inspirada en Gaudí).....Unique and original house, adorned with crystal as innovative element. It got publicity on TV, in newspapers, in books, on the internet ... as house of special interest (inspired by Gaudí)

Adres: La Casa de Cristál, Monesma de San Juan, Huesca, Aragón, ES, can be seen from the street.

72. Casa de las Conchas

Tazonos, a small community of some 300 inhabitants on the north coast of Spain (Asturias area) has an abundantly shell decorated house, created by José Ramón Gallego Rebollar. This name appears in an inscription on the frontispiece of the the decoration, just under the flowerpots at the central window. The inscription also says that Gallego Rebollar began making the decoration in 1985 and that he finished it in 2005. Indeed, making such a creation is a job of many years. When doing the first version of this note in 2009, I could not find other data about Gallego. However, some years later the new SPACES website about art environments, had a entry about him, which you can find here. Apart from the inscription, there are some other statements within the creation, one of them reading Bendita es la Reine de nuestros montañas que tiene par trono Isa Cuna de España (Blessed be the queen of our mountains, who is on here throne, Isa Cuna de España). Another statement relates to Real Madrid, the famous spanish football-club. Then one of the bigger shells has a text bringing to memory the presumed historical event of the landing by ship in 1517 of Charles V, already emperor of a big part of Europe and then on his way to become king of Spain, Carlos I. Official historiography does not confirm that this landing actually happened, but in Tazonos the event is celebrated by the population every year, and why not? One more gadget: there is a centolla (kind of a seacrab) in between the decoration of shells, that is quietly smoking a cigar. Tazonos would be worth to pay a visit to, not just because of the shell decorated house, but also because of the lovely seafood provided in the local restaurants.

In the original version of this note, I said I thought the name of the creator of this environment was Virgilio Teixeira, but that is not correct. Thanks to a comment and a close-up picture sent me by Perdo Ferrer I now know better.

Adres: Barrio San Roque 42, Tazonos, Asturias, ES, can be seen from the street

73. Catalunya en petit

The Carrer de Grau in the Sant Andreu quarter of Barcelona still has the atmosphere of past times, with its small houses and front gardens facing a street that has no car traffic. The residents organize these gardens in various ways and one them did this in a very special, creative manner.

Isidre Castells (1920-2011?) at age seventeen was enlisted in the army to take part in the spanish civil war. Struck by typhus, having been imprisoned in a concentration camp, having lost his father and mother, his youth was troublesome and he had to find a way to face life after the war. He got a job in a factory, worked in the weekends as a home painter, and settled in the Sant Andreu quarter of Barcelona. When in the nineteen-eighties the factory went bankrupt, Castell got an early retirement. Not liking idly hanging around, he began working in the front garden, installing some concrete element to curb the growth of weeds. This was the start, around 1985, of a project that he would continue for some twenty years. With the form of big tiles in mind, Castells would make two-dimensional replica of well known architecture in Catalonia, like the Sagrada Familia and Montserrat. All together, in the course of the years he has constructed some hundred representations of Catalonian monuments, churches, famous buildings, and so on. Apart from these replica's on the wall, which give the site a museum-like character, the garden itself has been embellished with mosaic- and shell-decorated structures, like flowerpots, pillars and arcs.

People in Barcelona would be reminded of Gaudi. Castells has been making sculptures too, one of these is a black, mosaic-decorated representation of his beloved dog, as in next picture. After Isidre Castells died (early 2011, as far as I know), his widow Rosa Anglada, takes care of the garden.

Adres: Sant Andreu, Barcelona, Catalunya, ES. can be seen from the street.

74. El Castell de les Fonts

Les Fonts is an urban neighbourhood of some 2000 inhabitants in the spanish city of Terrassa, near Barcelona. It is bisected by a river along which -in the center of the community- a castle is situated, as shown in above picture. It's an enormous complex, bounded by the river, the Carrer de Mossèn Paramon, the Carrer de Josep Poms and the Carrer de Sante Teresa, and it appears in this blog, because it has been made by just one man, a non-professional in architecture and constructing, helped by his wife, in later years by a few assistants. Son of a farmer, later a wine merchant, Jacinto García (b. 1929), became an antiquarian, who amongst others bought classic and old furniture from farms and old houses to resell these to interested parties.

The internet has no biographical details about him, neither is there much information about how the construction of the complex proceeded. As far as I understand, around 1960 García began transforming his house into a castle-like structure, first by adding a tower to it and then continuing by gradually expanding it with further constructions and walls, until it became a complex facing three

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streets and the river. When he began, in the sixties, regulations on urban planning probably had not yet developed in Catalonia or were of little significance, so García could indulge in his sole discretion, mixing architectural styles and providing decorative elements to his own taste.

And the interior? It seems that little or nothing has been reported about this. In any case, on the internet I couldn't find any story relating to how the interior of the castle looks like, nor did I come along pictures of its interior.

Many people say their home is their castle, but for mr and mrs García their castle is their home, that's where they live. Since the couple has no children, the question arises as to what the future of this complex might be.

Adres: Carrer de Mossén Paramon, Les Fonts, Terrassa, Catalunya, ES, no public visits

75. Junkerhaus

Located in Lemgo, a small town in Nordrhein-Westfalen, Germany, the Junkerhaus is an artwork as such, singlehandedly created by Karl Junker. The creation can be classified as an art environment, but although Junker has been seen as an outsider artist, nowadays German art historians do not relate him to outsider art any more. I agree with these authors, but will maintain Junker in this blog as he has been seen as an outsider, in various respects, for such a long time. Born in Lemgo, Karl Junker (1850-1912) early in his life lost his mother, father and brother, and from his seventh he was educated by his grandfather. In 1869 he went to Hamburg to learn the trade of carpenter. He fell in love with the daughter of his teacher, but this love affair has not continued and around 1871 the young man went to Munich, where in 1875 he became a student at the Akademie der Bildende Künste. It is unclear what he has been doing between 1871 and 1875. Maybe he was in the army for some years. Around 1877, kind of finishing his artistic education, he began a many years' trip to Italy, to return in 1881 to Lemgo, where he would stay for the rest of his life. Being professionally trained as a carpenter and a visual artist, Junker has tried to get a position in the arts, but he was not very successful and gradually he may have become someone outside the world of art. He had inherited some money, so he could have an independent life.

In 1889 he asked the local authorities permission to build a house. It was to be constructed as shown by his own design, which was not exactly what authorities considered to be a "gutbürgerliches haus". However, they made no problems and agreed. In 1891 the construction of the house as such was ready and mr Junker began decorating it on the outside and the inside. He has been working on this project until his death in 1912.

He designed all the furniture, constructed it himself from wood, and decorated the various items in a rather personal style with woodcarving, paintings and small wooden constructs.

He made paintings on the wall, decorated the walls and the ceilings with wooden structures.

Junker also has been creating over a hundred stand alone woodcarved totemlike sculptures with garlands, flowers and heads. The layout of the interior of the house would make it possible for a family to live there, with a sitting room, a masterbedroom, a childrens' room, a guests room and so on. But Junker himself did not use these facilities, nor did he marry and raise a family. He was alone and lived and slept in some small rooms in the attic. This has been seen as a signal of eccentricity, but if the house and the interior as such is the artwork, isn't it rather normal that you do not sleep or eat in the artwork? In my opinion he was driven by an enormous creative ambition, directed upon making the house as a whole a complete creative construct, what in German is named a Gesamtkunstwerk (an expression first coined by Richard Wagner). He combined architecture, painting and wood sculpturing in the creation of this artwork. In his visual art Junker would depart from the rather classical style he had been taught in München, and develop an individual approach. However, during his life and also thereafter, leading circles in German art never have given him any status as an artist.

The locals of Lemgo regarded Junker as eccentric. Some German authors have diagnosed him as a schizophrenic. The trend has been set by Gerhard Kreyenberg who, 16 years after Junker died and without ever having met him, wrote the article "Das Junkerhaus zu Lemgo. Ein Beitrag zur Bildnerei der Schizophrenen" in: Zeitschrift für die gesamte Neurologie u. Psychiatrie no.114, Berlin, 1928, p. 152-172).

Kreyenberg interpreted Junker's art, which he obviously did not like, as the work of a schizophrenic. I have noted that describing Junker's creative work as a result of and in relation with schizophrenia is rather easily accepted on many sites on the internet, also by writers who do not depart from a medical point of view, but from an artistic one. The schizophrenia approach can also be found in an article in Raw Vision; John MacGregor, Junker House, The architecture of madness, Raw Vision, nr 41 (2002)

Some scientists however (for example psychoanalyst Hartmut Kraft, 2005) have a more differentiated opinion. Although Junker had fantasies that can be related with schizophrenia (he had constructed a throne in the sitting room and said to know the thoughts of Bismarck), his creative work was based upon carefully prepared sketches and was not done in a gush.

In the original version of this post (2009) I said it would be wise not too quickly accept causal relations between artistic drives/ambitions and psychiatric diseases.

Nowadays art German historians (like Carolin Mischer, Das Junkerhaus in Lemgo und der Künstler Karl

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Junker. *Künstlerisches Manifest oder Ausserseiterkunst?* Köln [SHVerlag], 2011) no longer accept any more the assumption of Junker's madness, nor do they see him as an outsider artist, but will regard him, following Carolin Mischer, as an artist who through his very special creation voiced an artistic manifest. Junker himself is reported to have said that only later generations would appreciate his creation. Since 1962 the city of Lemgo owns the house. Around 2000 a restoration has begun, finished in 2004. To accomodate visitors, an annex has been constructed, that is linked to the original house with a glass corridor. Because of the fragility of the wooden constructs (and to prevent theft and graffiti by visitors) not all rooms are open to the public.

Adres: Hamelnerstrasse 36, 32657 Lemgo DE

1/11-31/3, fri-sun, 11-15

1/4-31/10, 10-17 (closed mon)

76. Burg Schönewolf

Dudweiler, a community of some 20.000 inhabitants near Saarbrücken in Germany, has an outsider environment, the Burg Schönewolf created by Heinz Schönewolf (b. 1936?) and his wife Hildegard. A project begun in 1975. It all began when part of the hilly area behind the house was excavated to make room for a garage. The resulting slope had to be shored by a stone wall, which was constructed by using a load of boulders remaining from a terminated local tramway. The sight of this retaining wall with its old stones, probably produced associations with old castles, which are not uncommon in this part of Germany. This may have triggered Heinz Schönewolf, who is reported to have dreamt since childhood of owning a castle, to transform that wall into such a castle.

Like so many other constructors of castle-like structures, the couple just began, and nowadays, some 37 years later, visitors can admire a fairytale castle with towers and turrets, some 15 meters wide and 15 meters high (49x49 ft).

Due to the vertical wall that started it all, the creation has a somewhat décor-like two-dimensional appearance, but nevertheless the three-storey building has indoor stairs and rooms, like it also has a small pond and an aquarium. Apart from building the castle, Heinz Schönewolf also has been active in making small sculptures from concrete, mainly depicting animals, which decorate the exterior of the castle. Although in his late seventies, Heinz Schönewolf currently (2012) is still working daily to enhance and finalize the creation, like Hildegard is active in meeting visitors. The Schönewolfs welcome music and other performances, wedding parties and comparable activities to the castle grounds.

Adres: Hofweg 152, Dudweiler, 66125 Saarbrücken, DE. can be visited, may-october

77. Planetarium

This small house in the Frisian community of Franeker (Netherlands) houses a planetarium, an installation constructed by Eise Eisinga (1744-1828), who lived in that house and wanted to inform his fellow citizens about the movements of the planets. Eisinga began this project in 1774, when there was a lot of unrest among the population because of a pastor, who, with some emphasis, proclaimed that a special conjunction of planets and the sun in that year would result in a collision, causing the destruction of the world. Eise Eisinga, who knew better, thought that the best way to inform people about the reality of astronomy, would be to create a life model of our sun system. It took him seven years to have this creation completed. The installation is on scale 1:1.000.000.000.000. This means: one million kilometers in reality have been reduced to one millimeter in the model. The part of the installation showing the course of the planets around the sun is situated in the ceiling of the living room of the not rather big family house. It is a beautifully coloured and decorated construction. The wheelwork is located above the ceiling on the attic. The pendulum of the clockwork that functioned as the central driving facility, is in the bedstead where mr and mrs Eisinga spent the night. In terms of making clockworks Eisinga was an autodidact, and painting and calligraphy were his métier neither. Born in 1744 in the small community of Dronrijp in Friesland, he was a clever boy, who in his free time liked to study astronomy and mathematics, eager to learn about new insights. But he was not allowed to have further schooling. He had to work, combing wool, in his father's small wool manufactory. In 1768 he settled himself in the city of Franeker, having there his own wool combing business. Creating the planetarium, 1774/1781, characterizes Eisinga as the child of the Enlightenment he was. This also has influenced his political and social opinions. The revolutionary period of the 80's also manifested itself in the Netherlands, and in 1787 due to some incidents, Eisinga had to flee Franeker, to return only in 1795. He became a professor at the University of Franeker (until in 1811 the institution was closed). Eise Eisinga died in 1824. The Planetarium in 1825 was bought by the king of the Netherlands for the state and in 1854 it was given as a present to the city of Franeker. It is nowadays exploited as a museum (some 35.000 visitors yearly, from all over the world). The mechanism still works perfectly, showing the movements of the planets as they actually are. The dutch government in 2011 has included the planetarium on a provisional list of dutch heritage sites, from which in the future proposals will be offered to Unesco to decide about eventual inclusion in the world heritage list.

Adres: Eise Eisingastraat 3, 8801 KE Franeker NL

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museum open tue-sat 10-17, sun 13-17, (apr/oct also mon 13-17)

78. dr Guislain museum, Gent

Met diverse kunstenaars (outsider, psychiatrisch, w.o. Van Genk).

Open: di – vrij: 9 - 17. za - zo: 13 - 17 u

Gesloten: maandag / 24, 25 & 31/12 & 1/1

Adres: Jozef Guislainstraat 43, B-9000 Gent. <http://www.museumdrguislain.be/>

79. Boerderij museum

Born in de Hoven, Herman Kip (1925-2006) has lived all his life on the farm, a typical construct since it lacks a rural appearance and looks more like an urban residential home. In dutch this is called a stadsboerderij, something like an urban farm. As a young man, Herman Kip had artistic ambitions, but his parents would have none of this. He was needed on the cattle farm, so that's where he stayed. He never got married and if there was a love affair in his youth, it failed. After his parents had died, from 1974 on Herman Kip lived quite alone. He would not know of modernising the property and never installed an interior toilet or waterworks. Herman would sleep in what in dutch is called a bedstee, a bedstead, kind of an inbuilt wardrobe with a bed. The interior has remained as it was in 1860 when the farmhouse was constructed.

Around 1975, when he was in his early fifties, Herman Kip began expressing the passion he had since childhood. He began making paintings, working on canvas and cardboard, but he would also decorate the interior of the house and all objects around, such as wooden shoes, milk cans, cupboards, chairs, whatever. Such a burst of creative energy one sees more often in people, who in their early years could not follow their passion. This blog has many examples, such as Enni Id (Finland) and Bonaria Manca (Italy)

Kip's paintings on canvas are done in a naive style. A lover of nature, Herman has depicted all kinds of animals and landscapes, evoking memories of his childhood. Since he had no training at all in the use of material, he did not know much about technique, so the paint of his works can get lost. If necessary, volunteers will currently help to restore the artworks. In the eighties the neighbourhood around the farm gradually became urbanized. The farm could not comply to the new EU rules and Herman Kip had to finish keeping cattle. In the nineties he got his old age pension and lived a retired life. He never would talk about his activities as a painter and he would not show his work to the public. Although some neighbours knew about his creative activities, Herman would never talk with them about his motives and no one has ever seen him painting. The site nowadays is a museum. Before he became ill and had to be hospitalized, Kip had arranged that after his death the farmhouse would be legated to the city of Zutphen. The property, currently owned by the city, has become a small local museum, run by a foundation, with help of many volunteers. It can be visited on weekends in summer. The interior of the farmhouse has been left as it was when Herman Kip lived there.

The local authorities have allocated a budget to establish a small visitors centre situated apart from the house. Visitors can watch an introductory video about Herman Kip and can buy two booklets with photographs of Kip's works, i.e. his landscapes and his paintings of flowers.

Website of the Museum Boer Kip (in dutch): <http://www.museumboerkip.nl/>

Oude Touwbaan 24-26, de Hoven, Zutphen, open on saturdays and sundays, 13-16 hrs, july-sept. streetview

80. Nederlands Kremlin

This creative construction, known as the Kremlin in the Netherlands, has been made by Ger Leegwater (1945?) in the rather large backyard of his house at the outskirts of the small community of Winkel in the green, meadowy area of the province of North Holland, Netherlands. A sheet metal worker, not trained in architecture or construction works, around 1989/1990 he began this project, using all kinds of excess and demolition materials. Currently (2010) he is still going strong. He says, that when in his seventies he might be not so fit anymore, he always can do mosaics. Before Leegwater began his project, he had made holiday trips to Italy and like other builders of castle-like structures he became fascinated by romanesque architecture and the classics. From sheet iron Ger Leegwater has been making sculptures, such as a scene of Saint George and the Dragon, a statue of the archangel Michael and a sculpture of Orpheus (above). On appointment Leegwater is happy to host groups of interested people and school classes, which he informs about classic tales, mythology, the art of building and architecture. The project was begun without any formal building permit, but the local authorities, convinced of its safety and importance, have decided to legalise it.

Adres: Limmerschouw 51, 1731 NJ Winkel NL

groups on appointment. private visits possible if the sign at the gate says "open". streetview.

81. Vier seizoenen

Ruurd Wiersma (1904-1980), born in a nearby community, came to live in this house in the nineteen-fifties. He was as a transporter of milk from the cattle farms to the factory, which he did by boat. One day in 1965, when he already was in his sixties, the oil stove in the sitting room exploded. and all

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walls got covered with a thick layer of root. To repair this, Wiersma covered the walls with paper. But he did not like the resulting whiteness of the walls and decided to decorate them. Four walls, four seasons....so he made paintings of summer, autumn, winter and spring, evocating memories of his youth and scenes from the region where he lived.

Starting with winter, it took him four years to complete this decoration (not surprisingly, if you consider that Wiersma put a lot of small details in his work and if you know that in the snowy winter scene all snowflakes were painted dot by dot by dot by dot by dot...). The wall decorated with a spring scene has a green meadow with grazing cattle at the bottom side, a blue sky with remigrating birds on the upper side and in between a lake (which are numerous in Frisia), all together a scene with the typical elements of the frisian countryside.

Ruurd Wiersma not only decorated the walls of the house, but also other elements, like furniture, shoes, etc. This kind of creative expression, redefining one's place of living, is typical for creators of outsider environments.

Wiersma probably wasn't aware of classifications like outsider art, nor is it likely that he did know about creators of outsider environments elsewhere in the world. He just liked to make his paintings. After he had finished the Four Seasons, Wiersma was stimulated by people around him to continue his artistic activities. He began making paintings, working on hardboard and triplex with enamel for bikes. In the last ten years of his life he has made some 300 paintings. He liked to do biblical scenes, such as above Garden of Eden, and he made a lot of paintings that evocated scenes of daily life in Friesland. In the Netherlands, where in the nineteen eighties outsider art was not so well known, Wiersma is listed as a naive painter. A number of his works are in private collections (he could just give them away). But some forty of his paintings still can be seen in the house where he lived, which -as said- nowadays has been transformed into a museum. Ruurd Wiersma had legated his house and some money to the hospital where he was cared for before he died. The locals campaigned to preserve the house and a foundation was formed (1981) to take care of it, its decorated interior and Wiersma's paintings. This foundation could buy the house from the hospital for a symbolic amount and become its owner (1982).

A problem the museum's board faces nowadays is how to technically preserve the Four Seasons for the future. In this old house, with its thin walls, the wall decorations are very sensitive to moisture.

Fortunately, funds have become available to tackle the problems step by step.

Adres: Mounewei 6/7, 9111HB Burdaard, Friesland NL

Open: can be visited in summermonths, apr-oct, tue-sun, 10-11.30/13-17. in wintertime on appointment, see website for telephone number, streetview.

82. Jopie Huisman Museum

Openingstijden 2015. Van 4 april t/m 31 oktober: ma. t/m za. van 10.00 – 17.00 uur

Op zon- en feestdagen van 13.00 – 17.00 uur

Van 1 nov. t/m 30 dec. dagelijks van 13.00 – 17.00 uur

Eerste kerstdag, oudejaarsdag en nieuwjaarsdag gesloten.

In 2016 zijn we vanaf 15 februari weer geopend.

Adres: Noard 6, 8711 AH Workum. T 0515 54 31 31

E info@jopiehuismanmuseum.nl

www.jopiehuismanmuseum.nl.

83. Bruno Weber Park

Heel bijzonder park in Zwitserland, zie <http://www.brunoweberpark.ch/>

ÖFFNUNGSZEITEN WINTER: BIS SONNTAG, 13. DEZEMBER 2015 NUR SONNTAGS VON 11 - 17 UHR.

AB 14.DEZEMBER 2015 BLEIBT DER PARK GESCHLOSSEN. SAISONSTART 2016: 26. MÄRZ.

84. La Casa de la Piedra

This construct is a creative statement in stone. All parts of the house have been made from stone, not just the walls and the floors, but also the ceilings, the doors, the beds, the tables and the chairs. The house has been constructed single-handedly by one man, with the permanent help of his mule and the occasional assistance of his two sons. Antonio Aguilera Rudea (1896-1980) was born in the community of Porcuna, east of Córdoba in the Andalusia area of Spain. As a youngster he grew up in the Paseo de Jesús and, as he would inform us in a book he wrote in 1975, he had ideas about building his own house, just to have an accommodation to live in when being old. In the early thirties of the former century Rueda, who had a job as a stone cutter, could become owner of a piece of land near where he lived. On this plot, in 1931 he began constructing his house. Using stones from the local quarries in the constructing of houses was an age old tradition in the community, but what Rueda undertook was rather exceptional. His idea was to create a castle-like house, with a facade, three storeys, patios and towers, using just stone as material.

It took him almost 30 years to complete the project. In his book (1975) mr Rueda describes in a sober way the hard work he had to perform, the setbacks he had to experience and the critical and sometimes derisive comments he got from bystanders. However, he went on, and in 1960 -on May 11th- the project was formally declared to be finished. Apart from the doors and ceilings of stone, a

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very spectacular item of the house is the table, that is situated in one of the patios. The tabletop is a stone slab 7 m long, 2 m wide, and 10 cm thick. It was transported from the quarry by manpower, the slab on trolleys, neighbours and friends pulling the ropes. Rueda had some twenty years to enjoy living in this creative construct. He died in 1980.

The house is a local museum nowadays, which attracts a lot of visitors.

Adres: Paseo de Jesús, Porcuna, Andalucía, ES

Open for the public, daily 9.30-13.30 and 16-19.30

85. Casa de las Conchas

Francisco Palma Jimenez (1933), who is also known as Paco, was born in Albuñuelas, a small community of some 1100 inhabitants in the Granada area in Spain. His house, locally known as la Casa de las Conchas (the Shell House) has been decorated with millions of shells Paco himself collected on the Spanish beaches, a project he began in the 1960's and on which he has worked for some forty years. But, as can be seen on above picture, Paco also has used pumpkins to decorate the house, not just two or three on a tray like most of us would do, but some 5000, all attached to the ceiling. Then, as pictured above, Palma has also been active in making sculptures and he has collected all kind of machines which in the past were used on farms, some being antiquarian. Another activity of Palma is making all kinds of rope craft items, like baskets. All things considered: very creative, very industrious, very admirable... Currently is in his early eighties, Palma had a very industrious life. To earn his living he worked in agriculture, hiring himself to harvest olives in Spain and tomatoes in France. He is not a rich man in terms of money, but he considers himself to be rich in terms of the satisfaction he has earned from the creative activities in his life.

And, as people who have visited him report, he is a very friendly person, always ready to open the doors of his house for people who would like to admire what he has been creating.

Adres: Calle Moralès, Albuñuelas, Granada, Andalucía, ES

86. El jardin

A house facing the beach in Guainos Bajos, part of Adra, a community of Almería in Andalucía Spain), has a front garden which is fully decorated with structures embellished with seashells, shapely stones, plastic figures and various plates fitted with proverbs.

Her full name is María Ascensión Rodríguez Rodríguez. She was born in 1936, married in 1956 and had three children. All her life she was interested in art, which she gave way by collecting small sculpted items she bought in local shops. Around age 60, in the 1990's this interest got a new twist when she began adding decorations to her garden, a plot of some 60 m² (646 square feet) that separates the house from the beach. This garden currently is fully packed with Rodriguez' creations. People who create shell decorated items in general use a cement mix to secure the shells. Maria Rodriguez prepares the cement herself by using sand from the beach mixed with cement powder and water. The base on which the shells and other elements are attached mostly has a pyramidal shape, which gives the collection its own characteristic appearance. Rodriguez regularly patrols the beach to collect additional decorative material. She does not favor specific shells but just uses what she encounters and what she likes. Apart from a variety of self-collected sea-shells and other found items, Rodriguez' creation is characterized by plates that are provided with texts, such as proverbs, personal messages, warnings and other sayings.

Here are some examples.

The one who knows many things is not wiser
then the one who does many things with the little he knows.

Ask God that wherever you look you see joy

whatever you touch is love

whatever you feel is peace

and wherever you walk is happiness

The lower plate has a text that refers to a seat which is included in the structure:

He who sits on this chair will be blessed by God.

My happiness is that I know to appreciate what I have and that I do not want too much what I do not have

Adres: Guainos Bajos, Almería, Andalucía, ES, can be seen from the beach.

87. Casa Museo

This architectonic structure, located in the community of Sasamón, near the city of Burgos in Spain, is a house to live in, a workshop and a museum, and it is rather special, isn't it? This house/workshop/museum has been single-handedly constructed by Carlos Salazar Gutiérrez (1944), who likes to call himself "Salaguti". As a young man he wanted to be an artist, notably a sculptor and a painter. It is reported that he has applied to join an art school, but somehow he was denied to follow the lessons, and so he had to teach himself and had to become an autodidact artist.

Salaguti has made all kinds of sculptures, bought by private collectors. but he also has made creative constructs such as fountains and monuments for public places in Spanish communities, Although having begun as an autodidact, it might be that Gutiérrez has developed himself into a professional

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artist. However, so far I could not trace sources showing how the official spanish art world appreciates his position. In the late seventies, around 1977, Salaguti began constructing a house, both with the intention to live and work there and to let it be a museum, where his creations could be exposed. It became quite a special architectonic structure, characterised by a huge, some four meters high sculptured self-portrait of the bearded artist, which is part of the outside wall. The two storey building has many more special features, like a wall with all kind of faces which emerge in relief. The house is located on a hill in a quite rural area, some kilometers from the centre of Sasamón and as far as I understand, when the artist is at home, visitors are welcome to come inside to see Salaguti's artistic creations.

Local authorities apparently are positive about the creative construct. On Sasamón's official website it is announced among the interesting places of the community to view.

09123 Sasamón, Burgos, Castilla y Leon, ES
can be visited when the artist is at home.

88. Controversy farm

Slapen in tram/bus/trein, vliegtuig?
Koningspace 36, Hoogwoud. Kijk ook op nummer 31
<http://www.controversy.nl/>

89. Castillo de las Cuevas

Cebolleros is a small community in the province of Burgos, in the north of Spain. This community has got some fame because of its castle, which was constructed single-handedly by Serafin Villarán (1935-1998). He was born in the city of Burgos, the capital of the province with the same name and had a job as a welder in a factory. In 1977, when Villarán was some forty years old, he got the idea to construct a castle-like structure. He used stones, which he collected in nearby rivers, canto rodado in spanish, pebbles which are rounded and have a smooth surface because of the erosion produced by the flow of the river. These typical stones, which are fixed together with concrete, give the walls of the construct its special appearance. It has been reported by a member of the family that Villarán consulted books about castles in Spain, and magazines with pictures of these castles, to enrich his inspiration. Like other builders of castle-like structures he probably began the project without a preconceived plan. The structure as it is nowadays, has some five storeys. The space on the ground floor is equipped as a bar/bodega, where people can meet. On the other levels one will find rooms which are creatively decorated.. On the first floor there is a lounge and the room on the third level has a big oven, which allows to prepare a lot of food. The building has several circular towers with battlements. All together its exterior represents the image one has when one thinks of a fairy castle... The interior has been decorated with small coloured stones, arranged in mosaic or applied to lamps and small sculptures of birds and flowers.

Serafin Villarán died in 1998, before he could witness the final completion of his creative construct. The project is being continued by his son and daughter, Luis and Yoli. Visitors are welcome and can visit almost all spaces of the building (Entrance is free, but I would suggest to leave a donation to help cover the costs of maintaining the creation).

Cebolleros, prov Burgos, Castilla y Leon, ES. open for visits.

90. El safari de piedra de Arroyolugar

The little Spanish community of Iglesuela (Toledo area) has a special attraction for visitors: an open air "museum" of about a hundred rock-carved animals, called el safari de piedra de Arroyolugar. These sculptures have been created by Longino Ayuso (1923-1990), a farmer who during the last twenty years or so of his life made this outsider environment around his farmhouse, on the outskirts of the community. Ayuso has carved mostt of the sculptures in situ, directly remodelling the granite rocks that abound in the area. It was his dream to create a harmonious constellation of the animal kingdom and "nature" (in spanish specifically expressed by the word naturaleza). Ayuso has also been active in making paintings in a naturalistic style (see pictures in the website mentioned in the documentation).

As far as I know, following Ayuso's death in 1990, the inheritors, who do not live in the area, have given the land into lease to a neighbouring farmer. I do not know if this situation still exists today (2009)

Iglesuela, prov. Toledo, Castilla-la Mancha, ES.

91. El jardin escultórico universal

Alcolea del Pinar is a small community in the district of Guadalajara in Spain.

Màximo Rojo (1912-2006), who came to live here in the early 1940's led a simple, industrious life as a farmer. When he still was a young boy his father died and Màximo wouldn't enjoy any schooling since he had to work to earn an income for the family. It was only when he had to join military service that he got the opportunity to learn to read and write, practicing his reading by using encyclopedias. After military service Rojo became a farmer. During all the years he worked as such he didn't show any interest in art or in making creative constructions. However, once retired from work

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in 1979, at the age of 67, he began making sculptures from concrete, by applying a layer of cement to an iron model. For some twenty years Rojo has been passionately active in creating sculptures and his Jardín Escultórico would ultimately include some 300 sculptures, all gathered in the rather limited area of the site. The sculptures depict persons and scenes which represent biblical events, stories about important personalities and about happenings in the history of Spain and the world, all together forming a scenic view of popular knowledge, as if Rojo was driven by the need to share with his fellow compatriots the knowledge he had gained through reading encyclopedias when in the military. The garden could be visited and attracted a lot of visitors during the years.

After Rojo died in 2006, for some time the garden still could be visited, as the colored pictures (taken in 2010) show. In later years the site has been closed. The local authorities have developed plans to assure the future of the site, seeking financial support from the province to realise these plans. but the economic crisis prevents the allocation of public funds. The sculptures are in danger of deteriorating. As shown on the video made by Serflac in 2015 (see documentation) the garden is still extant, but it is poorly maintained. Camino de San Roque 18. Alcolea del Pinar, Guadaljara, Castilla-La Mancha, ES. site is closed, sculptures are slowly deteriorating.

92. Can Segal

The house on the corner of the Carrer Muralla and the Carrer de Llagestra in the center of the small community of Llers, Catalonia (Spain), has an abundantly decorated wall *. Indeed, José Giralt, the man who is creating this art environment is a quick and prolific worker. Born in Llers in 1925 as son of a landowner with a big olive grove, José Giralt at around age seventeen began with an art education at the Escola d'Art d'Olot, a known art institute in Catalonia. In the thirties and forties the Spanish Civil War and World War II raged, and when Giralt as a young man finished his studies, he had no opportunity to settle as a professional artist. So at age 21, in 1946, with his wife he recently had married, he left for southern France, where he found employment as a tiler, a job he held for forty years. The couple would have two sons, who live in France. All his life, Giralt has been making drawings and small paintings, but this has remained a private affair, without any link to the art world. He would regularly spend his summer holidays in the family house in Llers. It was bought and restored by Giralt's father after World War II. Its name "Segal House" has no relation with the Giralt family, but refers to a former owner, which is a common habit in this region. In the late eighties Giralt retired from work and he could stay in Llers for longer periods. It so happened that in 2006, so at age 81, he decided to decorate the exterior of the old family house, doing this by making tiles with bas-reliefs added to the outside walls and by making sculptures positioned around the house, all items placed in such a way that they could easily be seen by passersby. The sculptures depict all kind of animals in various positions, hunting scenes, but also people in traditional Catalan costumes, witches from regional lore and so on. The dog attacking a wild pig (upper left in above picture) was Giralt's his first production. Because of his art education Giralt is acquainted with technical aspects of protecting sculptures from the influence of weather and his work likely can stand the test of time for many years. Giralt never has encountered problems with the local authorities because of his creative activities, neither has he faced any vandalism.

Carrer Muralla 10. Llers, Girona, Catalunya, ES. visible from the street. in summer Josep Giral will welcome visitors when he is at home.

93. Espai singular Maciá

Formerly known as Zoo Emporda (Zoo of the Emporda region) this art environment currently is named Espai singular Maciá (Maciá's singular space) after its founder Antoni Maciá Cassany (1918-2007), who realized a variety of single-handedly built structures on the property *. Born in peasant family in Vic, a centuries-old city in Catalonia (Spain), Maciá at age sixteen began working at a local cement factory. Two years later he was enlisted in the army. The Spanish Civil War had begun and Maciá had to take part in the fighting. He was wounded and returned to Vic to recover from the injuries. The city of Vic is a centre of ecclesiastical activities and of producing saint statuettes, and maybe inspired by this activity, the young man became interested in modelling in clay. He succeeded in getting permission to follow art lessons at the local School of Arts without formally registering and soon showed an innate skill in modelling, which made him decide to settle as a sculptor in Barcelona. Here at first he earned a living for himself and Josefa Rovira Olmo he had married in 1942, by making and selling figurines of clay. Later he got a job as an assistant of a famous sculptor, but gradually getting the feeling that he was hampered in his development as an artist, and fallen into debt because of an exposition of his work at his own expense, in 1955 he moved to Begur a community along the Costa Brava. It was the era of the initial development of tourism along the Spanish mediterranean coast, as promoted by the government, and Maciá went to work on the construction of hotels. In 1967 Maciá bought a plot of land of some 17.000 m² (4.2 acres) in the community of Regencós where the family went to live. Although located in the countryside, Maciá probably realised that here he could engage in the various activities he wanted to pursue in life, acting in his own way and own spirit, integrating gardening, animal husbandry, architecture and sculpture. Step by step animals were added to the site, domestic ones such as those living on a farm, but also exotic ones, such as monkeys and an emu. To give shelter to these animals Maciá designed structures in a specific

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architectonic idiom, which he single-handedly constructed. The structures were made by piling stones masoned with cement into the meant form and then covering the resulting model with a layer of cement, both internally and externally.

In particular in the 1970's Macià exerted a lot of energy in transforming the site into an art environment/zoo. The ensemble of structures on the left side in above picture, the Caja de instrumente musical. is a small and bare version of a never realised larger structure Macià dreamt about, which should produce musical sounds generated by a machinery activated by streaming water, all items beautifully illuminated. The sculpture in the middle of above picture, La Oruga, is the icon of the site. Its highest point rising some four meters (13 ft) from the ground, the construction was meant to be climbed by visitors so that they could be photographed once above. The site has only a few realistic sculptures of animals or humans. There is a Catalan peasant as in above picture, flanked by a mermaid, an ensemble still present at the premises. Macià made a number of such sculptures, but these were primarily intended to sell to visitors or to people who were interested in his artistic work. Since no records were kept, its unknown how many sculptures he sold and where they went. In 1980 Macià suffered from a stroke and although he continued his activities, he was severely limited in his ability. His son, Antonio, took over the management of the site. In subsequent years regulations with regard to zoos became more stringent and especially exotic animals no longer could be kept. Early 2000 the site was temporarily closed and although in later years it reopened occasionally, it was closed definitely in 2007, the year Antoni Macià Cassany died.

From 2007 on the site has remained closed for a number of years. It must have suffered degradation. However, meanwhile it has reopened as is evident from the video that was made in the spring of 2014, which shows a maintained site. Currently there also is a website that reports about activities which take place in 2015, such as workshops in dance, music and drawing, concerts and dance performances.

Regencós, Girona, Catalonia, ES on the road between Regencós and Pals.
open to the public 10h a 22h — 7/7.

94. José Prades Ceuma

José Prades Ceuma (1938-2006) was a farmer who in 1998 began to expand a building on his farmland, transforming it in the course of the following years into an art environment, a builded, decorated structure with a surface of some 45 by 32 m (136x104 ft). He was born in the community of Gandesa into a religious family convinced of the value of traditional belief systems. His family, other than most people around in Catalonia, supported Francoism. As an adult Prades also honored this ideas, whereby he fell into an isolated position to became a bitter, suspicious man, who nevertheless in a modern way conducted his farm work, for example being the first in his region to buy and use a tractor. The builded structure Prades began to realise when he was around age sixty, appears to be intended primarily as a carrier of religious testimony, of homages to the old Spain and of personal notes about his life and belief. When Prades died in 2006, the site was still in full development. In 2006 it mainly consisted of partly painted walls, decorated with flowery motives, inscriptions, pylons or shields. The interior space already was divided into several rooms and smaller spaces, but none of the places was covered with a roof, nor was the ground surface provided with floors or pavements. Prades may have had grand ideas for the further development of the site. For example already manufactured gutters along the roof line of the building indicate possible creation of waterworks (with which Prades in his activities as a farmer already was familiar). Prades never married and had no children. He had a brother and a sister, but it is not known if they still were alive when he died and could be his inheritors. After Prades passed away the site isn't being cared for any more and it is gradually falling into decay. Given Prades' not so positive reputation among people around, it is not likely that residents will take action to preserve this art environment. Gandesa, Catalonia, Spain. abandoned and in decay, can be seen from the road.

95. Labyrinth environment

Josep Pujiula i Vila (b.1937), a textile worker, around 1980 began creating a labyrinthic landscape on a plot of land in a curve of the river Fluvià in Catalonia, Spain, near the village of Argelaguer. He made cabins, towers, bridges, walkways, using the trees and all the natural material in situ, knitting twigs into mazes and connecting wooden poles and planks with nails and ropes. For more than twenty years he continued constructing his environment, although he encountered a lot of problems (people vandalizing his work or stealing his properties, hobo's sleeping in his cabin). Eventually it became a favorite spot for a daytrip by families with kids. The plot of land, however, was not his property. The authorities had doubts about the safety of the visitors of the labyrinth and they also wanted to use the plot for a better layout of a main road. So, in 2002 Pujiula agreed to dismantle the site and the autostrada A26 had its planned route. However, Pujiula made a decision not many people in a comparable situation, would make. He began again. On another spot, not far from the original one, he once more constructed a labyrinth. And once more it became a wonderful construct, with some six towers and a labyrinthic complex of view and ungoing tunnels. A fantastic environment, a tribute to creativity, a monument to perseverance, and of course a non-disney wonderland to visit with kids, provided you have the stamina to complete the circuit. However, spring

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2012 the authorities and the owner of the land made the decision that the wooden structures of the Labyrinth should be dismantled, because their stability could not be guaranteed, the constructions could be dangerous in case of fire and they had been constructed without any permit. Pujiula, meanwhile in his seventies, dismantled the highrising structures and burned the wooden parts, as can be seen below in the last video. However the site also has other, more low to the ground, creative structures (ponds, sculptures), and in march 2013 an international petition has been initiated to convince the authorities that these -and what is still left of the wooden structures- should be saved for the future and Pujiula should not be hindered in developing the site. On april 3, 2013 the Agència Catalan de l'Aigua (the water authority in Catalonia) has ordered that the remaining constructions should be dismantled too, in order that the banks of the river would return to their original state. Inhabitants of Argalaguer and other parties have issued a manifest (May 13, 2013) to prevent this emolition, arguing that the site constitutues "an architectural, cultural and social heritage with a great beauty and sentimental value" (read the full text in OEE-texts) Argelaguer's community council unanimously has decided to agree with the action to save the site. Medio 2014 the site is still as it was. In Pujiula's honor and to document his labyrinth a movie has been made by Solanum Films (see documentation), which has been presented to the inhabitants of Argalaguer in the summer of 2013. Late 2013/early 2014 Pujiula has constructed a wooden tower provided with a dome and with several corridors of arched branches leading to the tower. The art environment currently includes a part that is named the Poblat Salvatge (Wild Village), which for example also has the sculpture pictured below. Site classified as a local heritage. In October 16, 2014 the regional government of the province where Argalaguer is located has unanimously decided that Pujiula's site is a local heritage (a Bé Cultural de Interès Local). This means that this art environment has a protected status, a wonderful result of the actions of the local population and the international petition. The Institute for Public Art which propagates knowledge about the practice of public art globally, in 2015 organized a competition for projects from all over the world, the International Award for Public Art. Pujiula's art environment was one of the five projects from Europe that was nominated and in july 2015 in Auckland, New Zealand, the artist was honored with an award of special distinction. Argelaguer, Girona, Catalunya, ES. dismantled in 2002 because of road works, rebuilt on another plot not far from the original site, partly dismantled in 2012, new constructions added since.

96. Casa del escultor/House of the sculptor (moet nog uitgewerkt)