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SECCIÓN 2

Arquitectura fantástica

ARQUITECTURA FANTÁSTICA. PRESENTACIÓN

Giada Carraro

En julio de 2018 nos dejó Angelo Stagnaro, conocido por sus “bomboesculturas” realizadas con bombonas de gas, vivía en Casarza Ligure, en la provincia de Génova (Italia). Incluido por Gabriele Mina en su proyecto *Costruttori de Babel*, dedicado a la arquitectura fantástica italiana, se fue repentinamente, dejándonos un poco más solos. Su jardín poblado por personajes imaginarios y coloridos, que ahora están sin padre, nos cuenta las horas pasadas imaginando otro mundo posible.

Bric-à-Brac quería rendir homenaje a este artista con una sección especial dedicada a la arquitectura fantástica. Gabriele Mina mismo nos habla de Angelo Stagnaro y de su jardín; Henk van Es escribe sobre su sitio internet *Outsider Environments Europe*, que existe desde hace diez años y es una fuente preciosa para conocer la arquitectura fantástica en Europa. Pavel Konečný nos cuenta de Emilan Grgurić, otro de los artistas que hacen que nuestro mundo sea mejor. Por último, Andrea Serodio Domínguez nos hace conocer la historia de Man de Camelle y Giulia Pettinari se encontró con Franco Prato, otro constructor de Babel.

Es un deber para Bric-à-Brac recordar a Stagnaro, porque cada artista que muere deja un gran vacío y eso nos invita a reflexionar. Nuestros “constructores de Babel” pertenecen a una generación que está a punto de desaparecer. La inmensa herencia, tanto material como inmaterial, que nos dejan debe ser protegida, valorada, pero sobre todo no debe ser olvidada. No solo sus obras, sino también su energía y su fuerza. Estos son los regalos que estas personas hacen a toda la humanidad y tenemos el deber de respetar todo eso.

Por esa razón, el trabajo de quién dedica su tiempo a recopilar y contar estas histo-



rias es precioso. Un agradecimiento especial a Gabriele Mina por su trabajo en Italia, a Henk van Es por su especie de enciclopedia digital europea, a Jo Farb Hernández por Spaces y su interminable investigación, pero también gracias a quién nos cuenta con precisión y pasión historias individuales: Pavel Konečný, Andrea Serodio Domínguez, Giulia Pettinari, Hervé Couton entre otros.

Mientras estábamos trabajando en este nuevo número murió otro “constructor de Babel”: Annunzio Lagomarsini. Autor de la “casa voladora” (<http://www.costruttori-dibabele.net/annunzio-lagomarsini>) en Castelnuovo Magra (La Spezia, Liguria, Italia). El equipo de Bric-à-Brac quiere honrar también a él publicando estas fotografías.



* * *

Nel luglio 2018 ci ha lasciati Angelo Stagnaro, noto per le sue “bombosculture”, viveva a Casarza Ligure, in provincia di Genova (Italia). Inserito da Gabriele Mina nel suo progetto *Costruttori di Babele*, dedicato alle architetture fantastiche italiane, se n'è andato all'improvviso lasciandoci un pò più soli. Quel suo giardino popolato da personaggi fantasiosi e colorati, ora rimasti senza padre, ci parla di ore trascorse a immaginare un altro mondo possibile.

Bric-à-Brac ha voluto rendere omaggio a questo artista con una sezione speciale dedicata alle architetture fantastiche. Gabriele Mina stesso ci parla di Angelo Stagnaro e del suo giardino di “bombosculture”. Henk van Es racconta il suo sito internet *Outsider Environments Europe*, ormai in rete da dieci anni, fonte preziosa per conoscere l'architettura fantastica europea. Pa-

vel Konečný ci parla invece di Emilan Grgurić, un altro degli irriducibili che hanno reso il nostro mondo migliore. Andrea Serodio Domínguez narra la vicenda di Man de Camelle, mentre Giulia Pettinari ha incontrato per noi Franco Prato, un altro “costruttore babelico” italiano.

Era doveroso per Bric-à-Brac ricordare Stagnaro, perché ogni artista che se ne va lascia un grande vuoto invitando alla riflessione. I nostri “costruttori di Babele” appartengono a una generazione ormai passata. L'immenso patrimonio, sia materiale che immateriale, che ci stanno lasciando va tutelato, valorizzato, ma soprattutto non va dimenticato. Non solo le loro opere, ma anche la loro energia e la loro forza. Sono doni che queste persone fanno all'intera umanità e abbiamo il dovere di rispettare tutto ciò.

Per questo motivo è prezioso il lavoro di chi trascorre il proprio tempo a raccogliere e rac-



contare queste storie. Un ringraziamento speciale va a Gabriele Mina per il suo lavoro in territorio italiano, a Hen van Es per questa sorta di enciclopedia digitale di respiro europeo, a Jo Farb Hernández per Spaces e le sue interminabili ricerche sul campo, ma grazie anche a chi ci racconta con precisione e passione singole storie: Pavel Konečný, Andrea Serodio Domínguez, Giulia Pettinari, Hervé Couton tra i molti.

Mentre questo numero era in preparazione venne a mancare un altro “babelico”: Annunzio Lagomarsini. Autore della casa volante (<http://www.costruttoriidibabele.net/annunzio-lagomarsini>) a Castelnuovo Magra (La Spezia, Liguria, Italia). Lo staff di Bric-à-Brac vuole rendere omaggio anche a lui pubblicando queste fotografie.

* * *

In July 2018 Angelo Stagnaro, known for his “bombosculptures”, died; he lived in Casarza Ligure, near Genova (Italy). Involved by Gabriele Mina in the project *Builders of Babel*, dedicated to the fantastic Italian architecture, Stagnaro left suddenly, leaving us with a big loss. His garden populated by imaginative and colorful characters, now without their father, tells us about hours spent imagining another possible world.

Bric-à-Brac wanted to pay tribute to this artist with a special section dedicated to the fantastic architecture. Gabriele Mina tells us about Angelo Stagnaro and his garden of “bombosculptures”. Henk van Es talks about his Internet site *Outsider Environments Europe*, which has been online for ten years; it is a precious source to learn about the fantastic architecture in Europe. Pavel Konečný tells us about Emilan Grgurić, another of the irreducibles who made our world better. Finally, Andrea Serodio Domínguez tells the story of Man de Camelle and Giulia Pettinari met Franco Prato, another Italian “builder of Babel”.

It was a duty for Bric-à-Brac to remember Stagnaro, because every artist who dies leaves a great void, inviting to reflection. Our “builders of Babel” belong to a leaving generation. The immense heritage, both material and immaterial that they are leaving, must be protected, valued, but above all it should not be forgotten. Not only their works, but also their energy and their strength. These are gifts that these people make to the humanity and we must respect all of them.

For this reason, the work of people who spend their time collecting and telling these stories is precious. A special thank goes to Gabriele Mina for his work in Italy, to Hen van Es for this sort of European digital encyclopedia, to Jo Farb Hernández for Spaces



and her endless field research, but also thanks to those who tell us with precision and passion single stories: Pavel Konečný, Andrea Serodio Domínguez, Giulia Pettinari, Hervé Couton among all others.

While we were working to publish this number of the magazine, another “builder of Babel” died: Annunzio Lagomarsini. Author of the “flying house” (<http://www.costruttori-dibabele.net/annunzio-lagomarsini>) in Castelnuovo Magra (La Spezia, Liguria, Italy). The team of Bric-à-Brac wants to celebrate also him publishing these photographs.

BRIC-A-BRAC
ARTÍCULOS

EL PARQUE DE “BOMBOESCULTURAS”. PARA ANGELO STAGNARO

IL PARCO DELLE “BOMBOSCULTURE”. PER ANGELO STAGNARO

Gabriele Mina

Currículo académico: Gabriele Mina es un antropólogo italiano. Autor de muchos ensayos, por ejemplo *Obsesiones. Un antropólogo y un artista en el hospital psiquiátrico de Collegno (Osessioni. Un antropologo e un artista nel manicomio di Collegno, 2009)* y *Elephant Man. El héroe de la diversidad (Elephant Man. L'eroe della diversità, 2010)*. Desde el 2007 dirige el proyecto *Constructores de Babel* (www.costrutturidibabele.net) dedicado a la arquitectura fantástica italiana.

Resumen: El parque está formado por más de doscientas “bomboesculturas”: figuras imaginarias y coloridas creadas por Stagnaro, quien trabajaba en los astilleros naval. Usó viejas bombonas de gas que desmontó, volvió a montar y pintó, enriqueciéndolas con detalles hechos de materiales y herramientas reciclados. Las primeras creaciones de hierro las hizo en el año 2000 como cajas de almacenamiento y macetas para el Museo Parma Gemma: un museo de minerales establecido en su casa, inaugurado en 1984 y que lleva el nombre de la madre. Las bomboesculturas con el tiempo han saturado el patio externo y algunas están albergadas en el interior. Decoraciones de hierro también están en la puerta de hierro y el balcón.

Palabras clave: bomboesculturas, cilindros de gas, constructores de Babel, parque, instalación.

Abstract: The park is formed by more than two hundred “bombosculptures”: imaginative and colorful figures created by Stagnaro, who worked in the naval shipyards. He used old gas cylinders, he dissected, reassembled and painted them enriching with details with recycled materials and tools. The first iron creations were made in the year 2000 as storage boxes and pots for the Parma Gemma Museum: a mineral museum established in his house, inaugurated in 1984 and entitled to the mother. The bombosculptures have saturated the garden and some are hospitalized inside. Iron decorations are also in the gate and the balcony.

Keyword: bombosculptures, gas cylinders, Builders of Babel, park, environments.



1. M. Biancucci, Parque de “bomboesculturas”, 2015.

Con la scomparsa di Angelo Stagnaro (1940-2018) perdiamo un uomo buono, che superata una certa ruvidezza ligure era lieto di aprirsi e offrire una piacevole compagnia nella sua casa di Casarza Ligure (Genova). Perdiamo un artista che ha dedicato vent’anni alle sue originali sculture metalliche e che ha saputo – aspetto che focalizzo in questo contributo – modificare i modi del suo lavoro e la sua poetica, sulla base di esigenze materiali e sollecitazioni culturali.

Stagnaro, già saldatore presso i cantieri navali, dal 2000 in poi ha creato più di duecento sculture utilizzando bombole del gas che trovava abbandonate nei boschi. Dopo averle svuotate le riempiva d’acqua, per sicurezza, poi le sezionava, riassembleva i diversi pezzi in una «bomboescultura», decorando la figura con altri elementi metallici recuperati (le griglie di un frigorifero, tondini di ferro). Infine, pitturava le sculture con colori brillanti e le collocava intorno alla sua casa. Vi sono diversi passaggi della vicenda creativa di questo operaio artista:

la nascita delle bomboesculture e la realizzazione di un fantasioso giardino intorno alla propria abitazione; la creazione di personaggi storici in occasione dei 150 anni dello stato italiano; l’introduzione di nuovi soggetti e il ripensamento dello spazio.

L’esordio fu accidentale: le prime creazioni, scaturite dalla sezione delle bombole consumate, erano fioriere e portaoggetti che Stagnaro, ormai in pensione, realizzò per il Museo Parma Gemma. Si tratta del museo di minerali allestito nella sua abitazione, frutto della passione naturalistica e delle lunghe ricerche condivise con la madre, cui il museo è intitolato. La madre morì nel 1981, tre anni dopo Stagnaro inaugurava ufficialmente il museo, ricco di migliaia di campioni, carte, diapositive. Il museo, negli anni, conobbe una parabola discendente: dopo un periodo contrassegnato da riconoscimenti in ambito mineralogico (Stagnaro era stimato nel campo come esperto), visite scolastiche, pubblicazioni e iniziative divulgative, i sostegni



2. M. Biancucci, Parque de “bomboesculturas”, 2015.

scemarono mentre aumentavano i furti. Il proprietario si ritrovò da solo, non fu approvato un suo progetto che prevedeva l'ampliamento del museo nel cortile di casa, con uno spazio espositivo coperto di mille metri quadri. Una sconfitta vissuta amaramente da Angelo, che lo interpretò come un boicottaggio contro il museo: decine di vetrine, sempre meno ordinate, furono addossate l'una sull'altra, ingombrando tutte le stanze sui due piani della casa.

Orgoglioso e sospettoso, Stagnaro rifiutò di disperdere le sue collezioni in sedi poco sicure che gli vennero prospettate. Mentre l'interno diveniva uno spazio labirintico e buio, che faceva crescere il senso di isolamento e frustrazione, l'esterno si apriva alla creatività, al colore, all'ironia. In breve il *Parco delle bombosculture* occupa lo spazio esterno e le giornate dell'autore: prima come passatempo, distrazione dal museo dei minerali sempre più fonte di tensioni, poi come principale espressione artistica. La maggior parte erano grandi figure tondeggianti,

con busto, volto e braccia, collocate sopra altre bombole e ornate con vari strumenti da lavoro, come il Bombomeccanico, il Bomboidraulico o il suo ritratto con una pietra in mano (*Pria*, pietra in dialetto, era il soprannome di Angelo). La sua abilità tecnica, frutto di molti anni di lavoro nella cantieristica, si trasferì nell'allestimento: per massimizzare lo spazio dispose le sculture su più livelli, apprestò delle piattaforme di ferro con varie scale, decorò i cancelli e i balconi, realizzò delle panchine.

L'impressione, guardando dalla strada o piuttosto dal balcone di casa, era quella di un popolo metallico in festa, coloratissimo (i colori più usati: blu, giallo, rosso), che circondava piante e colonne: in mezzo Stagnaro aveva collocato il suo tavolo di lavoro con gli attrezzi per sezionare e saldare, in un canto svariate bombole del gas pronte all'uso. Non mancavano un piccolo orto e la compagnia (viveva da solo) di alcune oche.

Nel giro di qualche anno gli spazi di *Pria City* furono saturati: periodicamente Stagnaro an-



3. M. Biancucci, Angelo Stagnaro, 2015.



4. Parque de “bomboesculturas”, CdB, 2009.

nunciava la sua ultima bomboscultura e il suo intento di ritornare a occuparsi del museo dei minerali, salvo poi ritornare a trafficare con i ferri e sfornare una nuova figura. Doveva anche affrontare la penuria dei materiali – alcuni li trovava nel greto del torrente che scorre a Casarza – e la difficoltà di saldare leghe sempre più consuete. La sua scelta era quella di lavorare riciclando e contenendo le spese, tanto più che nessuna opera era in vendita. Alcune gli furono richieste per essere esposte in occasione di qualche cerimonia o sagra locale: per renderle più leggere e facilitarne il trasporto, Stagnaro elaborò figure piatte, non più cilindriche come le precedenti. In questo modo utilizzava meno ferro e poteva rapidamente smontarle dal basamento. In occasione dei festeggiamenti per i 150 anni dello stato italiano, nel 2011, diede vita – sempre con la medesima tecnica – a una quantità di personaggi storici: Cavour, Garibaldi e Anita, Mazzini, Vittorio Emanuele II... Prendeva spunto dalle immagini dei libri o dal-



5. Parque de “bomboesculturas”, CdB, 2012.



6. Parque de “bomboesculturas”, CdB, 2009.

la rete, individuando gli elementi iconografici (la barba, le divise, i distintivi, il copricapo) e riproducendoli con abilità e inventiva. Anche questa nuova avventura finì per creare all'autore problemi logistici: le figure si moltiplicarono (dall'allegoria della Pace a san Giorgio e il drago, papi, dittatori, partigiani, etc.), grazie anche al lavoro incessante di Stagnaro, e finirono per essere ricoverate dentro casa (all'aperto la pittura si rovinava), lungo i corridoi e davanti le vetrine dei minerali.

Una compenetrazione che in parte lo divertiva, in parte lo inquietava, spingendolo a immaginare nuove destinazioni: aveva calcolato che occorresse uno spazio di mille metri quadri per trasferire le sue sculture. Lo spazio dei minerali, ormai non più fruibile e senza le classificazioni originarie, rappresentava un sapere perduto, oltretutto un patrimonio di ricordi (specie legate alle escursioni in vari luoghi d'Italia e della Liguria). Le bomboesculture si traducevano in un allegro disordine, difficile da sistematizzare in una logica museale, fragile: Stagnaro lamenta-



7. Parque de “bomboesculturas”, CdB, 2009.



8. Parque de “bomboesculturas”, CdB, 2009.

va che le sculture che prestava per le occasioni pubbliche sovente gli ritornassero danneggiate, «assassinate».

Nel frattempo, mutava la sua percezione rispetto al proprio lavoro e, in parte, anche quella dei suoi interlocutori locali (ad esempio l'amministrazione, cui Stagnaro si appoggiava per concordare le visite, avendo scelto di non avere telefono). Mi disse più volte che il fatto di vedersi in un libro, *Costruttori di Babele*, «insieme a tanti artisti» lo avesse inorgogliato e reso meno amareggiato circa la fine del Museo Parma Gemma. Ritrovò una riconoscibilità e un dialogo con l'esterno che aveva perduto: le bombo-sculture attirarono appassionati ed esperti, anche dall'estero, nel 2014 alcuni suoi personaggi approdarono alla Pinacoteca di Bologna per la mostra *Metamorfosi d'Eroe*, l'anno successivo organizzammo insieme un cantiere babelico nel suo cortile, con diversi amici intenti a ridipin-

gere i personaggi più sbiaditi. «Per voi la casa è sempre aperta» mi parve l'apprezzamento più bello, detto da una persona con un rapporto non semplice con la propria geografia domestica. Gli chiesi il permesso di girare con lui una puntata della serie video babelica, fu immediatamente disponibile. Quando lo raggiungemmo (cito qui Giordano Viozzi, il regista, e Marco Biancucci, il fotografo di scena) ci trovammo di fronte una persona diversa da quella che avevo conosciuto molti anni prima, pieno di bruciate, diffidente, in polemica rispetto all'esterno. Ora era più consapevole, mostrava il suo lato ironico e aveva piacere di raccontarsi. Dialogammo di vita operaia, di metalli, di boschi ed ecologia: di fronte alla camera abbandonava il dialetto ligure e parlava in italiano. Anche il suo sguardo si affinava. Le ultime bombo-sculture erano femminili, con graziose gonne colorate, i capelli intrecciati, i gioielli, la borsetta. Francesca, la mia compagna, aveva posato per lui, fra

le risate. Ricordo anche una splendida figura di sirena e la discussione sulle tinte: per le nuove creazioni, sempre più particolareggiate, immaginava una gamma più ampia. Da ultimo avevamo iniziato a ragionare sullo spazio esterno e interno, ipotizzando di riordinare il giardino e creare soluzioni espositive dentro l'abitazione. Gli avevo proposto di ridurre la superficie dedicata ai minerali, facendo delle scelte e collocandone una selezione in un unico piano. Mi rispose che non se la sentiva ancora.

La morte improvvisa di Angelo Stagnaro lascia sole le amate bombosculture e tutti coloro che hanno avuto la fortuna di passeggiare con lui, dialogando nel giardino.

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9. Parque de “bomboesculturas”, CdB, 2009.

FRANCESCO PRATO Y EL PARQUE DE LA IMAGINACIÓN EN MACERATA (ITALIA)

LO SPAZIO IRREGOLARE DI UN “TRAMANDATORE”: FRANCESCO PRATO E IL PARCO DELLA FANTASIA A MACERATA (ITALIA)

Giulia Pettinari

Currículum académico: Giulia Pettinari es historiadora de arte e investigadora autónoma en Outsider Art. Es co-fundadora de la Asociación Cultural McZee, organización no-profit dedicada a las artes visuales. Vive en Roma y trabaja en el sector de la acogida turística.

Resumen: En los años Setenta Franco Prato, ex bombero, comenzó a crear el Parque de la Imaginación, ubicado en un espacio a lo largo de la carretera que une la parte occidental de la ciudad de Macerata (Marche, Italia) a Sforzacosta. Él recoge antigüedades como viejas poleas de hierro, una rueda francesa, las reliquias de la Segunda Guerra Mundial, y usa materiales de recuperación para crear tótems vistosos hechos de tapón y plásticos. El Parque de la Imaginación es visible de la carretera y a Franco Prato le gusta explicar a todo el mundo sus trabajos.

Palabras clave: Prato, Parque de la Imaginación, Macerata, assemblage, instalaciones.

Abstract: In the 1970s Franco Prato, a former fireman, started to create the Fantasy Park located in a space along the main road that connects the western entrance of Macerata city (Marche region, Italy) to Sforzacosta. He collects antiques such as old iron pulleys, a French wheel and relics of World War II. He assembles recovery materials to create colorful totem made with bottle caps or plastic tubes. The Fantasy park is easily viewable from the road and Franco Prato loves to explain all of his works to the passersby.

Keyword: Prato, Parco della Fantasia, Macerata, installazioni, assemblage, installazioni.



1. Parque de la Imaginación, 2018.



2. Parque de la Imaginación, 2012.



3. Parque de la Imaginación, 2012.



4. Parque de la Imaginación, 2018.

Percorrendo una delle strade di accesso alla città di Macerata¹ si incontra un luogo insolito, in cui sono visibili colorati assemblaggi, oggetti antichi e materiali di recupero. Si tratta di uno spazio verde che si sviluppa in lunghezza, su un terreno che presenta una leggera pendenza e che si colloca tra la strada statale che conduce alla frazione di Sforzacosta e i binari della ferrovia, in prossimità di un passaggio a livello. Lungo la strada i viaggiatori, sia residenti che vacanzieri, sono spesso obbligati a fermarsi qualche minuto per consentire al treno di continuare il suo tragitto. In prossimità di questo spazio di passaggio e di breve sosta, da circa quarant'anni, Francesco Prato² (Franco per gli amici), ex vigile del fuoco oggi in pensione, ha allestito il suo museo a cielo aperto denominato *Parco della Fantasia*. Prato, oggi ottantenne, a metà degli anni '70 iniziò a recuperare cose vecchie che ritrovava per strada, o nei mercatini. Raccoglieva



5. Parque de la Imaginación, 2012.



6. Parque de la Imaginación, 2018.

gli oggetti di cui le persone si disfacevano perché non più utili e li metteva da parte. Ebbe poi modo di rilevare il terreno sopra descritto e iniziò a installare gli oggetti raccolti all'aperto.

Le cose che Franco Prato ama di più sono quelle antiche che raccontano una storia o che sono scomparse dall'uso quotidiano perché sostituite da altre più funzionali. Durante il nostro ultimo incontro al *Parco della Fantasia*, Prato mi ha illustrato le antiche funzioni degli oggetti che conserva, indicandoli uno a uno. Ci sono delle ruote metalliche dentate che un tempo erano necessarie alle auto per poter percorrere le strade innevate, o alcune botti di ferro risalenti alla seconda guerra mondiale dove gli americani trasportavano benzina. Osserviamo poi un'introvabile e antica troncatrice di lame, modello francese «che gli italiani hanno poi copiato» - ci tiene a precisare - e che oggi è stata sostituita da un moderno strumento elettrico. Davanti a ogni pezzo antico presente nel

parco Prato si sofferma, me lo indica e me ne descrive l'originaria funzione. Non a caso ama definirsi «il Tramandatore». Ci sono poi altri oggetti che Prato raccoglie, scarti che normalmente la gente butta via, materiali di recupero quali bottiglie di plastica, vecchi scii, ombrelli rotti, scampoli di stoffe e giocattoli rovinati. Ancora cartelloni pubblicitari, cartelli stradali, insegne di vecchie cabine telefoniche, bandiere e stendardi... Tra questi ultimi spicca quello dell'Helvia Recina Motor



7. Parque de la Imaginación, 2018.

Club, fondato proprio da Franco Prato, del quale racconta con orgoglio gli eventi organizzati negli anni. Con tutti questi oggetti Prato crea coloratissimi assemblaggi, come quello realizzato con delle bottiglie di plastica all'interno delle quali ha inserito stoffe colorate, per poi legarle alla struttura metallica di un vecchio ombrellone. C'è anche una vecchia Cinquecento senza più le ruote, dipinta di giallo e decorata con strisce rosa, azzurre e rosse. Alcuni tubi colorati, uniti con dello spago, fanno da struttura portante per un altro eccentrico *totem* dove, accanto alle solite bottiglie di plastica, sono appese anche alcune palline colorate tenute insieme da una rete trasparente. Mentre passeggiamo tra le sue opere, che non ama chiamare sculture ma assemblaggi, si stupisce di quante cose ha realizzato e conservato negli anni e mi confida, con dispiacere, che nell'ultimo periodo è stato costretto a eliminare molti lavori³.

L'installazione ha, infatti, più volte suscitato diversi dibattiti tra gli abitanti di Macerata: alcuni si schierano a favore, vedendo nel *Parco della*

Fantasia l'espressione colorata e divertente di una creatività extra museale, altri invece pensano infastiditi che quegli oggetti siano solo robe vecchie da buttare e giudicano il Parco come una discarica da rimuovere. Qualche giornale locale ha anche dedicato articoli alla vicenda finché una delibera del Comune (luglio 2017) ha imposto a Prato la rimozione di alcune parti ridimensionando il Parco: gli hanno detto di buttare le cose che non erano più utili, proprio quelle che Prato ricerca da anni per dargli nuova vita! «È stato difficile scegliere», mi dice, «a me piaceva qualsiasi cosa. Lo so che certi oggetti non servono a niente, ma io ci vedo qualcos'altro».

Tra fiori di plastica colorati e antichi paranchi, Franco Prato si sente a casa e al visitatore curioso che parcheggia la macchina, scende ed entra nel *Parco della Fantasia*, racconta con piacere le tante storie degli oggetti che ha raccolto. Quando, alla fine del nostro incontro, ci salutiamo precisa che il *Parco della Fantasia* è anche un atto di ringraziamento, una specie di omaggio creativo verso il suo territorio e verso la città di



8. Parque de la Imaginación, 2012.

Macerata, che gli ha dato tanto: un amore, un lavoro, una famiglia. «Scrivilo», mi dice, «perché sono stato tanto fortunato qui».

[3] Si confrontino le fotografie scattate nel 2012 con quelle del 2018.

NOTAS

[1] Macerata è una città che si trova nella Regione Marche (Italia Centrale). Capoluogo dell'omonima provincia, conta circa 42.000 abitanti.

[2] Franco Prato è nato nel 1938 a San Severino Marche. Dopo il matrimonio ha sempre vissuto a Macerata, dove vive tuttora con la moglie dalla quale ha avuto tre figli. Il *Parco della Fantasia* di Franco Prato è uno dei numerosi siti “babelici” raccontati dall'antropologo Gabriele Mina all'interno del progetto *Costruttori di Babele*. Si veda: www.costruttoriidibabele.net e G. Mina (a cura di), *Costruttori di Babele. Sulle tracce di architetture fantastiche e universi irregolari in Italia*, Elèuthera, Milano, 2012. Un articolo dedicato al *Parco della Fantasia* compare sulla rivista d'arte «Rose Sélavy» a firma di Massimo De Nardo, mentre *Franco Prato e le mille raccolte di un cavaliere* è il titolo della quinta puntata della serie *Costruttori di Babele* per la regia di Giordano Viozzi (Sushi Adv) disponibile su youtube al seguente link <https://www.youtube.com/watch?v=i4CnhQIjZg>

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MAN DE CAMELLE (CAMARIÑAS, A CORUÑA).

PRESENTANDO EL MUSEO DEL ARTISTA

Andrea Serodio Domínguez. Gestora del Museo Man de Camelle (Camariñas, A Coruña).

Currículum académico: Licenciada en Historia del Arte por la Universidad de Santiago de Compostela, cursó postgrado en “Gestión del Patrimonio y Bienes Culturales” en la Universidad de A Coruña, Máster europeo Sócrates en “Conservación y Gestión de Bienes Culturales (especialidad artística)” en la Universidad de Salamanca y postgrado en “Gestión Documental de Museos”. Más de doce años trabajando en gestión de colecciones de museos en Galicia y desde el año 2014 trabaja en la revalorización de la obra de Man de Camelle, en especial en la investigación y gestión de su legado conservado en su Museo en Camariñas.

Resumen: El artículo versará en torno a la figura de Manfred Gnädinger (Radolfzell, 1936-Camariñas, 2002), conocido como Man de Camelle. Durante muchos años, los medios de comunicación nos presentaron un personaje extravagante que no ha permitido ver más allá y reconocer la verdadera dimensión artística de su vida y obra. Man fue un creador polivalente que desarrolló toda su labor en Camelle (Camariñas), totalmente apartado del sistema artístico. A lo largo de toda su vida se dedicó a integrar objetos que el mar le aportaba en el entorno de su jardín formando esculturas y conjuntos artísticos en constante evolución. Su legado nos lo dejó en forma de proyecto museístico, en un planteamiento totalmente innovador hasta el momento, en el que se plasmaban conceptos muy actuales sobre gestión, difusión y divulgación museística. El 31 de noviembre de 2002, el naufragio del petrolero *Prestige*, llevó una marea negra a su museo destruyéndolo por completo y poco después, al ver su obra vital arrasada, cayó en una profunda depresión que le llevó a la muerte el 28 de diciembre de 2002. Trataremos de exponer cómo y cuándo

surgió la figura de Man, las características de su obra y los problemas que tuvo a lo largo de su vida para poder desarrollarla, así como la novedosa manera de gestionarla.

Palabras clave: Manfred Gnädinger, Arte Outsider, Arte y Naturaleza, Museología.

Abstract: This article will revolve around the figure of Manfred Gnädinger (Radolfzell, 1936 Camariñas, 2002), known as Man de Camelle. For many years, the media introduced us an extravagant character that has not allowed us to see beyond nor recognize the true artistic dimension of his life and work. Man was a versatile artist who developed all his work in Camelle (Camariñas), totally alienated from the artistic system. Throughout his life he devoted his career to the integration of objects brought to him by the sea into the environment of his garden, creating sculptures and artistic ensembles in constant evolution. His legacy was left to us in the form of a museum project, a totally innovative approach to this very date, in which very current concepts on management and museum dissemination were reflected. On November 31st, 2002, the shipwreck of the oil tanker *Prestige* brought an oil slick to his museum destroying it completely and shortly after, with its vital work devastated, he fell into a deep depression that led to his death on December 28th, 2002. We will try to state how and when the figure of Man emerged, the characteristics of his work and the problems he had throughout his life in order to develop it, as well as his new way of art management.

Keywords: Manfred Gnädinger, Outsider Art, Art and Nature, Museology

“EL ARTISTA AÚN DESCONOCIDO”

Manfred Gnädinger nació el 27 de enero de 1936 en Radolfzell am Bodensee, un pequeño pueblo a las orillas del lago Constanza, cerca de Friburgo (Alemania). Era el quinto de los ocho hijos de Karl, jardinero de profesión, y Berta Gnädinger. La temprana muerte de su madre le marcó profundamente, haciéndole un niño reservado (fot. 1). Su padre pronto casó de nuevo y la mala relación que tenían sus hijos con su nueva mujer fue empeorando cuando por su culpa fueron perdiendo la mayoría de sus propiedades. Manfred nunca fue partícipe de hablar de su vida anterior a la llegada a Camelle, todo lo que se sabe de ella es a través de sus documentos y familia. Esta comenta que nunca le gustó trabajar en los negocios familiares y muy pronto entendió que debía buscar su propio camino para subsistir¹.



Fot. 1.

En un primer momento se formó como pastelero en Radolfzell realizando prácticas en la pastelería Keller entre los 14 y 17 años. En el par de años siguientes trabajó en la bombería Friedr Graedel en Zurich y en la pastelería Himmel de Baden-Baden, pero este mundo no le llenaba así que decidió cambiar de ramo y formarse como asistente social. Entre 1957-58 estuvo trabajando en la Asociación de Cáritas de Francfort e inició sus estudios como asistente social en la Escuela Técnica Superior para Asistencia y Pedagogía Social de Friburgo. Durante su formación, realizó prácticas para Cáritas en el hospital St. Wendel /Saare, reformatorio para niños y jóvenes en edad escolar. En él se ocupaba de acompañar a los grupos de

mayor edad, ayudándoles en las tareas escolares y en las prácticas deportivas. Ya en esta época su interés por la naturaleza y las artes llamaba la atención del profesorado².

Tras el período de prácticas, cuando buscó continuar su formación, se quedó sin plaza en la escuela, así que, encontrándose sin trabajo ni centro de estudios, inició un viaje por Italia haciendo autostop durante los meses de marzo a septiembre de 1959, recorriendo la península de Norte a Sur, estando el Lericí, Taormina, Nápoles, Roma y Florencia³.

Volvió a Suiza donde trabajó en 1961 en el reformatorio Schillingsrain/Liestal realizando trabajos en la cocina, tareas de oficina y cuidando de un grupo de niños de 13 años⁴. En abril decidió abandonar el puesto por voluntad propia e iniciar otro viaje que esta vez lo llevó por Francia (Claire Fontaine), Lascaux, norte de España, hasta llegar el 1 de noviembre a Camelle, pueblo costero del Ayuntamiento de Camariñas (A Coruña). Se desconoce si Manfred tuvo alguna formación artística, aunque todo parece indicar que fue autodidacta, con profundo interés por las artes y asiduo a las bibliotecas de los pueblos donde vivió⁵. En 1959 realizó sus primeras exposiciones durante su estancia en Italia, Lucerna y Basilea, siempre en escaparates de tiendas. En Italia dejó obras en las regiones de Calabria y Lombardía que años más tarde intentó recuperar⁶. En esta época ya se observan sus fuertes convicciones ecologistas cuando a modo de protesta pintó el matadero municipal y expuso la obra en la carnicería local. En Suiza expuso fotografías, dibujos y bocetos de temas paisajísticos, retratos y autorretratos que firmaba como “el artista aún desconocido”. En ellos ya se adivinaba la influencia de su admiradísimo Van Gogh, sobre todo en los autorretratos (fot. 2-3). En estos primeros escarceos con la prensa, no recibió críticas muy buenas “temas medio cocidos, espasmódicos y deshilachados”, “Trazos inmaduros e indisciplinarios”, pero todas coincidían en el temperamento, espontaneidad y fuerte expresividad de sus obras⁷.



Fot. 2.



Fot. 3.

MANFRED A MAN

Recuerdan en el pueblo que Manfred llegó a Camelle a finales de mayo en 1961 con una mochila al hombro procedente de la vecina Traba. Su aspecto llamaba la atención por ir elegantemente vestido. Aunque no hablaba español, fue bien acogido por los vecinos que le presentaron a la familia Baña Heim. Doña Eugenia Heim era alemana y rápidamente congenió con ella, creando un vínculo materno-filial que duró hasta su muerte. Ella, apiadándose de su situación, le cedió una casa a la entrada del pueblo con un alquiler simbólico equivalente a 26 dólares (fot. 4). Comentan los vecinos que por aquel entonces era un ferviente católico que asistía regularmente a misa y rezaba el rosario prácticamente todas las tardes. A pesar de la buena relación, nadie sabía a lo que se dedicaba claramente, parecía que estudiaba las plantas y los animales, los cuales llevaba a la casa, donde también pintaba y esculpía. Por esta época escribía a su familia en Alemania diciendo que estaba muy conten-

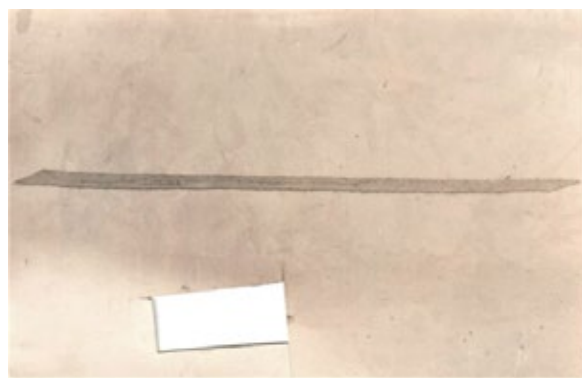


Fot. 4.

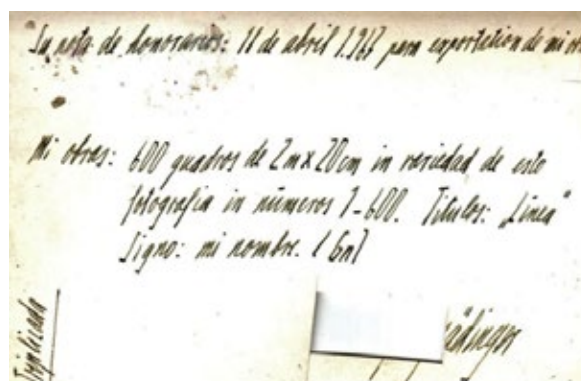
to porque tenía una casa y taller propio donde poder trabajar. En la carta enviada a su familia en junio de 1961 describía con entusiasmo su nuevo hogar “La casa tiene seis habitaciones, una cocina, un aseo y un largo balcón de cristal desde donde se ven las copas de los árboles (...) se encuentra en una pequeña colina. En su lado norte, la vista se extiende hacia el ancho mar; en el lado sudeste está directamente el bosque”. En dicha carta también denominaba las habitaciones de la casa como salas de museo por lo que ya desde el primer momento, Man estaba pensando en crear su museo personal⁸.

Poco se sabe de este primer período de Manfred en Camelle. ¿Por qué decidió asentarse allí? Al artista nunca le gustó hablar de ese tema. Años después comentaba en una entrevista que cuando viajaba no se encontraba a sí mismo y eso le agobiaba, por eso buscó un lugar pacífico, en plena naturaleza, donde poder crear en soledad un mundo propio⁹.

Desde el punto de vista artístico, poca información conservamos de este período, pero sabemos que creaba obra y alguna de ella la envió a su familia a Alemania. Al menos se conoce un gran envío en abril de 1963, de una pieza firmada como “Gn” (su apellido Gnädinger) titulada “Líneas”, formada por cerca de 600 fragmentos de textil de 200 x 20 cm aproximadamente cada uno¹⁰ (fot. 5.1/5.2).



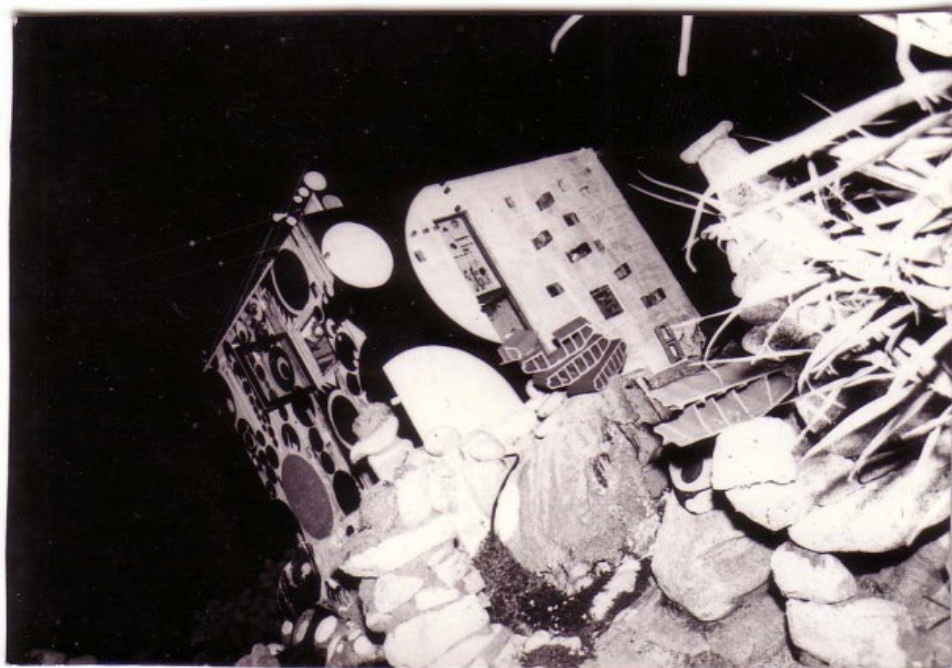
Fot. 5. 1.



Fot. 5.2.

Avanzada la década de los 60, Manfred continuó con la idea de crear un museo con sus obras, pero a diferencia del que desarrollaría en los años 70, Este sería totalmente para él, ya que no buscaba que fuese visitado. Aun así, puso un cartel publicitándolo e incluso envió invitaciones a los vecinos para que lo conocieran¹¹. Según descripciones de visitantes, cada habitación de la casa estaba totalmente pintada de negro y el suelo lleno de tierra, piedras, vegetación y telas de araña. Este primer museo desapareció tras la muerte de Doña Eugenia, cuando los herederos le reclamaron la devolución de la vivienda. Aunque Man pudo salvar algunas piezas, mucha de su obra, decía él, no era transportable “efectos de luz, nubes en el techo, la disposición de las paredes, el propio aire”¹².

Tras conocer que debía abandonar su casa, un vecino de Camelle, Alberto Baña, apodado “Lema”, le vendió en 1972 por un precio simbólico dos fincas en las afueras del pueblo, en



Fot. 6.

una zona rocosa, pegada al mar. Allí, varios vecinos canteros y albañiles, entre ellos Laureano Pose en sus días libres, le ayudaron a construir la casa, basándose por completo en las indicaciones que él les daba.

La vivienda era un pequeño habitáculo de 13,76 metros cuadrados, construido en ladrillo y con una altura no superior a 2,5 m. En ella Manfred planteó un pequeño solárium para guardar el calor, con una pequeña puerta que daba acceso a la cubierta de la vivienda, desde donde “podía ver las estrellas por la noche”¹³. Las paredes tenían numerosos ventanucos de reducidas dimensiones que permitían el acceso de luz y ventilación. La pintó con formas geométricas bicromáticas, entre las que predominaba su símbolo, el círculo¹⁴ (fot. 6). El interior estaba totalmente decorado con sus obras, realizadas con restos que el mar iba arrojando a la costa: caparazones de crustáceos, caracolas, esponjas, cráneos de animales, plásticos, etc. Estos los colocaba en algún lugar concreto de la estancia donde focalizaba la luz de los ventanucos, cubiertos por metacrilatos y vidrios pintados. De los techos colgaban móviles hechos con películas fotográficas secadas al sol y espe-

jos, en los que incidía la luz para crear juegos de luces y nuevos puntos de vista¹⁵.

EL MUSEO-JARDÍN DE MAN DE CAMELLE

Nada más establecerse en su nueva propiedad ya tenía en mente retomar la idea de crear un nuevo museo. Incluso va un poco más lejos y en su testamento, otorgado en 1972, indica que a su fallecimiento sea conservado el museo que tiene en su casa para ser destinado a fines culturales¹⁶.

Con una obra vital de tales características, la labor creativa le consumía la mayor parte del tiempo diario. Su día a día dependía de las inclemencias meteorológicas. Si hacía buen tiempo, trabajaba fuera de casa, en la creación del jardín escultórico. Los días de mal tiempo, trabajaba en el interior de su casa, a la que denominaba “El laboratorio de formas”, allí dibujaba, experimentaba creando esculturas con un hornillo, escribía o preparaba documentación sobre el museo. En esta primera fase, en el año 1974, no quería visitas, las consideraba una molestia



Fot. 7.

ya que precisaba estar solo para dedicarse por completo a su obra. Aun así, escribió por varios puntos de Ponte do Porto y Camelle la palabra “Museo”, para crear expectación entre los vecinos del entorno.

Era un espacio vivo que iba construyendo a diario y en poco tiempo su obra se convirtió en su vida y viceversa. Meses después de trasladarse empezó a cambiar de vestimenta, la ropa empezó a menguar, cortaba las camisetas y pantalones hasta que finalmente vestía un pequeño bañador. Como el mismo decía, “Estoy haciendo dos obras al mismo tiempo: la obra artística externa y la obra de mi propio cuerpo”¹⁷.

Lo que conocemos de entonces fue su trabajo exterior, el jardín. Lo llenó de plantas con sucesivas piscinas llenas de caracolas y flores; de esculturas de piedra, a las que añadía ocasionalmente esqueletos de animales, piezas de madera



Fot. 8.



Fot. 9.

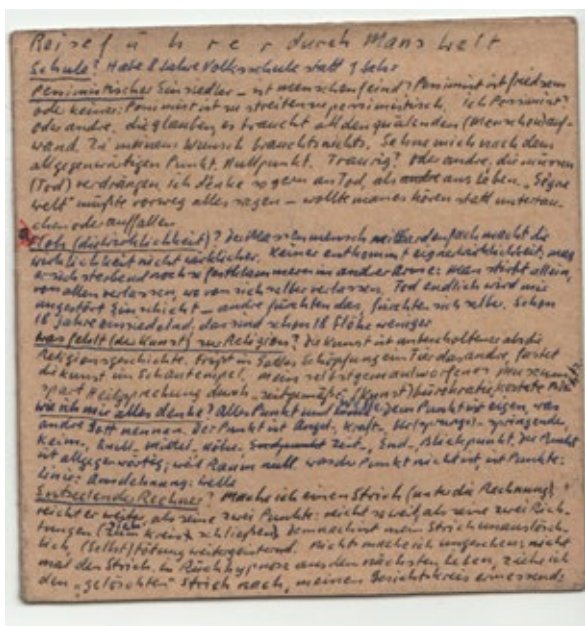
o metálicas, con forma de tótems, zoomorfas, etc.; y ocupando todo el espacio los círculos, de todos los tamaños y colores, perfectamente delimitados, representando el principio de todo¹⁸.

Su museo, que niega la conciencia de museo en el sentido clásico, estaba en constante cambio y evolución, una enorme intervención en el paisaje que el artista se encargaba de rehacer ante las continuas agresiones que sufría¹⁹.

Cuando creyó que había finalizado la labor titánica que se había encomendado, comenzó lo que en la actualidad consideraríamos una campaña de difusión. Hacia el año 1978, cambia de nombre y comienza a querer ser conocido como Man (hombre) e inicia contactos con diversas televisiones para presentar el museo. Entre todas las solicitudes destaca la realizada a Radio Televisión Española en 1979. En su carta del 3 de enero decía así: “Usted venir filmar el mundo mío como de fotos, dibujos y periódicos adjunto: museo de un solitario desde 18 años en la Costa de la Muerte. Museo un pai-

saje. Un visitante: uno solo es competidor a la Documenta de Kassel ¡Examina! Adjunto: 391 fotos por Man, 44 dibujos por niños, 2 contribuciones”²⁰.

Ese conjunto de 437 imágenes que envió a la televisión es el compendio de toda su obra, la esencia de su creación. La denominó “Museum vom Einsiedler Man. Camelle (La Coruña). Spanien” (“Museo del ermitaño Man. Camelle (La Coruña) España”) y la fue reformando y ampliando a lo largo de los años hasta completarlo con un total de 606 piezas²¹. El grueso de esta obra está formado por un conjunto de fotografías que plasman su producción artística entre los años 1969-1978. Muchas de ellas fueron retocadas por el autor modificando sus medidas originales, pintando directamente sobre las mismas, añadiendo comentarios y perfilando las siluetas de las figuras captadas. Todos los revelados se realizaron en el estudio de un fotógrafo de Ponte do Porto con el nombre comercial de “Fotos González”.



Fot. 10.



Fot. 11.

El resto de piezas que integran esta obra son documentos escritos que abren y cierran la composición, con explicaciones sobre su visión del arte o, por ejemplo, con la búsqueda de un sustituto que gestione su museo²²; dibujos realizados en papel por visitantes de su jardín y los calcos de los mismos. Otra característica del compendio es que casi todas las fotografías, dibujos y calcos presentan anotaciones en alemán, con aforismos, comentarios filosóficos, datos acerca

del público de su “museo” o reflexiones sobre su propia obra a modo de manifiestos.

Al observar la obra original, llama la atención que el artista hubiese otorgado a cada elemento un número de inventario (del 1 al 1039) y, en particular, QUE las fotografías tuviesen un código alfanumérico que se iniciaba con la primera letra del abecedario y a continuación un número del 1 al 20. Al terminar el abecedario, continuaba con su registro duplicando las letras (ej.: a1, a2,...a20, b1, b2,...aa1, aa2,...). Junto al código citado, escribía en alemán una serie de palabras abreviadas que probablemente, están relacionadas con la calidad de la imagen o el número de copias que había de esa fotografía, entre otras consideraciones particulares (ej: “gut”= bueno, “doppia”= duplicada). Todo esto nos habla del papel de Man como conservador del museo, con la clara intención de crear un inventario de su obra.

Podríamos decir que a falta de poder publicar un libro o grabar un documental como él inicialmente quería, tal y como quedó reflejado en algunas de sus cartas, utilizó sus fotografías y dibujos para poder mostrar su obra al completo. Con esta composición Man hace un recorrido a través de imágenes por “su museo”. Las fotografías se pueden dividir en dos grandes bloques temáticos: por un lado, el centrado en su figura autoretratada a través de “selfies” reflejos o sombras; y por otro lado su obra entre la que destaca el jardín y el interior de su vivienda (fot. 10-20).

Viendo que el museo cada vez recibía más visitas de curiosos, ideó en 1978 como elemento de *merchandising*, una propuesta de postal en la que ya establecía como nombre “Museo Man Camelle”. La postal debería llevar en el anverso, según descripción suya, la representación de cuatro esculturas negras y blancas de su jardín y sobre ellas, con una tipografía seleccionada por el artista, “Museo Man Camelle (A Coruña)” en diferentes colores. Aunque no llegaron a realizarse nunca, sus intentos de llevarlas a cabo no cesaron y envió diapositivas a diferentes editoriales a lo largo de los años, con la expectativa de poder crear una imagen publicitaria (fot. 21-23).



Fot. 12.

Su apertura definitiva al visitante debió ser en algún momento del año 1979. Entendía que su museo era digno de respeto y creía que la única manera que fuese considerado sería poniéndole un precio a la entrada (100 pesetas por ver 200 pesetas si se hacían fotos). Pero Man hizo algo más por los visitantes: su inclusión como creador en el museo.

Les entregaba una pequeña libreta, fabricada por él, en la que alternaba las hojas de papel y carbón. En ella les pedía que escribieran su nombre, fecha de nacimiento, profesión e hicieran un dibujo sobre su visión del museo. Con ello incluía una obra de cada visitante en la colección y los hacía partícipes del mismo. Era lo que él denominaba arte democrático²³.

Sus libretas, más de 2.300, también estaban sigladas con un número *currens* y el año, iniciándolas en 1978. En ellas se recopilaron más de 200.000 dibujos con “lo real” (el dibujo propiamente dicho), “el subconsciente” (la reproducción invertida resultante de poner el calcante al revés) y “el museo de noche” (el negativo que queda en el papel carbón)²⁴ (fot. 24).

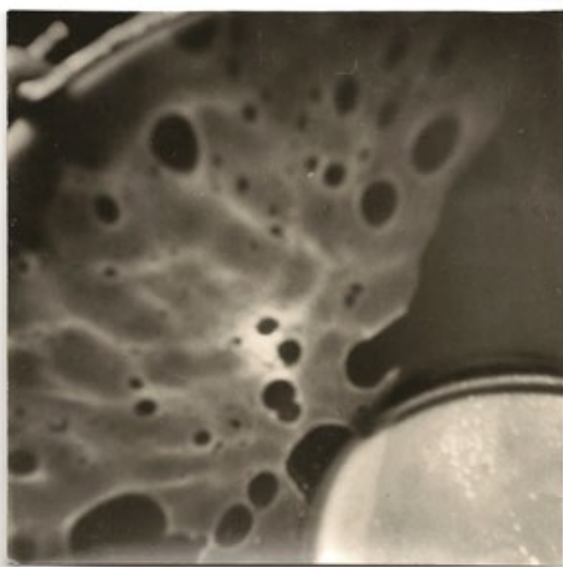
El museo fue creciendo, interviniendo en el entorno inmediato, muelle, fachadas de casas, etc., y aunque siempre llevó una vida tranquila y los vecinos del pueblo lo respetaban tal cual era, tuvieron un episodio grave de enfrentamiento en 1985, cuando se inició la construcción del dique de abrigo del puerto de Camelle. Antes de su creación y sabiendo que el dique iba a agredir su museo, Man deci-



Fot. 13.



Fot. 15.



Fot. 14.



Fot. 16.

de protestar ante las autoridades. Los marineros, que veían el espigón como la única solución para poder entrar con garantías al puerto, interpretaron la oposición de Man como una afrenta personal, llegando incluso a agredirlo. Sabiendo que no iba a poder parar su construcción, intervino en él, incorporándolo a su imaginario a través del uso de la pintura y su símbolo, el círculo.

Man incluso deja su huella corporal en él como protesta. Así pasó de ser “algo duro,

como cemento y la piedra a algo blando, amable, en consonancia con el paisaje”²⁵.

A finales de los años noventa, su jardín era tan visitado que ya no tenía tiempo para crear, tan solo podía vigilarlo.

El fatídico 3 de noviembre de 2002 llegó el chapapote al museo, arrasándolo por completo. En otras ocasiones el mar ya lo había destruido (año 1979) y Man lo había vuelto a construir, pero en esta ocasión se encontraba enfermo y



Fot. 17.



Fot. 18.



Fot. 19.



Fot. 20.

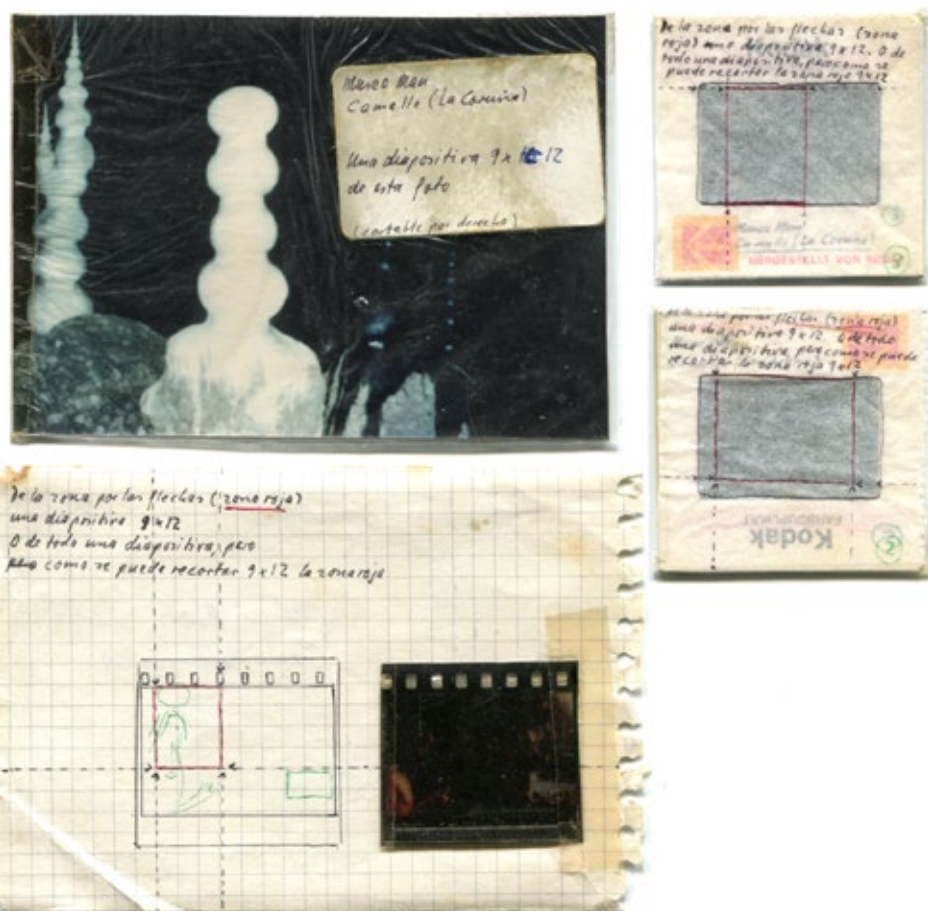
cansado. No pudiendo superar el golpe, cayó en una depresión que acabó con su vida.

UN NUEVO MUSEO MAN DE CAMELLE

Tras su muerte, buena parte de su producción artística, objetos y recuerdos personales quedaron expuestos al expolio y deterioro paulatino por el abandono al que se vieron relegados. Por esa razón el 3 de noviembre de 2007 parte del

personal de Ayuntamiento de Camariñas retiró de la casa el máximo número de bienes posibles con el fin de protegerlos. Gracias a ello se salvó gran parte de su colección, hasta la fecha desconocida: numerosas fotografías, libros, dibujos, esculturas, *collages* y manuscritos que pasaron a ser custodiados en la sede de la Fundación Man

Tras años de intentos fallidos para conseguir fondos para revalorizar su legado, finalmente gracias a un proyecto financiado por los Grupos de



Fot. 21.

Acción Costera, el 5 de junio de 2015 se inauguró en la Casa de la Cultura de Camelle, el “Museo Man de Camelle”. La exposición, comisariada por Carmen Hermo, doctora en BB.AA, se creó acorde con el *imaginarium* del artista partiendo de su obra “Museum vom Einsiedler Man. Camelle (La Coruña). Spanien”. Se estructura en varios bloques en los que se va explicando la vinculación de Man con el mar, mostrando las piezas que hacía con las crebas; sus útiles de artista, herramientas e instrumentos artísticos que son parte fundamental para la comprensión de su obra vital; su biblioteca, donde conviven libros de arte, filosofía y diccionarios intervenidos por el artista con recortes, textos, dibujos; o sus libretas, cuadernos con los que muestra la importancia que le daba a la interacción con los visitantes²⁶ (fot. 25).

En definitiva, la obra de Man es fruto de una vida de trabajo sin descanso y comprometida

con el arte y la naturaleza. Su obra no se puede desvincular de su vida y cuerpo y viceversa. Por lo que la complejidad de la exposición actual radica, en parte, en poder transmitir al visitante la inmensidad de su trabajo sistemático y obsesivo que no terminó hasta que finalizó su vida.

NOTAS

[1] Entrevista personal al hermano de Man, Ewald Gnädinger.

[2] “Su talento artístico para la pintura emocionó a los jóvenes y los motivó a realizar dibujos en sus ratos libres. Durante las excursiones, logró sembrar en el alma de los chavales su admiración por lo bello de la naturaleza”, Certificado Cáritas. C.M.G.02877.

[3] C.M.G.02889. Carnets de alberguista.



Fot. 22.



Fot. 23.

[4] C.M.G.02883. Certificado del reformatório de Liestal.

[5] Entrevista personal al hermano de Man, Ewald Gnädinger.

[6] C.M.G.02891-5. Cartas enviadas por Man a Italia.

[7] C.M.G.02885-8. Críticas en diversos periódicos alemanes.

[8] Carta enviada a la familia el 16_6-1961 (pro-

piedad de Clemens Gnädinger).

[9] Este fue el motivo principal de su conexión con Camelle “aquí estaba todo virgen, este paisaje recuerda a la luna”, Entrevista otorgada a Miguel Sande el 28 de julio de 1986. Archivo Museo Man de Camelle (en adelante, A.M.M.C.).

[10] A.M.M.C. Documento sin catalogar.

[1] Xoan Abeleira, *A pegada de Man*. (Vigo: Xerais), p. 12.



Fot. 24.



Fot. 25.

[2] Entrevista otorgada a José M. Martínez Oca para el Ideal Gallego en 25 de junio de 1978. A.M.M.C.

[3] Juan Creus y Covadonga Carrasco. Casa de Man recuperación. Recuperado el 20 febrero 2018 de <http://creusecarrasco.blogspot.com.es/2018/02/casademan-recuperacion.html>

[4] “El círculo es el elemento del mundo. Existe en este mundo nada más que el círculo y punto”. Entrevista otorgada a Emma Sueiro Nieto. Años 80 (A.M.M.C).

[15] “Son ojos y los ojos son espejos, así tengo más ojos para poder ver”, Ibid.

- [6] C.M.G.02963. Testamento de Manfred Gnädinger otorgado en Vimianzo el 3 de noviembre de 1972, ante el notario Don Mario Alfonso Calvo Alonso.
- [7] Ideal Gallego en 25 de junio de 1978. Op. Cit.
- [8] Hernández Jo Farb, *Singular Spaces: From the Eccentric to the Extraordinary in Spanish Art Environments*. [Watford–Aptos–San José]: Raw Vision–SPACES–San José State U, 2013, pp. 470-90.
- [19] Comentario del crítico de arte Antón Castro en Simón Vázquez y David Formoso (Directores). *Man, home sen paz* [Documental]. Santiago de Compostela, 2010.
- [20] C.M.G. 2913.
- [2] Andrea Serodio Domínguez, *Colección fotográfica de la Fundación Man de Camelle. Manfred Gnädinger: informe de registro y digitalización*. Concello de Camariñas. Inédito, 14.
- [22] “Se busca: gerente de museo altruista y alegre. Entonces puedo hacer el ermitaño en otro lugar mientras todo el mundo puede seguir visitando el museo “do pueda conseguirlo” (C.M.G.0606).
- [23] Man comentaba en la entrevista a Emma Sueiro: “En los otros museos el visitante solo es un número de entrada, pero en este no. Quién no sueña con que su obra este algún día en un museo? Nunca documentado en la historia, arte democrático. Ibid.
- [24] El arte es la representación del alma de cada persona y a él le interesaba como le veía la gente. Entrevista del 19 de marzo de 1981 (A.M.M.C).
- [25] Entrevista a X. Ameixeiras del 25 de junio de 1989. Voz de Galicia (A.M.M.C).
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4. Manfred con la familia Baña Heim ante su primera vivienda (Foto Familia Baña).
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REPENSANDO LOS ENVIRONMENTS ARTÍSTICOS EN LA ERA DIGITAL

REVIEWING ART ENVIRONMENTS IN THE DIGITAL AGE

Henk van Es

Currículum académico: Henk van Es (1938) nació en Ámsterdam, donde aún vive. Estudió ciencias políticas en la Universidad de Ámsterdam. Durante la mayor parte de su vida laboral, trabajó en el Ayuntamiento de Ámsterdam como asesor de políticas en las áreas de salud pública y asistencia social. De forma voluntaria, fue miembro de la junta de organizaciones en los campos de la cultura y la asistencia sanitaria. Una vez retirado, se interesó por el arte no convencional y en 2008 inició un blog sobre la arquitectura fantástica en Europa.

Resumen: En este artículo el autor analiza el desarrollo de su sitio web *Outsider Environments Europe* en el contexto de los estudios sobre las arquitecturas fantástica a lo largo del siglo XX, centrándose especialmente en las innovaciones productas de la revolución digital. Comenzando con el uso de tarjetas postales ilustradas en las primeras décadas del siglo XX, el artículo presenta una descripción general, aunque no completa, de cómo se ha difundido la investigación sobre la arquitectura fantástica en Europa a lo largo de varias décadas.

Palabras clave: sitio web, arquitectura fantástica, revolución digital, Europa.

Abstract: In this article the author discusses the development of his weblog *Outsider Environments Europe* in the context of developments in the way art environments have been studied over the course of the 20th century, focusing especially on new developments caused by the digital revolution. Beginning with use of picture postcards in the early decades of the 20th century, the article presents a general, although not completely comprehensive account of how research on art environments in Europe has been disseminated over the decades.

Keyword: weblog, art environments, digital revolution, Europe.

Reflecting on the design of an article for this magazine about my weblog *Outsider Environments Europe*, it seemed like a good idea to do so in the context of the developments in the way art environments have been studied over the course of the 20th century and what new developments have been caused by the digital revolution. The following is a general – although not completely comprehensive – account of how research on art environments in Europe has been disseminated over the decades.

Let's first take a few steps back in the past.

THE VERY BEGINNING

Just as Jean-Michel Chesné, after a visit in 1992 to the *Palais Idéal* created by Joseph Ferdinand Cheval, was deeply impressed by what he had seen [1], I had a comparable experience when, in the late 1990s, vacationing in France, I visited the *Maison Picassiette* by Raymond Isidore. An interview with Chesné was published in *Zon'art* magazine and I became quite interested in his garden grotto project.

Here I have already mentioned two of the three big names in the field of French art environments, namely Cheval and Isidore. The third name is Adolphe-Julien Fouré (1839-1910), who is known for the 300 or so characters he sculpted between 1894 and 1907 in the rocks along the coast of Rothéneuf, near St Malo. From 1907 until his death in 1910 he cared for the wooden sculptures he also had created, which were located in and around the cabin in which he lived.

In the early 20th century, the Abbé Fouré's life and work was reviewed in publications such as that by Noguette, a pseudonym of Eugène Herpin (1850-1942), a lawyer and historian in Saint Malo, who in 1919 wrote about local history [2]. Around the turn of the century tourism was growing in French coastal regions and Fouré's site attracted an increasing number of visitors. Many of those tourists sent their families a postcard with a picture of the priest or his

sculptures. Over the years, some 400 different postcards were published about this site, many showing Fouré amidst his creations. The artist himself sold these postcards, because – as has been related – the proceeds went to the local poor. But selling these postcards also was an excellent way to generate publicity for his artwork.

A similar situation arose around the church in Ménil-Gondoin, which, from the 1870s on, was decorated by its priest Victor Paysant (1841-1921). More than 200 different postcards were published featuring this embellished church, mostly produced on behalf of the priest. The sale of postcards fits in a pattern proposed by the French researcher Patrick Peccatte, who argued that the work of Paysant can best be studied from the perspective of the art of propaganda [3]. The postcards have also been of great use in the recovery of the adornments (2004-2006), which at the behest of the ecclesiastical authorities were removed after the death of Abbé Paysant.

In my weblog I have an article about Pierre Dange, who is only known as the creator of a singular work of architecture because of postcards published around 1910. The house had a special appearance with a strange roof and sturdy walls and just a few windows. To the top of the walls elements had been added called *meurtrières*, small wall openings formerly used to observe enemy forces and repel their attacks. According to oral history, Dange said that he had constructed these openings to defend the house “in case the Prussians return”, which implies that the house was constructed after 1870, the year of the French-Prussian war.

Another example of the usefulness of postcards has to do with Sidney Dowdeswell (1884-1977), who in 1921 began transforming the garden of his house in Hindlip in the West Midlands area of England. In 2011 I posted an article on my weblog about this site. Some years later, in 2015, I saw some postcards with images from a decorated garden denoted as the *Harveydene gardens* located in Droitwich Spa,

England. Initially, I thought I had uncovered a new site, but with a more in-depth research it turned out to be the same site. Incidentally, after Dowdeswell's death, his art environment was destroyed because of a new construction project.

These are just some examples that demonstrate ways in which postcards can be used to collect information about art environments in the period before the second World War. To my knowledge a study on this subject doesn't exist.

THE RISE OF THE CONCEPT OF ART BRUT

In the postwar period French artist Jean Dubuffet (1901-1985) influenced the rise of interest in non-mainstream art in France. He introduced the concept of *art brut*, whose original meaning referred to isolated artworks (paintings, drawings, sculptures) created by mentally handicapped and psychiatric patients.

The interest in this type of art goes back to the beginning of the last century, when psychiatrists affiliated with asylums and psychiatric hospitals in various European countries became interested in artworks created by some of their patients. The Bethlem Royal (psychiatric) Hospital in London in 1900 hosted the first exhibition of artworks created by its patients. France followed in 1905, when Dr. Auguste Marie opened the *Musée de la Folie* in the Asylum in Villejuif, a commune in the southern suburbs of Paris. In 1906, Marcel Reja, alias of the psychiatrist Paul Meunier, who worked in the hospital, published his book *L'Art chez les fous*.

In Germany, Hans Prinzhorn (1886-1933), who had studied art history and philosophy, was trained in medicine and psychiatry and took a job as an assistant in the psychiatric hospital in Heidelberg. In 1919 he asked psychiatric hospitals in Germany, Austria, Switzerland, Italy, and France to cede creations made by their patients, and in this way the institute built a collection of some 5000 works, which became known as

the *Prinzhorn Collection*, within a few years. In 1922 Prinzhorn published his book *Bildnerlei der Geisteskranken* (Artistry of the Mentally Ill), which was received with great interest in circles of Surrealist artists.

In the 1920s the director of the psychiatric asylum in Bel-air, Geneva, Switzerland, Dr. Charles Ladame (1871–1949), installed a type of museum described as a *cabinet*, which included artworks made by patients.

JEAN DUBUFFET

After the war, In 1945, Dubuffet visited Dr. Ladame and his Cabinet. He returned home with a number of artworks he had received as a gift, which became the seed of a collection that in the course of the following years would grow to a size of almost 5000 artworks. In 1947 he opened a gallery, the *Foyer de l'Art Brut*, in a basement in Paris, and in 1948 he founded the *Compagnie de l'Art Brut*, in which André Breton also participated. In 1949, Dubuffet published his famous essay *L'art brut préféré aux arts culturels* (Art brut preferred to cultural arts).

After Andre Breton left the *Compagnie* this small organization soon dissolved and Dubuffet decided to move his collection to the home of an artist friend in the United States. The collection returned to France in 1962, but French authorities were not interested in providing museum facilities for it, so ultimately the collection was sent to Lausanne, Switzerland, where it opened to the public in 1976.

In the meantime, in 1972 British professor Roger Cardinal published the book *Outsider Art*, the first publication in English about *art brut*. In the United States the term *outsider art* soon became an overarching concept, encompassing folk art, naive art, self-taught art, marginal art and maybe even more. (Today this term has become very problematic, and many researchers avoid its use completely.)

In Europe, the term *art brut* continued to be used in its narrower sense, continuing to relate

to art created by people with mental or psychological disabilities. For example, one such usage is by the *Art Brut Biennale*, a periodic exhibition in the Netherlands that presents artworks primarily created by people with mental disabilities who work in studios run by mental health care facilities.

In France the term *art brut* is still widely used in the broader sense, as in *environnements d'art brut* (art brut environments), but this can cause confusion about the status of the self-taught artists who create art environments. As I review the 450-some art environments I have catalogued in my weblog, I can conclude that only a very small number of creators have suffered from a psychiatric disorder, such as Julius Klingebiel, who, while in the custody of a psychiatric hospital in Göttingen, Germany, decorated all the walls of his room with paintings, or August Walla, who did the same in his room in the *Haus der Künstler*, Gugging, Austria.

Jean Dubuffet himself was not very involved in the field of art environments. In his contacts in the mid-1970s with Alain Bourbonnais, who in 1983 would open the *La Fabuloserie* Museum in Dicy, France, a difference of approach clearly emerged. Dubuffet collected work from psychiatric patients and others isolated from society, while Bourbonnais collected work produced by laborers, masons, miners, and farmers, among others. Dubuffet did not allow Bourbonnais to use the term *art brut*, so he had to look for another term, and he chose to use *art hors les normes* (art beyond the norm). Consequently, interest in art environments in France was not related to Jean Dubuffet's work in the 1940s and later, but, rather, in the 1960s, and in relation with other researchers and collectors.

INCREASING INTEREST IN ART ENVIRONMENTS FROM THE 1960S ON

Just as in the United States the emergence of contemporary interest in art environments can be linked to Los Angeles photographer Sey-

mour Rosen (1935-2006), who founded SPACES – Saving and Preserving Arts and Cultural Environments, a nonprofit organization organized in the 1960s and formally incorporated in 1978, in Europe this can be related to the Parisian photographer Gilles Ehrmann (1928-2005).

Ehrmann, who was active in artistic circles in Paris, including those related to the surrealists, began travelling around France to visit various art environments in 1956. This resulted in a book published in 1962 entitled *Les inspirés et leurs demeures* (The inspired ones and their homes). This publication, with an introduction by André Breton, was the first coherent postwar presentation in book form that introduced the general public in France to the phenomenon of art environments.

In the postwar decades from the 1960s until the turn of the century, the spread of information about art environments primarily took place via the usual media such as books, magazines and films, but also via events such as exhibitions, museum openings, and even governmental activity. With regard to the latter, in 1969 the French minister of Culture classified the *Palais Idéal* as a historical monument, the first instance of public recognition of the cultural value of an art environment in Europe. In terms of exhibitions, *Les singuliers de l'art* in the Museum of Modern Art in Paris (1978) was the first exhibition in France that introduced the general public to the work of self-taught artists and art environments.

These decades also saw the opening of various new museums, such as the *Collection d'Art Brut* in Lausanne (1976), the private museum of art and environments by self-taught artists *La Fabuloserie* (1983), the *musée de l'Aracine* in Neuilly-sur-Marne (1984), the *Art en Marge* museum in Brussels (1986), the *Art Naïf* museum in Paris (1986, renamed *Halle Saint-Pierre* in 1995), the *Outsider Art Museum* in Moscow (1989), the *Stadshof* museum in Zwolle, Netherlands (1994, although the collection moved in 2002 to the Dr. Guislain museum in Gent,

Belgium), and the *Luna Rossa* open air museum in Caen (1996). Apart from the *Luna Rossa* museum and the *Fabuloserie*, the other museums focused on paintings, sculptures, and installations in the field of *art brut*, and art environments were mostly an afterthought.

In contrast, more books were published during these decades that focused on art environments, following that of Gilles Ehrmann. Well-known publications from this period are the first scholarly study of art environments by landscape architect Bernard Lassus entitled *Jardins Imaginaires* (1977), the book by Jacques Verroust and Jacques Lacarrière, *Les inspirés du bord des routes* (1978), Francis David's *Guide de l'art insolite: Nord/Pas de Calais/Normandie* (1984), *Les bâtisseurs de l'imaginaire* by Claude and Clovis Prévost (1990, re-published in 2016 in an enlarged edition) and *Fantasy Worlds* by John Mairzels and Deidi Schaeuwen (1999).

In terms of periodicals, in 1989, SPACES's newsletter #10 focused on French environments, including an introduction to the field, short texts on nine sites, biographies of key players in the field, and a bibliography [4].

In 1991 the first issue of the magazine *Gazogène* was published. Edited by Jean-François Maurice with the assistance of Jean-Michel Chesné, some 35 issues of this periodical appeared through 2014. The already mentioned French magazine *Zon'art* appeared from 1998-2008. And, in 1989 the first issue of *Raw Vision* was published, a journal which became the leading international periodical in the field of outsider art.

Claude and Clovis Prévost, mentioned above as authors of a book about environments, originally were filmmakers. Starting in the 1970s, they made a series of films about such creators of art environments as Chomo, Facteur Cheval, and Robert Garcet, some of the classic sites of France and Belgium. In 2000 Agnès Varda's film *Les glaneurs et la glaneuse* (The gleaners and I) was completed, which portrayed Bodan Litnianski (1913-2005) and his *Garden of Shells*. In 2005 Jo Farb Hernández's film on Josep Pujiula

i Vila's (1937-2016) towers and labyrinth in Argelaguer, Spain, complemented the publication of her book, *Forms of Tradition in Contemporary Spain*, which included a chapter on this art environment builder.

This overview above shows that in the decades up to the turn of the century, France, in particular, took a strong position in terms of providing greater visibility to art environments. It also shows that in these decades all standard media (magazines, books, films, exhibitions) were used. The term *art environment* didn't appear in any (sub) title of any book or film during this time, however, as their authors used a varied terminology.

THE RISE OF DIGITAL MEDIA AND THE FIELD OF ART ENVIRONMENTS

Social media made its electronic entrance on the internet around the turn of the century. The two largest internationally-oriented services in the field of weblogs, Blogger and Wordpress, have existed since December 1999 and May 2003 respectively. Facebook started in February 2004 as a medium for students and by the end of that year it had a million participants. YouTube, started in 2005, and other photo sites followed soon, and later also such media as Twitter and Instagram appeared. In the early years of the new century it also became much easier both for private individuals and institutions to begin and maintain a website.

Relatively soon these new opportunities for editing one's own blog or website were used by various people interested in outsider art and/or art environments. *Animula Vagula, rives et dérives de l'art brut* (2005-2015) [5], edited by Jean-Louis Lanoux and his partner Catherine Edelman, was the first weblog in France in this respect, soon followed by the Spanish weblog *El Hombre Jazmin* (2006) [6], edited by Graciela García, *le Poignard Subtil* (2007) [7] edited by Bruno Montpied and *Les grigris de Sophie* (2007) [8] edited by Sophie Lepetit.

Art brut is the overarching theme for all of these weblogs, but the choice of topics and the way the material is presented and discussed is based upon personal preferences of the editors. Sophie Lepetit's weblog, while not focused upon a systematic research of outsider art and art environments, has a lot of information about developments in these fields and it presents a wealth of visual material.

Within this mainly French context, in November 2008 I began my own Dutch weblog (written in English) *Outsider Environments Europe*.

DEVELOPMENTS IN REVIEWING ART ENVIRONMENTS IN THE DIGITAL ERA FROM THE PERSPECTIVE OF OUTSIDER ENVIRONMENTS EUROPE

After my visit in the late 1990s to the *Maison Picassiette* in Chartres, I began researching the phenomenon of art environments on the internet as it existed in those days. Initially it was rather cumbersome, logging in via a modem on a telephone line, using a slow computer, without digital translation facilities.... but somehow I managed to reach an American website named *Jane's Addictions*, which had a list of some twenty French art environments with short descriptions (Jane's site isn't available anymore, but the data she collected was transferred to Kelly Ludwig's website *Detour Art*).

Not only did Jane's list mention the well-known sites in France, such as those of Raymond Isidore, Facteur Cheval and Abbé Fouré, but it also included some fifteen that I hadn't known about, such as that of Franck Barret (1909-1988). On the internet I found the story of this farmer from the Aquitaine area in France, who had troublesome dreams with characters he later depicted in life-size sculptures made from clay. On Sunday afternoon the locals could visit the creepy sculptures set up in a barn at the farm. Fascinating!

I also began to read the digital edition of *Zon'art* magazine and somewhat later I began following the then-available French weblogs

Animula Vagula and *Le Poignard Subtil*, as well as the French website of Pascale Herman, *Les inspirés du bord des routes*, which no longer exists and has left virtually no trace on the internet

My research resulted in a notebook with a variety of notes. In the autumn of 2008 I decided to share my notes on the internet, so on November 11 *Outsider Environments Europe* had its premiere.

MAIN STARTING POINTS OF THE WEBLOG

From the very beginning I opted for an encyclopedic approach, with a description of the art environments that was as factual as possible and without personal opinions.

Another starting point was that the weblog would focus on those creators of art environments who had no professional training. This proved to be an unambiguous criterion for virtually all sites described although, to a limited extent, it may be that creators with some art education are included in my weblog, such as Chomo or Karl Junker, because they operated outside of the mainstream art world.

The term *outsider* in the name of the blog of course was chosen because of its association with "outsider art", but the choice was also made because it is an easy-to-use search term on the internet, which generates visitors. Reaching visitors was another goal, which included making the phenomenon of art environments known to the general public to as great an extent as possible. Incidentally, I should note that due to the development of my insights, if I were to start today I would no longer use the term "outsider" in my title, but would use "art environments" alone, without further qualification.

And then, the term *Europe*. This is used in its geographical meaning and refers to the land mass located between the Atlantic Ocean (including islands) and the Ural mountain range in Russia. Splitting Russia into European and Asian parts means that some interesting sites

located in the Asian part will not be included in my weblog. However, most Russian art environments are - as far as now known - located in the European part of the country.

MEDIA ADJACENT TO THE WEBLOG

Around 2010 I started a website named *OEE texts* [9], which presents articles and other informative texts about art environments in Europe. It has, for example a (currently no longer available on the internet) text by Pascale Herman, part of a thesis she wrote in 1979 about *Euclide da Costa Ferreira*, who between 1957 and 1977 realized an art environment in Dives-sur-Mer, France.

In the context of a meeting of the Interest Group on art environments of the *European Outsider Art Association* In 2013, that same year I started a page on Facebook named *Outsider Art Environments Europe*, which in general reports about happenings in the field (new publications, newly discovered sites, death of artists) and regularly shows interesting sites in order to raise (and satisfy) the interest of the over 3000 followers in the phenomenon of art environments.

SPACES WEBSITE

In 2010, SPACES, based in California, introduced their fully revised website with the goal of identifying and rigorously documenting art environments around the world [10]. Although the nonprofit organization had originally been founded with a national American focus, by mid-2000s it had broadened its focus with the ambitious goal of creating a worldwide inventory and documentation of art environments.

INCREASING RENOWN OF ART ENVIRONMENTS IN EUROPEAN COUNTRIES

When I began my weblog I had the idea that my stock of notes would be used up at a certain point and that after some months or so my dig-

ital adventure would end. But it went differently. Once I had begun the weblog, I intensified my quests on the internet, especially searching in countries other than France and, indeed, the results kept coming. My situation was similar to that of many creators of an art environment: once started, there is no stopping.

In the next part of this article I will give a general impression of what is happening in the field of art environments in a few of the larger European countries, especially in terms of the way art environments are being reviewed and presented.

FRANCE

Let's start with France, which is clearly the country with the most art environments and also with the most authors and media that review the phenomenon.

In 2010 Jean-Michel Chesné began a weblog with articles about his own and various other art environments [11]. In 2011 the website *Mycelium* began, a network of mainly visual artists sharing their activities and discoveries, edited by Laurent Danchin and Jean-Luc Giraud [12].

Recent French books include Bruno Montpied's *Éloge des jardins anarchiques* (2011), a collection of articles about various art environments, *D'Étonnants Jardins en Nord-Pas de Calais* (2015), a documentation of almost twenty art environments located in the north of France, and another book by Bruno Montpied, *Le Gazonillis des éléphants* (2017), a voluminous inventory of some 300 art environments in France, mainly those created by self-taught artists with a naive or folk art appearance.

In 2016 Roberta Trapani defended her dissertation "*Patrimoines irréguliers en France et en Italie. Origines, artification, regard contemporain*" (Unusual heritages in France and Italy. Origins, artification, contemporary view). This book has not (yet) been published in a commercial edition.



Fot. 1.

In March 2018 the Lille Art Museum opened a website entitled *Habitants-paysagistes. Cartographie des maisons et jardins singuliers* [13]. This concerns the publication of the documentation on art environments that were compiled in earlier years by previous researchers, including Francis David and André Escard.

ITALY

My first article about an Italian site focused on Giovanni Cammarata, and was published in December 2008. I remember that I found a message on the internet about a demonstration by artists and community members in Messina in 2007 who were advocating for the preservation of the site (in vain, unfortunately, because a large part of the creation was demolished to make way for the construction of a parking lot).

In 2010 Italian cultural anthropologist Gabriele Mina began his website *Costruttori di Babele*. It had a pronounced documentary character and included translations in French and English. In 2018 the website was redesigned [14], and, in addition to some informative reviews, the familiar

overview of art environments in Italy, ordered by region, now displays a more contemporary design, and the quality of the illustrations has much improved. However, the explanations in English and French are no longer available.

The year 2010 also saw the publication of the first issue of the Italian magazine *Rivista dell'Osservatorio Outsider Art* at the University of Palermo, also available on the internet [15]. Directed by Eva di Stefano, the *Rivista* focuses on *arte irregolare* in Italy, including art environments.

In 2011, Czech collector of self-taught art Pavel Konečný transformed the house of deceased self-taught sculptor Pietro Moschini (1923-2011) into a *Casa-Museo*. In 2013 he also self-published a richly illustrated booklet about this artist: *Pietro Moschini, A Man of Many Faces*.

In conjunction with Robert Trapani, in 2014 Konečný edited a book about Bonaria Manca, who decorated the interior walls of her house in Tuscany with a variety of paintings. The site will become a *Casa Museo* in the future. Also in 2014 Giada Carraro's thesis in a commercial edition was published: *La casa delle girandolle, L'arte cinetica di un poeta astronomo veneziano, a*



Fot. 2.

study of Donato Zangrossi who created an art environment in Venice.

In May 2015 the annual *European Outsider Art Association* general meeting met in Palermo, and among the topics was a discussion of ways of protecting art environments.

SPAIN

There was little information about art environments in Spain for a long time, although Jo Farb Hernández presented an illustrated lecture on Josep Pujiula at the International Council of Museum's annual meeting in Barcelona in 2001, and Graciela García's already mentioned weblog, *El Hombre Jazmín* (began 2006) covered developments in the field of "outsider art" in Spain, including regular reports about art environments.

In an early phase of my weblog (in December 2008) I included a post about Justo Gallego Martínez who, now in his early nineties, is still active in building a cathedral; the next post about a Spanish self-taught artist appeared in January 2009 with a report about Josep Pujiula and his *Labyrinth*. Both Gallego and Pujiula can be seen as builders with an inexhaustible urge to continue with what they started. Currently the weblog has over forty reviews of Spanish art environments.

Beginning in 2006, Sergio Flaquer Carraras from Spain, who is quite interested in art environments, has posted a variety of videos of sites in Spain and other countries on YouTube (as *Serflac*) [15]. Another weblog, *Mi Mundo* (My World), by Amaia Lorente Bilbao (begun in 2010), includes documentation about art environments in addition to entries about street art and other topics [16].

In 2012 the webzine *Bric à Brac* [17] appeared in a first version; a renewed version appeared in May 2018.

Jo Farb Hernández, director of the SPACES Archives in the USA (Saving and Protecting Arts and Cultural Environments) from around 2000 on has been active in researching sites in Spain. She published an article on Josep Pujiula in *Raw Vision* in 2002, and in 2005 published the book *Forms of Tradition in Contemporary Spain*, which also included an extensive chapter on Josep Pujiula. A film and exhibition in California complemented this book.

Continuing her work in the field, in November 2013 her scholarly publication *Singular Spaces. From the Eccentric to the Extraordinary in Spanish Art Environments* put Spain on the map as a country with a large number of interesting art environments.

She has also published additional articles on Spanish art environment builders in the *Follies Journal* and *Raw Vision* (U.K.), *Elsewhere Inter-*



Fot. 3.

national Journal for Self-Taught and Outsider Art (Australia), *Environment, Space, Place; The Outsider; Folk Art Messenger*; and *Folk Art* (USA), *Observatorio Outsider Art* and *Bric-a-Brac* (Italy), *Out of Art* (Netherlands), *Création Franche* (France), and *Public Art Review* (New Zealand).

In 2015 the commercial edition of Graciela García's dissertation *Arte outsider. La pulsión creativa desnudo* was published. In this book she analyzes a variety of modes of artistic operation as applied by various outsider artists, including those who created art environments.

SCANDINAVIAN COUNTRIES, IN PARTICULAR FINLAND

In Finland "outsider art" is referred to as *ITE art*, an abbreviation of *Itse Tehty Elämä* art, "self-made life" or, in my translation, "do-it-yourself art". In May 2009 my first article about a Finnish art environment dealt with Veijo Rönkkönen (1944-2010) and his sculpture garden, which is packed with some 500 works. Currently the site, which has its own website [18] (also in English), is well known both in Finland and abroad. Every year it attracts thousands of visitors.

Compared with other Scandinavian countries, Finland has a large number of art environments. My blog has reviews of over twenty Finnish sites. I am currently aware of four sites in Sweden and two sites in Denmark, but none in Norway.

In 2011 the Finnish website *ITE net* [19] was published, which presents Finnish outsider art and art environments. This website, which has a documentary focus, took the place of an earlier personal weblog edited by Minna Haveri. In May 2010 she defended her doctoral dissertation *Nykykansantaide*, an academic study of contemporary Finnish folk art based upon years of following, documenting, and analyzing developments in this field.

With regard to Finland, the work of video cinematographer Erkki Pirtola [20] must be mentioned, who over the years portrayed many ITE artists and creators of art environments, including Elis Sinistö, Ensio Tuppurainen and Heiki Kylliäinen.

In 2018 the *Outsider Art Museum* in Amsterdam, Netherlands had an exhibition featuring Finnish ITE art, presenting a variety of free-standing works from the private collection of Max Ammann. The public only saw isolated



Fot. 4.

artworks, however, and art environments, such a characteristic aspect of Finnish ITE art, hardly received attention. It was a missed opportunity.

UNITED KINGDOM

England is the country of landscaped gardens and follies, and of course these sites have their own specific publications and websites. The

United Kingdom also has a variety of art environments, of which some thirty are presented in my weblog. But the U.K. hasn't a blog or website that systematically documents these sites.

While the magazine *Raw Vision* is established in the U.K., its international mission means that attention is paid to art environments in various countries. However, the magazine also includes articles about art environments in the U.K.,



Fot. 5.

such as the (former) *Watford Shell Garden* by Bill and Elisabeth Charge (in issue #12), Philip Mussprat's *Can House* (in issue #91) and Rory McCormack's *Beach Flint Sculpture Garden* (in issue # 93)

Outsider Environments Europe currently has reviews about over thirty U.K. art environments.

CZECH REPUBLIC

In November 2012 I had my first post about Vojtech Kopic's art environment in the Czech Republic, an ensemble of scenes sculpted in rocks. Sites with rock sculptures are not very common in the field of art environments, but the Czech Republic has also Václav Levý and Stanislav Rolínek, both of whom created such sites with scenes sculpted in rocks. *Outsider Environments Europe* currently has posted reviews of some eleven Czech sites.

In 2016, Pavel Konečný, together with Šimon Kadlčák, published *Atlas spontánního umění* (Atlas of Spontaneous Art), an inventory and documentation of creations of over twenty outsider artists, including those who became known as a result of the art environments they created.

Konečný is an active member of the small international community of people interested in art environments. In October 2018 he shared information about a sculpture garden in Croatia created by *Emilan Grgurić* (1919-1997) via social media, an art environment that until then had remained unknown in the field.

RUSSIA

The *Moscow Museum of Outsider Art* opened in 1990 during the era of *perestroika*, but by 2010 it had to close due to financial problems. The museum focused upon *art brut* (using its original meaning), but on its currently still available website [21] there is a referral to *visionary environments* and to the Russian art environment *Home museum of wooden sculptures* created by Alexei Rudov (1926-2002). It is not clear if this art environment remains extant.

The house decorated by blacksmith *Sergey Kirillov* (1930-2001) in the small community Kunara, west of Yekaterinburg, is well known in Russia, although generally it is not referred to as an art environment. In fact, this concept is virtually unknown in circles of Russian art histori-



Fot. 6.

ans. The country has interesting museums in the field of naive art, and in this field there are also several experts and publications, but apart from articles in local/regional magazines about local/regional art environments, there are no scholarly reviews of such sites, nor is there specific terminology to describe the phenomenon.

In October 2014 I posted an article about Alexander Emelyanov on my weblog. From 2011 on he had been creating an art environment in and around his house in Zubchaninovka, a suburb of the city of Samara. He is not only an artist, but he also loves philosophy and is interested in the theoretical aspects of art environments. He helped me when, in October 2016, I started focused research on art environments in the European part of Russia, a project I continued through 2018 and that resulted in tracing over 25 sites, which, as far as I know, had not earlier been described in the field of art environments.

As in other countries, in Russia there are a number of sculpture gardens, mainly with wooden sculptures, and there are houses with decorated interiors or with exterior walls that are decorated with colorful frescoes or with two-dimensional sculptures, often depicting characters from Russian fairy tales. A very special site is the museum of local history *Krai Dolgorukovskaya* in the community of Dolgorukova, because the museum itself can be considered an art environment. Ivan Khristenko (born 1930), who was a lawyer before he became director of the museum, filled the outdoor space with self-made sculptures and structures and adorned the interior with all kinds of decorations, often made from paper-mache, wallpaper, styrofoam and other cheaply available (waste) material.

Russia also has examples in the field of singular architecture. A very special creation in this respect is **Храм всех религий** (the Temple of all Religions) in the city of Kazan, in Tatarstan. The designer of this large ensemble of religious buildings was visual artist Ildar Khanov (1940-2013) who in 1994 began the construction of the complex in the garden of his paren-

tal house, which would later occupy an area of around six hectares.

TO CONCLUDE

It can be concluded that the digital revolution has generated new forms of communication that not only have led to greater awareness of the phenomenon art environments, but also to the mapping of art environments in countries where previously it was not known that these creations existed. The amount of data on the internet has now become so extensive that information about a site can already be available before the site has been recognized as such by a researcher and described as an art environment.

Art environments not only exist in the western world, but occur in many (perhaps most?) countries around the world. Why in the West one country has a lot of sites and a neighboring country has a few or none, is not known, and could be a nice theme for future research.

The growing information about art environments across European countries confirms the common characteristic of these sites, which is that those who create them work in their own way and from their own inspiration, usually without any contact or familiarity with other self-taught artists. In this field of art there are no “ism’s” or trends to which these artists adhere. However, a closer look at components of an art environment, such as frescoes or textual additions, may show a relationship with the artists’ life history or surrounding society/culture.

NOTAS

[1] This article refers to various creators of art environments reviewed in my weblog, who can be found via the index in the blog, see <https://outsider-environments.blogspot.com/p/9-nieuwe-index-z.html>

[2] Text in OEE <https://sites.google.com/site/oetexts/life-and-works-of-abbe-four>e



Fot. 7.



Fot. 8.



Fot. 9.

[3] Text in OEE <https://sites.google.com/site/oetexts/peccatte-patrick-about-a-living-and-talking-church-art-brut-and-art-of-propaganda>

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[21] Website Outsider Art Museum Moscow
<http://www.museum.ru/outsider/aboute.htm>

FOTOGRAFÍAS

This article refers to various creators of art environments. The illustrations depict art environments in a variety of European countries.

More information about creators of art environments referred to in the text of the article or in the captions of the photos can be found via the index in the weblog *Outsider Environments Europe*, see <https://outsider-environments.blogspot.com/p/9-nieuwe-index-z.html>

1. France. Garden with Grotto by Jean-Michel Chesné (photo courtesy of Sophie Lepetit).
2. Italy. Il santuari in pietra by Girolamo Ricci (photo courtesy of Pavel Konečný).
3. Spain. Gardi di Peter by Peter Buch (photo courtesy of Dominique Clement).
4. Finland. Entrance of Veijo Rönkkönen’s sculpture garden (photo courtesy of Minna Haveri).
5. Czech Republic. Sculpture garden of Frantiska Blechová (photo courtesy of Pavel Konečný).
6. Russia. Monument to Ivan Čurikov in Alexander Emalyanov’s art environment (photo courtesy of Alexander Emelyanov).
7. Belgium. Eben-Ezer Tower by Robert Garcet (photo courtesy of Inky van Swelm).
8. Croatia. Recently uncovered Garden of Eden by Emilan Grgurić (photo courtesy of Pavel Konečný).
9. Poland. Sculpture garden of Bogusława Iwanowskiego (photo courtesy of Sophie Lepetit).

DESCUBRIENDO EL PARAÍSO PRIVADO DE EMIL MILAN GRGURIĆ DISCOVERY OF THE PRIVATE PARADISE OF EMIL MILAN GRGURIĆ

Pavel Konečný

Currículum académico: Pavel Konečný (nacido 1949 en Olomouc, Czech Republic) es sobre todo un coleccionista, pero también un escritor. Su colección cuenta con 500 obras de más de treinta artistas de Bohemia, Moravia, Eslovaquia, Polonia e Italia de los últimos cuarenta años. Miembro EOA y de abcd, asociación sin ánimo de lucro de Praga.

Resumen: El artículo nos cuenta del descubrimiento de un paraíso privado: el jardín de Edén en Kukljica, Croacia. Su creador fue el artista visionario Emil Milan Grguric (1919-1997), quien durante treinta años creó un chalet de piedra llamado Katarina y estatuas de dioses, escritores, poetas, y figuras de iglesia de la historia croata.

Palabras clave: entornos de artistas visionario, creación espontánea, escultura, escenas en relieve, Kukljica, Croacia.

Abstract: The article tells of a new discovery of a private paradise - the sculptural garden of Eden in Kukljica, Croatia. Its creator was Emil Milan Grgurić (1919 -1997), who for thirty years himself obsessively created a stone villa Katarina and concrete statues of the gods, writers, poets, and church figures with links to Croatian history.

Keyword: Environments by Visionary Artists, spontaneous creation, garden art, sculpture, relief scenes, Kukljica, Croatia.

As a long-time collector of spontaneous art, I am often asked how I discover outsider artists and their works. I must confess that coincidence plays an important role in this search and the occasional discoveries of original authors. Although one must always be prepared for such a coincidence, and perhaps also equipped with a special sense, intuition. The discovery of the forgotten sculptural garden of Eden of the artist Emil Milan Grgurić in Kukljica on the Croatian island of Ugljan was a happy coincidence of very unexpected circumstances. I curated an exhibition for the Slovak painter and veterinary doctor František Turcsányi at the Gallery Caesar in Olomouc in early 2018. Later, in the summer, Turcsányi left for a family holiday in Croatia. František is also an excellent and nimble photographer with a sophisticated sense for visual expression and ability to capture unexpected contrasts, so he could not rest on the sun-drenched beach for too long, eventually borrowing a bicycle to discover the charming natural surroundings of the fishing village of Kukljica. He accidentally went along a tarmac road, copying the rugged coastline to the southeast of the village, towards the Ždrelac bay.

For 500 years, Marian Processions have headed in the same direction from the local port of Kukljica towards the simple stone chapel where the memorable painting of Saint Mary of the Snows (Gospa od Sniga) is kept. Those, following this famous tradition, however, use the sea way and sail to the bay on boats



Fot. 1.



Fot. 2.

of all kinds - barges both large and small, richly decorated fishing boats and others. After the service, they sail the worshiped Marian painting to Kukljica on the most beautiful vessel, and it is displayed at St Paul's Church for several weeks, until 8 September, when it is taken back to its homeplace in the same way.

About half a kilometre into the journey, František spotted a sculpture in front of him, and to the right of the road, between the trees behind a stone wall, in a densely overgrown garden, he vaguely anticipated other interesting objects, which he had originally considered a small cemetery. He was very surprised to find out that the objects were groups of large concrete sculptures, up to three metres high, scattered along the path towards a peculiar construction, resembling from a distance the bow of a ship with a female bust at the top. When he discovered that the garden was locked, driven by curiosity, he climbed over the low wall and, through the shadowy garden, he found his way to the



Fot. 3.

villa with his camera in hand. Although he did not understand the Croatian inscriptions on the sculptures' pedestals, it was clear to him that he had found himself in an open-air sculpture gallery with a well-groomed garden encompassing a uniquely distinct central building, the dominant feature of a sloping plot, just a few metres above sea level. Having returned from his little trip with his camera filled with wonderful documentary photographs, he did not hesitate to share these on Facebook. He so perfectly captured the specific luminous atmosphere of the garden with its marvellous "silent inhabitants", that the photographs completely captured my attention only a few hours after their publication, bringing me to the state of increased alertness of an art brut admirer. I immediately set

out to find out on the internet who the unknown creator of such a convincingly impressive environment was. His sculptures were tall, made of unusual materials, and awkward to an extent. They were, however, undeniably authentic and charged with a vital expression, genuine spontaneity and originality, reigning within the setting of an exotic Mediterranean garden. The presence of an untrained, distinctively marginal artist was obvious. Precisely kind of artist whom I would get to know on my frequent collector's outings around the Czech Republic and other European countries. In this context I recalled the ideal palace of the French postman Ferdinand Cheval in Hauterives near Lyon, and I also thought of Raymond Isidor and his house covered with ceramic and glass shards surrounded by the garden of Picassiette in Chartres, or the stone heads in Castello Incanato of the Sicilian outsider Filippo Bentivegna, or the concrete sculptural garden Il Santuario della Paziienza of the artist Leandro Ezechiele in the Italian San Cesario di Lecce. After browsing internet all day long, I surprisingly found no mention of the garden in Kukljica, nor a word about its author. Nevertheless, František Turcsányi soon discovered the name of the garden's owner and her father, the only author of the spontaneously originated artistic



Fot. 4.



Fot. 5.



Fot. 6.



Fot. 7.

jewel which is unparalleled in these lands. I did not understand how it was possible that such an unambiguously convincing, extraordinarily eloquent and uniquely structured work of art could have escaped the attention of experts in the country which became the cradle of naive art, with its significant museum of outsider art in Zagreb that had spread the renown so many creators all over the world. With its unique architecture, excellent sculptural objects and richly embossed decorations, the garden can unquestionably compete with Europe's most prized artistic environments. It was sadly hidden away and publicly inaccessible for over twenty years following the death of its creator Emil Milan Grgurić (1919-1997). I immediately decided to visit this impressive site, document it and prepare at least brief overview of its existence for European and overseas organizations that map outsider art. SPACES in America, the European Outsider Art Association, the website Outsider Environments Europe, the Raw Vision magazine, and the Croatian Association ECOVAST, all unanimously confirmed the quality and significance of this "coincidental" discovery.

Also this article seeks to pay homage to an extraordinarily gifted spontaneous sculptor and self-made poet who, over the course of thirty years, despite all difficulties and not always welcoming views of others, purposefully realized his dream of creating a private paradise that became an extraordinarily eloquent and impressive picture of the complexity of the beginning and end of human existence on this earth. His creation can be understood as a natural "theatrum mundi", in which the fates and thoughts of prominent philosophers, writers, poets and church leaders mingle with the "simple" life stories of "ordinary people", represented in this creative natural environment by several statues of the nearest members of the artist's family, and finally by two figures of the creator of this unique garden himself.

Coincidences happen and, if they lead to the revelation of unexpected values, these rare discoveries must be cherished and protected so as not to become unrecoverable losses.

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Fot. 8.



Fot. 9.



Fot. 10.



Fot. 11.



Fot. 12.



Fot. 13.



Fot. 14.



Fot. 16.



Fot. 15.



Fot. 17.



Fot. 18.



Fot. 19.



Fot. 20.

FOTOGRAFÍAS

1. A board with a village name Kukljica.
2. Creator garden Eden - Emil Milan Grgurić.
3. View of the garden Eden entrance.
4. View of the villa Katarina with sculptural decoration.
5. Facade of a villa with a bust of a mother creator Katarina Grgurić.
6. The statue of the wife of the creator Mrs. Melita Grgurić.
7. Relief of the Last Lord's Dinner in the interior villa, detail.
8. Relief baptism in the Jordan , modeled concrete in the interior of the villa.
9. Farmers' revolt , molded concrete in the interior of the villa.
10. Fireplace chimney in the shape of dragons.
11. The first Slavic king Tomislav I. and the symbol of the homeland Domovina.
12. Two friends, the Hippokratés and the Démokritos.
13. Portrait of Croatian writer - August Šenoa.
14. Kairos, the statue of the Greek god.
15. The Ark of the Convention.
16. Praise of life, embossed exterior decoration.
17. Entrance part of the garden Eden in Kukljica.
18. Stairs into the sea in front of the garden Eden.
19. View from the garden Eden to the sea.
20. Author of the article Pavel Konečný, in the background the statue of Emil Milan Grgurić.
21. The poem dedicated to the creator of the garden. Text Pavel Konečný, 2018.

MAN IN BOAT

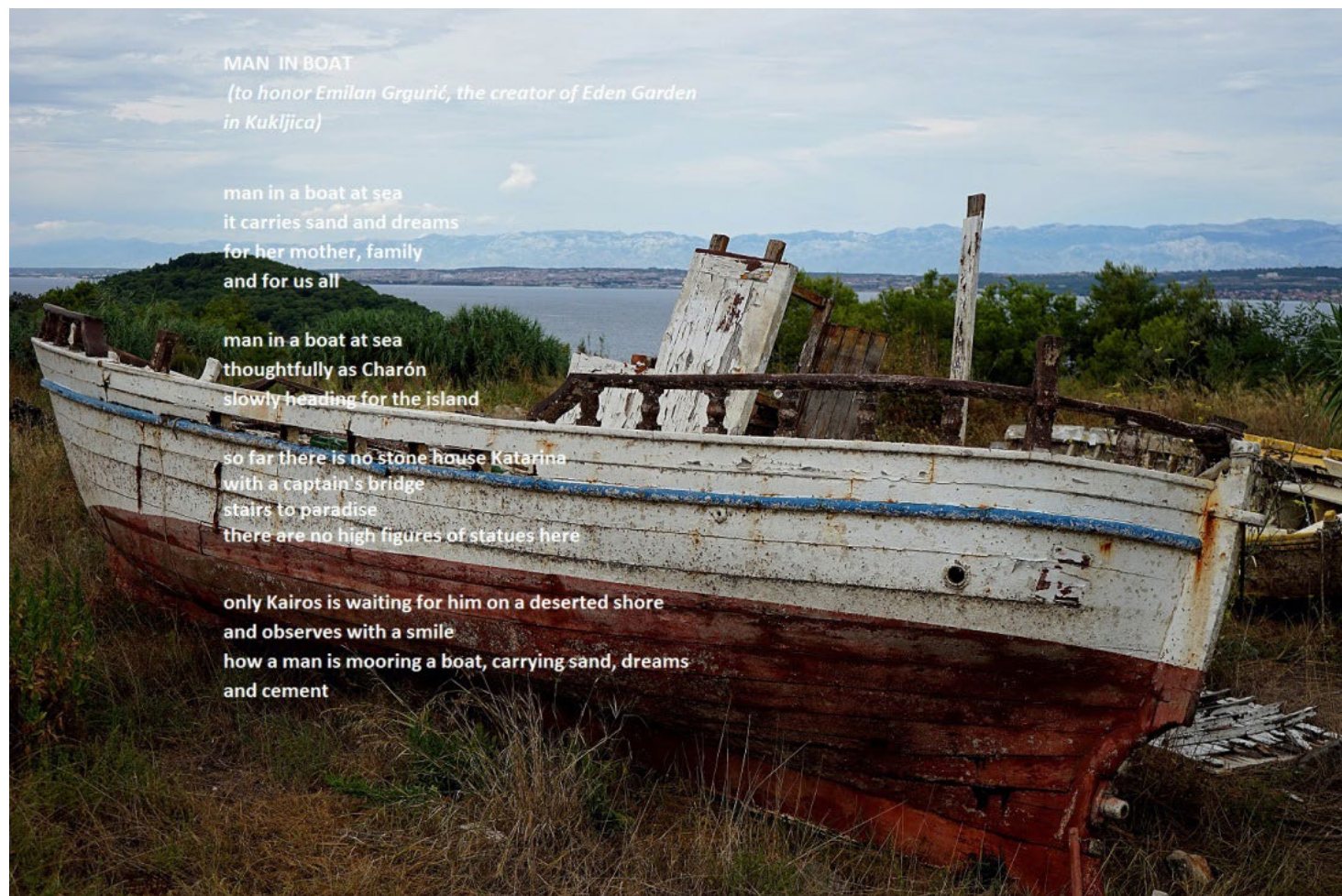
*(to honor Emilan Grgurić, the creator of Eden Garden
in Kukljica)*

man in a boat at sea
it carries sand and dreams
for her mother, family
and for us all

man in a boat at sea
thoughtfully as Charón
slowly heading for the island

so far there is no stone house Katarina
with a captain's bridge
stairs to paradise
there are no high figures of statues here

only Kairos is waiting for him on a deserted shore
and observes with a smile
how a man is mooring a boat, carrying sand, dreams
and cement



Fot. 21.

BRIC-A-BRAC

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