

Anne Brouillard

Belgian candidate for the Hans Christian Andersen Award 2024
(illustrator)

Nominated by IBBY-Belgium, French branch



Biography

Anne Brouillard was born in Louvain (Leuven, Belgium), on July 12, 1967, to a Belgian father who worked in a laboratory in Heverlee and a Swedish mother. She studied illustration at Ecole Supérieure des Arts Institut Saint-Luc in Brussels, where she left in 1989. Then she moved around, almost always by train, residing in Brussels as well as in the Ardennes or Ostend, going on vacation to Sweden, a land of water and of her mother, appearing in large gatherings devoted to children's books or in smaller circles celebrating quality children's literature. She is currently based in Archennes in Brabant wallon, not far from Brussels.

Today she is the author and/or illustrator of nearly fifty books, mainly children's books but also a few illustrated books for all audiences, which have been noticed by juries of adults, children or adults. artists from the first, in 1990.

Both the father's work in a laboratory in Heverlee and the lakes and forests of his mother's native land are found in his work. With her, we always find the celebration of nature, light and everyday life as well as the place that the human being occupies in it. His magnificent work celebrates nature in all its forms, placing human beings in search of adventure, everyday life or poetry. His graphic research sublimates light while marrying reality and imagination with naturalness.

Her formidable work as an author-illustrator is complemented by a lesser-known work of designer, sometimes visible in art galleries.

In 2015, Anne Brouillard received the Triennial Grand Prize for Youth Literature from the Wallonia-Brussels Federation in Belgium.

She was shortlisted for the IBBY Andersen Prize in 2020 and 2024. She was also shortlisted for the Astrid Lindgren Prize in 2020, 2021, 2022 and 2023.



Sometimes, Anne Brouillard makes three-dimensional models of the houses she has drawn in her books.

A statement on the candidate's contribution to literature for young people

As soon as she appeared in children's literature in 1990, a year after graduating from École Supérieure Saint-Luc, Anne Brouillard found an extremely personal style that she explored and deployed in the most beautiful of ways, composing a rich bibliography today of about fifty albums, solo or in duet with an author. What do you recognize about her at first glance? Her graphic talent of course with an extraordinary work on the light, whether it comes from the sun, a chimney fire or a lighted lamp in the evening, the sobriety of his line which does not prevent the tasty details, a text-image relationship as studied as it is successful, constant attention to everyday life, considered a formidable adventure playground.

For more than thirty years, Anne Brouillard has been tracing her path as an artist, faithful to herself. Discreet in her person but eloquent in her art, she scrutinizes the house, its occupants, its shadows and its lights, as well as the surrounding nature, its shadows and its lights. She flushes out everything that is subject to history: fauna, flora and even... humans.



What has always struck me about her magnificent work as a painter - even if she prefers the term designer - is how much everyday life drives the adventures she unfolds in her superb albums, and the imagination fuels her. An event, a visitor, a piece of nature, and Anne Brouillard offers us superb images composing a flowing book. A book to read and reread. A book that you never get tired of looking at because you have never seen everything in it. She doesn't need robots or specialized mechanisms to subjugate us. The only magic to which the Belgian author-illustrator resorts, but thoroughly, is that of the imagination. The latter then turns everyday life into a wonderful adventure playground, accessible to all readers. In the first stage, when playing with mice hiding in a house ("La vieille dame et les souris", The old lady and the mice, Seuil Jeunesse), coots wandering around in the pond ("La famille foulque", The coot family, Seuil Jeunesse), a goose that competes with a fisherman ("Le pêcheur et l'oie", The fisherman and the goose, Seuil Jeunesse)... This can also concern small daily events, the fall of the evening from the hut which turns into a real adventure to which the cat ("Les visiteurs du soir", The evening's visitors, Editions des Éléphants), the simple nap of a baby while his grandmother prepares him a snack ("Petit somme", Seuil Jeunesse), what

we see from the window of 'a moving train ("Voyage d'hiver", Winter Journey, Esperluète) or unfold in his trilogy project "Voyage au pays des Chintiens", Journey to the country of the Chintiens, around the dog Killiok, two volumes of which have already been released ("La Grande forêt", The Great forest, and "Les îles", The Islands, l'école des loisirs, Pastel). The imaginary can also take on a more advanced form when, for example, a strange fish takes possession of dwelling places ("Le rêve du Poisson", Fish dream, Sarbacane).

Anne Brouillard constantly summons elements familiar to children, dogs, cats, birds, houses, parks and gardens, stations or railway carriages. From this daily life, she gives birth to stories full of magic because full of imagination. In her lyrics - when there are lyrics because she likes silent albums - she doesn't say everything. While the ear is enchanted by the musicality of what it hears, the eyes are amazed by its sumptuous images. And since gluttony comes with eating, the more we see of it, the more we want more. The subjects, generally simple, are transfigured by her artistic vision, by the atmosphere she gives them. Following a cat becomes one adventure, examining an interior another, venturing into nature yet another. Anne Brouillard revisits everyday life and makes it thrilling with the grace of her inventiveness.

To unfold her stories, Anne Brouillard has several assets.

- her amazing way of drawing, often with egg paint, interiors and exteriors where a thousand details are to be examined, telling as many parallel episodes. It would be necessary to time the time necessary to try to see everything in just one of its images.
- her taste for light, whether outside that of the sun or the shadows that the star produces, or that, more intimate, of the lamps lit in the house;
- her love of water which is materialized by the presence of numerous lakes and ponds in his stories, springboards for so many scenario ideas. Here, we fish, there, we go around ("De l'autre côté du lac", On the other side of the lake, Le Sorbier);
- her graphic sense which allows her to play with images and characters (cats, fish, wolves) by diverting them for the greatest joy of the reader;
- her delicacy which makes her tell albums at the height of a child, reassuring but opening up horizons, and her poetry which is based on the little things of everyday life;
- her humor finally, which is distilled throughout the pages. Narrative or more introverted, her albums sparkle with mischief, tenderness or simply humor.

One could obviously believe that this kind of artistic work does not interest the children of today, riveted to the screens. This is not the case and it is enough to go to a place which exhibits the works of Anne Brouillard or which invites them to a workshop which she leads to realize how much she arouses the enthusiasm and creativity of young readers. They find themselves perfectly in what she designs, invents and tells. Above all, it makes them want to use their own imagination to create from their own daily life, perhaps different but within reach of their hands. Probably because at home, as she says with a nice smile, *"everything could be true but everything is imagined!"*



Two articles and some words

Blog LU cie & co, 21 avril 2015, Lucie Cauwe,

<https://lu-cieandco.blogspot.com/2015/04/le-prix-triennal-jeunesse-anne.html>

(the original French version can be found at the end of the file)

Tuesday, April 21, 2015

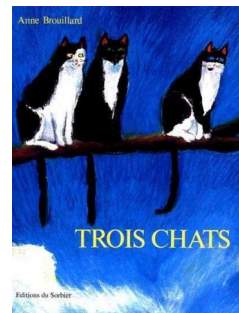
The Triennial Youth Prize to Anne Brouillard

Huge joy! Anne Brouillard is the fourth winner of the Triennial Grand Prize for Children's Literature from the Wallonia-Brussels Federation. The secret was officially lifted on the evening of Tuesday April 21 by the Minister of Culture, Joëlle Milquet.

This prize is awarded every three years to an author or illustrator from the Wallonia-Brussels Federation, all of whose publications already constitute a work. It is intended to be both a mark of recognition and encouragement.

The Grand Prize is awarded by the Minister of Culture on the proposal of an independent jury. It is not subject to any application. Its endowment is 15,000 euros.

Anne Brouillard, therefore. As discreet as it is productive: a good forty albums for young people since his first, "Trois chats" (Three cats), a silent album published by Dessain in Belgium, at the Sorbier elsewhere, in 1990 - it will then reappear with a slightly modified cover typeface. A book that was immediately noticed by the Children's Book Critics of the French Community of Belgium who gave it a mention - the prize having gone to Claude Ponti for "Pétronille and its 120 little ones" (l'école des loisirs).



Anne Brouillard was born on July 12, 1967 in Louvain (Leuven), to a Belgian father and a Swedish mother. She studied illustration at the Institut Saint-Luc in Brussels, where she left in 1989. Since then? Books, mainly albums, paintings, a few exhibitions... A magnificent work on nature and the place that human beings grant themselves to it. A fine observation of nature, a boundless admiration for light, a taste for everyday life and a real aptitude for poetry. This magnificent work is rightly rewarded.

In "La terre tourne" (The Earth Turns, Le Sorbier, 1997), Anne Brouillard writes:

"The earth turns, quietly. Babies who grew warm in their mother's womb are born. They slam the doors, listen to the winter wind. They come and go around the world, wait for the moon at night in the lakeside, listen to the sea, the music behind the door, the bus slowing down, the creaking of a branch, the sound of a bell. Meanwhile, other babies are growing warm in their mothers' wombs, and the earth is still turning."

Anne's latest children's album is the delicious "Petit Somme" (Seuil Jeunesse, 2014), to read here (<https://lu-cieandco.blogspot.com/2014/05/li-rait-bien-faire-un-petit-somme-avant.html>).

The previous year, the follower of train travel had published the amazing "Winter Journey" (Esperluète editions, 2013), to read here (<https://lu-cieandco.blogspot.com/2013/10/1100-va-bien-accompagnee-vers-lheure.html>).

Famous bibliography!

Selected pieces.



De l'autre côté du lac (On the other side of the lake)

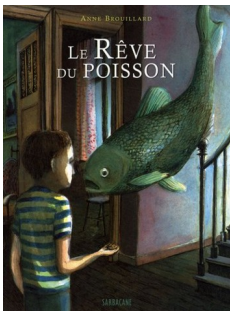
Anne Brouillard

Le Sorbier, 2011

In this beautiful album in Italian style, we enter through the eyes. A first double page presents the setting: a red house on the edge of a lake that runs along a very wooded path. We notice the nest boxes on the birches, the wheelbarrow, the barrel of rainwater. Then, four juxtaposed vignettes present the interior of the house: entrance, living room, dining room, kitchen. Everywhere, signs of life: slippers, a book, a bowl of fruit, a kettle, a bottle of water. What a sweet atmosphere, nicely inhabited!

Live there Aunt Nadège, Lucie and two talking cats, Alpha and Toka. For the moment, we eat in front of the lake. Then it will be a picnic opposite, on the other side of the water, where something blue shines. Between the two, there will be the preparation of the menu, the walk, the construction of a bridge to replace the previous one and the surprise that arrives at the goal.

A charming and delicious atmosphere in this album which celebrates affection, friendship and the little things in life! The story advances with small steps, as much in the text as in the images. The decor plays a role as important as the characters and we let ourselves be caught up in this adventurous and joyful peace, this harmony between humans, animals and nature, which is always spiced up with a bit of fantasy.

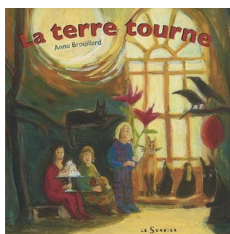


Le rêve du poisson (The Fish's Dream)

Anne Brouillard

Sarbacane, 40 pages, 2009

A beautiful fantastic atmosphere in this album where Colin releases the dream of a fish after having painted a pebble picked up in the company of his sister. The magnificent paintings raise the tension, increase the anxiety when the kid finds himself alone in the family home, transformed into an underwater world.



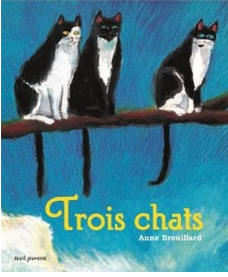
La Terre tourne (The earth rotates)

Anne Brouillard

Le Sorbier, 32 pages

2009 (reissue)

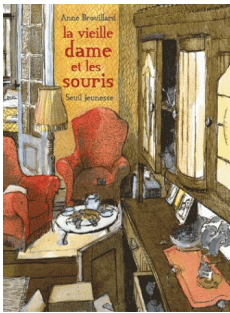
Reissue of a 1997 album, already revealing luminous colors set with black, animals, in a layout combining large images and small thumbnails. The author-illustrator recounts with infinite gentleness what happens on earth as babies grow in their mother's womb, both on the heavenly side and on the human side. It is up to everyone to let the texts and illustrations resonate within them.



Trois chats (Three cats)
Anne Brouillard
Le Sorbier, 32 pages, 2008

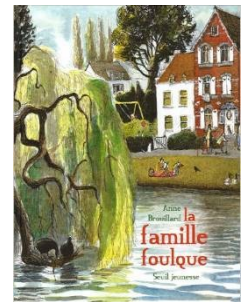
Reprint of the first silent album by Anne Brouillard, released in 1990. The cover features three cats, black and white, perched on a branch. Behind them, bright blue, illuminated by a few white lines. Sky, water? We quickly discover that the three tomcats are eyeing three superb goldfish. The framework is established, the actors presented.

What happens when three cats meet three fish? Especially if the latter taunt the former? Not hard to guess... In fact, the reader plunges into the illustrations, following the felines jumping into the water. Splashes and fireworks of colorful waves guaranteed. But the album does not stop at aesthetic pleasure. Humor also has its place: once the cats are in the water, it's the fish that perch on the branch! Where have the cats gone? Perhaps they return to dry land in search of their lookout tree? The loop scenario allows all the fantasies of the imagination.



La vieille dame et les souris (The old lady and the mice)
Anne Brouillard
Seuil Jeunesse
2007

La famille foulque (The coot family)
Anne Brouillard
Seuil Jeunesse
2007



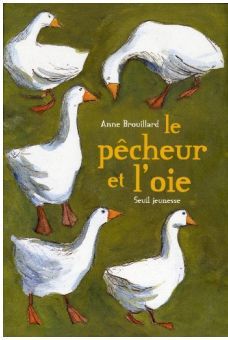
Two very beautiful albums without text, springboards for reading the images. Two delicious large formats where Anne Brouillard, living then in Brussels, lets her imagination, her fantasy, her humor and her tenderness float. It is up to the reader to read the images to compose their stories, against a backdrop of Belgian decor.

Intriguing beginning in "La vieille dame et les souris": a street, a vacant lot, three mice with a decided air. They slip into the ventilator of a house, climb a staircase, sneak under a door, find girlfriends with whom they feast. No human presence before an old lady with a lively look arrives. She seems to enjoy playing, without admitting it, hide and seek with her visitors. This complicity continues from room to room, even during the bath of the old lady.

Anne Brouillard composes admirable images that are sometimes surprising at first glance by the angle chosen, an additional incentive to savor the multiple details.

In "La famille foulque", the author-illustrator draws a successful parallel between two "happy events" in preparation, one at the pond, the other in a house.



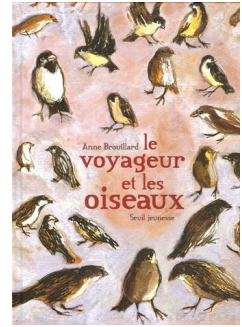


Le pêcheur et l'oie (The fisherman and the goose)

Anne Brouillard
Seuil Jeunesse, 32 pages
2006

Le voyageur et les oiseaux (The traveler and the birds)

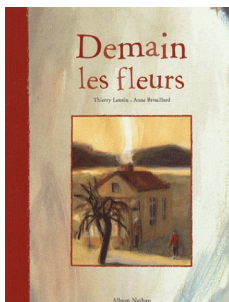
Anne Brouillard
Seuil Jeunesse, 32 pages
2006



When Anne Brouillard shows herself to be the friend of city birds in two wonderful albums without text. *"I didn't think 'book' at first,"* she told me when they came out. *"I watched and drew birds. I live between the ponds of Ixelles and the Bois de la Cambre. Although I live in the city, I feel close to nature. I observe animals a lot in the city The goose in the album, I really saw her on the edge of the Ixelles ponds. It was a Sunday. She seemed passionate about what the fishermen were doing. The book started from there. Afterwards, I'm returned to observe his attitudes and behaviors."*

The other book comes from another experience: *"The birds, I really saw them at the Gare de Lyon, in Paris. They are sparrows, friquets and servants: they plunder the bread from the tables. But the canopies of the album are rather those of the Gare de l'Est or the Gare du Nord, as are the seats."*

Why books without text? *"I think it lends itself to this. Pictures speak louder than words. To get there, I had to refine my initial railway. I had first made two large pictures, the goose and the fisherman But I had no reaction from the public. So I opted for a cutout where the goose arrives. Like in the cinema. If I don't do it, I make books that make you think of the cinema. It was already the case with "Trois chats", my first album."*



Demain les fleurs (Tomorrow the flowers)

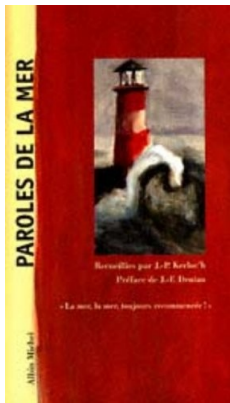
Thierry Lenain
Anne Brouillard
Nathan, 2000

The poetic album "Demain les fleurs", the first collaboration between the French writer Thierry Lenain and our Anne Brouillard, offers a fair reflection on the passage of time. The narrator, a kid, comes to live with his grandfather, in the countryside. It's winter, cold and white outside, warm inside with lots of

books to read. Grandson and grandfather weave their complicity marked by three words repeated by Grandfather: *"Tomorrow the flowers"*.

The days pass, winter advances, the snowman melts. The read books pile up in the house, far from the bare shelves. There remains only a mysterious black book, provoking the dumbness of the old man. In March, the narrator begins to worry: Grandfather has lost his serenity, spring does not seem to be there, the neighbors have disappeared. The child is afraid, more and more afraid. Could the inevitable be there? The elderly man refuses it and sacrifices his precious books. Did the offering please the gods? In any case, the trees are blooming again!

Anne Brouillard put all her talent as a painter to the servicethis story of life and hope. Her brushes sculpt spaces, shape expressions. Her colors follow the atmospheres: cold outside, warm near the fire, bright with the return of spring. What sensuality, sending everyone back to their destiny!



Paroles de la mer (Words of the sea)

Jean-Pierre Kerloc'h

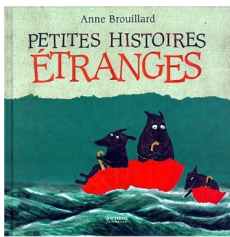
Anne Brouillard

Albin Michel, 64 pages

2000

A medium format, all in height. On the almost square double pages, gouaches by Anne Brouillard. Strong, splendid, a little mysterious. Lighthouse, boom, sailboat and liner, beach, puddle, shore are all iodized landscapes where bright and muted colors collide, where light ventures here and there. A perfect atmosphere to taste the salt of sea words welcomed in images, sentences, paragraphs or texts. The extracts are chosen from Renaud, Valéry, Lautréamont,

Tabarly and a dozen others. The particularity of these "Words of the sea" is that they make two voices heard: that of the earthlings who remained on the shore and who fantasize about the big blue and that of those who really left on the waves, by choice or by necessity.



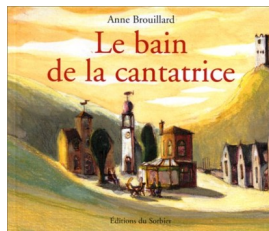
Petites histoires étranges (Weird little stories)

Anne Brouillard

Syros Jeunesse, 1999

No other text than the titles of the stories but a succession of images that speak for themselves and draw the reader into their strangeness. "Dog Time" tells of a deluge that sends six dogs to the other side of the planet. "Moons" is more

mysterious with yellow crescents hanging from a tree. It's up to everyone to put their own words on these enigmatic paintings. At the same time are reissued "Little simple stories".



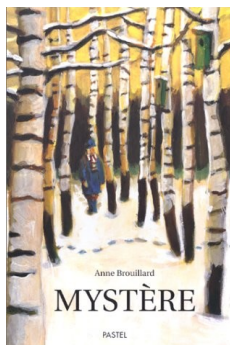
Le bain de la cantatrice (The singer's bath)

Anne Brouillard

Le Sorcier, 32 pages, 1999

Anne Brouillard is as comfortable in large as in small formats. "Le bain de la cantatrice" belongs to the second category. It's a book-opera, the text-melody appears in a musical stave, an immense farce where the imagination has a

field day. Dry tap, a singer will tickle the clouds with sounds to find the water needed for her bath. The images, real paintings, take the reader into a crazy farandole. A parodic deluge brings him back to the singer in need of ablutions. And to an exquisite fall.



Mystère (Mystery)

Anne Brouillard

l'école des loisirs/Pastel

1998

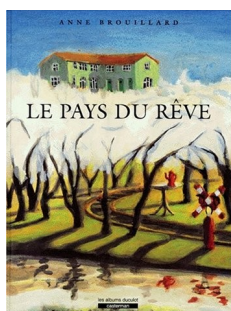
Enigmatic walk in the forest under a beautiful winter sun than this album. Traces are emerging in front of the house built between the birches. Kÿt, the heroine, follows them. Without hesitation. Curious. Drawn by an invisible force.

A strong adventure awaits the little blond girl, apparently alone but watched, even protected, by a mysterious and benevolent cat. The sumptuous images of

snow, the night atmospheres undoubtedly give an impression of cold, amplified by the enigmatic atmosphere that emerges from the nocturnal excursion.

But the shivers quickly stop as the warmth emanates from these pages so full of colors, diverse atmospheres, rediscovered tranquility. *"My books"*, Anne Brouillard explained to me then, *"are not built from abstract ideas, but from visual impressions. The "stories" start from an image or a succession of images, sometimes from 'emotions or sensations, which I try to bring to life."*

Indeed, in this large format everything is to be seen, everything is to be felt. A minimal text, just enough to reassure the reader or his parents, and above all magnificent illustrations, vast paintings on double pages, a real invitation to a fantastic walk.



Le pays du rêve (The Land of Dreams)

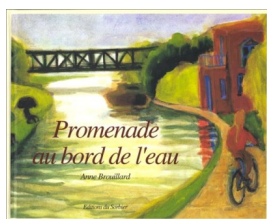
Anne Brouillard

Casterman/les albums Duculot

1996

It took three years for Anne Brouillard, one of the best illustrators in our country, to find a Belgian publisher. It had started with the superb *"Trois chats"*, published in the fall of 1990 thanks to Marie David, then head of the children's section of Editions Dessain-De Boeck (the branch disappeared during the editorial turmoil of June 1993 when Duculot was sold and shared between Casterman and De Boeck). It was then welcomed by several French publishers, Sorbier, Epigones and Syros.

"Le pays du rêve" is a superb large format where full color pages alternate with black and white vignettes, laid out like a film strip. This clever process, coupled with sober sentences, feeds the narration. The heroine, Eloise, often sees the same places in her dreams, an endearing universe that takes shape in the magnificent color pages. The impressions she keeps awake are so strong that she is convinced of the existence of these places. And goes looking for them in reality. A reality that sometimes proves him right. This dreamlike exploration is treated in sumptuous paintings, well in line with which Anne Brouillard has accustomed us. For the first time, she embarked on writing, a sober narration, adorned with bizarre words, coming straight from the land of dreams: *Esiole*, *everud syapel...* This is a poetic and fascinating discovery of two parallel worlds, with multiple intersections.



Promenade au bord de l'eau (Waterfront promenade)

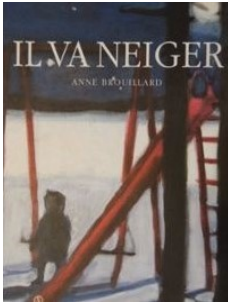
Anne Brouillard

Le Sorbier, 1996

A bewitching series of images in Italian style. Without text, they tell the journey of a small red box: from the stream to the river, from the river to the ocean. The illustrator is already asserting herself as a painter who has mastered her art.



© Le Sorbier.



Il va neiger (It's going to snow)

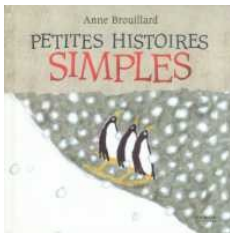
Anne Brouillard

Syros, 1995

A beautifully illustrated large format where almost nothing happens, except that it is going to snow. The text is brief but sufficient to arouse reverie and superb gouaches, luminous and matt, compose quality snapshots. Both inside and outside the well-heated house, emotions are born, aroused by the vision of nature and humans. Strong images that reveal a true artistic talent.



© Syros.



Petites histoires simples (Simple little stories)

Anne Brouillard

Dessain/The Sorbier, 1993

The three silent stories that Anne Brouillard tells us take place in vividly colored images. "Ups and Downs" presents penguins (the author's favorite animal) playing with a sledge in a snowy landscape. The color of the sky changes, announcing the snowflakes: graphic games within the reach of the little ones, simple story, close to them, without sentimentality. In "Bad weather", we discover six black dogs equipped with red umbrellas. It's raining, they open them. But the water is rising, and the glitches become boats until the situation finally turns around. With "Green fear", we follow the swing session of two yellow canaries, resplendent in their green garden. The game continues in a tree where one of the birds suddenly turns green... Who shows the end of his whiskers? Three short stories, full of imagination and humor. The author has fun and the children too.



Le sourire du loup (The smile of the wolf)

Anne Brouillard

Epigones, 1992

Without text, the album first presents us with a mountain behind fir trees. A zoom effect gives more details on the trees between which appears a wolf, as black as its white teeth which stand out against the red of its tongue. A new zoom on the animal's mouth leads the reader into a game of colors and shapes. Graphic variations that bring us back to the beginning of the book in an endless loop. An album in grey, black, white and red which does not hide the fact that, despite its terrible appearance, the wolf smiles. The children too. As for the parents, it's to be seen! An album that was rewarded at the Bologna Fair.

Anne Brouillard, daily adventurer

She arrives on foot of course, with comfortable shoes, dressed relaxed, recognizable from afar by her taste for striped sailor sweaters. To her sparkling eye too. Perceptive, attentive, trained. She arrives on foot because she took a tram or a train. Anne Brouillard travels by public transport. Always. That's why the Belgian author-illustrator has usually a backpack. Inside, it is full of treasures. Her drawing boards. Her essentials. Almost her teddies. Miscellaneous: her glasses which are necessary since ten years for drawing, a small bag with markers, a case with color pencils, sometimes a box of watercolors and a small waterpot. And above all her sketchbook. One of hundreds of sketchbooks she has already filled in her life.



© Esperluète éditions.

Anne Brouillard was born in Leuven on July 12 1967, from a Belgian father who worked in a laboratory in Heverlee and a Swedish mother. She made her illustrator studies at Institut Saint-Luc in Brussels, and she graduated in 1989. Then, she moved, living in Brussels, in the Ardennes and in Ostend, leaving for holidays in Sweden, land of water and her mother, she was present in large gatherings devoted to children's books or in smaller cenacles celebrating quality youth literature.

Thirty years after leaving school, where she was already spotted, a rich bibliography of illustrated books follows her, almost exclusively in children's literature. This great work of author-illustrator is completed by less known drawings, sometimes visible in art galleries. The discreet artist has published forty-five titles to date. She has one title that is almost completed and could be published in fall, the second volume of "La Grande Forêt" (l'école des loisirs/Pastel). She is planning for two more titles, the third volume of "La Grande Forêt" and a new rail journey for all public *"where we will see the spirit of the landscape but not the landscape"* as was "Voyage d'Hiver" (Esperluète), between Ostend and Brussels this time. But she doesn't know if another book will come in between. *"Some projects mature for years. I have a whole stock of them, including one with elephants. A cartoon too, which I have been talking about for twenty years!"*

All of her books appeared in some form or another in those famous sketchbooks which travel with her. *"I have plenty"*, she explains. *"Some are intended to remain simply as sketchbooks. Others are useful as research notebooks for something. I note everything inside, my spontaneous impressions, workshop projects and drawings. I remember well in which sketchbook I put something. And sometimes I want to see again what I noted."* Strangely, she never fills the last pages. She thinks she knows why: *"I often take them with me and I tell myself that the remaining pages may not be enough for me so I take another one."* Moleskine notebooks with *"many thin pages"* allow her to put a lot of things, in words and/or drawings, *"double pages, drawings, ideas for a cover, handwritten notes, not always very funny, thoughts, things seen or thought about, shopping lists, notes in German, the names of the children in a class, people's feet, a house to build, book projects..."*

When Anne Brouillard left school in 1989, the Belgian editorial landscape is not that of today. It's Marie Wabbes, active revealer of new talents and author-illustrator herself (more than 200 youth albums published in half a century), who helps her to find her publishing house, Dessain for Belgium, in co-edition with Le Sorbier for the rest of the world. "Trois Chats" is published in 1990, a silent album relying on images and reveals the graphic style of the newcomer. "Le Sourire du loup" (Épignes, 1992) will receive a "Pomme d'Or" at the illustrator's Biennale of Bratislava 1993 and a nomination at the youth book Fair of Bologna the same year.

Then, Anne Brouillard will publish her work at all French-language editors, but mainly at Sorbier until 1999 and at Seuil Jeunesse from 2004 to 2012. At Pastel and Editions des Éléphants after that. Lots of individual albums or with an author. The common themes are the nature and the place taken by human beings, poetry and imagination. With Anne, the daily becomes an adventure. She explores the house, its occupants, its shadows and its lights, without forgetting the surrounding nature, forests and lakes, gardens and public places, stations or others. She detects out everything which could make a story: fauna, flora and humans.

Looking at her work, one thinks of a painter, which is not the term she prefers. *"I define myself as an illustrator, as a designer"*, she replies. *"I make isolated books or drawings, with a literary content, as if the drawings replaced the words. An illustrator fits me well because it fully represents me, it speaks about images related to literature. But people say anyway what they want"*, she smiles. Her work attests to this, daily life inspires the adventures she reveals, with the energy of her imagination. An event, a visitor, a piece of nature, may launch some superb images and a bright book. Its magic comes from her imagination. Everyday life turns into a great adventure field. We may play with the mice hiding in a house ("La Vieille Dame et les Souris", Seuil Jeunesse). We may follow the coots strolling in a pond ("La famille foulque", Seuil Jeunesse), the goose that competes with a fisherman ("Le Pêcheur et l'Oie", Seuil Jeunesse). Nightfall, seen from a tree house, becomes a true adventure for the child, between small fears and great reassurances, an adventure where the cat is invited ("Les Aventuriers du soir", Les éditions des Éléphants). A baby's nap becomes a tale during the time of a snack prepared by his grandmother ("Petit Somme", Seuil Jeunesse).

Anne Brouillard constantly recalls familiar features to children: dogs, cats, birds, houses, parks and gardens, seas and lakes, railway stations or wagons. The daily life becomes the fertile ground for stories full of magic and daydreams.



© Esperluète éditions.

However, her texts do not reveal everything. Melodious, they enrich what is seen by the eyes. The subjects, generally simple, are metamorphosed by her artistic vision, by the atmosphere she enwraps them. Following a cat becomes a campaign, examining an interior becomes another, venturing out into nature yet another. Everything becomes thrilling under an apparent peacefulness. With marvelous illustrations of plastic beauty. Such result requires lots of preparation. *"With drawings, you can never know which one takes time, which blocks and which unblocks"*, confesses the illustrator. *"I always start again a lot. I need to turn around, to start again. I do a lot of drafts, of*

failed drawings. I act as if it shall be good but knowing it won't. When I draw, I always prepare several sheets of paper in advance. I go forth and back between what I want to get and what is there. I readjust constantly. Even an accident, like a spilled ink pot, can be interesting. When I draw, I am out of time."



© Les éditions des Eléphants.

Anne Brouillard is not afraid to risk herself in unknown lands. As with her "Voyage d'Hiver" (Esperluète éditions) also intended to adults. It is a long fresco of one piece (fourteen meters for the original canvas, visible in a machine equipped with two cranks), presented in an accordion in the format of a paperback book, mute. We follow the view obtained probably along the railway, between Namur and Dinant. From page to page, we scroll of the railways, the stationed wagons, the people, far houses, the trees, a decor that melts into the cold mist... *"Everything could be true, she smiles, but everything is imagined!"* The little world of an artist.

Anne Brouillard has long been considered the champion of egg painting. This means that pigments are mixed with egg yolk. *"It's a technique that I use a lot", she says, "and I've done a lot of books with it. I have mastered and refined it according to my tastes. It allows me to work with light and to work for a long time. It gives more substance than watercolor."* Today, she moves a little away. *"Now I use ink and color pencils. The choice of paper is also very important. I like grainless paper, a light watercolor paper. It is about sensuality. I no longer like those I used for egg painting. I put the ink with a nib and with a brush, then I use the color pencils. I use ink bottles which gives more shine and ink in sticks whose rendering is different on paper, which I lay in successive layers."*

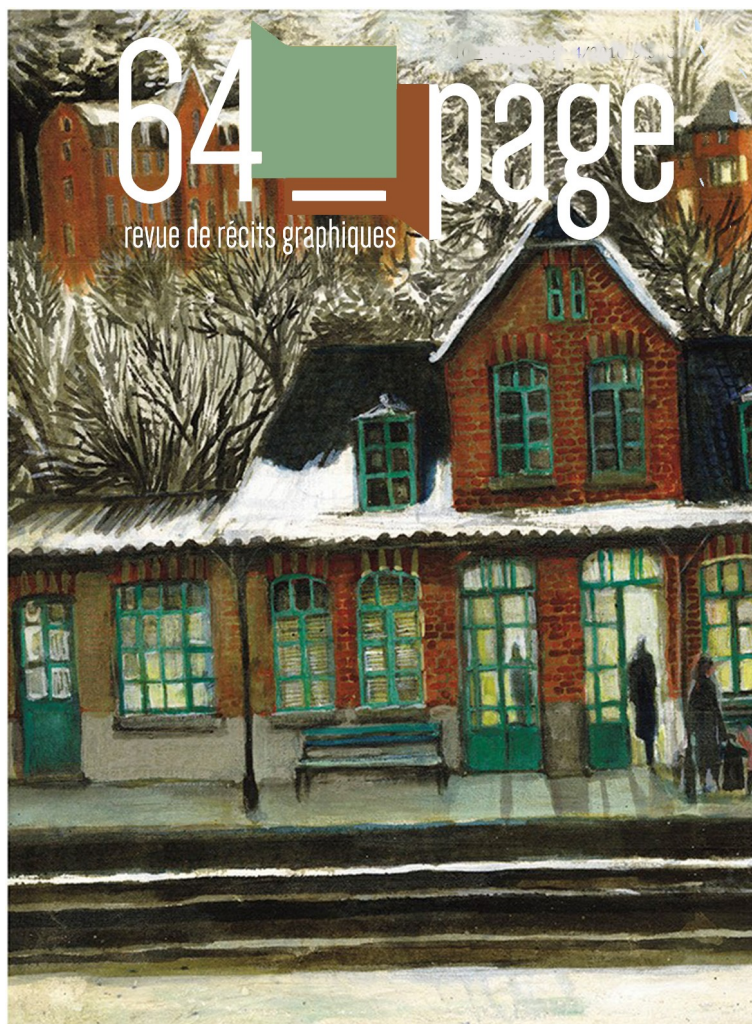
Her color palette has also evolved: *"I no longer use some greens which I used a lot. But I may use them again in three years? I started with cheap pigments, I used more expensive ones later. Now, it is impossible for me to go back."*

Thus, her penultimate album, "Les Aventuriers du Soir", is a mix of watercolor and egg painting. The backgrounds are in painting, the details in the foreground are drawn with pen. But the book that

shows a real evolution in her work is her latest publication, the wonderful children's album, "La Grande Forêt", subtitled "Le Pays des Chintiens" (l'école des loisirs, Pastel). A wonderful album that establishes a new line in the career of the artist, winner in 2015 of the Grand Prix Triennal de Littérature de Jeunesse de la Fédération Wallonie-Bruxelles. "This album is very important for me", she admits. *"I put a lot of myself in it. It is both an outcome and the start of something. Under the form of a book, I model what is done by a child, to make apparent what does not exist, but could exist. For me, drawing is used for this purpose."*

This first volume of a possible trilogy develops in eight chapters a thrilling adventure, remarkably constructed, centered on the black dog Killiok. It is located in the heart of a large forest, between dream and reality. Adventure and poetry, suspense and false tracks, walks, picnics and snacks, disappearances and reunions, friendships and hardships, encounters and discoveries, we meet all this and the rest in the different episodes. Full pages, thumbnails and comic strips follow one another subtly, composing a set of particularly sumptuous illustrations.

With Anne Brouillard at the helm, we are not at the end of our adventures in literature.



© Esperluète éditions - 64_page.

A few words from Anne Brouillard

"Pictures speak louder than words."

"My books are not constructed from abstract ideas, but from visual impressions."

"I always have a sketchbook in my bag."

"When I draw, I am out of time."



List of awards and other distinctions

Anne Brouillard received the "**Grand prix triennal de littérature de jeunesse** (Triannual prize for youth literature) **de la Fédération Wallonie-Bruxelles**" (Belgium) in 2015.

Some of her albums which received distinctions :

Les trois chats (Three cats)

Distinction from the French Community Critics' Award (Belgium) 1991

Distinction from the Versele Award (Belgium, children's jury) 1991

Le sourire du loup (The smile of the wolf)

Golden Apple of Biennial Illustration of Bratislava (Slovakia) 1993

"Mention" Premio Grafico Fiera di Bologna per l'Infanzia (Italy) 1993

Maeterlink Prize (Belgium) 1994

La terre tourne (The world is spinning around)

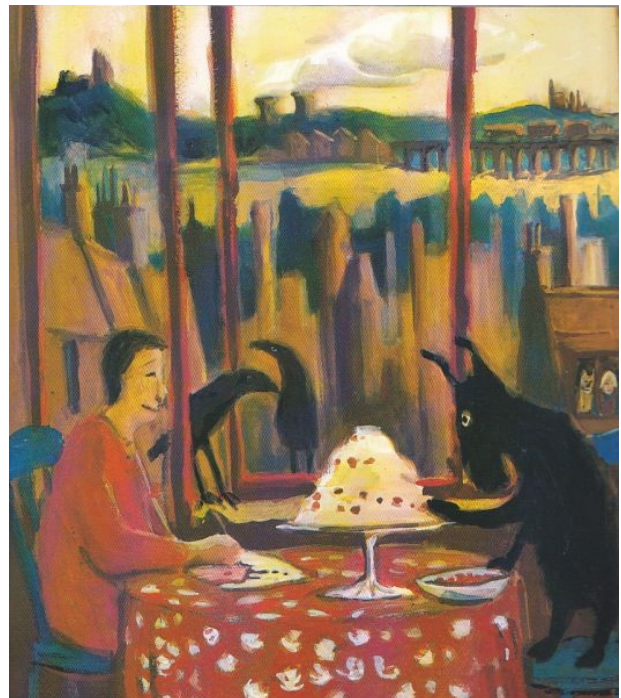
Versele Prize (Belgium, children's jury) 1998

Le grand murmure (The great whisper)

"Mention" Fiction Young adults at the Bologna Fair (Italy) 2000

La berceuse du merle (The blackbird's lullaby)

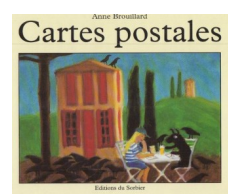
Laureat of the competition organized by le Conseil Général de la Seine-Saint-Denis for their annual event "Book and childhood"



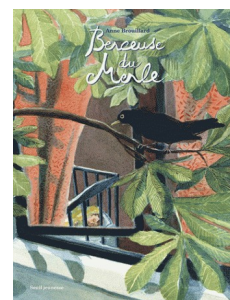
© Le Sorbier.

Complete bibliography of her books for children

1. **Trois chats**, (Three cats) Dessain, Bruxelles et Le Sorbier, Paris, 1990 (French-Belgian coedition), reissued by Le Sorbier, Paris, 2008, reissued by Le Seuil Jeunesse, Paris, 2015
2. **Le sourire du loup**, (The smile of the wolf) Dessain, Bruxelles et Épigones (France), collection La langue au chat, 1992 (French-Belgian coedition), reissued by Il était deux fois, Paris, 2007
3. **Petites histoires**, (Little stories) Dessain, Bruxelles et Syros jeunesse, Paris, 1992 (French-Belgian coedition), reissued by Syros jeunesse, Paris, 1999, in 2 volumes, **Petites histoires étranges** (Strange little stories) et **Petites histoire simples** (Simple little stories).
4. **La grande vague**, (The big wave) Dessain, Bruxelles, 1992, reissued by Grandir, Orange, 2003
5. **Voyage**, (Journey) Grandir, Orange, 1993
6. **Reviens sapin**, (Come back fir tree) Le Sorbier, Paris, 1994
7. **Cartes postales**, (Postcards) Le Sorbier, Paris, 1994
8. **Il va neiger**, (It's going to snow) Syros, Paris, 1994
9. **Le pays du rêve**, (The dream's land) Casterman, Albums Duculot, Bruxelles, 1996
10. **Promenade au bord de l'eau**, (Walk along the water) Le Sorbier, Paris, 1996
11. **La maison de Martin**, (Martin's house) Le Sorbier, Paris, 1996
12. **La terre tourne**, (The world is spinning round) Le Sorbier, Paris, 1997, reissued by Le Sorbier, Paris, 2009
13. **L'orage**, (The storm) Grandir, Nîmes, 1998
14. **Mystère**, (Mystery) Pastel – L'école des loisirs, Paris, 1998
15. **Le grand murmure**, (The great whisper) Milan, Paris, 1999
16. **Le bain de la cantatrice**, (The singer's bath) Le Sorbier, Paris, 1999
17. **Le temps d'une lessive**, (The time of the washing) Syros Jeunesse, collection Petits voisins, Paris, 2000
18. **Paroles de la mer**, (Sea words) text Jean-Pierre Kerloc'h, illustration Anne Brouillard, Albin Michel Jeunesse, Paris, 2000
19. **Demain les fleurs**, (Tomorrow, the flowers) text Thierry Lenain, illustration Anne Brouillard, Nathan, Paris, 2000
20. **Sept minutes et demie**, (Seven and a half minutes) Thierry Magnier, collection Tête de lard, Paris, 2002
21. **Entre Fleuve et Canal**, (Between the river and the canal) text Nadine Brun-Cosme, illustration Anne Brouillard, Points de suspension, Paris, 2002
22. **La déménagement**, (The move) text Muriel Carminati, Patrick Spens, illustration Anne Brouillard, Draguignan, Lo País Editions, collection D'Enfance, Draguignan, 2002
23. **L'homme qui était sans couleurs**, (The man without colour) text David Lonergan, illustration Anne Brouillard, Bouton d'or Acadie, Moncton, 2003
24. **Le chemin bleu**, (The blue way) Seuil Jeunesse, 2004
25. **Le gardien des couleurs**, (The keeper of the colors) text Gilles Aufray, illustration Anne Brouillard, Grandir, Nîmes, 2005
26. **Julie Capable**, (Julie Capable) text Thierry Lenain, illustration Anne Brouillard, Grasset Jeunesse, Paris, 2005
27. **Rêve de lune**, (The dream of the moon) text Elisabeth Bami, illustration Anne Brouillard, Seuil Jeunesse, Paris, 2005
28. **Le voyageur et les oiseaux**, (The traveller and the birds) Seuil Jeunesse, Paris, 2006



29. **Le pêcheur et l'oie**, (The fisherman and the goose) Seuil jeunesse, Paris, 2006
30. **Le vélo de Valentine**, (Valentine's bicycle) a song from Christian Ferrari, illustration Anne Brouillard, Lirabelle, Nîmes, 2006. There is also a kamishibai version of the book published by the same publisher in 2010.
31. **L'enfant de la cheminée**, (The child of the fireplace) text Jasmine Dubé, illustration Anne Brouillard, La courte échelle, Montréal, 2006
32. **Un loup peut en cacher un autre**, (A wolf can be hidden behind another one) text François David, among other illustrators, Anne Brouillard, Sarbacane, Paris, 2006.
33. **La famille foulque**, (The coot family) Seuil Jeunesse, Paris, 2007
34. **La vieille dame et les souris**, (The old lady and the mice) Seuil Jeunesse, Paris, 2007
35. **Lilia**, (Lilia) text Nadine Brun-Cosme, illustration Anne Brouillard, Points de suspension, Paris, 2007
36. **Le paradis des chats et autres contes à Ninon**, (The cats' paradise and other stories of Ninon) text Émile Zola, illustration Anne Brouillard, Hugo et compagnie, Paris, 2009
37. **Le rêve du poisson**, (Fish dream) Sarbacane, Paris, 2009
38. **Lieux réels, lieux imaginaires**, (Real places, dreamed places) L'art à la page, collection Les carnets, Paris, 2010
39. **De l'autre côté du lac**, (On the other side of the lake) Le Sorbier, Paris, 2011, reissued by Le Sorbier, 2021
40. **Berceuse du merle**, (Blackbird's lullaby) Seuil Jeunesse, Paris, 2011
41. **Petit chien**, (Little dog) Seuil Jeunesse, Paris, 2012
42. **Les enfants de la mer**, (Children of the sea) text Natalie Quintart, illustration Anne Brouillard, Grandir, Nîmes, 2012
43. **Voyage d'hiver**, (Winter trip) Esperluète, collection Accordéons, Noville-sur-Mehaigne (Belgium), 2013.
44. **Voyage d'hiver**, (Winter trip) 44 cards, Esperluète collection Livres-jeux, Noville-sur-Mehaigne (Belgium), 2016
45. **Petit somme** (A little nap), Seuil Jeunesse, Paris, 2014
46. **Ma Bohème** (fantaisie), (My free life) text Arthur Rimbaud, illustration Anne Brouillard, Bulles de Savon, Saint Martin-en-Haut (France), 2014
47. **Les aventuriers du soir**, (The evening's adventurers) Les éditions des éléphants, Paris, 2015
48. **Le pays de Chintiens 1, La grande forêt**, (The great forest 1, the land of Chintiens) Pastel – L'école des loisirs, Paris, 2016.
49. **Le pays de Chintiens 2, Les îles**, (The great forest 2, The Islands) Pastel – L'école des loisirs, Paris, 2019.
50. **Pikkeli Mimou**, (Pikkeli Mimou) Pastel – L'école des loisirs, Paris, 2020
51. **Nino**, (Nino) Les éditions des Eléphants, Paris, 2021
52. **Pizza 4 saisons**, (4 Seasons Pizza) text Thomas Vinau, Thierry Magnier, Paris, 2022
53. **Killiok**, (Killiok), Pastel – L'école des loisirs, Paris, 2023.



List of translated editions, and their languages

Trois chats

Three cats, Lickle Publishing, West Palm Beach (USA), 1992 – English

Flum, Flo und Pascha, Gertraud Middelhauve Verlag, Köln (Germany), 1992 - German

Petites histoires étranges

Three Topsy-Turvy Tales, Thomasson Grant & Howell (USA), 1992 – English

Le bain de la cantatrice

The bathtub Prima Donna, Harry N. Abrams, New York (USA), 1999 – English

Le pays des Chintiens 1, La grande forêt

Im Land der Chientier. Der grosse Wald, Moritz Verlag, Frankfurt-am-Main (Germany), 2017 – Deutsch (German)

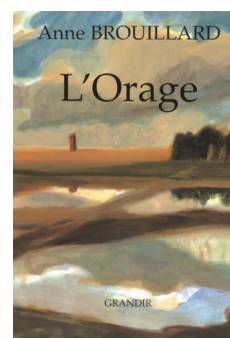
Les aventuriers du soir

Los aventureros de la tarde, Ediciones del Laberinto S. L, Madrid (Spain) 2019 – Spanish



Ten of her most important titles

1. **Trois chats**, (Three cats) Dessain, Bruxelles et Sorbier (France), 1990, 2008, Seuil Jeunesse, 2005
2. **Le sourire du loup**, (The smile of the wolf) Dessain, Bruxelles et Épigones (France), collection La langue au chat, 1992 (French-Belgian coedition), reissued by Il était deux fois, Paris, 2007
3. **Le pays du rêve**, (The dream's land) Casterman, Albums Duculot, Bruxelles, 1996
4. **La terre tourne**, (The world is spinning round) Le Sorbier, Paris, 1997, reissued by Le Sorbier, Paris, 2009
5. **L'orage**, (The storm) Grandir, Nîmes, 1998
6. **La vieille dame et les souris**, (The old Lady and the mice) Seuil Jeunesse, Paris, 2007
7. **Voyage d'hiver**, (Winter trip) Esperluète, collection Accordéons, Noville-sur-Mehaigne (Belgium), 2013
8. **Les aventuriers du soir**, (The evening's adventurers) Les éditions des éléphants, Paris, 2015
9. **Le pays de Chintiens 1 et 2, La grande forêt, Les îles**, (The big forest, The land of Chintiens, The Islands) Pastel – L'école des loisirs, Paris, 2016, 2019
10. **Pizza 4 saisons**, (4 Seasons Pizza) text by Thomas Vinau, Editions Thierry Magnier, 2022



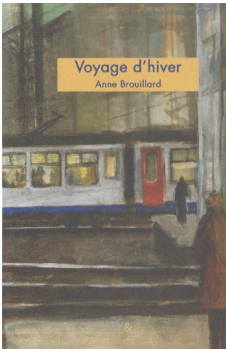
List of five representative books sent to jurors

1. **Voyage d'hiver** (Winter trip), Esperluète, collection Accordéons, Noville-sur-Mehaigne (Belgium), 2013
2. **Petit somme** (A little nap), Seuil Jeunesse, Paris, 2014
3. **Les aventuriers du soir** (The evening's adventurers), Les éditions des éléphants, Paris, 2015
4. **Les îles, le pays de Chintiens 2** (The islands, the land of Chintiens 2), Pastel – L'école des loisirs, Paris, 2019
5. **Pizza 4 saisons** (4 Seasons Pizza), text by Thomas Vinau, Editions Thierry Magnier, 2022



© l'école des loisirs-Pastel.

Reviews of the books sent to the jurors



Voyage d'hiver (Winter trip), Esperluète, collection Accordéons, Noville-sur-Mehaigne (Belgium), 2013

Lucie Cauwe, journalist on the blog LU cie & co
(<https://lu-cieandco.blogspot.com/>)

A stunning accordion fresco, in paperback format, without a word of text as usual from the author. We follow the view probably obtained along a railway line. Scroll from page to page of rails, stationary wagons, people, further away houses, trees, a setting that blends into the cold mist... Anne Brouillard's little world which is at least as painter and illustrator.

By discovering her images according to the folds of the accordion-book or by admiring the complete fresco, we contemplate the entire pictorial universe of the artist, born in 1967 to a Belgian father and a Swedish mother. A blackbird, a road closed for the passage of the train, a lake on which are reflected cabin, trees in winter dress, high white house, trio of other residences, groups of still others... Each of the buildings has its style and color and lends itself to a thousand stories. All are luminously integrated into this superb poetic-graphic song to winter.

The traveler of paper never leaves the edge of the water which welcomes here coots, there a barge or even an island dedicated to children's games, before returning to our time, buildings and traffic jams, and to reach their destination, at a station. Even there, the poetry is still present.

If Anne Brouillard likes to rework the same themes, she renews them each time. Those of "Voyage d'hiver", we have also encountered them in previous albums, the little jewels of painting, nature, peace and fantasy that are "De l'autre côté du lac" (Le Sorbier as his first album, the impeccable "Trois chats" (Three cats) created in 1990), "Berceuse du merle" (Lullaby of the blackbird), "La famille foulque" (The coot family), "La vieille dame et les souris" (The old lady and the mice), "Le voyageur et les oiseaux" (The traveler and the birds), "Le pêcheur et l'oie" (The fisherman and the goose, all five at Seuil Jeunesse).

Her images are stronger than words to create atmospheres, to arouse stories. It is up to everyone to welcome them in this railway story, a magnificent walk which also reminds us that only the train passes through unsuspected landscapes. A traveling and winter fresco to share between young and old.



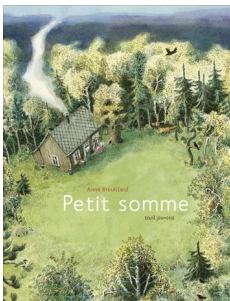
© Esperluète éditions.

Sophie Van der Linden, critic on the blog Images et littératures (<https://www.svdl.fr>)

As expert in railway reverie, Anne Brouillard had already offered us an unforgettable "Voyage" with Grandir éditions (1998). Here, the journey extends, in color, on the continuum of a leporello and gives the spectator the tangible sensation of displacement, which can moreover be carried out in both directions, outward and return, as well as the object initial, a strip of painted fabric inserted into a wooden device that can activate the rotation of the image, had foreseen it. Mastering her technique of egg painting (tempera) like never before, Anne Brouillard condenses the exercise of miniature and nabi to offer the reader images that insinuate themselves lastingly into their imagination and their sensitivity, through the grace of these padded but nevertheless precise landscapes, of these forms hemmed in white and blue which make this feeling so particular of the winter cold. Inspired by the landscapes of the Dinant-Namur train line (Belgium), this book, based on reality, succeeds in transfiguring it and then gives us the possibility of revisiting our own vision of the world. Simply art, and most bewitching.



© Esperluète éditions.



Petit somme (A little nap), Seuil Jeunesse, Paris, 2014

Lucie Cauwe, journalist on the blog LU cie & co
(<https://lu-cieandco.blogspot.com/>)

"Petit Somme", Anne Brouillard's new children's album, (Seuil Jeunesse, 32 pages), is a marvel of sweetness and happiness. The sum of two activities too, the preparation of the snack by the grandmother, a mini-nap for the baby in his pram. Said like that, it doesn't seem like much. And yet! A few lines of text guide the reading which takes place entirely in marvelous images, double pages with lost edge.

From the cover, we understand that we find the favorite universe of Anne Brouillard, a small house nestled in a small nest of very green nature, full of trees and grass, not far from a lake and where evolve without concern a beautiful set of animals. Wild in this case. The endpapers give a nice portrait of it.

The story begins when Grandma comes out of her little house, talking to the passenger in an old-fashioned pram, red like the fringed shawl she is wearing. *"It's nice outside. You're going to take a nap,"* she told the baby. The most attentive will have already noticed all the animals with two or four legs which slip into the images A fox, a badger, a rabbit, a squirrel, a hedgehog, a robin, tits, a blackbird... There there are a lot of people flocking to the pram.

Grandma takes off her clogs and goes into the house. Obviously, baby grumbles: *"Yes! Yes!"*. He won't be crying for long. A succession of magnificent double pages show, through the open door, what the grandmother is doing, peeling a banana, peeling an apple, grating it, while the improvised baby-sitters occupy the baby and discuss among themselves: *"Will there be any for us?"*, implied to taste?

These sequences are absolutely charming and delicious, graphically beautiful. The discreet zoom used by the Belgian author-illustrator allows you to savor more and more details. "Another nap" was planned in the program. It's another one that was executed but for the happiness of all, Grandma, baby, animals and of course readers who will certainly have noticed the mice playing in the clogs of the stove placed on the threshold.

A thousand things are to be observed, to be tasted in this vibrant album of tenderness and tranquility. A life of a loved, pampered baby. The simplicity of everyday life that serves as a springboard for the imagination until the moment you realize you are hungry. Quick, a Betterfood, like all the participants in this unusual snack.

Anne Brouillard, who had signed the very beautiful "Winter Journey" (Esperluète) enchants us again with this "Little sum" intended for children, and also for toddlers.



Chloé Séguret, critic on the site Littérature enfantine (<https://www.litterature-enfantine.fr/>)

Grandma's wooden cabin is nestled in the heart of the forest. Not the hostile forest of the wolf, no, the forest in bloom in spring, the one that smells good and where you can hear the hummingbird sing.

Besides, it's so warm there that grandma takes out the baby's pram for him to take a nap. She has taken off her clogs and is going to prepare applesauce for tea.

The baby starts to cry but the whole nature watches over him. In the gradation of green formed by the foliage, we spot here a red spot in the branches, there a pair of ears sticking out behind a root, a small squirrel's head sticking out of a hole in the tree. From the tiny mouse to the most imposing fox, all the animals come to worry about the crying of the baby. But they don't want to interrupt grandma while making the compote, they hope there will be a little for them. All together, they watch over the baby, until Grandma is available.

There is in these images an interesting play on the inside and the outside. Door and windows of the house are always open, there is almost as much wood in the kitchen as in the forest. But the boundary is clear: we walk with a sock inside and a hoof outside, the animals do not cross the threshold, and if we often look from the inside to the outside or vice versa, the limit is well marked by the door or window frame.

Finally, everyone feasts on the delicious compote. And when night falls, the animals return to the forest, while in the now closed house, a soft light shines.

Anne Brouillard has made several albums without text. Here, a few words come to rest delicately on the images. Not too much, just enough to accompany the story.



© Seuil Jeunesse.

We inevitably think of reading this timeless Michel Gay's album, "Pousse-Poussette", in which a child lost in the forest is brought back by animals. Again, an economy of text (with a fully dialogue structure) serves the story. Here again, the image tells almost more than the words. Here again, we are dealing with a little jewel of an album, which delights the little ones.



Les aventuriers du soir (The evening's adventurers), Les éditions des Eléphants, Paris, 2015

Lucie Cauwe, journalist on the blog LU cie & co (<https://lucieandco.blogspot.com/>)

"Les aventuriers du soir" is a magnificent, joyful, human album, at the height of a child, making everyday life a springboard for adventure and the imagination. At the same time, he combines small fears and great reassurances, offering a corner of peace in this hiccuping world, a cocoon in which to live, read, shudder and laugh.

Here, the adventure is not at the corner of the wood but at the end of the garden. There, between the shrubs, Gaspard and his white stuffed animal Lapinus are in their "cabin". They're setting up the table when the cat Mimi comes in through the "window"! Then it's time to go fishing... In four small pictorial scenes placed on the double page, Anne Brouillard indicates that we are in a story of a child who plays, who imagines, who invites readers to adopt the same "we said that" implied. The fishing doesn't give much results, thank you Mimi, and the kid in the sailor sweater prefers to climb the big tree - happy child who has the right to climb his world...



© Les éditions des Eléphants.

The following double page shows the whole place, the family house at the end of the lawn, mum and dad on the terrace. Another impression of peace, tranquility, security, not disturbed by the arrival of evening. *"The day is ending. It's sweet and a little sad"*, says the text. In the shade of the garden, we always see Gaspard and Lapinus, as well as the robin of already spotted previously. The cat, she lives her life, comes, goes, leaves.

Sumptuous images without text then tell this moment of the end of the day, the shadows, the illuminated windows, the temporarily abandoned terrace. What a contrast with the family meal, taken without the kitty, always on the loose. Before going to bed, Gaspard looks once more in the garden. He hopes to see Mimi between the shrubs or in the tree but he doesn't really believe it. He's right not to be worried: the cat mops on her side while spotting the play of lights in the house. A sequence of silent images shows it to us and reassures us. The night can advance. The trio is complete, warm in the little boy's bed, and is resting before living a new day, which Mimi will undoubtedly inaugurate the first...

"Les aventuriers du soir" bears its title perfectly because adventure is everywhere for children whose imagination is nourished by everything and especially by what is at hand. May adults respect this right which Anne Brouillard highlights remarkably well. Alternating images of all sizes, with or without text, she creates from a very simple situation, the fall of the evening, a superb climate of adventure, tenderness and serenity. From 4 years old.

Catherine Makereel, journalist in newspaper Le Soir (www.lesoir.be)

Her name is Brouillard but Brume would have suited her better as the albums of this Belgian author and illustrator – Anne of her first name – envelop you in a cottony atmosphere, which caresses your cheek with freshness while slightly blurring your bearings. By this artist, recent winner of the Triennial Grand Prize for Children's Literature, we had already adored "Winter Journey" (Esperluète, 2013), a soothing railway stroll in the form of a book-accordion. Here she is again with "Les aventuriers du soir", published by Editions des Éléphants. This time, the journey does not go beyond the end of a garden but the charm is no less powerful.

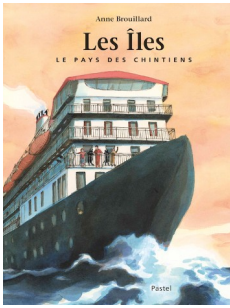
As evening is about to fall, Gaspard ventures into the trees bordering his house with his cuddly toy and his cat. In this mysterious nature, he invents games while waiting for nightfall, postponing as long as possible the moment of returning and rediscovering the comfort of his home. If the plot is small, Anne Brouillard's illustrations make it a real poetic epic. With her sumptuous brushstrokes, she almost makes us feel the soft evening dew on the skin, while the golden lights of the setting sun bathe the book in a warm atmosphere. Little by little, the tones become more bluish, darker, as night falls and the electric light takes over in the house.

True to herself, the artist oscillates between dream and reality, skillfully drawing the border between the dreamlike world of the woods and the clarity of the civilized world. While the line becomes precise, clear, to evoke the garden furniture, the pretty glass roof of the house, the soft evening meal, nature is more enigmatic. The leaves of the trees and the secret bushes tickle the imagination and invite you to escape.

In a few words but in a visual coup, Anne Brouillard evokes this ability that children have to play with their own anxieties. With a few contrasting paintings, between light and dark, and a small character playing innocent games, she materializes the limits that children instinctively set themselves to grow better. Fabulous ! Beyond this album full of delicacy, suitable to accompany your child (from 3 years old) at bedtime, the artist is also the subject of an exhibition at the Book Fair.



© Les éditions des Eléphants.

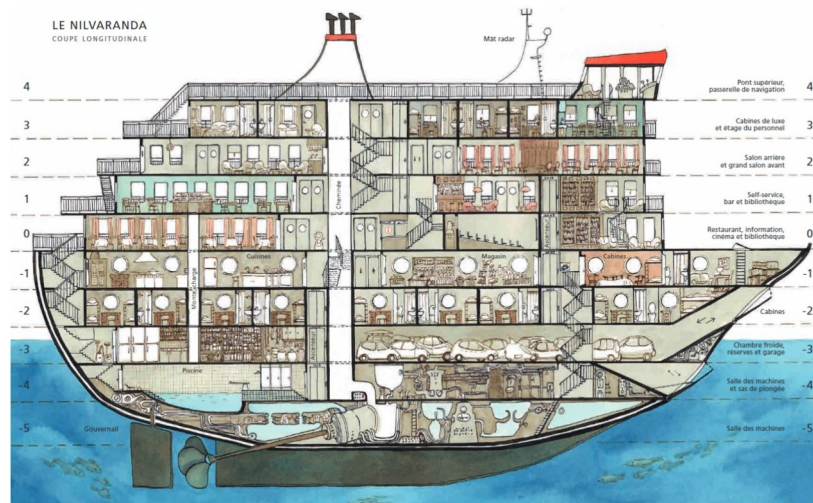


Les îles, le pays de Chintiens 2 (The islands, the land of Chintiens 2), Pastel – L'école des loisirs, Paris, 2019.

Marine Landrot, journalist at Télérama (<https://www.telerama.fr/>)

"Here come the Chintiens again!" You don't know them? They are very good people, animal or human. Dogs drink coffee, cats build submarines, and little girls are ageless. This small world evolves in a fascinating setting, taken from the magic brush of Anne Brouillard...

It is not so common for a designer to unfold before our eyes such a full-fledged, unusual and bewitching universe. With its atmosphere, its codes, and its creatures. Anne Brouillard is one of those rare pearls, whose new albums we watch for, when a deep desire to elsewhere grips us. Three years ago, she opened the doors to her imaginary kingdom, The Land of the Chintiens, a land covered with calm waters, bristling with huge trees and bathed in ferruginous light. The album was called "La Grande forêt", and took us on a wild camping trip following Véronica, an ageless blonde girl (whose sweet and determined look is very similar to that of the Belgian illustrator, well, well...), accompanied by a rather special black dog, oval like a beetle, great coffee lover. Everything seemed only to appear in these images: the houses full of windows emerging from the moss ground, the watercolor sky crossed by flying cats, the menhirs rising from the ground on the edge of torrents.



© l'école des loisirs-Pastel.

A new escapade in the company of this rogue was announced: here it is finally, via "Les Îles", her second album in the country of the Chintiens, with magician cats, baby amphibians, always the same dog, as well as a female horse (curiously not named mare). These weird people have taken it into their heads to find weirder than them, and they find: us. That is to say people in a hurry who circulate all day, and do not accept that animals walk on two legs. Long is the crossing of the Chintiens towards our country. And on the way as on arrival, the visual enchantment is renewed.

Whether they are cartoon vignettes, where the lines of Indian ink make the colored bodies vibrate, whether they are full-page boards, which grab us in their cosmic matter, the illustrations are magnetizing. All of them have the magnetic "sunder" of dreams, and a strong power of embedding in memories, specific to diffuse memories. The heroine travels aboard an ocean liner whose tremors in the middle of a storm are rendered on paper with disturbing veracity. We feel the contradictory waves of fear and the survival reflex, which give beings the appearance of wavering dancers. When the little girl dives into the ocean, it is her choice, coupled with a peaceful intuition that a world will

open up under the waves. Here again, the apnea that grips the inhabitants of the sea, caulked inside waterproof houses, is perceptible in the trembling of each brushstroke.

Even in the toughest of trials, the characters never lose their quiet strength from childhood, palpable in the gazes, a little bit sad, and in the corners of the mouths, a little bit happy. Because nothing is ever too much, but always a little, in Anne Brouillard's drawings, and this exemplary restraint places her on edge with emotion. The story is not really one, the arbitrary decisions of the characters instinctively guide the narrative. But no matter the words, we do not hear them, so much the images rustle in their place, enigmatic and captivating. They take us for a walk, toss us around, and leave us in a daze, like sleepwalkers. And when you think you see Brigitte and Emmanuel Macron, seated in a tea room, next to four babies doing the java in a shower cap, under the gaze of an unhappy white horse, everything seems really very normal.

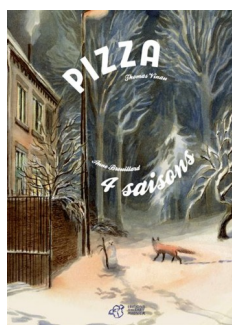
Killioik et Véronica s'apprentent à descendre au garage qu'ils ont repéré sur le plan. Le Chat Mystère apparaît dans l'escalier.
 - On ira plus tard, dit-il. J'ai terriblement faim.
 - Moi aussi, avoue Killioik. Allons manger!
 Ils se rendent au self-service. Le choix est difficile, tout est alléchant.
 - Heureusement qu'on a plusieurs jours pour tout goûter, dit Kwé.



Les amis passent la journée à explorer le bateau. Killioik s'attarde de longues heures dans les rayonnages de la bibliothèque. Vari Tichésou et le Chat Miroir mettent au point les derniers détails du spectacle.
 Le soir, tout le monde s'installe au grand salon.
 La scène s'éclairc et Killioik sent son cœur battre très fort.



© l'école des loisirs-Pastel.



Pizza 4 saisons (4 seasons pizza), text by Thomas Vinau, Editions Thierry Magnier, 2022.

Lucie Cauwe, journalist at the blog LU cie & co
 (<https://lu-cieandco.blogspot.com/>)

A small format for a children's album the size of a novel in general literature. A magnificent freedom in the words of Thomas Vinau who composed four poems, one per season. On each page, echoing rather than illustrating, Anne Brouillard's marvelous landscape drawings where the silhouettes of humans or animals sometimes stand out. They are extraordinarily light, beautifully printed, and are protected by thick strong cardboard covers. The beauty is there. Total reader satisfaction and immense pleasure.

Each season has its title color. We will successively discover "The ugly little guy (autumn)" in brown, "The broken mirror (winter)" in midnight blue, "The rotten truck (spring)" in green, "The shepherd (summer)" in blue. Four seasonal texts that tickle the imagination, link daily reality and imaginary, play with words to create sensations. Several dozen drawings, each more sumptuous than the next, large pages or vignettes, around and around an isolated house, in the woods that

surround it, with its expected or unexpected visitors, to feast your eyes on emotions, sensations, elegance and grace.

How was this improbable book born?

The answer of its editor, Camille Gautier.

"There are books like life, they bring us their share of surprises, encounters and moments of grace. "Pizza 4 saisons" is one of them, because everything in its story is about joyful companionship.

The story begins in June 2021, when, taking my courage in both hands, I write to Thomas Vinau to tell him how much I love his work and his writing. (...) My proposal is making its way to Thomas, and a few months later, I have the pleasure of receiving a text in my mailbox, a very strange "Pizza 4 seasons" whose title will take me a long time to tame so that now seems so obvious to me. A mixture of lyricism and playfulness, the banal and poetry. There too, as in life.

All the difficulty now lies in the choice of the illustrator who will take over this atypical text (contemporary poetry).not for children may scare some). It is very naturally that the name of Anne Brouillard takes shape on our lips, and what luck that she accepts to embark on the adventure. A bridge between the plain of the North and the garrigue of the South is created, the months pass, the lights change and we feast on culinary metaphors while the dough of this pizza rises gently and takes its time. During our exchanges it is question of nature, landscapes, of a house which will be the nerve center of the walks of the book. A shadow on a trunk, a fox hidden in thickets, a little girl warming her hands on a very cold day. Here too a celebration of the little nothings that make a big whole, in total harmony with the texts of Thomas, and without ever being redundant with each other.

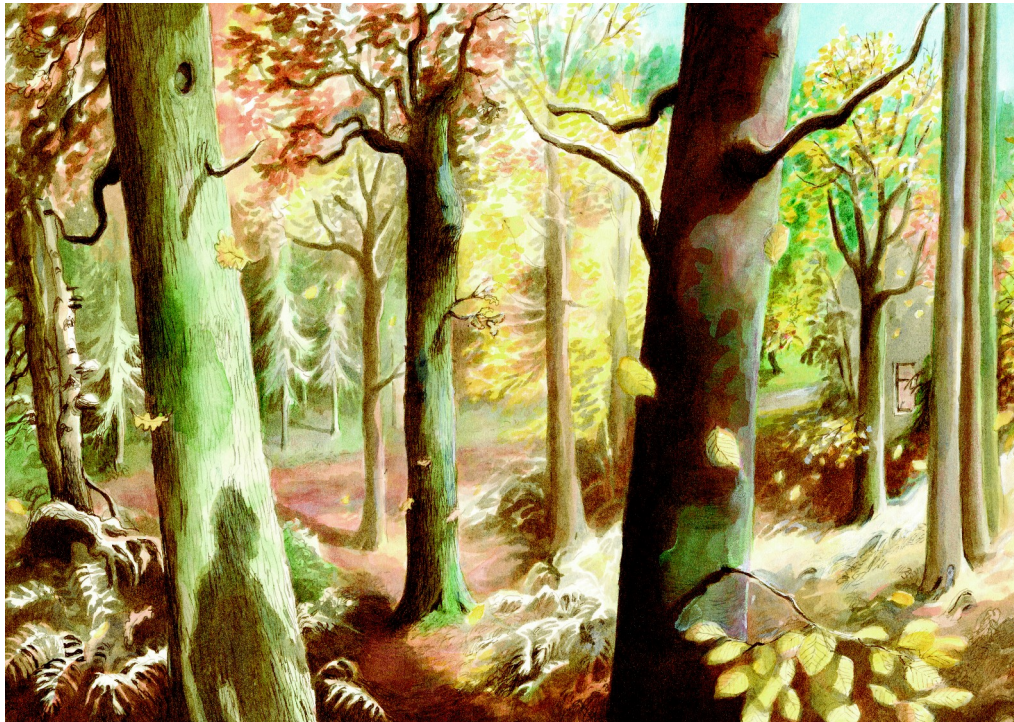
(...) A year has passed, four seasons have followed one another, and now that the pizza is ready, what a pleasure to see readers grab it, taste it, savor it.

There are editorial adventures like life, they have a taste of coming back to it!"



Raphaële Botte, journalist at Le Monde (<https://www.lemonde.fr/>)

The moisture from the mist beads on the glass and the reflection of the branch moves in the puddle. In "Pizza 4 saisons", Thomas Vinau offers four stories through the seasons. His ethereal and precise writing lets the stories surface at the bend of the verses. "Sometimes he plays Jacques Said with his shadow and his shadow always wins the game". Anne Brouillard's work ("Le Pays des Chintiens: La Grande Forêt"; "Les Iles", L'Ecole des loisirs, 2016 and 2019) never mirrors but rather echoes, and other stories still interfere this way. A strange snowman prowls, the rustle of a bird's wings resounds. We find, among other things, the forest landscapes so dear to the Belgian illustrator. The reader has the feeling of being in the place drawn. The small format and the beautiful craftsmanship of this album make it even more precious and secret.



© Editions Thierry Magnier.



Anne Brouillard.

Annexes

English translation of the beginning of the album "Les îles"

The Land of the Chintiens - The Islands

In this story, we reunite with the inhabitants of the Tranquil Lake Country, one of the regions of Chintia.

Killiok, the black dog, who likes to have peace and quiet, and a nice cup of coffee.

Veronica, his great friend, with whom he crossed the Great Forest, always ready to travel.

Vari Tchéou, the red magician, in his role as magician, and Suzy the horse, peaceful and reassuring.

Mystery Cat, inventor of mysterious machines, which sometimes prove to be very useful.

Mirror Cat, who is as phlegmatic as it is enigmatic.

And Kwé and Kwè, two black crows.

We will also see four unbearable Bubby Babies, escaped from the Wetland, as well as some disturbing Pests....

We will encounter a host of other characters who, for the most part, will remain unknown.

We will travel by boat, the Nilvaranda, on our way to the Islands Country. Our itinerary was initially planned as follows.

Bon voyage!

Map

Eastern Sea

Likehere Country

Land of the Quiet Lake

Drowned Country

Islands Country

Wetland

CHAPTER 1

Folio 4

The Nilvaranda leaves the port of the Land of the Quiet Lake.

On board, from the bridge, Killiok and Veronica watch the manoeuvres.

Killiok watches his country move away.

He always feels a little sad to go away, to leave behind his cozy home, his little habits, his books and notebooks.

At the same time, he is delighted because, for the first time, he will be able to attend a complete show by his friend Vari Tchéou, the red magician.

Folio 5

Vari Tchéou invited his friends from the Land of the Quiet Lake: Mirror Cat who assists him in the show, Kwé and Kwè, Mystery Cat, Veronica and Killiok.

Suzy the horse is also part of the trip.

The other passengers are inhabitants of the Likehere Country from which the ship departed.

In the Likehere Country, unlike in other regions of Chintia, animals walk on their four legs and are not allowed at the dinner table. People use money to pay for food and everything they need and, in general, they have to work to earn that money. Adults are the ones who work. Children need to learn a lot of things that will be useful in life, or so they're told. They also have to do what adults say. Of course, inhabitants of the Likehere Country know that life is organised differently in the other regions. Some are interested in these latter and go explore the rest of Chintia. Others, less brave, only venture on organized trips or on boats like this one, where they are sure to meet people like them.

- We are really gone.
- Let's explore the ship.

Folio 6

Oh! A coin!

Time to this machine a try.

I don't even have pockets for these.

Neither do I. Let's go to the shop.

And then I'll introduce you to my newest invention.

Is it similar to this one?

No, it's a vehicle to visit the islands. It's in the garage.

Folio 7

When you have money, you have to spend it...

even to store it.

Meet me at the garage.

You're settling in nicely.

We're off to see Mystery Cat's Machine.

Ah! A map.

The Nilvaranda CROSS SECTION

Upper deck, navigating bridge

Luxury cabins and staff deck

Aft lounge and forward main lounge

Cafeteria, bar and library

Restaurant, information desk, theatre and library

Cabins

Cold storage, pantry and garage
Engine room and airlocks for diving
Engine room
Kitchens, Shop, Cabins
Service elevator
Elevator
Chimney
Pool
Radar mast
Rudder

Folio 10

Killiok and Veronica are about to head to the garage they spotted on the map. Mystery Cat appears on the stairs.

- We can go later, he says. I'm terribly hungry.
- Me too, Killiok admits. Let's go eat!

They go to the cafeteria. It's difficult to make a decision when everything looks so tasty.

- Fortunately, we have a few days to try everything, says Kwé.

The friends spend the day exploring the boat. Killiok lingers for hours in the library aisles. Vari Tchéou and Mirror Cat are working on the final details of their show.

In the evening, everyone settles in the main lounge.

The stage lights up and Killiok feels his heart beating very fast.

Folio 13

After the show, Killiok and Veronica head up to the deck.

The Land of the Quiet Lake is far behind them.

- We are sailing towards the unknown, Killiok whispers, watching the crests of the waves shine.

And this sea is never quite still.

- Time to go to sleep! suggests Veronica. And may the sea rock us gently!

CHAPTER 2

Folio 14

It's been dark for a long while now. Killiok is still not asleep. He listens to the sounds from the outside: the nearby water splashing against the hull, and the booming voice of the sea.

He realizes that the boat is stationary.

In the bunk above him, Veronica keeps turning.

- Killiok – your eyes are wide open! she exclaims.
- I can't sleep, says Killiok. The boat is not moving.
- We must be off the coast of the Wetland, says Veronica. Do you remember? We were supposed to restock there.
- Let's go and see, since we're awake! suggests Killiok.

Folio 15

Time to visit the kitchen!

Folio 16

Meanwhile, at the other end of the ship.

Folio 17

Oh!
My goodness!

What a mess
Bubbly Babies must have boarded the ship...

Folio 18

- I hope they're not in my bed, said Killiok, peeking under his duvet.
- Or anywhere else in the cabin, adds Veronica as she inspects the bathroom.
They then lie back down in their cozy beds.
- Can you hear that? The engines are running again, says Veronica. We're leaving again.
- I'm already asleep, Killiok whispers.
The boat resumes its journey through the night.

The next day, the morning dawns on a peaceful sea and everything seems back to normal.

Folio 19

I hope that the Bubbly Babies don't find us, sighs Killiok.
I don't want to have them around all the time.
In the late afternoon, Kwé points out that he has not seen Mystery Cat for a long time.
- He is in the garage, very busy with his new machine, explains Mirror Cat.
- There he is, announces Vari Tchésu.

Folio 20

Mystery Cat saunters in a playful way when, suddenly, the four Bubbly Babies show up and rush towards him.
- Miiii... miiii... miiii... miiii... miiii... they say affectionately, as they rub against his fur.
- What? What? They're here? exclaims Mystery Cat.

- We should have warned you so you could hide," said Veronica. They came onboard last night through the window of our cabin. I had forgotten how much they love you.
- What a disaster!, growls Killiok. Just when I thought we had peace and quiet. In any case, it there's no room for them in our cabin! It's already too small and we have all their stuff!
- We don't have room either, firmly says Kwè. Unless Mystery Cat is ok for them to sleep in his bed.
- No way, Mystery Cat protests, I need the whole bed to get my beauty sleep.
- Vari, would you be able to make them disappear? ask Veronica, looking to the magician.
- Alas, no! replies Vari Tchésu. But we'll let them sleep in our cabin.
- They better behave themselves! says Mirror Cat.
While they were focused on the Bubbly Babies, our friends didn't notice that there were some more unwelcome passengers, who were likely to interfere with their journey....
That evening, they went to the aft lounge, where there was a dance floor.

LU cie & co

LIVRES UTILES

mardi 21 avril 2015

Le Prix triennal jeunesse à Anne Brouillard



Anne Brouillard.

Joie immense! **Anne Brouillard** est la quatrième lauréate du **Grand prix triennal de littérature de jeunesse** de la Fédération Wallonie-Bruxelles. Le secret a été officiellement levé dans la soirée de ce mardi 21 avril par la ministre de la Culture, Joëlle Milquet.

Ce prix récompense tous les trois ans un(e) auteur(e) ou un(e) illustrateur(trice) issu(e) de la Fédération Wallonie-Bruxelles, dont l'ensemble des publications constitue déjà une œuvre. Il se veut à la fois une marque de reconnaissance et un encouragement.

Le Grand Prix est décerné par le/la ministre de la Culture sur proposition d'un jury indépendant. Il ne fait l'objet d'aucun acte de candidature. Sa dotation est de 15.000 euros.

Nombre de visites

2418103

Qui suis-je?

Lucie Cauwe

Journaliste à double casquette, littérature jeunesse et vieillesse. Ex-"Soir" mais toujours pleine d'appétit de lire et de découvrir.

Membre de l'

[ABiPP](#)

Pages

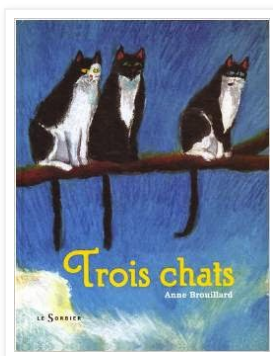
- Accueil
- [Dans la malle de l'île](#)
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Ma liste de blogs

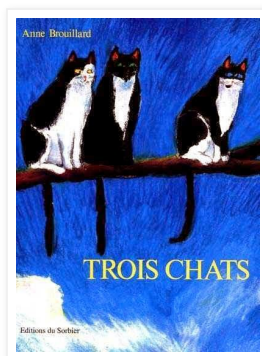
Ma collection de livres

[Bivouac](#) - En deux mots Les activistes écologiques canadiens ont trouvé refuge dans le Maine où ils vont parfaire leur formation. Raphaëlle et Anouk doivent quitter...

Anne Brouillard, donc.



Aussi discrète que productive: une bonne quarantaine d'albums pour la jeunesse depuis son premier, "**Trois chats**", album muet paru chez Dessain en Belgique, au Sorbier ailleurs, en 1990 - il reparaitra ensuite avec une typo de couverture légèrement modifiée.



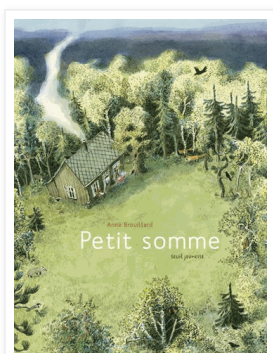
Un ouvrage qui fut tout de suite remarqué par les Critiques de livres pour enfants de la Communauté française de Belgique qui lui attribuèrent une mention - le prix étant allé à Claude Ponti pour "Pétronille et ses 120 petits" (l'école des loisirs).

Anne Brouillard est née le 12 juillet 1967 à Louvain (Leuven), d'un père belge et d'une mère suédoise. Elle a fait des études d'illustration à l'Institut Saint-Luc à Bruxelles, d'où elle sortit en 1989. Depuis? Des livres, principalement des albums, des peintures, quelques expositions... Un travail magnifique sur la nature et la place que s'y octroie l'être humain. Une observation fine de la nature, une admiration sans borne pour la lumière, un goût pour le quotidien et une réelle aptitude à la poésie.

Ce magnifique travail se trouve à juste titre récompensé.

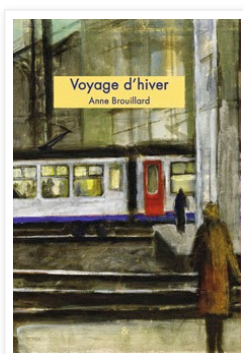
Dans "La terre tourne" (Le Sorbier, 1997), Anne Brouillard écrit:

"La terre tourne, tranquillement. Les bébés qui grandissaient bien au chaud dans le ventre de leur mère sont nés. Ils claquent les portes, écoutent le vent d'hiver. Ils vont et viennent de par le monde, attendent la lune la nuit au bord d'un lac, écoutent la mer, la musique derrière la porte, l'autobus qui ralentit, le craquement d'une branche, le son d'une cloche. Pendant ce temps, d'autres bébés grandissent bien au chaud dans le ventre de leur mère, et la terre tourne encore."



Le dernier album pour enfants en date

d'**Anne** est le délicieux "**Petit somme**" (Seuil Jeunesse, 2014), à lire [ici](#). L'année précédente, l'adepte des déplacements en train avait publié l'épatant "**Voyage d'hiver**" (Esperluète éditions, 2013), à lire [ici](#).



Album '50', le blog de Cécile Boulaire

"Lire en bruits" aux tout-petits: [textes poétiques pour lire aux nourrissons](#) - C'est avec beaucoup de plaisir que nous avons appris, dans mon laboratoire, que nous étions sélectionnés pour un projet "kaléidoscope". Les "kaléidoscopes"...

[edmondmorrel.be](#)

« La colonisation du futur » par David Van Reybroeck. Une grande conférence à Bozar (Bruxelles) avant la prochaine publication d'un essai chez ACTES SUD. - Le 16 janvier dernier les « Grandes Conférences Catholiques » recevaient David Van Reybroeck. Délaissant l'actualité éditoriale et l'évocation de son dernie...

Aux Carnets du Dessert de Lune

[Mots d'absence](#). - Poésie lue ou chantée. Coup de cœur 2021 de l'Académie Charles Cros...

La littérature de jeunesse avec ses images

[Quand les écrivains sont inspirés par les images, une fructueuse inversion de la relation d'illustration](#). - Si les illustrations réalisées par des artistes à partir d'un texte littéraire émerveillent par les niveaux de sens qu'elles déploient, l'interprétation pe...

Les Allers simples, le journal de Xavier Houssin

[Mercredi 21 septembre 2022](#).

17h15. - J'ai arrosé longuement les rosiers que nous avons replantés dimanche (Harlow Carr et Emily Brontë). Ils végétaient dans la longue plate-bande qui longe l...

Artstramgram

[Le secret d'Alfred](#) - [image: Le secret d'Alfred] Chères lectrices et chers lecteurs, j'ai le plaisir de vous faire découvrir le monde d'Alfred Pellan avec mon dernier album int...

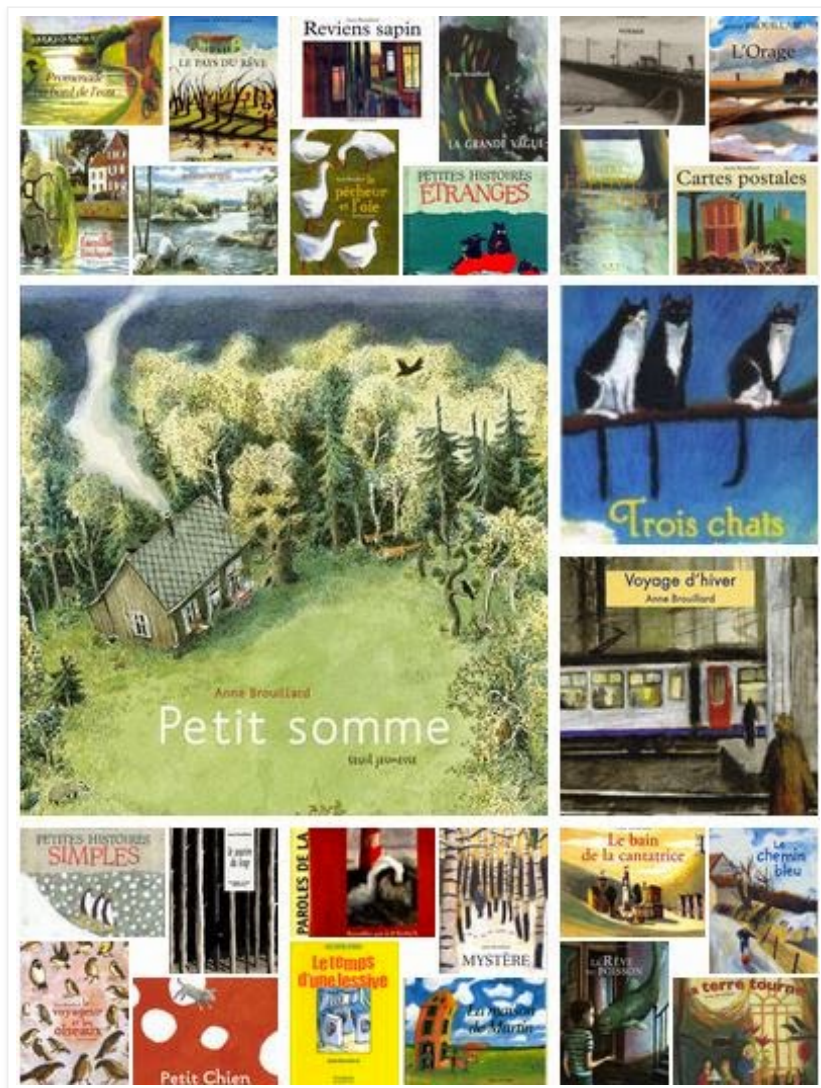
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Derniers articles

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- [Rétro 2022 avec des sujets d'actualité](#) - 25/01/2023

focuslittérature



Fameuse bibliographie! Morceaux choisis.



De l'autre côté du lac

Anne Brouillard
Le Sorbier, 2011

Dans ce bel album à l'italienne, on entre par les yeux. Une première double page présente le décor: une maison rouge au bord d'un lac que longe un chemin très arboré. On remarque les nichoirs sur les bouleaux, la brouette, le tonneau d'eau de pluie. Puis, quatre vignettes juxtaposées présentent

l'intérieur de la maison: entrée, séjour, salle à manger, cuisine. Partout, des signes de vie: des pantoufles, un livre, une coupe de fruits, une bouilloire, une bouteille d'eau. Quelle douce ambiance, joliment habitée!

Vivent là Tante Nadège, Lucie et deux chats parlants, Alpha et Toka. Pour le moment, on mange devant le lac. Ensuite, ce sera pique-nique en face, de l'autre côté de l'eau, là où brille quelque chose de bleu. Entre les deux, il y aura la préparation du menu, la promenade, la construction d'un pont en remplacement du précédent et la surprise que ménage l'arrivée au but.

Une ambiance charmante et délicieuse dans cet album qui célèbre l'affection, l'amitié et les petites choses de la vie! L'histoire avance à pas menus, autant dans le texte que dans les images. Le décor joue un rôle aussi important que les personnages et on se laisse happer par cette paix aventureuse et joyeuse, cette harmonie entre les humains, les animaux et la nature, que vient toujours pimenter

Messages les plus consultés



L5 cline devant Maurice Sendak

Maurice Sendak, considéré à juste titre comme le plus grand auteur-illustrateur pour enfants de la seconde moitié du XXe siècle, vie...



LA une pensée pour Robert Doisneau

L'illustre photographe (c Hamilton) aurait eu 100 ans aujourd'hui. Mais Robert Doisneau a préféré nous faire la blague de s&#...



Décès de l'auteure-illustratrice Babette Cole

Babette Cole. Triste nouvelle que la mort ce samedi 14 janvier 2017 de l'auteure-illustratrice britannique Babette Cole. Elle ét...



Une Saison 7 annoncée pour "Sauveur & Fils"

EDIT 20 octobre 2022 "Sauveur & Fils saison 7" sortira au printemps 2023. EDIT 3 octobre 2022 La Saison 7 de "Sauveur & am...



LE triste: Mario Ramos est mort

Mario Ramos nous a quittés le dimanche 16 décembre. Il avait 54 ans. Nous sommes tous infiniment tristes. Été 2012. (c) Tania R...

Formulaire de contact

Nom

E-mail *

Message *

Envoyer

Rechercher dans ce blog

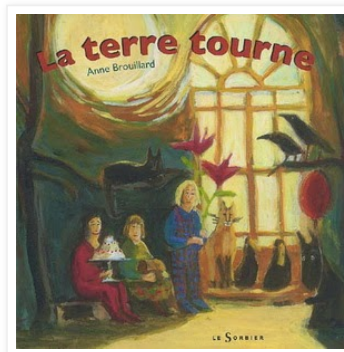
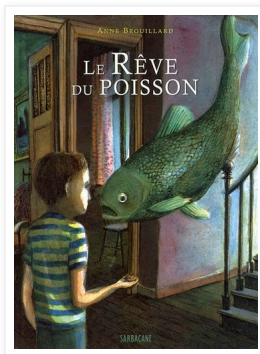
Rechercher

un brin de fantaisie.

Le rêve du poisson

Anne Brouillard
Sarbacane, 40 pages, 2009

Une belle atmosphère fantastique dans cet album où Colin libère le rêve d'un poisson après avoir verni un caillou ramassé en compagnie de sa sœur. Les magnifiques peintures font monter la tension, grandir l'inquiétude quand le gamin se retrouve seul dans la maison familiale, changée en monde sous-marin.



La terre tourne

Anne Brouillard
Le Sorbier, 32 pages
2009 (réédition)

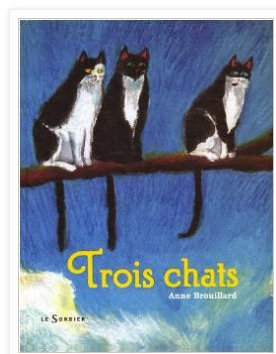
Réédition d'un album de 1997, révélant déjà des couleurs lumineuses serties de noir, des animaux, dans une mise en pages mariant grandes images et petites vignettes. L'auteure-illustratrice raconte avec une infinie douceur ce qui se passe sur terre pendant que des bébés grandissent dans le ventre de leur mère, aussi bien du côté du

ciel que de celui des humains. A chacun de laisser résonner en lui textes et illustrations.

Trois chats

Anne Brouillard
Le Sorbier, 32 pages, 2008

Réimpression du premier album, muet, d'Anne Brouillard, paru en 1990. La couverture présente trois chats, noirs et blancs, perchés sur une branche. Derrière eux, du bleu, vif, illuminé de quelques traits blancs. Ciel, eau? On découvre bien vite que les trois matous lorgnent trois superbes poissons rouges. Le cadre est établi, les acteurs présentés.



Que se passe-t-il quand trois chats rencontrent trois poissons? Surtout si les derniers narguent les premiers? Pas difficile à deviner... De fait, le lecteur plonge dans les illustrations, à la suite des félins qui se jettent à l'eau. Éclaboussures et feu d'artifice de vagues colorées garantis. Mais l'album ne s'arrête pas à un plaisir esthétique. L'humour y a également sa place: une fois les chats dans l'eau, ce sont les poissons qui se perchent sur la branche! Où sont partis les chats? Peut-être regagnent-ils la terre ferme à la recherche de leur arbre de guet? Le scénario en boucle permet toutes les fantaisies de l'imagination.

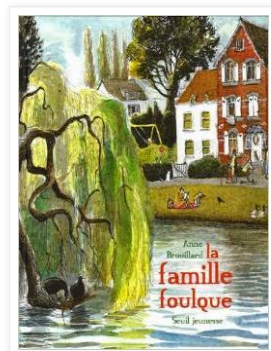


La vieille dame et les souris

Anne Brouillard
Seuil Jeunesse
2007

La famille foulque

Anne Brouillard
Seuil Jeunesse
2007



Deux très beaux albums sans texte, tremplins pour lire les images. Deux grands formats délicieux où

S'abonner au blog

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[Le Prix triennal jeunesse à Anne Brouillard](#)

[Chez Germaine, pour le meilleur et pour le pire](#)

[L'art d'être arrière-grand-père...](#)

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[Extra et tout de suite indispensable, le rhino non...](#)

[A noisette, Noisette et demie](#)

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[L'hiver à Paris qui sert de tremplin à Victor](#)

[Si bien dite, la vie de Gilles Leroy "avant lui"](#)

[Champagne pour l'école des loisirs!](#)

[Les délicieux lapins-poulpes de Malika Doray](#)

[L'œuf et la poule, sans oublier le\(s\) poussin\(s\)](#)

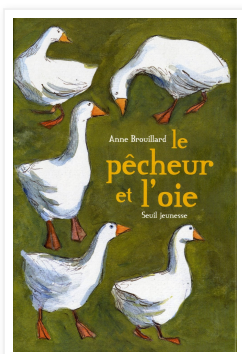
[La Journée internationale du livre pour enfants, j...](#)

Anne Brouillard, alors bruxelloise, laisse voguer son imagination, sa fantaisie, son humour et sa tendresse. Au lecteur de lire les images pour composer ses histoires, sur fond de décor belge.

Intrigant début dans "**La vieille dame et les souris**": une rue, un terrain vague, trois souris à l'air décidé. Elles se glissent dans le soupirail d'une maison, grimpent un escalier, se faufilent sous une porte, retrouvent des copines avec qui elles font bombance. Pas de présence humaine avant que n'arrive une vieille dame au regard vif. Elle semble beaucoup apprécier de jouer, sans l'avouer, à cache-cache avec ses visiteuses. Cette complicité se poursuit de pièce en pièce, même durant le bain de la vieille dame.

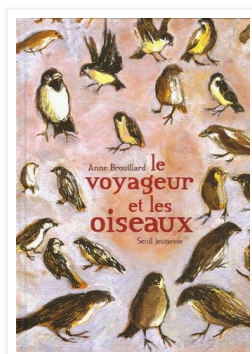
Anne Brouillard compose d'admirables images qui surprennent parfois au premier regard par l'angle choisi, un incitant supplémentaire pour savourer les détails multiples.

Dans "**La famille foulque**", l'auteure-illustratrice fait un parallèle réussi entre deux "heureux événements" en préparation, l'un à l'étang, l'autre dans une maison.



Le pêcheur et l'oie
Anne Brouillard
Seuil Jeunesse, 32 pages
2006

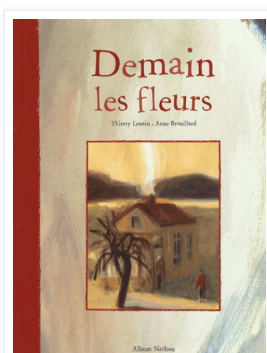
Le voyageur et les oiseaux
Anne Brouillard
Seuil Jeunesse, 32 pages
2006



Quand **Anne Brouillard** se montre l'amie des oiseaux des villes dans deux formidables albums sans texte. "*Je ne pensais pas "livre" au départ*", me disait-elle au moment de leur sortie. "*Je regardais et je dessinais des oiseaux. J'habite entre les étangs d'Ixelles et le bois de la Cambre. J'ai beau vivre en ville, je me sens proche de la nature. J'observe beaucoup les animaux dans la ville. L'oie de l'album, je l'ai vraiment vue au bord des étangs d'Ixelles. C'était un dimanche. Elle semblait passionnée par ce que faisaient les pêcheurs. Le livre est parti de là. Après, je suis retournée observer ses attitudes et ses comportements.*"

L'autre livre vient d'une autre expérience: "*Les oiseaux, je les ai vraiment vus à la gare de Lyon, à Paris. Ce sont des moineaux, des friquets et des domestiques: ils pillent le pain des tables. Mais les verrières de l'album sont plutôt celles de la gare de l'Est ou de la gare du Nord, tout comme les sièges.*"

Pourquoi des livres sans texte? "*Je pense que cela s'y prête. Les images racontent mieux que les mots. Pour y arriver, j'ai dû affiner mon chemin de fer initial. J'avais d'abord fait deux grandes images, l'oie et le pêcheur. Mais je n'avais pas de réaction du public. J'ai alors opté pour un découpage où l'oie arrive. Comme au cinéma. A défaut d'en faire, je fais des livres qui font penser au cinéma. C'était déjà le cas avec "Trois chats", mon premier album.*"



Demain les fleurs
Thierry Lenain
Anne Brouillard
Nathan, 2000

L'album poétique "**Demain les fleurs**", première collaboration entre l'écrivain français Thierry Lenain et notre Anne Brouillard, offre une réflexion juste sur le temps qui passe. Le narrateur, un gamin, vient vivre chez son grand-père, en pleine campagne. C'est l'hiver, froid et blanc dehors, chaud à l'intérieur avec des tas de livres à lire. Petit-fils et aïeul tissent leur complicité que balisent trois mots répétés par Grand-

Dormir à deux, une contradiction permanente

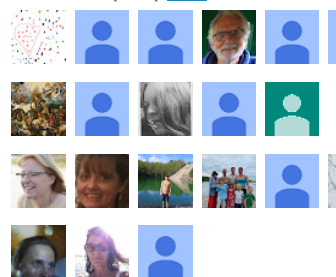
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Contributeurs

- LU
- Sarah Trillet

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Père: "Demain les fleurs".

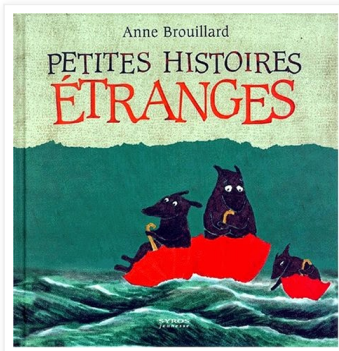
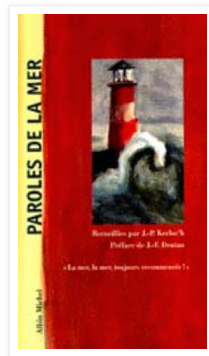
Les jours passent, l'hiver avance, le bonhomme de neige fond. Les livres lus s'empilent dans la maison, loin des étagères dénudées. Il n'y reste qu'un mystérieux livre noir, provoquant le mutisme du vieil homme. En mars, le narrateur commence à s'inquiéter: Grand-Père a perdu sa sérénité, le printemps n'a pas l'air d'être au rendez-vous, les voisins ont disparu. L'enfant a peur, de plus en plus peur. L'inéluctable serait-il là? L'homme âgé le refuse et sacrifie ses précieux livres. L'offrande plut-elle aux dieux? En tout cas, les arbres reflouissent!

Anne Brouillard a mis tout son talent de peintre au service de cette histoire de vie et d'espoir. Ses pinces sculptent les espaces, façonnent les expressions. Ses couleurs suivent les atmosphères: froides à l'extérieur, chaudes près du feu, lumineuses avec le retour du printemps. Quelle sensualité, renvoyant chacun à sa destinée!

Paroles de la mer

Jean-Pierre Kerloc'h
Anne Brouillard
Albin Michel, 64 pages
2000

Un moyen format, tout en hauteur. Sur les doubles pages, presque carrées, des gouaches d'**Anne Brouillard**. Fortes, splendides, un rien mystérieuses. Phare, estacade, voilier et paquebot, plage, flaque, rivage sont autant de paysages iodés où se cognent couleurs vives et sourdes, où s'aventure ça et là la lumière. Une atmosphère parfaite pour goûter le sel des mots de mer accueillis dans les images, phrases, paragraphes ou textes. Les extraits sont choisis chez Renaud, Valéry, Lautréamont, Tabarly et une dizaine d'autres. La particularité de ces "Paroles de la mer" est qu'elles font entendre deux voix: celle des terriens restés sur le rivage et qui fantasment à propos de la grande bleue et celle de ceux qui sont vraiment partis sur les flots, par choix ou par nécessité.



Petites histoires étranges

Anne Brouillard
Syros Jeunesse, 1999

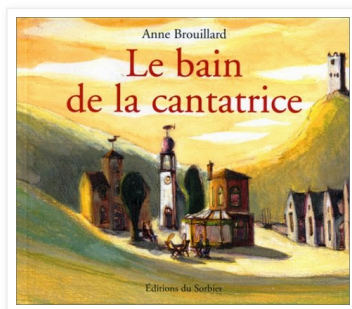
Pas d'autre texte que les titres des histoires mais une succession d'images qui parlent d'elles-mêmes et entraînent le lecteur dans leur étrangeté. "Temps de chien" raconte un déluge qui fait passer six chiens de l'autre côté de la planète. "Lunes" est plus mystérieux avec des croissants jaunes accrochés à un arbre. A chacun de poser ses mots sur ces peintures énigmatiques. En

même temps sont rééditées "Petites histoires simples".

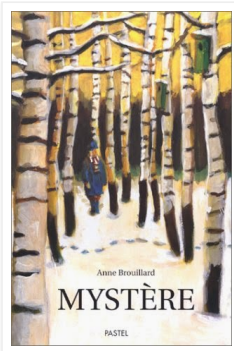
Le bain de la cantatrice

Anne Brouillard
Le Sorbier, 32 pages, 1999

Anne Brouillard est aussi à l'aise dans les grands que les petits formats. "Le bain de la cantatrice" appartient à la seconde catégorie. C'est un livre-opéra, le texte-mélodie apparaît dans une portée musicale, une immense farce où l'imagination s'en donne à cœur joie. Robinet à sec, une cantatrice va chatouiller les nuages avec des sons pour trouver l'eau nécessaire à son bain. Les images, de vrais tableaux, emportent le lecteur dans une folle farandole. Un déluge parodique le ramène à la cantatrice en mal d'ablutions. Et à une chute exquise.



#RL2019 (27) #RL2020 (26) Actes Sud Junior (26) Grasset Jeunesse (26) Portées-Portraits (26) lbbv (25) Prix Astrid Lindgren (25) Pépites (25) Réfugiés (25) Biographie (24) Le Livre de poche (24) Marie-Aude Murail (24) palmarès (24) Belfond (23) Académie française (22) Folio (22) Lecture (22) Prix Renaudot (22) Réédition (22) #FLB (21) #RL2017 (21) #RL2018 (21) Lamiroy (21) Le Tripode (21) Maison Autrique (21) prix Femina (21) roman enfant (21) Prix Andersen (20) #DTPE (19) CLJBxl (19) Cinéma (19) HongFei (19) Julliard (19) Midis de la poésie (19) Roman illustré (19) anniversaire (19) Autobiographie (18) Bayard (18) Motus (18) Roman graphique (18) coronavirus (18) Grand prix du roman de l'Académie française (17) Kitty Crowther (17) Moulins (17) Nouvelles (17) Prix Médicis (17) Robert Laffont (17) Tunisie (17) #RL2022 (16) BD (16) Bologna Children's Book Fair (16) Fayard (16) Foire du livre pour enfants de Bologne (16) Humour (16) Le Genévrier (16) Nathan (16) RTBF (16) Salon du livre et de la presse jeunesse (16) librairie (16) 10/18 (15) Glénat (15) Noir sur Blanc (15) Plon (15) Prix Première (15) Prix Vendredi (15) Rivages (15) Versant Sud Jeunesse (15) le Muz (15) ARLLFB (14) Albertine asbl (14) Mercure de France (14) Prix Bernard Versele (14) librairie indépendante (14) #Belgicthèque (13) #RL2021 (13) Alice Jeunesse (13) Amélie Nothomb (13) Anne Brouillard (13) Arléa (13) Benjamin Chaud (13) Buchet-Chastel (13) Cotcotcot Editions (13) Editions des Eléphants (13) Entretien (13) Flirt Flamand (13) Joëlle Jolivet (13) Le Castor Astral (13) Librairie Candide (13) Milan (13) Nouvelle (13) Prix Décembre (13) Rue du monde (13) confinement (13) Biennale des illustrateurs (12) Bozar (12) Editions Philippe Rey (12) Festival (12) Fédération Wallonie-Bruxelles (12) Henri Galeron (12) Picture Festival (12) Verdier (12) Beau livre (11) Dessin (11) François David (11) Gallimard Jeun. (11) Gautier-Languereau (11) Gilles Bachelet (11) Montreuil (11) Opuscule (11) Prix de Flore (11) Remedium (11) Sant Jordi (11) Sorj Chalandon (11) Thomas Lavachery (11) Vente aux enchères (11) Verticales (11) A pas de loups (10) ADEB (10) Albin Michel Jeun. (10) Anne Carrière (10) Bernadette Gervais (10) BolognaRagazzi Awards (10) Calmann-Lévy (10) Carole Saturno (10) Noël (10) Prix Jean Giono (10) Prix Rossel (10) Zulma (10) livre photographique (10) prix Sorcières (10) #E1P2FDL (9) Albertine (9) Alma (9) Au diable vauvert (9) Beatrice Alemagna (9) Benoît Jacques (9) De La Martinière Jeunesse (9) Ed. Thierry Magnier (9) Editions Liana Levi (9) Etienne Delessert (9) FLB (9) FLB



Mystère

Anne Brouillard
L'école des loisirs/Pastel
1998

Enigmatique promenade en forêt sous un beau soleil d'hiver que cet album. Des traces se dessinent devant la maison bâtie entre les bouleaux. Kyt, l'héroïne, les suit. Sans hésiter. Curieuse. Attirée par une force invisible.

Une aventure forte attend la petite fille blonde, apparemment seule mais surveillée, protégée même, par un chat mystérieux et bienfaisant. Les somptueuses

images de neige, les ambiances de nuit donnent sans doute une impression de froid, amplifiée par l'atmosphère énigmatique qui se dégage de l'excursion nocturne.

Mais les frissons s'arrêtent vite tant il se dégage de chaleur de ces pages si pleines de couleurs, d'atmosphères diverses, de tranquillité retrouvée. "Mes livres", m'expliquait alors Anne Brouillard, "ne sont pas construits à partir d'idées abstraites, mais d'impressions visuelles. Les "histoires" partent d'une image ou d'une succession d'images, parfois d'émotions ou de sensations, que j'essaie de concrétiser."

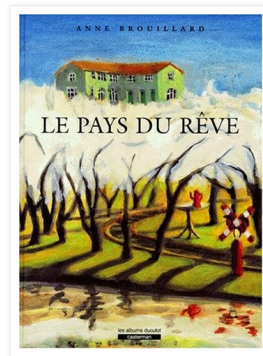
Effectivement, dans ce grand format tout est à voir, tout est à ressentir. Un texte minimal, juste de quoi rassurer le lecteur ou ses parents, et surtout de magnifiques illustrations, vastes peintures sur doubles pages, véritable invitation à une fantastique promenade.

Le pays du rêve

Anne Brouillard
Casterman/Les albums Duculot
1996

Il aura fallu attendre trois ans pour qu'Anne

Brouillard, une des meilleures illustratrices de notre pays, retrouve un éditeur belge. Elle avait débuté avec le superbe "Trois chats", publié à l'automne 1990 grâce à Marie David, responsable à l'époque du secteur jeunesse des Editions Dessain-De Boeck (la branche disparut lors des tourmentes éditoriales de juin 1993 quand Duculot fut vendu et partagé entre Casterman et De Boeck). Elle fut ensuite accueillie par plusieurs éditeurs français, le Sorbier, Epigones et Syros.



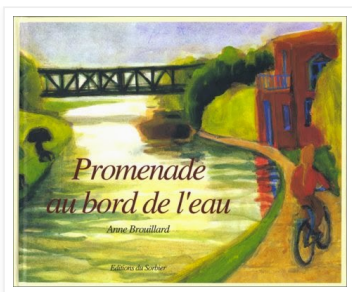
"Le pays du rêve" est un superbe grand format où alternent de pleines pages en couleurs et des vignettes en noir et blanc, disposées comme une pellicule de film. Ce procédé astucieux, doublé de phrases sobres, alimente la narration. L'héroïne, Eloïse, voit souvent les mêmes endroits dans ses rêves, un univers attachant qui se dessine dans les magnifiques pages en couleurs. Les impressions qu'elle en garde éveillée sont si fortes qu'elle se persuade de l'existence de ces lieux. Et part à leur recherche dans la réalité. Une réalité qui lui donne parfois raison. Cette exploration onirique est traitée dans de somptueuses peintures, bien dans la ligne à laquelle **Anne Brouillard** nous a habitués. Pour la première fois, elle se lance dans l'écriture, une narration sobre, ornée de mots bizarres, venus en droite ligne du pays du rêve : Sioule, everud syapel... Voilà une découverte poétique et passionnante de deux mondes parallèles, aux intersections multiples.

Promenade au bord de l'eau

Anne Brouillard
Le Sorbier, 1996

Une envoûtante série d'images à l'italienne. Sans texte, elles racontent le voyage d'une petite boîte rouge: du ruisseau à la rivière, de la rivière à l'océan. L'illustratrice s'y affirme déjà comme un peintre maîtrisant son art.

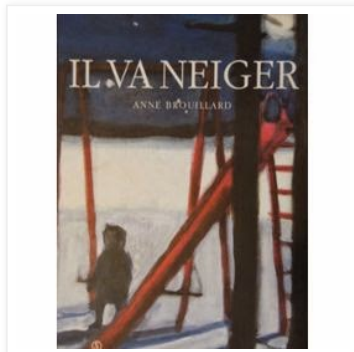
2019 (9) Festival America (9) Frédérique Bertrand (9) Grand prix de littérature américaine (9) La Partie (9) Le Wolf (9) Ligue des Familles (9) Mario Ramos (9) ONLIT (9) Pascal Lemaître (9) Prix Interallié (9) Rencontre (9) choix de la Belgique (9) migrants (9) pop-up (9) Allary Editions (8) Ambassade de France en Belgique (8) Anne Herbauts (8) Autrement Jeunesse (8) CBBB (8) Carl Norac (8) Concours d'écriture (8) Delphine Perret (8) Denoël (8) Dictionnaire (8) Dupuis (8) Fiera del Libro per Ragazzi (8) Florence Seyvos (8) Fred Bernard (8) Gallimard Jeunesse/Giboulées (8) Hachette (8) Isabelle Wéry (8) J.K. Rowling (8) La Première (8) Les Impressions Nouvelles (8) Marie Wabbes (8) Minuit (8) Olivier Douzou (8) Phébus (8) Plume de carotte (8) Premier livre (8) Prix Goncourt des Lycéens (8) Prix Wepler-Fondation La Poste (8) Père Castor (8) Saltimbanque (8) Tropismes (8) Témoignage (8) Versant Sud (8) illustration (8) photos (8) série (8) Actes Sud Jr (7) Anthologie (7) Art (7) Autrement (7) Blexbolex (7) Bruno Heitz (7) Claude K. Dubois (7) EUPL (7) Essai littéraire (7) Festival Passa Porta (7) France Télévisions (7) François Place (7) Gabrielle Vincent (7) Ingrid Godon (7) L'Art à la page (7) L'agrum (7) La Pastèque (7) La Table Ronde (7) La grande ourse (7) Le Dilettante (7) Les Arènes (7) Les Carnets du Dessert de Lune (7) Mélanie Godin (7) Métallé (7) Philippe Rey (7) Poche (7) Points (7) Premier album (7) Prix Nobel de littérature (7) Ramona Badescu (7) Récit graphique (7) SACD-Scam (7) Sabine Wespieser Editeur (7) Susie Morgenstern (7) Syndicat des libraires francophones de Belgique (7) Talents hauts (7) Thomas Gunzig (7) Tomi Ungerer (7) histoire inédite (7) loulou & cie (7) table (7) #lisezvouslebelge (6) #thomize (6) ABF (6) Adeline Dieudonné (6) Angoulême (6) Bastia (6) Blog (6) Bruxelles (6) Caroline Lamarche (6) Christian Bourgois (6) Contes (6) Daniel Pennac (6) Dargaud (6) Delcourt (6) Didier Jeunesse (6) Dorothée de Monfreid (6) Editions Joëlle Losfeld (6) Editions de Minuit (6) Editions des Busclats (6) Fiera del Libro per Ragazzi di Bologna (6) France Inter (6) Frédéric Pajak (6) Geneviève Brisac (6) Histoire (6) Janik Coat (6) John Burningham (6) Lauréats (6) Marie Desplechin (6) Marie-Ange Guillaume (6) Maurice Sendak (6) Mémoires (6) Oskar éditeur (6) Prix du Premier roman (6) Rue de Sèvres (6) Sabine Wespieser (6) Serge Bloch (6) Syros (6) Théâtre (6) Yves Namur (6) abécédaire (6) album animé (6) attentats (6) illustrateurs (6) leporello (6) polémique (6) revue (6) vœux (6) #violencespolicières (5) Agnès Desarthe (5) Alain Nadaud (5) Alliance Française (5) Anaïs Vaugelade (5) Asli Erdogan (5) Attila (5) Aude Pasquier (5) Bart Moeyaert (5) Cambourakis (5) Centre d'Art du Rouge-Cloître (5) Charles Dantzig (5) Christian Bruel (5) D'Eux (5) DTPE (5) De La Martinière (5) Didier



Il va neiger

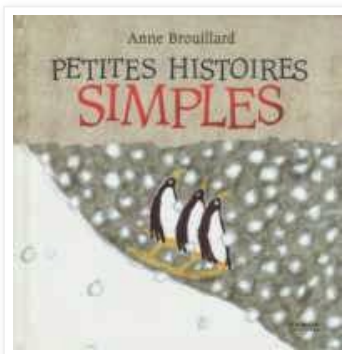
Anne Brouillard
Syrus, 1995

Un grand format magnifiquement illustré où il ne se passe quasiment rien, si ce n'est qu'il va neiger. Le texte est bref mais suffisant pour susciter la rêverie et de superbes gouaches, lumineuses et mates composent des instantanés de qualité. Tant à l'intérieur qu'à l'extérieur de la maison bien chauffée, naissent des émotions, suscitées par la vision de la nature et des humains. Des images fortes qui révèlent un vrai talent d'artiste.



Petites histoires

Anne Brouillard
Dessain/Le Sorbier, 1993



Les trois histoires muettes que nous conte Anne Brouillard se déroulent dans des images aux tons vifs. "Des hauts et des bas" présente des pingouins (animal fétiche de l'auteur) qui jouent avec une luge dans un paysage enneigé. La couleur du ciel change, annonçant les flocons: jeux graphiques à la portée des plus petits, histoire simple, proche d'eux, sans mièvrerie. Dans "Un temps

de chien", on découvre six chiens noirs équipés de parapluies rouges. Il pleut, ils les ouvrent. Mais l'eau monte, et les pépins deviennent embarcations jusqu'à un ultime retournement de situation. Avec "Vert de peur", on suit la séance de balançoire de deux canaris jaunes, resplendissants dans leur jardin vert. Le jeu se poursuit dans un arbre où l'un des oiseaux vire soudainement au vert... Qui montre le bout de ses moustaches? Trois courtes histoires, pleines d'imagination et d'humour. L'auteur s'amuse et les enfants aussi.

Le sourire du loup

Anne Brouillard
Epigones, 1992

Sans texte, l'album nous présente d'abord une montagne derrière des sapins. Un effet de zoom donne plus de détails sur les arbres entre lesquels apparaît un loup, aussi noir que sont blanches ses dents qui se détachent sur le rouge de sa langue. Un nouveau zoom sur la gueule de l'animal entraîne le lecteur dans un jeu sur les couleurs et les formes. Variations graphiques qui nous ramènent au début du livre en une boucle sans fin. Un album en gris, noir, blanc et rouge qui ne cache pas que, malgré son aspect terrible, le loup sourit. Les enfants aussi. Quant aux parents, c'est à voir! Un album qui fut récompensé à la Foire de Bologne.



Laloy (5) Ed. Th. Magnier (5) Editions Light Motiv (5) Elizabeth II (5) Emmanuel Guibert (5) Equateurs (5) Espace Nord (5) European Union Prize for Literature (5) Exposition des illustrateurs (5) Flammarion jeunesse (5) Flanders literature (5) Foire du livre de Brive (5) Folio Junior (5) France (5) Futuropolis (5) Galaade (5) Gallimard J. (5) Gaya Wisniewski (5) Gilles Paris (5) Grand prix de l'illustration (5) Grégoire Delacourt (5) Guide (5) Hervé Le Tellier (5) Hommage (5) Inculte (5) Jacques De Decker (5) Jean-Philippe Blondel (5) Kate'Art (5) Katy Couprie (5) L'Aube (5) La charte des auteurs et illustrateurs jeunesse (5) Le Nouvel Attila (5) Le Passage (5) Liana Levi (5) Librairies Sorcières (5) Magazine (5) Marc Boutavant (5) May Angeli (5) Michèle Gazier (5) Migration (5) Nathalie Skowronek (5) Nobel de littérature (5) PKJ (5) Perceval Barrier (5) Prix Wepler (5) Prix de littérature de l'Union européenne (5) Robert Goolrick (5) Syndicat de la librairie française (5) Terres d'Amérique (5) Théâtre 140 (5) Tout-petits (5) Valérie Zenatti (5) Véronique Bergen (5) album sans texte (5) amour (5) dessins (5) deuil (5) enquête (5) finalistes (5) féminisme (5) livre gratuit (5) l'école des loisirs (5) édition (5) #BRAW (4) #PPF2021 (4) #SLPJ20 (4) #SLPJ21 (4) #SLPJ22 (4) #astridlindgrenmemorialaward (4) #toutlemondelit (4) 64_page (4) Academia (4) Achref Hammouda (4) Actes Sud BD (4) Adolescents (4) Adrien Albert (4) Albin Michel J. (4) Alex Cousseau (4) Allia (4) Antoine Wauters (4) Atelier (4) Aurélie Wilmet (4) Berlin (4) Charlie Hebdo (4) Christian Demilly (4) City of Stories (4) Colum McCann (4) Danse contemporaine (4) David McKee (4) Deborah Danblon (4) Delphine de Vigan (4) Dominique Goblet (4) Ed. des Eléphants (4) Editions Tarabuste (4) Editions courtes et longues (4) Editions de l'Observatoire (4) Editions des Elephants (4) Editions des Equateurs (4) Edward Gorey (4) Elisabeth Brami (4) Expo (4) Flagey (4) Fondation Folon (4) François Roca (4) Fête (4) Gaïa (4) Globe (4) Harry Potter (4) Isabel Finkenstaedt (4) Jean-Baptiste Coursaud (4) Jean-François Martin (4) Jean-François Ménard (4) Jean-Pierre Orban (4) Journal (4) Junko Nakamura (4) KMKG-MRAH (4) Kristien Aertssen (4) L'Arbalète (4) L'Association (4) L'article (4) L'élan vert (4) L'étagère du bas (4) La manufacture de livres (4) La petite feuille de chou (4) Laurence Vielle (4) Laurent Dehossay (4) Le Lombard (4) Le Rocher (4) Le Taillis Pré (4) Les Escalles (4) Lize Spit (4) Lorris Murail (4) Louis Joos (4) Loïc Gaume (4) Lune (4) Léo Scheer (4) Maelström (4) Marie Colot (4) Marie Noble (4) Marie de Prémonville (4) Marine Schneider (4) Maryse Condé (4) Matthieu Sylvander (4) Maurice Lomré (4) Mijade (4) Natali Fortier (4) Nobel alternatif (4) P.U.F. (4) Payot (4) Pef (4) Philippe Dumas (4) Philosophie (4) Picquier Jeunesse (4)

Anne Brouillard, aventurière du quotidien



Elle arrive à pied bien entendu, confortablement chaussée, habillée relax, reconnaissable de loin à son goût pour les pulls marins rayés. À son œil pétillant aussi. Observateur, attentif, aguerri. Elle arrive à pied car elle a pris un tram ou un train. Anne Brouillard voyage en transports en commun. Toujours. Raison pour laquelle l'auteure-illustratrice belge a généralement un sac sur le dos. Dedans, une foule de trésors. Ses socles. Ses indispensables. Presque ses doudous. En vrac : ses lunettes, nécessaires depuis dix ans pour dessiner, un petit sac avec des feutres, un étui avec des crayons de couleur, parfois une boîte d'aquarelles et un petit pot d'eau. Et surtout un carnet. Un parmi les centaines de carnets qu'elle a déjà remplis dans sa vie.

**Toujours un carnet
de croquis dans son sac.**

Anne Brouillard est née à Louvain le 12 juillet 1967, d'un père belge qui travaillait dans un laboratoire à Heverlee et d'une mère suédoise. Elle a fait des études d'illustration à l'Institut Saint-Luc à Bruxelles, d'où elle sortit en 1989. Ensuite, elle a bougé, résidant aussi bien à Bruxelles que dans les Ardennes ou à Ostende, partant en vacances en Suède, pays d'eau et de mère, apparaissant dans les grands rassemblements consacrés aux livres pour enfants ou dans des cénacles plus restreints célébrant la littérature de jeunesse de qualité.

Trente ans après sa sortie de l'école, où on la remarque déjà, une riche bibliographie de livres illustrés l'accompagne, presque exclusivement en littérature de jeunesse. Ce formidable travail d'auteure-illustratrice se complète d'une œuvre moins connue de dessinatrice, parfois visible en galerie d'art. La discrète artiste a publié quarante-cinq titres à ce jour. Elle en a un qui est presque achevé et pourrait sortir à l'automne, le tome II de *La Grande Forêt* (L'École des Loisirs/Pastel). Elle en projette deux autres, le tome III de *La Grande Forêt* et un nouveau voyage ferroviaire tout public « où on verra l'esprit du paysage mais pas le paysage », comme l'était *Voyage d'hiver* (Esperluète), entre Ostende et Bruxelles cette fois. Mais elle ignore si un autre livre ne viendra pas s'intercaler. « Certains projets mûrissent pendant des années. J'en ai tout

un stock dont un avec des éléphants. Un dessin animé aussi, dont je parle depuis vingt ans ! » Tous ses livres sont apparus sous une forme ou une autre dans ces fameux carnets qui voyagent avec elle. « J'en ai plein », explique-t-elle. « Certains sont à destination de carnet tout simplement. D'autres me servent comme cahiers de recherches sur quelque chose. J'y note tout, impressions sur le vif, projets d'atelier, dessins comme ça. Je me rappelle bien dans lequel j'ai mis quelque chose. Et parfois j'ai envie de revoir ce que j'avais noté. » Étrangement, elle n'en remplit jamais les dernières pages. Elle pense savoir pourquoi : « Souvent, je les prends avec moi et je me dis que les pages restantes ne vont peut-être pas me suffire alors j'en prends un autre. » Les carnets Moleskine aux « nombreuses pages fines » lui permettent d'y poser plein de choses, en mots et/ou en dessins, « des doubles pages, des dessins, des recherches pour une couverture, des notes manuscrites, pas toujours très drôles, des réflexions, des choses vues ou pensées, des listes de courses, des notes d'allemand, les noms des enfants d'une classe, les pieds des gens, une maison à faire en grand, des projets de livres... ».

Quand Anne Brouillard sort de l'école, en 1989, le paysage éditorial belge n'est pas celui d'aujourd'hui. C'est Marie Wabbes, infatigable découvreuse de nouveaux talents et auteure-illustratrice elle-même (plus de 200 albums jeunesse publiés en un demi-siècle), qui lui trouve sa première maison d'édition, Dessain pour la Belgique, en codédition avec Le Sorbier pour le reste du monde. *Trois chats* paraît en 1990, album muet qui joue sur les images et annonce la vague graphique de la nouvelle venue. *Le Sourire du loup* (Épignes, 1992) recevra une Pomme d'Or à la Biennale d'illustration de Bratislava 1993 et une mention à la Foire du livre de jeunesse de Bologne la même année. Ensuite, Anne Brouillard publiera son travail chez tous les éditeurs francophones, mais principalement au Sorbier jusqu'en 1999 et au Seuil Jeunesse de 2004 à 2012 Chez Pastel et aux

Éditions des Éléphants ensuite. Plein d'albums, en solo ou avec un(e) auteur(e). En fils rouges, la nature et la place que s'y octroie l'être humain, la poésie et l'imagination. Avec Anne, le quotidien devient une aventure. Elle scrute comme personne la maison, ses occupants, ses ombres et ses lumières, sans oublier la nature avoisinante, les forêts et les lacs, les jardins et les lieux publics, gares ou autres. Elle débusque tout ce qui est sujet à histoire, faune, flore et humains. À voir son travail, on pense au terme de peintre, qui n'est pas celui qu'elle préfère. « Je me définis comme illustratrice, comme dessinatrice », réfléchit-elle. « Je fais des bouquins ou des dessins isolés, avec un côté littéraire, comme si les dessins remplaçaient les mots. Illustratrice me convient bien car cela forme un tout, cela parle d'images liées à la littérature. Mais les gens disent quand même ce qu'ils veulent », sourit-elle.

Son travail en atteste, le quotidien est le moteur des aventures qu'elle déroule, et l'imagination son carburant. Un événement, un visiteur, un bout de nature, donnent lieu à de superbes images et à un livre limpide. Sa magie est celle de l'imaginaire. La vie courante se mue alors en un formidable terrain d'aventures. On joue avec les souris qui se cachent dans une maison (*La vieille dame et les souris*, Seuil Jeunesse). On suit les foulques qui baguenaudent dans l'étang (*La famille foulque*, Seuil Jeunesse), l'oie qui rivalise avec un pêcheur (*Le pêcheur et l'oie*, Seuil Jeunesse). La tombée du soir, vécue depuis une cabane dans un arbre, devient une véritable aventure pour l'enfant, entre petites peurs et grandes réassurances, aventure à laquelle est convié le chat (*Les aventuriers du soir*, Éditions des Éléphants). La sieste d'un bébé pendant que sa grand-mère lui prépare un goûter est épique (*Petit somme*, Seuil Jeunesse).

Anne Brouillard convoque sans cesse des éléments familiers des enfants, chiens, chats, oiseaux, maisons, parcs et jardins, mers et lacs, gares ou wagons ferroviaires. Ce quotidien devient le terreau d'histoires pleines de magie car pleines de rêves éveillés.





Ses textes ne disent cependant pas tout. Musicaux, ils complètent ce que voient les yeux. Les sujets, simples en général, sont transfigurés par sa vision d'artiste, par l'atmosphère qu'elle leur confère. Suivre un chat est une équipée, examiner un intérieur une autre, s'aventurer dans la nature encore une. Rien que du palpitant sous une apparente tranquillité. Et des illustrations d'une merveilleuse beauté plastique. Un tel résultat demande bien des préparatifs. « On ne peut jamais savoir avec le dessin ce qui prend du temps, ce qui bloque, ce qui se débloque », confesse l'illustratrice. « Je recommence toujours beaucoup. J'ai besoin de bafouiller, de recommencer. Je fais beaucoup de brouillons, de dessins ratés. Je fais comme si cela allait être bon en sachant que non. Je prévois toujours plusieurs feuilles d'avance quand je dessine. J'opère un aller-retour entre ce que je veux obtenir et ce qui est là. Je réajuste constamment. Même un accident, comme un pot d'encre renversé, peut être intéressant. Quand je dessine, je suis hors du temps. »

Anne Brouillard n'a pas peur de se risquer en terres inconnues. Comme avec ce *Voyage d'hiver* (Esperluète éditions) destiné aussi au public des adultes. Il s'agit d'une longue fresque d'une pièce (quatorze mètres pour la toile originale, visible dans une machine équipée de deux manivelles), présentée dans un accordéon au format d'un livre de poche, muette. On y suit la vue obtenue probablement au long d'une ligne de chemin de fer, entre Namur et Dinant. Défilent de page en page des rails, des wagons à l'arrêt, des gens, plus loin des maisons, des arbres, un décor qui se fond dans la brume froide... « Tout pourrait être vrai, sourit-elle, mais tout est imaginé ! » Le petit monde de l'artiste.

Anne Brouillard a longtemps été considérée comme la chantre de la peinture à l'œuf. Comprenez des pigments mélangés à du jaune d'œuf. « C'est une technique que j'utilise beaucoup, confirme-t-elle, et avec laquelle j'ai fait beaucoup de bouquins. Je l'ai maîtrisée et affinée selon mes goûts. Elle me permet de travailler la lumière et de travailler longtemps. Elle donne plus de matière que l'aquarelle. » Aujourd'hui, elle s'en éloigne un peu. « Maintenant, j'utilise l'encre et les crayons de couleur. Le choix du papier est aussi très important. J'aime un papier sans grain, un papier aquarelle léger. C'est une question de sensua-

lité. Je n'aime plus ceux que j'employais pour la peinture à l'œuf. Je pose l'encre à la plume et au pinceau, ensuite je passe aux crayons de couleur. J'utilise de l'encre en bouteille qui donne plus de brillant et de l'encre en bâtons dont le rendu est différent sur la feuille, que je pose en couches successives. »

Sa palette de couleurs a aussi évolué : « Je n'utilise plus aujourd'hui certains verts dont je me suis beaucoup servie. Mais peut-être les reprendrai-je dans trois ans ? J'ai commencé avec des pigments bon marché, j'ai pris des plus chers ensuite. Là, par contre, il m'est impossible de revenir en arrière. »

Illustratrice, avec des dessins qui remplacent les mots.

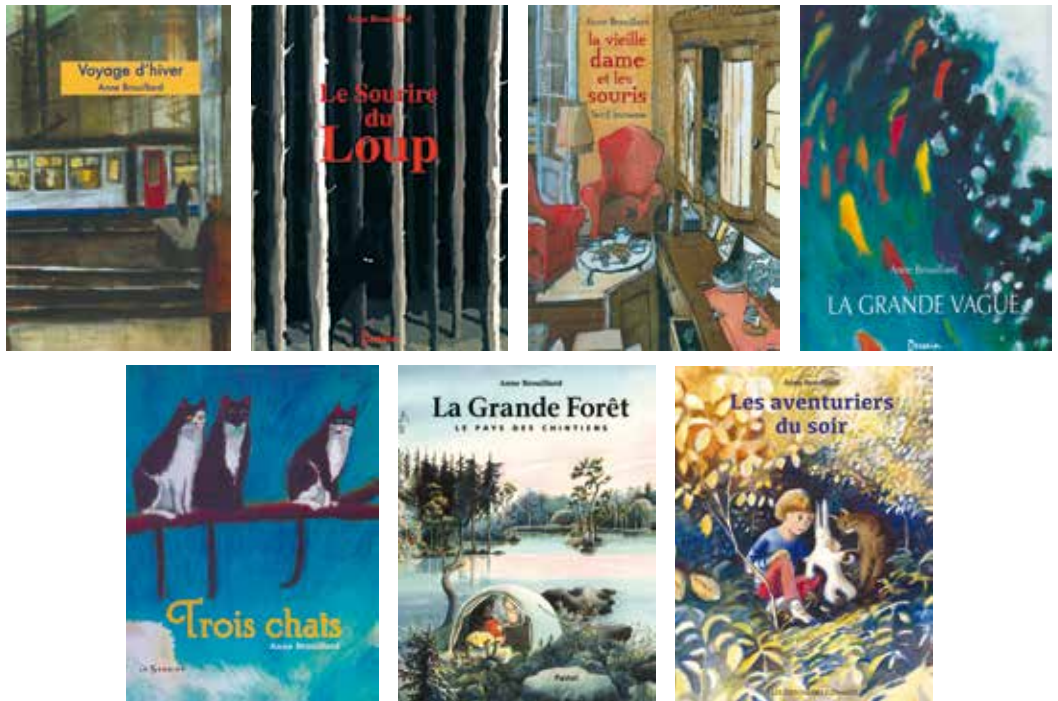


Choisir ses papiers, ses encres, ses pigments.

Ainsi, son avant-dernier album en date, *Les aventuriers du soir*, est un mélange d'aquarelle et de peinture à l'œuf. Les fonds sont en peinture, les détails à l'avant-plan à la plume. Mais celui qui marque une vraie évolution dans son travail est sa dernière publication en date, le magnifique album pour enfants, *La Grande Forêt*, sous-titré *Le pays des Chintiens* (L'École des Loisirs, Pastel). Une merveille qui scelle une nouvelle étape dans le parcours de l'artiste, lauréate en 2015 du Grand Prix triennal de littérature de jeunesse de la Fédération Wallonie-Bruxelles. « Cet album est très important pour moi, reconnaît-elle. J'y ai mis plein de choses de moi. Il est à la fois un aboutissement et le début de quelque chose. Je concrétise sous la forme d'un livre ce qu'on fait enfant, rendre palpable ce qui n'existe pas, mais pourrait exister.

Le dessin me sert à ça. » Ce premier tome d'une possible trilogie développe en huit chapitres une aventure palpitante, remarquablement construite, centrée sur le chien noir Killiok. Il se trouve au cœur d'une grande forêt, entre rêve et réalité. Aventure et poésie, suspense et fausses pistes, promenades, pique-niques et goûters, disparitions et retrouvailles, amitiés et épreuves, rencontres et découvertes, on rencontre tout cela et le reste dans les différents épisodes. Pleines pages, vignettes et planches BD s'enchaînent subtilement, composant un ensemble aux illustrations particulièrement somptueuses.

Avec Anne Brouillard à la barre, on n'est pas au bout de nos aventures en littérature.





Plusieurs milliards de gouttes plus tard...

