

# Hans Christian Andersen Prize 2020

Illustrator candidate

IBBY Belgium, French speaking section

# ANNE BROUILLARD

**Anne Brouillard** was born in 1967 in Louvain, in Belgium, to a Belgian father and a Swedish mother. She trained to be an illustrator in Bruxelles, at the Saint-Luc school. She is the author and illustrator of more than forty books – most of them for children. They call upon her sensitive study of nature and of the place humans occupy in it. She highlights the significance of everyday life, which she adorns with poetry and light. In 2015, she received the Grand prix triennal de littérature de jeunesse de la Fédération Wallonie-Bruxelles (Belgium).

## **2. A portrait photograph of the candidate**

(See annexed file)

## **3. A statement on the candidate's contribution to literature for young people**

In children's literature today, in order to offer any form of novelty to an audience in constant evolution, it is necessary to combine a sense of tradition with a capacity for aesthetic and narrative renewal. The challenge is even more important as it concerns children and adolescents who are increasingly required by society to develop complex reading skills and, in particular, image reading skills.

Anne Brouillard is a complete artist who handles both text and illustrations with dexterity. Her poetic writing plays with the musicality of sounds, as well as with the subtle nuances of a sensual language, in accordance with the seasons and the different moments of the day.

Her plastic representations are demanding, and in perfect harmony with the strength of her writing. She has a real sense of graphic poetry that allows her to represent the different nuances of light : brightness of the sun in broad daylight or soft lighting of houses at the arrival of night, but also, and perhaps most importantly, reverberation of water, such as that of windows and mirrors, plunging the reader into aquatic reveries. Gaston Bachelard (poetry and sciences philosopher) would certainly have considered her as a "poet of water". She recalls Marie Gevers' work (Belgian novelist) or Léon Spilliaert's paintings. She even recalls painter Edward Hopper who, like her, also takes a particular look at the magic of the houses that the Belgian artist often creates in scale models to better reveal them (as in *Le rêve du poisson (The dream of the fish)*, Sarbacane, 2009).

In all her work, she uses a palette of colours tinged with the sweetness of everyday life (games in the garden, shared meals, house interiors, walks, weather phenomena, etc.), or sometimes with the strangeness of a world on the edge of the supernatural (memories, dreams, unconscious). This even allows her to dare to use black and white, either partially (to distinguish the dream and reality in *Le pays du rêve (The dream's country)*, Casterman, 1996) or totally, without giving up the highlighting of the set of lights (*Voyages (Journeys)*, éditions Grandir, 1994).

The narrative framework of her stories is constructed in a slow process that leads her characters into a form of intense communion with nature, trying to survive in the middle of urban areas (*La famille Foulque (The coot family)*, Seuil, 2007 for example) or the wide spaces of northern Europe (as in *De l'autre côté du lac (On the other side of the lake)*, Le Sorbier, 2011). Verbal and plastic formulation, is always tinged with implicitness, which gives the reader, regardless of age, the opportunity to participate in the interpretation of the story.

Another particularity of the author/illustrator is to juggle with the space of the page and the double page, by offering selected pieces, at the border between the illustration of a children's book and that of a comic strip. Indeed, she also regularly structures her stories through numerous narrative vignettes, playing with the limits of an album's spatial and temporal framework or offering an additional literary dimension to the book, creating from one page to another a form of chorus that recalls, as a leitmotif, the events that took place in the previous pages (*La terre tourne (The world is spinning around)*, Le Sorbier, 1997, reprint, 2009).

These different aesthetic choices therefore present particularly original layouts, sometimes intimately cinematographic, but always serving the narrative logic of the story told. Similarly, the reappearance, from one book to another, of objects (including a famous red coffee machine) as well as secondary characters (including a strange black dog), gives her work both real literary and plastic coherence.

In addition, her album formats are various in their shape (Italian, French, or square format) as well as in their size and dimensions, from a 12 by 12 cm (*Sept minutes et demi (Seven and a half minutes)*, Thierry Magnier, 2002) to another 25 by 25 (*La terre tourne (The world is spinning around)*, Le Sorbier, 1997, reprint 2009), through a 22 thick plasticised pages with rounded corners (*Sept minutes et demi (Seven and a half minutes)*) to a 73 pages book, divided into 8 chapters (*La grande forêt. Le pays des Chintiens (The great forest. The land of the Chintians)*, Pastel, 2016) without forgetting to try the leporello (*Winter trip*, Esperluète, 2013).

Thus, and in each of her books, the links between text and image are constantly questioned and sometimes lead to albums called "silent" and yet rich in an acute sense of narration (since her first album, *Trois chat (Three cats)*, Dessain, 1990 until her *Voyage d'hiver* in 2013, Éditions Esperluète). Indeed, Anne Brouillard tirelessly questions our relationship to space and time, and it is undoubtedly for this reason that she mainly stages characters in movement, caught in an incessant need to move, starting journeys that lead to another spatial or symbolic place (*Promenade au bord de l'eau*, Le Sorbier, 1996, *Le chemin bleu (The blue way)*, Seuil, 2004, *La grande forêt. Le pays de Chintiens (The great forest, the land of the Chintians)*, Pastel, 2016 in particular).

Her illustrations, "conceived as real paintings" ("*Anne Brouillard, une voix dans les nuages*" (Anne Brouillard, a voice among the clouds), Raphaëlle Rerolle, Le Monde, June 26, 1998) are nevertheless narrative images. This does not prevent her from choosing pigments that are sometimes inherited from an ancient homemade tradition (for example, colours mixed with egg yolk for "a tempera" paintings), which shows how much colour permeates her graphic universe. She also combines the art of pen, ink, brush, or pencils to create images that match her characters' emotions.

Each of Anne Brouillard's opuses is a discovery in which the reader certainly recognizes a very particular style that he or she likes to find, but where he or she also discovers new approaches, new research that concerns the text, the image as well as the subject. It is constantly renewed in this way, without ever losing the essence of what makes it original. (Monique Malfait-Dohet)

#### **4. One or two appreciative essays, interviews or articles**

##### **Travelling through Anne Brouillard's land by Monique Malfait-Dohet in « Libbylit special Anne Brouillard », Section belge francophone de l'IBBY, 2016**

We met in a little café around a cup of tea. The day before, we had the chance to meet each other at the Bruegel Library for the Paul Hutmans Week organised by the City of Brussels. Thank to the Youth Littérature Center of Brussels, I could take my students to the exhibition « Killiok's land. What are the dreams of Anne Brouillard ? ». Everything was fine, but the day will be disturbed as we were March 22, 2016, the day of the terrorist attack on Brussels...

Nevertheless, the day after, we were together for the interview for the special edition of Libbylit. Rapidly we were having a real dialogue and not alone questions and answers. This allowed me to discover a generous person, who is very much like her work. The conversation was very nice, so I decided to give it back under the form of a fluent text, instead of a classical interview. Here is the narration of this journey into the land of this multiple facets' artist.

Her eclectic culture was build up on diverse encounters and this through all her life. Regarding the illustrations, she discovered very young the « ligne claire » (used by Hergé for Tintin or Edgar P. Jacobs for Blake and Mortimer), because her father loved comics trips. But Anne Brouillard insists that she had her own level of reading those comics trip, being a child that could read at the time and that she kept this little child's interpretation till today. She remembers most the atmosphere of those stories, the beginning, the settings. She tells me that when she walks in some place in the Brabant wallon (near Brussels), she feels like being inside one of the images of Hergé.

The serie of Fantasio by Franquin (French comic strip illustrator) has also influenced her at the same age, with the humor and the poetry that she found in those stories. She also looked at the works of

Tardi (French comic strip illustrator) because « his drawings, his settings, his atmospheres, his narration pleased me very much ». These are the the conducting lines of her work. In her own production, the drawings serve the narration, her settings, often build following the comic strip's codes, stay between the frontier of the 9th art (comic strip) and a narration based on non-sequential image, anchored in the materiality of the album.

Anne Brouillard was later also attracted by the esthetical research of an artist that she discovers during a trip in Sweden on a ferry, the Peter Pan, where « big illustrations of Rackam » were displayed on the ship. Those reproductions impressed her. We can imagine how those magnificent illustrations, enlarged and decorating the rooms of the ship can provoke strange sensations.

Her pictural references stay faithful to different artists she often mention, as Spillaert (Belgian painter), whose paintings she discovered at the Modern Art Museum of Brussels and by whom she was « shocked », it was she says nearly a thunderbolt. Turner and Hopper make also part of her pantheon.

Littérature also created some images in her mind. She would like to illustrate works like « Sortilèges » (Spells) of Michel de Ghelderode (Belgian author) (more specifically two novels « Le jardin malade » (the sick garden) or « Crépuscule » (Twilight), this last one was used by Anne Brouillard for work she realised for her photography class at Saint-Luc). Her knowledge of the culture of our country do not stop with the author of « Escorial », but I also heard with pleasure that she was attracted by the works of Marie Gevers, a writer who disclaimed to be part of the « kingdom of the water », very close to the dreams of Anne Brouillard. She says also that she has in her something « from the North », she is probably more North than South. However, she insists that she rejects the notion of identity that disturbs her, assuring that it is of no importance, although she says that it is surely reassuring to have a home, to recognise the landscapes, the odours, the tastes and the touch of countries that we well know. Twenty years ago, it was something important for her, but now she would like to see other landscapes, to feel other emotions. She did some wonderful trips (China and India) and she considers those trips as an initiation to other cultures, a way of integration of other scents (which at first disturbed her in China) or other landscapes, all of whom bring her back to herself. Creation always needs beauty to flourish and our senses are the means to perceive beauty. She says that « beauty is relaxing », that's why she loves to be in Venice, the city in the middle of the laguna, where cars are forbidden, between chimery and reality, in a timeless reality.

The narration in Anne Brouillard's books travels between dream and everyday life. It's between those shores that we can find her realism mixed with some magic or her « realistic» fantasy. She thinks that too many people « only consider what they see and don't leave place for anything else ». For her, « the thoughts that we have in our minds could become the dreams of others. So we can have memories that are not our own ». To explain her point of view, she tells that when she lived in Brussels and walked in the city, she « had images of place where she had never been ». Anne is also convinced that « people exist as long as we are thinking of them, as long as we are connected to them ». That connects her to the belgian littérature and to the novel « Malpertuis » from Jean Ray, but for her it's more the tradition found in a lappish song that enables to keep the dead alive through memories. The population in those northern countries believes that as long as those hymns are song, their ancestors continue to live. Our artist likes the idea that we are part of a bigger world and that our deads stay with us in our thoughts, sometime so strongly, that we can feel their presence. She tells that her father, who died six years ago, sometimes appears in her dreams, mowing the lawn of their family house. But this lawn do no exist anymore. During those nightly visions, she asked herself how it was possible that her father came out of the coffin when she saw the coffin be put into the earth at the funeral. The borders between the real world and the imaginary one are very blurred, misleading. She also speaks about her belgian grandparents, creating this link between past and present, past and future, between imagination and real. Her albums are build on this relation with her past as in « Le pays du rêve » (The land of the dream), Casterman 1996, where the shadow of a boat seems to float between two worlds. This boat is a real one, at least in her dreams, when she was ten and saw places she recognised as real ones.

Sometimes the border are more fragile. During her plays with her sisters in the Brabant wallon in Belgium, she discovered a mysterious place which the reader can found back in « Le pays du rêve » (The land of the dream). The railway was going through the property, like out of time. The girls did go into the property and found two houses, one by a pound and the second one on a hill, both close to

the house of their grandparents where the girls were staying. One of the room overlooked blossoming apple trees, that we can find back in the album. At this time, she often dreamed that children were flying over this apple trees.

The books of Anne Brouillard often reflect experiences of her childhood or of her adult life. « Les aventuriers du soir » (The evening's adventurers), Edition des éléphants, 2015), for example shows us something about her childhood, where children like to be lost. « De l'autre côté du lac » (On the other side of the lake, le Sorbier, 2011) refers to the landscape of Sweden, where it is possible to live in harmony with the nature, which for Anne is like a kind of magic, far away from our materialistic way of life. In those landscapes, the artist feels the vibrations transmitted by the animals as by humans which is a kind of organic link keeping us all together.

Even objects can be the receptacle of memories, of presences...The red enamel coffee-pot that can be found back in many albums, for example « L'orage » (The thunderstorm, Grandir, 1998) or « Le pays du rêve » (The land of the dream), is the one that was in her parents' kitchen. It was so bruised that her mother bought a new one, but her father kept using the old one, because it kept the coffee warmer. In « Le chemin bleu » (The blue way, Seuil jeunesse, 2004), the weird things and the memories take strange appearances. She tried to « erase the time line ». She says that she could do that with the illustrations, but not with the words.

Anne Brouillard thinks that what we have been yesterday is still there today. Her link with time does not seem to be linear. When she was 30, she dreamed that she was 45 and when she awoke, she was a little lost, no knowing her real age. Finally, as for the hero of « Le chemin bleu »(The blue way), we are a combination of what we were and what we are, without real separation. In the present moment, there is a kind on eternity for her.

To reflect those emotions, sensations, she do not use specific colors. She plays more on the contrast between shadow and light, the desire to bring light from darkness with a interaction between outside and inside. She used this process for « Voyage d'hiver » (Winter trip, Esperluète, 2013), but also before with « Voyage » (Journey, Grandir, 1993). The narration brings the reader from the train to the landscape and back. Her only care is to create space, she is in the images.

The last point we talked about was humor in her albums. She considers humor as very essential in her work, but her humor shows the absurdity of things, a look on what surrounds us, a kind of shift on what is shows to us and what is real. She illustrated this with the following story.

She took the tramway. The morning seemed heavy, people were anxious, tensed. This seemed coherent, but at the same time, somebody was listening, a little too hard so everybody could hear it, a song of Jacques Brel (Belgian singer)« Quand on n'a que l'amour » (When we only have love). She would liked to film this scene.

Anne Brouillard left and took the tramway, always smiling and I felt like I will see her again in a month, in a year, in the real life or in her albums, here or there, that do no matters, but in any way I will go back to her. I wish to everybody to find out the discreet charm of this artist who can play so fine with the words and the silence.

### **The daily life, what an adventure ! by Lucie Cauwe in Libbylit Spécial Anne Brouillard, Section belge francophone de l'IBBY, 2016**

I know Anne Brouillard, the 4th laureat of the Grand triennial price given by the Fédération Wallonie-Bruxelles since ever. At least, from her first album « Trois chats » (Three cats, Dessain, Sorbier, 1990). A quarter of century and more than 50 published albums later, solo or in duo, Anne is still there. She is a very discrete person, but very eloquent with her art, she takes a look in houses, its inhabitants, its shadows, its brightness and finds there everything that could make a story ; fauna, flora and even... humans.

What's always to be noticed in her wonderful work is how the daily life gives way to adventures in her beautiful albums and how imagination is her fuel. An incident, a visitor, a piece of nature and Anne Brouillard gives us wonderful images and a story that flows from source. She doesn't need any robot or sophisticated mechanism to conquer us. The only magic that the artists uses is her imagination. This transforms the daily life into a tremendous adventure, which is accessible to everyone. Like playing with mice that hide in the house in « La vieille dame et les souris » (The old lady and the mice, Seuil Jeunesse, 2007), or coots swimming in a pond in « La famille fouldque » (The coot's family, Seuil jeunesse, 2007), or a goat that plays with a fisherman in « Le pêcheur et l'oie » (The fisherman and the goat, Seuil jeunesse, 2006)...Looking at the sunset from a cabin could also be a great adventure for a cat in « Les aventuriers du soir » (The evening's adventures, Edition des Eléphants, 2015), or a baby taking a nap while the grandmother prepares a snack in « Petit somme » (Little nap, Seuil jeunesse, 2014) or what we can see from a train's window during the trip in « Voyage d'hiver » (Winter trip, Esperluète, 2013). Imagination can be also more elaborate as in « Le rêve du poisson » (The dream of the fish, Sarbacane, 2009), when a strange fish swims in a house.

Anne Brouillard always summons elements that are familiar to children : dogs, cats, birds, houses, parks and gardens, stations or trains. With those daily things, she creates story full of magic, full of imagination. In her words – when there are words because she likes album without words – she does not say everything. While the ears are enchanted by the music of the words, the eyes catch all those wonderful images. And we are asking for more...The simple subject are enhanced by her artistic vision, by the atmosphere she creates. To follow a cat, to look inside a house, to go out in the nature, everything is adventurous. Anne Brouillard looks differently into the daily life and makes it quivering thanks to her imagination.

To create her story, Anne Brouillard has some winning cards :

- her tremendous way of drawing, often with egg paint, interiors or outside landscapes where thousand of details are drawn, telling their own story inside the big picture. It needs some time to see all the details in one picture and we will need more time to discover all of them in her new album « La grande forêt, le pays des Chintiens » (The big forest, the land of Chitians, Ecole des loisirs, 2016) ;
- her taste for brightness, inside or outside, the light of the sun or the shadows produces by it or the more intimate light of a candle or a lamp in the house ;
- her love of the water that materialises with the presence of lakes and ponds in her stories, stepping stone for her ideas. In one album, someone is fishing, in another one, people are walking around the lake as in « De l'autre côté du lac » (On the other side of the lake, Le Sorbier, 2001) ;
- her graphic's sense that allows her to play with the images and the characters (cats, fishes, wolves) to the joy of her readers ;
- her delicacy to tell reassuring stories for children, but stories that open new horizon with the poetry of the little things that make life ;
- finally her humor that can be found along her albums' pages. Narrative or more introverted, her albums are full of malice, of tenderness or are simply funny.

We could believe that such artistic works do not interest children anymore, more interested by their screens. That's not the case. You have to walk into a place where Anne Brouillard's works are displayed or see how the children react when she shows them her work, how she create her stories, children are captivated, very enthusiastic and creative. They found themselves back in what she imagines, invents or tells. More important, she shows them how to use their imagination to create stories from their daily lives. Surely, because as she says with a gentle smile : « Everything could be real, but everything is imagined ! »

## **5. List of awards and other distinctions**

Anne Brouillard received the Grand prix triennal de littérature de jeunesse (Triennial 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 1991

Distinction from the Versele Award 1991

- **Le sourire du loup (The smile of the wolf)**

Golden Apple of Biennial Illustration of Bratislava 1993

« Mention » Premio Grafico Fiera di Bologna per l'Infanzia 1993

Maeterlink Prize 1994

- **La terre tourne (The world is spinning around)**

Versele Prize 1998

- **Le grand murmure (The great whisper)**

« Mention » Fiction Young adults at the Bologna Fair 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 »

## **6. Complete bibliography**

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) Le Sorbier, 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) texte 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 déménagerie**, (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, Moncton, Bouton d'or Acadie, ncton, Mo2003
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 Bрами, 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, Huho et compagnie, Paris, 2009
37. **Le Rêve du Poisson**, (The dream of the fish) 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
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. **La grande forêt, le pays de Chintiens**, (The big forest, the land of Chintiens) Pastel – L'école des loisirs, Paris, 2016.



### **7. List of translated editions, and their languages**

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

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

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

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

### **8. Ten of the most important titles**

1. ***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
2. ***Le pays du rêve***, (The dream's land) Casterman, Albums Duculot, Bruxelles, 1996
3. ***La terre tourne***, (The world is spinning round) Le Sorbier, Paris, 1997, reissued by Le Sorbier, Paris, 2009
4. ***L'orage***, (The storm) Grandir, Nîmes, 1998
5. ***Le chemin bleu***, (The blue way) Seuil Jeunesse, Paris, 2004
6. ***La Famille foulque***, (The coot family) Seuil Jeunesse, Paris, 2007
7. ***Le Rêve du Poisson***, (The dream of the fish) Sarbacane, Paris, 2009
8. ***Voyage d'hiver***, (Winter trip) Esperluète, collection Accordéons, Noville-sur-Mehaigne (Belgium), 2013.
9. ***Les aventuriers du soir***, (The evening's adventurers) Les éditions des éléphants, Paris, 2015
10. ***La grande forêt, le pays de Chintiens***, (The big forest, the land of Chintiens) Pastel – L'école des loisirs, Paris, 2016.

### **9. List of the five books sent to the jurors**

***La Famille foulque*** (The coot family), Seuil Jeunesse, Paris, 2007

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

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

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

*La grande forêt, le pays de Chintiens* (The big forest, the land of Chintiens), Pastel – L'école des loisirs, Paris, 2016.

## **10. (Published) reviews of the books**

**La Famille foulque**, (The coot family) Seuil Jeunesse, Paris, 2007

### **Published on the web site of Ricochet -Anne Godin**

A hymn to life and nature, this silent book of Anne Brouillard is a nice poetic digression in the world of the children literature. A nice way to speak about the cycles of life, of the rhythm of the seasons and of births.

Isn't there anything more romantic in the spring than the love parade that will give birth to new lives ? On the pond and on the shore, a happy event is about to happen. Everybody is preparing himself for big event. Hidden under a weeping willow, a couple of coots is assembling the nest for the next generation. In the house on the shore, it's a big working site : last brushes on the walls, hanging up of the curtains, installation of the cradle, preparing the child's sleeved vest,... The birthday is approaching ! Besides, we can hear the first twitter of the young coots. Summer goes away and then fall, winter...The coots come out of the nest, the baby grows, the first experiences are done...Life flows from month to month, in harmony with the nature... Somewhere, by a pond, young coots and a child discover life and grow up together.

Anne Brouillard builds her story in a mirror-like way, telling with kindness and patience the story of life by the animals and by humans.

**Published in « Libbylit » nr 76, july-august 2007 and in « Libbylit Special Anne Brouillard », Section belge francophone de l'IBBY, 2016 – Monique Malfait-Dohet**

A silent book as Anne Brouillard loves them, reflecting the everyday life of two couples, one animal, one human at the birth of a new one in the family. A mirror game between a protecting pond and a house as comfortable as a bird's nest. The images follows the slices of life (...) when the desire to give birth recalls the sweet memory of our own childhood. No words, but a misleading silence crossed by the sounds of the world ; the echoes of the music of the neighbourhood's baladins or those of the feasts that go through our lives. The birds and the humans play with each other as in her previous album, « Le pêcheur et l'oisie (The fisherman and the goat) », where the silent communication between the lonely man and the goat offered a moment of happiness. Anne Brouillard, holding fast to her pictorial ambitions, expressionism and flemish, between dream and doubt, is going forward in her works. Her mastery of the colors and the drawings shows us this time a tender walk between two places as real as symbolic. Images without words that show us like a camera, a brightfull movie, almost naturalist, that suits all readers from little ones to adults.

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

**Published in « Libbylit » nr 112, september-october 2013 and in « Libbylit Special Anne Brouillard », Section belge francophone de l'IBBY, 2016 – Monique Malfait-Dohet**

This new album of Anne Brouillard can be read as an adagio, a real light vibration between transparency and deepness. The landscape penetrates our eyes and coils round our most intimate memories. The belgian artist proposes to the reader a walk along the water in a format that she never

used before. (...) The reader can choose between two options : unroll the book which is than a kind of fresco of 5 meters long or keep it in the limits of the double page and try to find the more intimate details of all sequences. The artist's layout is so wonderful that no words are needed in this album, words are only the reflection of ours thoughts mirrored in the landscape. The wintery nature sings his song bidding one place to the other, from one station to the other. There are some very strong moments when the reader is blinded by so much whiteness. An album that teaches us to discover again the landscapes that we saw as children as saw again as adults.

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

**Published on the web site of Ricochet – Sophie Pilaire**

Grandmother brings the cradle outside so that the baby can breathe the fresh air. A fox, a mouse, a rabbit, a badger and other little curious creatures are approaching, but the baby begins to cry. At the same time, the grandmother peels fruits in the house, preparing some delicious snack. Eager to take profit of the snack at one time or the other, the animals try to comfort the baby, so that the cook is not disturbed ! The robin peeps « sleep ! sleep ! » and the hedgehog rocks the cradle...It works...more or less. But at the end, everybody will receive some delicious food.

With her greenish illustrations surrounding this unique intimate scene, Anne Brouillard uses more strong line than in other albums. This allows her to draw very sympathetic creatures. Nature and quiet human activities are melting. The story unfolds as much in the foreground and in the text (the baby to be comforted) as in the background with the promises of sweetmeats, but this part has to be guessed by the young reader. This story is full of tricks, but we smile at this moment of grace as if the house was lying in the middle of nowhere. A perfect and quiet album.

**Published in « Libbylit » nr 115, may-june 2014 and in « Libbylit Special Anne Brouillard », Section belge francophone de l'IBBY, 2016 – Monique Malfait-Dohet**

This album is build like a poem, a visual ode to the quietness of everyday's life, far away from chaos and noise. When you open the album, you're in a rustic scene, very pure, like a Colette's (French writer) book (« Les vrilles de la vigne » (The tendrils of the vine), for example). This very intimate atmosphere, seen very often in the books of Anne Brouillard, is very similar to the one in « La berceuse du merle (The blackbird's lullaby) », an album also describing a napping child. The visual effects are mostly the same : the reader is guided by images focused on one thing or the other and allow us to experiment what we can call « the school of the glance ». Very few words, no account of event, some words from a grandmother to her grandson or granddaughter, soft baby' sounds, remarks from the forest's animals which are slowly gathering together around the house to receive the meal prepared by the old lady. They seem also to protect the baby in the cradle, tenderly looking after the child. This album is very visual. The album closes on a very quiet and harmonious scene as the night falls. The narrative is the same as in « La berceuse du merle (The blackbird's lullaby)», where we can hear the sounds of the city. In this one, it's the forest and the false silence of it that surround the grandmother and the little one. The first and the fourth pages of the jacket enlarge the space and show the house in its loneliness, but the reader do not see any danger in this situation. Animals, humans and the vegetation, everything is in place ; the movements are very slow at a point that the face of the grandmother seems almost juvenile. The greenish colors are a sign of renewal. You can see on the penultimate page that the artist has placed in the kitchen a little drawing of the house, but this time surrounded by snow. Far away from violence, fear or death, the colors of the images calms the reader ; life is flowing slowly, every generation takes its place and its time, every birth brings with it the promise of continuity. This album can be read from different point of view. It is recommended for everybody, young and old, without moderation !

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

**Published by Lucie Cauwe on her blog**

<http://lu-cieandco.blogspot.be/2015/11/anne-brouillard-en-stereo-livre-et-expo.html>

When Anne Brouillard received the Grand Triennal Prize from the Fédération Wallonie-Bruxelles, we knew that a new album will be published this fall. Here it is ! « *Les aventuriers du soir* » (The evening's adventurers, Edition des éléphants, 2015, 32 pages) is sumptuous, joyfull, human, at a child's height that uses daily life as a springboard for adventure and imagination. At the same time, the album shows how little fears could be followed by reassuring places, let's find a peacefull place in this silly world, a cocoon where children can live, read and laugh. The adventure is not in the woods, but at the end of the garden. Between the bushes, Gaspard and his plush Lapinus have their little cabin. They set up the table, when Mimi the cat comes in through an imaginary window. It's time to go fishing...In four images on the opposite page, Anne Brouillard shows us that we are in a children's book, a child's play, imagination and invites us to believe...There is not much result in fishing, thanks to Mimi, and the child in a stripped pullover prefers to climb on the tree – happy child who can escalades his world.

The following pages show the entire place, the house at the end of the lawn, Daddy and Mammy on the terrace. An impression of peace, quietness, security that is not troubled by the sun going down. « The day is over. It's soft and quiet » says the text. In the shadows of the garden, we can see Gaspard and Lapinus and the robin seen before. The cat lives her life, she comes and goes as it please her. Wonderfull images without text shows us the arrival of the sunset, the shadows, the illuminated windows, the empty terrace. What a contrast with the family meal taken without the cat. Before going to sleep, Gaspard takes a last look to the garden. He hopes to see Mimi between the bushes or in the tree. Mimi is still outside and looks at the play of the lights in the house. A sequence of images without words shows the cat and reassure us. The nigh can go on. The trio is complete, in the boy's warm bed. They rest before living a new day of adventures. The album's title is very good, because for children, adventure is everywhere, and their imagination need little to flourish. Could the adults no deny this right to the children. Anne Brouillard alternates images from different sizes, with or without words. She creates from a very simple fact, the sunset, a wonderous adventure full of imagination, kindness and serenity.

**Published in « Libbylit » nr 125, june-july 2016 and in « Libbylit Special Anne Brouillard », Section belge francophone de l'IBBY, 2016 – Monique Malfait-Dohet**

Once again, Anne Brouillard takes his readers' hand for a journey, both intimate et spectacular. From the end of the day till dawn, through the night, the adventure of our three heroes (Gaspard, the hobo child, Lapinus, the child's blanket and Mimi, the cat) hesitates between light and darkness, between an odd space full of fantasy as a tale of ancient heroes or the softness of the the family home. The inside and the outside, the house and the garden, the shelter and the adventure, the everyday life and the wildness are all to be found in this poetic album with tender and melancholic sounds like a real « night's harmony » as written by Baudelaire (French poet).

The perpetual contradiction between the children's imagination and their need for protection is taking life in this album where we can found at the same time, the real talent of storytelling of Anne Brouillard and the power of her illustrations. From her first album, she acquired the sense of colors and forms. The human silhouettes have now the same quality as the fauna or the flora that surrounds them. Combining the power of the dreams with the charm of nature, our artist takes the reader into her book to follow the emotions of the young child as through the lense of a camera. The spectator can see the characters and the places from different points of view and sometimes has the feeling to turn around the scene, from bottom to top and from top to bottom, from the inside to the outside, to follow the cat who finally decides to go home. For everybody, without moderation.

**La grande forêt, le pays de Chintiens**, (The big forest, the land of Chintians) Pastel – L'école des loisirs, Paris, 2016.

**Published by Sophie Van der Linden on her blog**

11/10/2016 <http://www.svdl.fr/svdl/index.php?post/2016/10/11/La-Grande-Foret>

Some ten years ago, when Anne Brouillard intended to go for a long journey in China, she said to me that she wanted to use this journey to give life to a project that she was carrying on for years, a project that came from her childhood, when her sisters and her shared a secret : Chintia. Some weeks later, a postcard informed me, that the journey was not going as good as expected and that she would come home earlier. Since then, nothing was heard about this project. The artist took her time to create this story deeply buried in her childhood and her imagination. The result is here to see. A very original album melting comic strip and big illustrations ; narration and documentation, a milestone by the density of the story or the connection of this album with her other works.

Like a book of Moumine (characters created by Tove Jansson), from which Killiok could be some black cousin, the album's opening is a map of the different countries that form Chintia. Rapidly, we'll see the map of one of those countries, the country of the quiet lake. In this country, there are many trees – this is usual for Anne Brouillard – lakes, cabins in the middle of the forest, boiling coffe-pot, pictures on the walls, vast houses, but also houses with one floor or one room, some characters seen in other stories as the cat Mystère (in the album of the same name published in 1998 on her first collaboration with Pastel), a station as a shelter in the night, a journey on the train, all those things that link the reader with the artist's universe. But there are also new things, as new windows into another world, writing on stones, a flying machines festival, an explorer with a suitcase, Bébés Mousses (Moss babies), a machine to capture messages,...

At the end of the album, a double page reveals the whole picture where this adventure took place, something the artist likes to do. This view shows how much this book is coherent, a imaginary place but very real, where children can feel at home, can love the trees, see books, meet people, a place where lights and shadows allow us to see the things differently, a place like a nest from where we can dream further. The last page reveals that we only discovered one land and that there are so many other places to discover. This album could be considered as the synthesis of the universe of the artist. « La grande forêt » (The big forest) reinforce the coherence of the Anne Brouillard's world. A coherence that is the stamp of great artists and great works !

**Published in « Libbylit » nr 127, december 2016 and in « Libbylit Special Anne Brouillard », Section belge francophone de l'IBBY, 2016 – Monique Malfait-Dohet**

Here is at last the long-awaited album that we were very eager to discover after the exhibition at the Foire du livre (Book fair) of Brussels in february. It is obvious that this album is an important milestone in the career of Anne Brouillard. The illustrator has accustomed her readers to discover essentially visual albums and others more anchored in the dialogue between the image and the word. With this album, she has reached such a density in the creation of a complex narrative universe. If we knew her forests, her trains, her houses or her lakes ; if we already have discovered the brightness of her poetic world, we were not used to see an album of such a length : 8 chapters for an adventure with multiple characters that leads us through a strange country, similar to the countryside of our faity tales. The entire conception of the album is imbued with this literary requirement : on the one hand, full-page illustrations, comic strip vignettes, geographical maps, documentary plates and, on the other hand, heroes and surprising patterns.

This vast country, that is called Chintians' land, is composed of 11 regions. One of them is the Land of the quiet lake where Killiok and Véronica, the protagonists of this quest, trying to find their friend Vari Tchésou, the red magician, are living. The young girl and the little black dog seem to be the accomplice of Kwé and Kwé, two astonishing crows who deliver strange messages. At every step, the reader finds back silhouettes and settings that are common to the world of Anne Brouillard, but there are also newcomers like the Moss babies or the carved stones. (...) The sense of solidarity, humor and poetry mix together to give an album that carries some surprises. A complete, harmonious and abundant work which has to read and read again to find all the richness in it.

### **11. Reproductions of book covers and illustrations**

See annexes.

### **12. Annexes**

1. Photography of Anne Brouillard
2. Book covers and illustrations
3. Published reviews of the books in original languages
4. Libbylit special Anne Brouillard
5. Translations of the books in English
6. Electronical versions of the selected books