

Gilles Bachelet



Nominee
Hans Christian Andersen Award 2022

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Cover illustration by Gilles Bachelet for the leaflet inserted in the collector's edition of *Mon chat le plus bête du monde*, Seuil Jeunesse, 2012. The rights of all the images in this dossier are reserved.

BIOGRAPHY

Gilles Bachelet

Born in 1952 in Saint Quentin (North of France), Gilles Bachelet spent his childhood in the Pyrenees. He then moved to Paris to study at the prestigious Henri IV Lycée. After two years, his parents realized that their son was spending more time on the streets than studying inside the walls of the Lycée. They therefore sent him to a boarding school where he stayed for the following seven years, in Saint-Lô (Normandy).



In 1971 Gilles Bachelet returned to Paris and attended the Faculté d'arts plastiques in Paris while preparing to join the École Nationale Supérieure des Arts Décoratifs. He then studied at the École for five years.

In 1977, he started working for magazines with increasing success. He then left the École Nationale Supérieure des Arts Décoratifs (without getting his diploma). Since then, he has been an independent illustrator for print media, publishing houses and advertising.

In 2001, Gilles Bachelet starts teaching illustration at the Superior Art School of Cambrai, France. He's been a teacher ever since.

He has created numerous picture books for the Seuil Junesse publishing house, including *Mon chat le plus bête du monde* [My cat, the silliest cat in the world], winner of the Baobab Prize in 2004, *Madame le Lapin blanc* [Mrs White Rabbit] for which he received the Pépite 2012 at the Salon du livre et de la presse jeunesse de Montreuil. More recently, *Une histoire d'amour* [A love story] won the Libr'à Nous Prize 2018. His latest picture book, *Résidence Beau Séjour* [Beau Séjour Residence] was published by Seuil jeunesse in 2020.

In 2019, Gilles Bachelet received La Grande Ourse Prize, awarded by the SLPJ (Salon du livre et de la presse jeunesse de Montreuil) for his entire body of work. He lives in Paris.



Dans les petits papiers de Gilles Bachelet [Gilles Bachelet about himself]. Video in French.
Duration: 3:31 minutes. <https://youtu.be/h0SyQZbf874>

NOMINATING GILLES BACHELET: THE REASONS BEHIND THE CHOICE

He turned Napoléon Bonaparte into a mushroom, ostriches into fairy tale heroines... Gilles Bachelet is one of the greatest French creators of picture books. He has his own unique way of playing with the picture-text relationship, creating a humorous effect that is his special trademark. He says his only ambition is to make people laugh, but his work goes far beyond that simple statement... Nothing is improvised in Gilles Bachelet's work. Every detail, every reference is thoroughly thought of.

Having decided that he will refrain from portraying humans (he believes he doesn't excel in drawing them), Gilles Bachelet puts animals and objects under the spotlight, using them as heroes of his stories. And one cannot help but go on board with him, believing that washing gloves can fall in love, that Napoléon Bonaparte can be portrayed as a mushroom, that an elephant can be « the silliest cat in the world »...

This very discreet artist in everyday life is very daring in his work. He seems to make a habit of creating truly innovative books, extending the limits of what a picture book can be, taking the reader further into the realm of imagination. Thus, Gilles Bachelet paves the way for other authors and illustrators. With each new book, he pushes the frontiers defining what an author or an illustrator can create in a picture book. He dares and achieves, making it possible for others to create fearlessly, for the greatest benefit of children's literature.

Gilles Bachelet's books are marvelous jewels of imagination, creativity, beauty and elegance. No wonder his pioneering work appeals to everyone, children and adults alike...



*Alice is an unreliable babysitter, with her habit of changing size every minute...
(Madame le Lapin blanc [Mrs White Rabbit])*

INTERVIEWS AND ARTICLES

IRRESISTIBLE GILLES BACHELET¹

Interview by Brigitte Andrieux

*Gilles Bachelet has a 40 year career in illustrating and writing, from his studies at the Arts-Déco in Paris to *Une histoire d'amour* [A love story]. After his debuts in the press, he finds his calling in children's book publishing. Some figures will play a key role in his life: Alain Le Foll (whom he met at the Arts-Déco), and Patrick Couratin (whom he met thanks to Harlin Quist). On 28 September 2017, Gilles Bachelet was our guest for a two-hour interview.*



Born in 1952 at Saint-Quentin (Aisne), Gilles Bachelet spent most of his childhood in the Pyrénées. He arrived in Paris at the age of 10 and spent 2 years at the Lycée Henri IV. “Desastrous” two years, as he says... After that, his parents sent him to a boarding school. He spent 7 years with the Oratorian Fathers, in Saint-Lô (La Manche). In 1971, he came back to Paris and joined the Faculté d’arts plastiques and prepared the entry exam of the École nationale supérieure des arts décoratifs.

Brigitte Andrieux: You draw animals with a virtuosity which may lead us to think that you have studied to become a veterinary. Have you ever considered it?

It's the job I wanted to do and it wasn't only the passing wish of a child; during all my schooling to the baccalaureate I was in the scientific section because I wanted to become a veterinary. I didn't consider becoming an illustrator at that time, not even a writer. Unfortunately, I wasn't good in maths, physics and chemistry. During my final year in school, a teacher told me: “You're good at philosophy and very bad in maths; prepare a literary baccalaureate”. That how my dream of becoming a veterinary ended.

¹ « Irrésistible Gilles Bachelet ». Interview by Brigitte Andrieux. Paris, *La Revue des livres pour enfants* n° 301. Paris, BnF/CNLJ, 2018, pp. 104-123. Translated to English by Hasmig Chahinian.

Why did you decide to enrol in the Faculté d'arts plastiques first and then the Arts-Déco?

When I was a child, I used to draw a bit, not more. We can't really speak of a passion or an early calling. My father was a painter. At the age of thirty, he studied psychology because he couldn't live decently from his painting, but he continued – even today at the age of 89 – to paint. I was immersed in a favourable environment, especially since many of my parents' friends were also artists. At the age of 17, I became more interested in drawing. Naturally, when my project of becoming a veterinary fell through, I registered at the Faculté d'arts plastiques and the Atelier Saint-Merri, an evening workshop that prepared for the entry exams of the Art schools. The second trial to enter the Arts-Déco was successful.

At the early stages of your career, you have had some crucial encounters, like the one with the work of Benjamin Rabier, the great drawer of animals...

Yes, it was one of the greatest revelations I had as a child. I had not lived with Benjamin Rabier's picture books, I just discovered them one day, at my parents' friends place. I must have been 6 or 7. To keep me quiet, they gave me a pile of picture books. I think it was the only time I saw them during my childhood. Years later, while studying at the Arts-Déco, I saw the *Gédéon* picture book in a flea market. The pictures literally jumped at my face. I realized then that they had been profoundly engraved in my memory all that time.



You have paid him a tribute during a Salon de Montreuil, in a picture drawn as in Ponti's *Blaise et le château d'Anne Iversaire*.

Yes, for the Jubilo exhibition in 2009, the Salon de Montreuil asked a number of illustrators to imagine a party with all the characters from the books that had enchanted their childhood. In the

corner of this image, there is also a nod to an Italian cartoonist: Jacovitti. About the same thing happened with him as with Benjamin Rabier. I had seen his drawings around the same time in *Pepito*, an illustrated children's magazine. I found them a long time later, when *Charlie Mensuel* republished comics by Jacovitti. Fifteen or more years had passed between the two meetings. What fascinated me especially about Jacovitti was that each image had recurring details: sausages, spools of thread, bones, pencils stuck in the ground... and then his little signature in the shape of a fish bone...

In your work we find mushrooms, carrots...

Maybe not as obsessively as with him, but I like to put a few favorite objects in my images. The carrot has become a little signature in each of my books. In *Le Chevalier de Ventre-à-Terre*, I forgot to put it on an original drawing; I added it with Photoshop just before going to print! I will, however, stop putting chamber pots everywhere because when I went to meet students in classrooms I realized that children no longer knew what a chamber pot was...

Among the important meetings, with humans this time, there is Alain Le Foll.

He was teaching a course during my first year at the École des arts décoratifs. This first contact did not really mark me. He was giving a class that I found rather boring: "Materials and textures", something like that. We had to do gradients with Wolff pencil, very technical stuff, very tedious. I wasn't very good at it, maybe not patient enough. I had him again as an illustration teacher in 3rd year and this time it was an absolutely decisive meeting for me. He made me understand what I was capable of doing personally. He had a very high idea of what being an illustrator meant. For him it was not a by-product of painting or the major arts, it was an art in itself. As a teacher he was not particularly communicative nor exuberant. He might even seem a little distant. During that year, he watched me out of the corner of his eye, not telling me much about the work I was giving him. Then one day I showed him a series of drawings and he said, "There, it's you." It was as laconic as that but it was decisive. He had probably judged that I had gone beyond all the influences that one can have as a student in an art school, and that I had found a little something which really belonged to me and wasn't totally influenced by others.

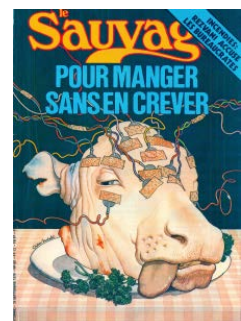
Did you keep that drawing?

Yes, I think I still have it. It's a sequence of images, objects, not characters. A sort of box from which lots of objects come out.

THE PRESS YEARS THE DEBUTS IN CHILDREN'S LITERATURE

You then enter the labour market; did Alain Le Foll have a doing in that?

He must have given me some advice, but I don't owe it precisely to him... There was another illustration professor at the Decorative Arts, Philippe Weisbecker. I didn't have him as a teacher directly, but I had shown him what I was doing. Alain Le Foll, by this time, had already withdrawn a little from the press and advertising world to devote himself to creating drawings and lithographs (he died shortly after, at the age of 49). Philippe Weisbecker, who was very introduced to the world of magazines and press, gave me some addresses right away. Afterwards, thanks to Alain Hervé who made me work



for *Le Sauvage* magazine² and to Nicole Claveloux, who saw my drawings, I met Harlin Quist.

We are in 1979. You start to make illustrations for children's books: *Drôle de samedi soir*, *La Longue route des savants fous* for Hachette, non-fiction books, illustrations for the press like *Okapi* at Bayard and you meet Patrick Couratin. An essential meeting.

Yes, it all happened in a short time. From the moment Philippe Weisbecker opened his address book to me, everything happened very quickly. I started working for *Okapi*, *L'Expansion*, *Lire*, *Marie-Claire* (where I covered many subjects for more than twenty years: society, health, sexuality, horoscopes... In short, everything you can find in a magazine like *Marie-Claire* with the exception of the fashion images, I do not know how to draw them). It has been my "entry passport" for the next twenty-five years. I never had to look for a job with a portfolio under my arm. It was an easier time than now. There were fewer illustrators, we couldn't send our portfolios over the Internet and we were easily welcomed during that period. Nicole Claveloux, Alain Hervé and also Daniel Maja told me "you should go see Harlin Quist"³. I was already familiar with his books; I stumbled on a picture book illustrated by Nicole Claveloux in a bookstore: *La Forêt des Lilas*, based on a text by La Comtesse de Ségur. I was stunned by this book. I didn't think you could make children's books like that. My knowledge of children's literature was very limited and what I knew did not really excite me. So I discovered Harlin Quist and it was through him that I met Patrick Couratin, illustrator and especially graphic designer of this publishing house. That was the second decisive encounter of my career.

Can you tell us about your collaboration with Patrick Couratin at Harlin Quist?

The first job Harlin Quist asked me to do, when I met him, was to participate in a collective picture book, *Le Quatorzième dragon*. Each page of this book was illustrated by a different illustrator. I had two drawings because Harlin Quist had a defecation or an image that he didn't like. So he asked me to sign the second drawing with a pseudonym⁴... Patrick Couratin was in charge of the graphic formatting of the picture books. He later became a friend and a very important person in my professional life. When Harlin Quist editions ceased to exist in 1982, Patrick set up his own graphic design studio, "CRAPULE!", which published *Ice Dream* in 1984 and *Hôtel des Voyageurs* in 1986. He was also the artistic director of *Okapi* between 1982 and 1995 and I did a lot of work for him there too. He was someone who, as a publisher, like Alain Le Foll as a teacher, had a real "midwifery" talent. Even today, seven years after he passed away, I don't make a picture book without saying to myself "what would Patrick have thought?". He was, and still is, a permanent reference. So much so that at a somewhat depressive period in my life, in 2002, just after the release of *Le Singe à Buffon*, the first picture book I made with him in co-edition with Le Seuil Jeunesse, I asked him if I could come and work for a few days in his design studio. He replied, "of course, come and settle down". Those few days lasted nine years and I worked there until his death. "CRAPULE!" mainly produced show posters. Patrick called the children's book publishing "his dancer" (his passion); he made a limited number of books and didn't rely too much on this part of his business to make money, it really was his passion.



² At that time, *Le Sauvage* was the ecological supplement of the magazine *Nouvel Observateur*.

³ An American publisher who was an associate of François Ruy-Vidal in France. They had just split at that time.

⁴ Ed. Tachebel.

In the beginning of the 1980s, you showed an interest for the circus.

My career as an illustrator was already well underway. I had to interrupt it for the first time to do my military service in Germany and a few years later I enrolled in the Fratellini school, I took courses there for a year and a half while continuing, especially at night, my activity as an illustrator. I was fascinated by the world of the circus. I knew I wasn't going to make a career there - it was too late anyway, I was in my thirties - but I wanted to experience this world a little closer. My main interest was juggling; at the time there were no books or tutorials available. I thought the only way I could learn it was to enrol in this school.

AUTHOR-ILLUSTRATOR

As an author-illustrator, you immediately tackled famous people. With your mischievous, expressive line, your virtuosity in drawing cats, elephants and other very appreciated animals, you do not give in to the easy way and you decide to attack Buffon, Napoleon... How did you come up with these ideas?

Some picture books have stories that go back a long way. I had proposed the project of *Le Singe à Buffon* to Patrick ten years before its publication, but at that time he had decided to stop publishing. The management and logistics of a small publishing structure weighed too much on him and "CRAPULE!" had refocused his activity on show posters. So I put this project away in a drawer where it slept for many years. The original idea was a little different from what you find in the current picture book. Buffon, the naturalist, received a monkey from Africa in a crate one day and this monkey, in contact with humans, acquired all their flaws. He was notably becoming an alcoholic and the picture book's comedic inspiration was mostly based on it. In the early 2000s, after a brief revival of Harlin Quist editions, quickly interrupted by the publisher's death, Patrick Couratin signed a co-publishing agreement with Le Seuil Jeunesse and I rethought this project. In the meantime, I had a son, and the story presented itself to me in a new light. This Monsieur Buffon who one fine day receives a monkey in a crate reminded me of my situation as a young dad who had just received a "bug" for which I did not really have the instructions for use; I rethought the picture book in that spirit. The blanket where we see the monkey diverting attention from Buffon to steal and drink the bottle of wine on the table is a vestige of the first highly alcoholic version...

THE CAT'S SUCCESS

In 2004, there was the exceptionnal success of *Mon Chat le plus bête du monde* [My Cat, the Silliest Cat in the World], that went out of print even before the start of the Salon de Montreuil...

When the book came out and Patrick had a copy fresh from the printer in his hands, he said this phrase: "We are not immune to success." I wasn't expecting it at all but it's true that it worked right away and very well. It was my cat Régliſse that inspired me for this picture book. When I adopted him he was already an adult and really huge. He was adorable, very sweet, but he was stupid. On his first day in my home, the first thing he did, as he was a clean cat, was to go to the litter box that I had prepared for him, but as he was very fat he did not notice that his behind was sticking out and he pooped outside the box. It was the little spark that started everything else.



Mon chat pense toujours qu'il fait caca à la verticale de son cerveau.

You even created a trilogy.

This was of course not planned for at the start but I still had sketches that I had not been able to place in the first picture book and, after its success, we thought, Patrick and I, to make a kind of bonus that was originally intended to be black and white, smaller and without text. Eventually I added colors, then texts, and it became a second picture book, *Quand mon chat était petit* [When the silliest cat was small]... It just came out in a small format for its first edition. Two years later, as I was really attached to this character, I wanted to dedicate a farewell picture book to him which was to be called *Pour en finir avec mon chat* [To end it with my cat]... This title seemed a little too radical to the Seuil and Patrick, we finally called him *Des nouvelles de mon chat* [News from my cat]...

You often meet children (in classrooms, in book fairs), how do they react to the text-image peculiar relationship? Do they understand it right away?

Once they get in the game, yes of course. It is quite common, for example, for teachers in classrooms to have fun reading the picture book without showing the pictures to keep the effect of surprise. It works every time, because in the text there is nothing that suggests that the cat is not a real cat.

In the first cat picture book you portray yourself wearing a bathrobe and with charentaises on your feet, do the children recognize you when you meet them?

In the questions children ask me, there is one that comes up often: "Do you really have that dressing gown?"... You didn't ask me that



question, but I'll answer it anyway: no, I've never had this dressing gown and I never wear charentaises. I found this dressing gown's pattern in an English illustration on the cover of a novel by Wodehouse.

Then you decide - nothing scares you – to address the Napoleonic era... using mushrooms.

The idea came from a conversation with Patrick. Having worked in his premises for a number of years had created a very privileged author / editor relationship between us. We had lunch together almost every day, talking about things and the like, and luckily not just about books. One day, when he was telling me about the play *Le Souper* by Benoît Brisville that he had just seen and that he had very much liked, he said: "Here! It might be funny to make a book on Napoleon, the First Empire, but with animals instead of humans... ". I didn't get excited about the idea right away, but I started working on the character of Napoleon, and quite simply, his hat reminded me of a mushroom. I've been a city dweller for a long time but I have always loved picking up mushrooms, I used to do it as a child and I still do it whenever I get the chance. I love everything about mushrooms: picking them, drawing them, cooking them and eating them. So it came from afar. I have a little anecdote that shows how it could go between Patrick and me. It's about the title of the book. The day I started the first sketches I gave him a phone call, and I said, "I'm going to do this with mushrooms and I'm going to call him Napoléon Champignon." He answered me tit for tat, "No, Champignon Bonaparte [Mushroom Bonaparte]". He thought that title sounded much better... And he was right.



You happily quote David in the book, with, in particular, a reference to "The Coronation of Napoleon"... How do you use the documentation?

When I started doing this job, the Internet didn't exist, of course. In the early years I accumulated a lot of books, especially on animals but also on a wide variety of subjects. Almost every time I was commissioned for an illustration on a theme, I would go and buy books. Now I do like everyone else: I go on the Web first. Unless I need some really specific things that I won't find there. In general, I rely a lot on documentation. Even in the absurd or the imaginary, I like to give credibility to objects. The more the subject is whimsical, the more it seems essential to me to bring realism and details to my drawings.

THE CLASSICS REVISITED

In 2012, you paid Lewis Carroll a hilarious tribute, totally personal and quirky, far from proposing yet another adaptation of *Alice*: you chose the White Rabbit's wife as your heroine.

Yes, there are at least two reasons for that: on the one



hand, I draw mostly animals, a bit by default because I'm absolutely not good at drawing human characters. Drawing children in particular is something I don't know how to do at all. So I didn't really want to draw Alice all over the place. On the other hand, I didn't want to make the thousand and first illustrated version of this monument of children's literature that so many talented illustrators had already competed with. I found it too impressive to tackle the original text. Hence the idea of making this little picture book, a bit on the fringes, behind the scenes of the real "Alice".

A "Small picture book" of a large format with abundant double pages where we recognize all the characters.

Yes, it was an opportunity to enter Lewis Carroll's world, to portray the real characters from *Alice in Wonderland* and *Through the Looking Glass*, while drawing mostly little rabbits, which for me is much easier than drawing little girls.

You have also revisited fairy tales, another essential genre of children's literature, in // *n'y a pas d'autruches dans les contes de fées* [There are no ostriches in fairy tales].

Truth be told, the title and lyrics of this picture book were found afterwards. I was working at that time on a book that I wanted to call « Les Petits des choses » [The Things' babies]. A picture book that was to be about families and the maternity of objects. I had already made a picture book for adults, *Hôtel des Voyageurs* [Travellers' hotel] with duffel bags and pillows. I wanted to make one, for the kids this time, using only objects. Every time I went back to work on this picture book, I stumbled; I couldn't find the axis of the lyrics. So one day, as I was trying miserably, scribbling little things on a notebook. I had in mind - God knows why - a tale title *Boucle d'or et les trois ours* [Goldilocks and the Three Bears] and the crazy idea of replacing "bear" with "ostrich" came to me. I did a little drawing of *Boucle d'or et les trois autruches* [Goldilocks and the three ostriches]. Then, as I still was short of ideas for the current picture book, I started to use the word ostrich in all the titles of the tales I knew. After a while, I said to Patrick, my editor, "I'm dropping my story of objects' maternity, I'm going to make a book with ostriches." It is therefore a book that is a bit by default, born from the inability to carry out another one... I have brought out this project on objects countless times, and each time I ended up with something quite different... Until last spring; I did it in a slightly different form and a new title: *Une histoire d'amour* [A love story]...



Then, as I still was short of ideas for the current picture book, I started to use the word ostrich in all the titles of the tales I knew. After a while, I said to Patrick, my editor, "I'm dropping my story of objects' maternity, I'm going to make a book with ostriches." It is therefore a book that is a bit by default, born from the inability to carry out another one... I have brought out this project on objects countless times, and each time I ended up with something quite different... Until last spring; I did it in a slightly different form and a new title: *Une histoire d'amour* [A love story]...

You also have an excellent knowledge of children's literature's authors... In a single image of the *Chevalier de Ventre-à-Terre* we see eight quotes if I'm not mistaken. And you also continue to have fun with all these characters on Facebook.

Especially with Pomelo⁵! I saw one day on Facebook that it was Benjamin Chaud's birthday. We didn't know each other back then. I asked to have him as a friend (on Facebook) and posted on his page a picture of Pomelo with the trunk cut off into little birthday candles. He replied with a

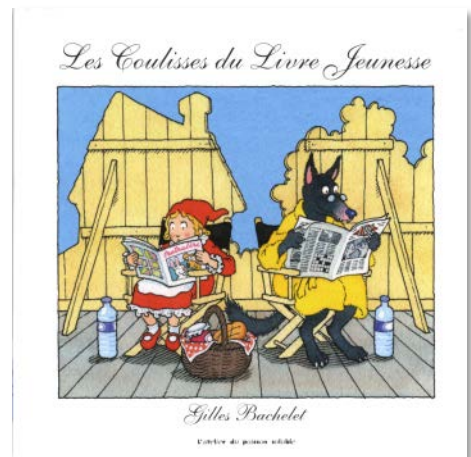
⁵ TN. Pomelo is a pink elephant, a character created by Ramona Bădescu and Benjamin Chaud. Its adventures are published by Albin Michel Jeunesse.

drawing where he was attacking my Cat. It went on like this for months in a kind of love / hate relationship between our two elephants, which culminated in a live battle at a Montreuil show. And then one day, when we were through being mean to each other, we teamed up to bang on the other elephants in children's literature. This is where we looked at Babar, Elmer and Coco, Dorothée de Monfreid's elephant. We then broached other fascinating subjects such as kiwis, light tables and food in the history of art... I also made a lot of rabbit exchanges with Clothilde Delacroix and more occasionally a few winks to Janik Coat, Joëlle Jolivet and a few others...



You even devoted an entire picture book to all those "coworkers" of your cat in *Les Coulisses du livre de jeunesse* [Behind the Scenes of Children's Books]. The originals were exhibited in Montreuil and L'Atelier du Poisson soluble has edited this book. In this picture book you cite internationally known authors but also authors who are not so famous. How do you know all these artists?

Without really being a collector, I ended up accumulating quite a few children's books... And I also visit children's literature fairs where I meet my fellow authors and illustrators... I obviously didn't meet Beatrix Potter or Jean de Brunhoff, but a lot of the authors cited in the book are people I know or have met at one time or another. *Les Coulisses du livre de jeunesse* started out as a dozen drawings I made to amuse my friends on Facebook, most of whom are authors, librarians, booksellers or teachers. I was not at all thinking of making a book with those drawings because, in my opinion, it could only touch this little microcosm... Olivier Belhomme of the Atelier du poisson soluble believed in the project. So I worked on the series a bit and in the end it didn't go so bad...



TODDLERS

In 2016 you published *Une histoire qui* [A story that], a picture book for toddlers. We really weren't expecting you in this domain, and yet, here too, it works!

It's a birth book. Originally, a call for projects organized every two years by the Conseil Général de l'Ardèche [General Council of Ardèche] which offers a picture book to all children born in the department. I would gladly have done a picture book but as these picture books are supposed to be a tool for language-learning, the presence of a text is part of the specifications. I did not feel my usual domain was really adapted for children from zero to two years old and I obviously could not use the references and the text / image shift... So I tried to play on the rhythm and the musicality of the text. Every page of the picture book represents the same



situation: a mom or dad is reading a story to a child in a crib. The characters and the setting change from page to page, animals, fantastic creatures, objects, the link is the child's "doudou" (security blanket) that prefigures the family staged on the following page...

THE ARTIST AT WORK

We would love to know how your picture books come about. Do you already have your flatplan in mind? Do you go through many sketches?

I don't have a really rigorous work plan. It most often starts with loose sketches in notebooks... I already feel a little more secure when I think I have a good idea of the beginning and the end... At this point I start creating a flatplan, with holes that I fill in little by little as with the pieces of a puzzle. There is not a writing phase followed by an illustration phase like when the author and the illustrator are two different people. It all comes as it may and out of order... Sometimes a sentence amuses me and I look for an image that can illustrate it, but it is often the desire to draw a particular situation that will determine the text. In *Madame le Lapin Blanc* [Mrs White Rabbit], for example, I really wanted to draw a double page of carrot recipes without really knowing how to justify it. The idea of making the eldest daughter into a weight-obsessed aspiring supermodel came from there... When the whole cut-out feels cohesive, I do more detailed sketches. Between the sketch and the final drawing there are other stages where I work on layers. For a slightly complicated image I can make several successive layers or work in planes.



Are you talking about real layers or Photoshop layers?

Real paper layers. I mainly use the computer in the preparatory stages. Sometimes I scan a drawing made in a notebook so as not to lose its initial spontaneity and modify it on the computer, but I go through the tracing again before transferring it to my watercolor paper for finalization. I go back and forth between the drawing board and the computer. Sometimes, when I hesitate in a choice of color on an image that is already well advanced, I scan it and I do simulations in Photoshop but on

the final image there is no digital. Exceptionally, in *Une histoire d'amour* [A Love Story] I made two separate wallpaper backgrounds that I then embedded in my images. I also like to retrieve the files before going to print to do some touch-ups or color corrections.

Do you submit your projects to your editors or do they trust you blindly?

I have been working with Le Seuil Jeunesse for quite a long time. I think they trust me relatively... It happens that they save a place for me in their publication calendar without really knowing what I'm going to offer them. I have elevated procrastination to the rank of Fine Arts, so I sometimes get into it very late. I couldn't have worked like this a few years ago.

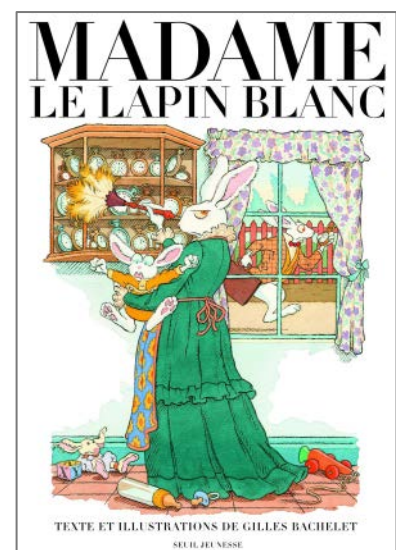
Do you choose the pagination, the format, the typo?

For the pagination and the format, the choices are made in consultation with the publisher, taking into account cost and manufacturing constraints. When I was working with Patrick Couratin, he was in charge of the typography and the layout. Now, as I have never had the patience to get seriously into graphic design software, I myself do a simulation of layouts, text and drawings on Photoshop, and the graphic designer at Le Seuil has the difficult task of transcribing it on the right software. The general spirit remains in line with the picture books made in collaboration with Patrick, predominance of white backgrounds, rather classic typefaces...

The absence of Patrick Couratin seems to be a very heavy burden for you. To the point that you seem to be in a rather lonely creative process...

Patrick's disappearance was a great shock for me. Emotionally, because he was a close and long-time friend. Professionally also, because over the past thirty years, from Harlin Quist to co-editions with Le Seuil, including *Okapi* and *CRAPULE !*, we had worked a lot together. He had always trusted me, even in times when I was not doing too well and where I was unreliable regarding deadlines... From 2003 to 2011, all my picture books saw the light of day under his daily guidance. Even if he didn't intervene much, I needed this permanent validation of my work. Paradoxically, it was he who taught me to work alone. He was the one who convinced me that I was not just an illustrator working on commission, but that I could have something to tell myself. After his death, I didn't release a picture book for two years... I even wondered at that time if I was going to be able to create a book again without this tutelary presence by my side. And then I made *Madame le Lapin Blanc* [Mrs White Rabbit] and I realized that he had provided me with the autonomy and the self-confidence that I had lacked until then...

I quite often receive texts from authors or publishers, but over the past fifteen years I have really taken a liking to making my books on my own, text and illustration. It's this chemistry between word and image that really interests me. I only have fun this way. Working on a text already written, frozen, as I did once, remains a test for me. I don't feel free to do what I want. The more literary the text seems to me, the more paralyzed I am. I really enjoyed my early days illustrating articles for magazines. It was short, varied, without literary ambition... and disposable. I drew lots of pictures like that about weight loss, allergies, astrology and sex. I also took a certain pleasure in making documentary illustration because of the technical style exercise that it required, but the few picture books that I have illustrated based on other author's texts do not please me; they are memories of stress and frustration. Writing a text for a picture book is very special; few authors know how to do it... A lot of the texts that I receive leave no space for the illustrator to be free. Everything is already



described, locked... Sometimes the author even includes sketches to his manuscript to indicate the position of the characters and the elements of the décor; it has happened to me several times... Of course, if I had to publish five picture books per year, I would surely not find the necessary material on my own, but at the rate of one picture book per year on average, that's fine for me. Otherwise, in life, I'm not that lonely. I am a teacher⁶, I have colleagues and students. I am often invited to book fairs where I meet other authors, I often visit classes or do workshops in public libraries and I spend a lot of time (too much?) on social media...

I suffered from loneliness when I was a freelance illustrator. I was not yet a teacher, I was not in the circuit of encounters and exhibitions since I mainly worked for the press or advertising, and social media did not exist. You can easily go in circles under these conditions... Hence the request that I made one day to Patrick Couratin to come and settle in his premises.

Have you always worked with watercolors?

It was Alain Le Foll who encouraged me to do so at the time. This famous work for which he told me "there, it's you", was still done in colored inks. He told me "you should try watercolor, it's richer as a material. There is a vibration that cannot be found in synthetic inks." So I tried watercolor, I floundered a bit on my own... At Arts-Déco, we didn't really have any technical lessons and the few books I found on the subject were meant for landscapers; so I did my little experiments... It's a material that I never got tired of. I am very impressed by illustrators like Thierry Dedieu or Régis Lejonc who can change their style and technique from one picture book to another, who constantly experiment, but I feel more in the line of Claude Ponti, Philippe Corentin or François Place who have found a style that suits them and who stick to it...

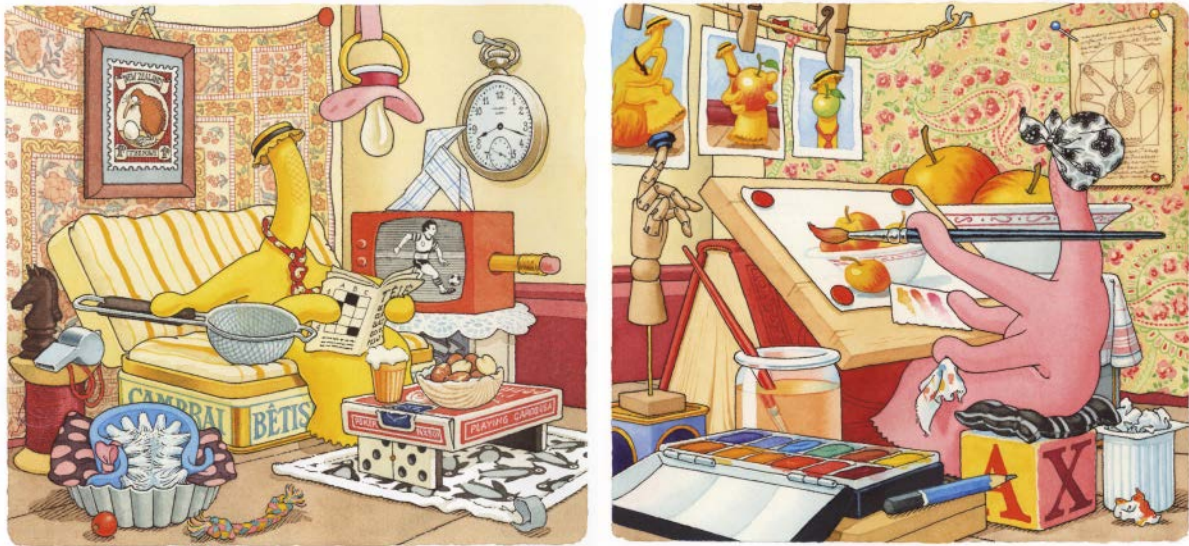


"A LOVE STORY"

You also say that while you make your picture books, Facebook is your playground. You presented us some hilarious casting sequences for your next picture book, and in the end, your choice fell on Mapa® gloves [washing gloves]. An unexpected choice to say the least!

⁶ TN. When this article was published, Gilles Bachelet had been teaching illustration at the École supérieure des beaux-arts de Cambrai since 2001. He retired in June 2018.

This is the culmination, some ten years later, of the project I was talking about earlier on object maternity hospitals. In this book, I wanted objects to remain as “objects” as possible. I didn't want to put eyes, mouths or little paws on them... No SpongeBob or Walt Disney living objects... It worked well for some and less for others. Mapa® gloves are already anthropomorphic enough, and they're malleable. We can give them movement and even expression... They were already recurring characters in the original project but among many other objects that I was less familiar with. The initial idea was a kind of educational manual for children whose characters, parents and children, were families of objects. In the end, I refocused the whole story on this pair of gloves and that's where the idea came to make them live a very banal and universal love story.



Le Seuil really trusts you completely; if another author had come up saying “Hello, I'm going to make a children's picture book with Mapa® gloves”, I imagine he wouldn't necessarily be welcomed in the same way...

It is actually less common than bears or rabbits but good editors like to be surprised... When I proposed this project to Seuil Jeunesse, it was too late to go back... I had promised a title for the september catalogue and I had nothing else to offer... I had also done worse in 2014 with *Le Chevalier de Ventre-à-Terre*; I had been so slow to start working that procrastination became the subject of the picture book... Coming back to Mapa® gloves, I had a meeting in a café with two editors from Le Seuil, and I wasn't really at ease. I dreaded the moment when I was going to have to say "Well there you go, it's a love affair between two washing gloves..."

This is the story of Georges and Josette...

I had decided on the names a long time ago. They prevailed right away, I don't know why. Mapa® gloves have been recurring items I have always drawn. We can already find them in some of my drawings which date back 40 years... Besides the idea of not anthropomorphizing them too much, the constraint that I had given myself in this picture book was to make them live in a world on a human scale, not in a kind of dollhouse with accessories to their size. Their furniture, their utensils are everyday objects on a real scale... This



is what has been the biggest headache throughout the illustration work. Well... as any constraint is made to be broken, I sometimes had to cheat a little: the patterns of Georges' ties are not the size of a normal fabric and I did not find any substitute items for Josette's bathing cap or Gérard's hat... The decor and the supposed age of the characters also allowed me to represent objects from my childhood such as the television pencil sharpener, the pencil box, the blotting pad or O'Bull's tin (a powder that was added to tap water to make sparkling water)...

Are there any projects you gave up?

I would be hard pressed to name one, but projects that evolve in such a way that the final idea has little to do with the original idea, yes. Ideas for picture books, I'm not going to say I have them every morning, but I often start on a track only to give it up after a few days or hours. It's often because I realize in the meantime that the concept has already been declined a hundred times or that it is too tenuous to make the material of a picture book or even too limited graphically for me to take pleasure in working three months on it... For each of my picture books, I remember the precise moment when the little click occurred between the period of somewhat confused research and the conviction that I had something that deserved to be completed.

TEACHER

In 2001 you joined the École supérieure d'art de Cambrai to teach illustration... What drew you on this adventure?

I came to teaching late, I was 49... The age when my illustration teacher Alain Le Foll left this world. I saw there at the time a kind of symbol and the first thing I did, the day I received my letter of appointment, was to go and lay a flower on his grave at the Père Lachaise cemetery... We cannot speak of a vocation but, after organizing summer courses in illustration and watercolor for ten years, I realized that I liked this transmission... And then, it was a way of escaping the infernal and precarious cycle of the freelance illustrator. Working in a rush and nervousness on subjects that very often did not interest me had worn me out. In this sense I can say that teaching was a real liberation... From that day on, I refused any commission work and devoted myself almost exclusively to the realization of my picture books for children, as an author and illustrator this time. *Le Singe à Buffon*⁷ [The Monkey of Buffon] was released a few months later ... I am a professor of illustration in a school of Fine Arts, which in itself is already an exception, illustration rather falling within the domain of schools of applied arts. I've always dragged this minor art complex to a school where we talk about capital art. Drawing little beasts in children's books is not very serious in this context... A few months before my retirement as a teacher and after seventeen years spent in this same school, I still have questions about my legitimacy and about what I have given to my students... I sometimes have feedbacks from some of them who say nice things to me. I always hope that, if only for two or three of them, I have said the right word at the right time, as Alain Le Foll had done for me...

⁷ Gilles Bachelet received the Grand prix of children's books from the Society of Writers for *Le Singe à Buffon* in 2003.

AUTHOR/ILLUSTRATOR GUEST POSTS, FIVE QUESTIONS, INTERVIEWS

Five Questions with Gilles Bachelet

THE RULES OF OUR FIVE QUESTIONS INTERVIEW SERIES ARE SIMPLE: WE SEND EACH OF OUR GUESTS A LONG LIST OF QUESTIONS. SOME ARE SERIOUS; SOME ARE... NOT SO SERIOUS. THEY CHOOSE THEIR FAVORITES AND RESPOND.

OUR GUEST TODAY IS **GILLES BACHELET**, AUTHOR AND ILLUSTRATOR OF [Mrs. White Rabbit](#).



1. WHAT INSPIRED YOU TO WRITE [Mrs. White Rabbit](#)?

For a long time I had wanted to do something around the Lewis Carroll universe, and I asked myself what I could bring personally to the history of Alice (which innumerable illustrators before me have considered as well). Not being particularly gifted in drawing children, I was looking for a way to bypass that difficulty and not put Alice in the foreground. That gave me the idea of focusing on the character of the White Rabbit and inventing, through him and his little family, a parallel story to the original story. Writing the text in the form of a diary by Mrs. White Rabbit appeared to me later as an opportunity to consider the condition of women in the context of Victorian England.

2. WHO DO YOU THINK WOULD ENJOY READING [Mrs. White Rabbit](#)?

It is of course, before anything else, a book meant for children, but I think that the story of Alice follows us our whole lives. As for the question of the place of women in society, that concerns both the young and their elders. I really love the idea that a book for children can also be a pleasure shared with adults. For that reason, as long as it didn't interfere with the story for children, I didn't stop myself from placing in my illustrations some allusions or references that children wouldn't be old enough to understand.

3. WHAT IS YOUR FAVORITE ILLUSTRATION/PAGE IN [Mrs. White Rabbit](#)?

I think it's the two-page spread of Mrs. White Rabbit's recipes. That was an idea that amused me and was also a small challenge: to find 100 different carrot recipes without knowing when I started how I would find a place for them in my story. So to justify that page, I imagined that the older daughter wanted to become a model and refused all food to watch her figure, making her mother deploy all the treasures of her culinary imagination.

MRS. WHITE RABBIT



WRITTEN AND ILLUSTRATED BY GILLES BACHELET

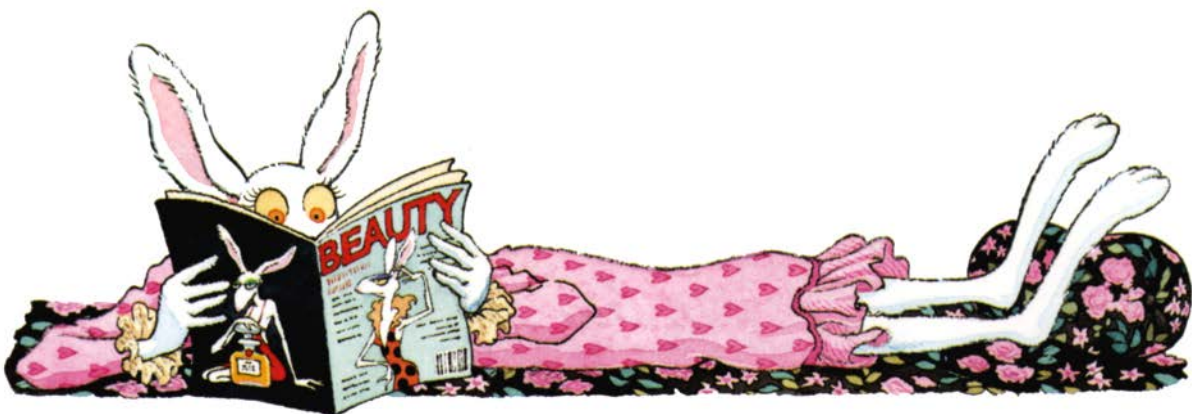
4. WHICH ARTIST OR WORK OF ART HAS MOST INFLUENCED YOUR OWN ILLUSTRATIONS?

My influences in regard to illustration are numerous. They range from Flemish painting and the comic books of my childhood to Hokusai, the great illustrators of the 19th century, and other more contemporary artists such as Maurice Sendak or Tomi Ungerer. In **MRS. WHITE RABBIT** I pay particular homage to the great English illustrator Beatrix Potter. One can see, on the first page where Mrs. White Rabbit writes in her journal, the book **PETER RABBIT** open in the foreground, and it is in her honor that I named the older daughter in the book Beatrice.

5. WHAT ARE YOU DOING WHEN YOU'RE NOT WRITING OR ILLUSTRATING BOOKS (OR ANSWERING QUESTIONS FOR Eerdlings)?

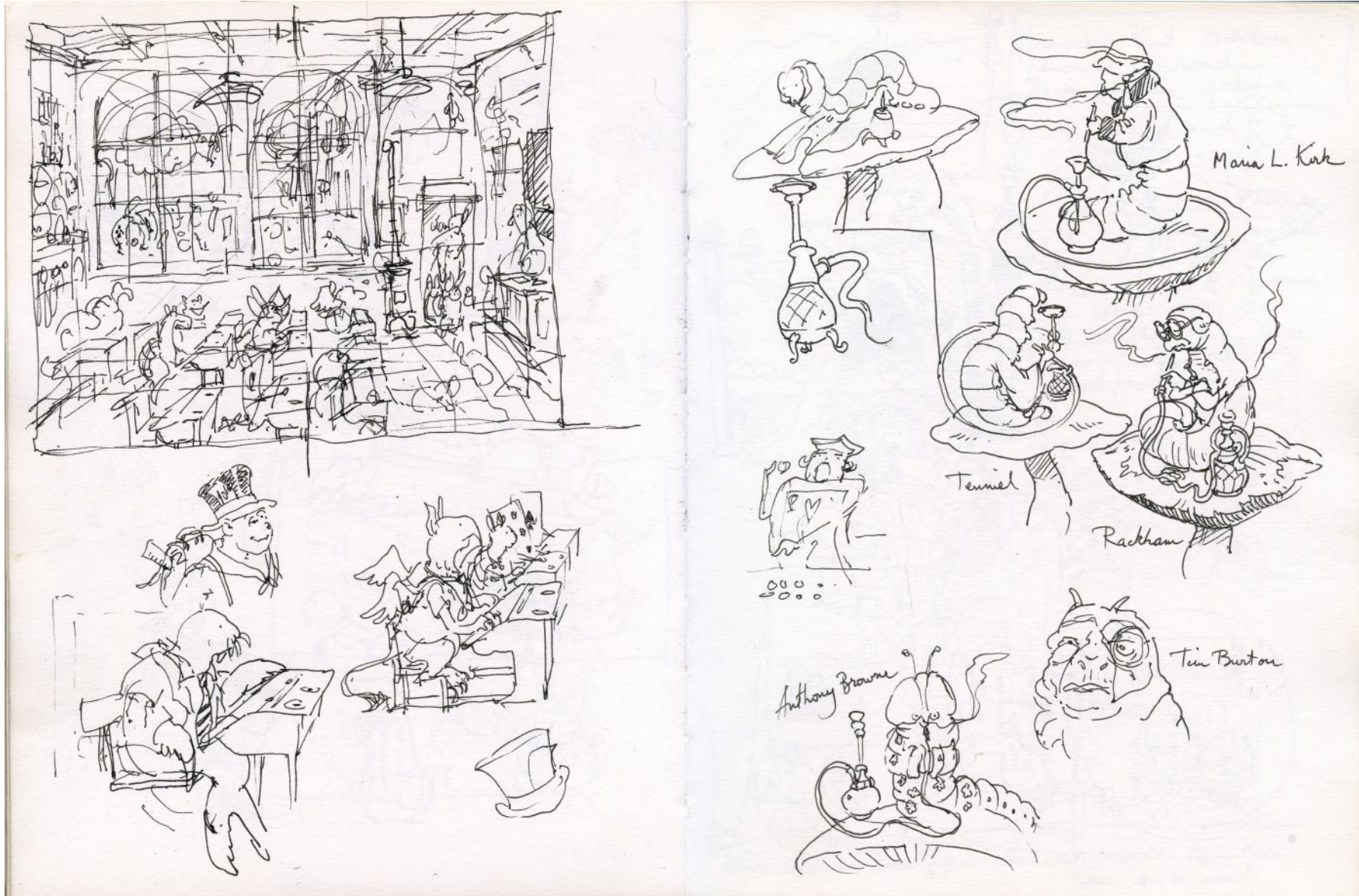
I teach illustration in an art school and I spend a lot of time in grade schools talking about my work, about children's books, and about the life of an illustrator. I have had many other passions at different periods in my life—the circus, magic, music—but the main thing remains drawing.

Source: <https://eerdlings.com/2017/02/13/five-questions-with-gilles-bachelet/>



Elle s'est maintenant mis en tête de devenir top model.

WORK IN PROGRESS



FJD - Ball Jointed Dolls



Alice 1864

Personnages Alice

- Alice
- sa sœur
- Lapin Blanc
- souris
- canard
- Dodo
- loup
- aiglon
- crabe
- Léopard (faucus)
- Chien (chien)
- Chenille bleue
- pigeon
- poisson (laquais)
- grenouille " " "
- Duchesse
- Bébé (Porc)
- Curieuse
- Chat
- Chapelier
- Lièvre
- Lait
- Jardiniers
- La Reine
- Soldats
- Courtisan
- Roi
- Enfants
- Kerneux
- Flamands
- Bourreau
- Griffon
- Faune Tortue
- (Dinah)

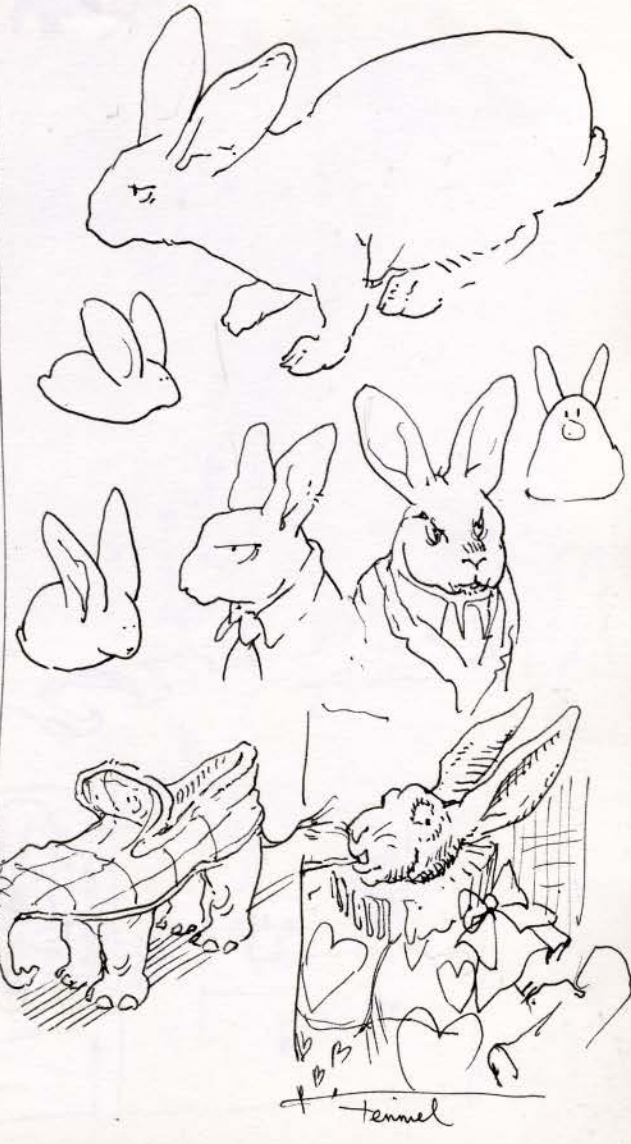
- Homards
- Merlans
- Cochon d'Inde

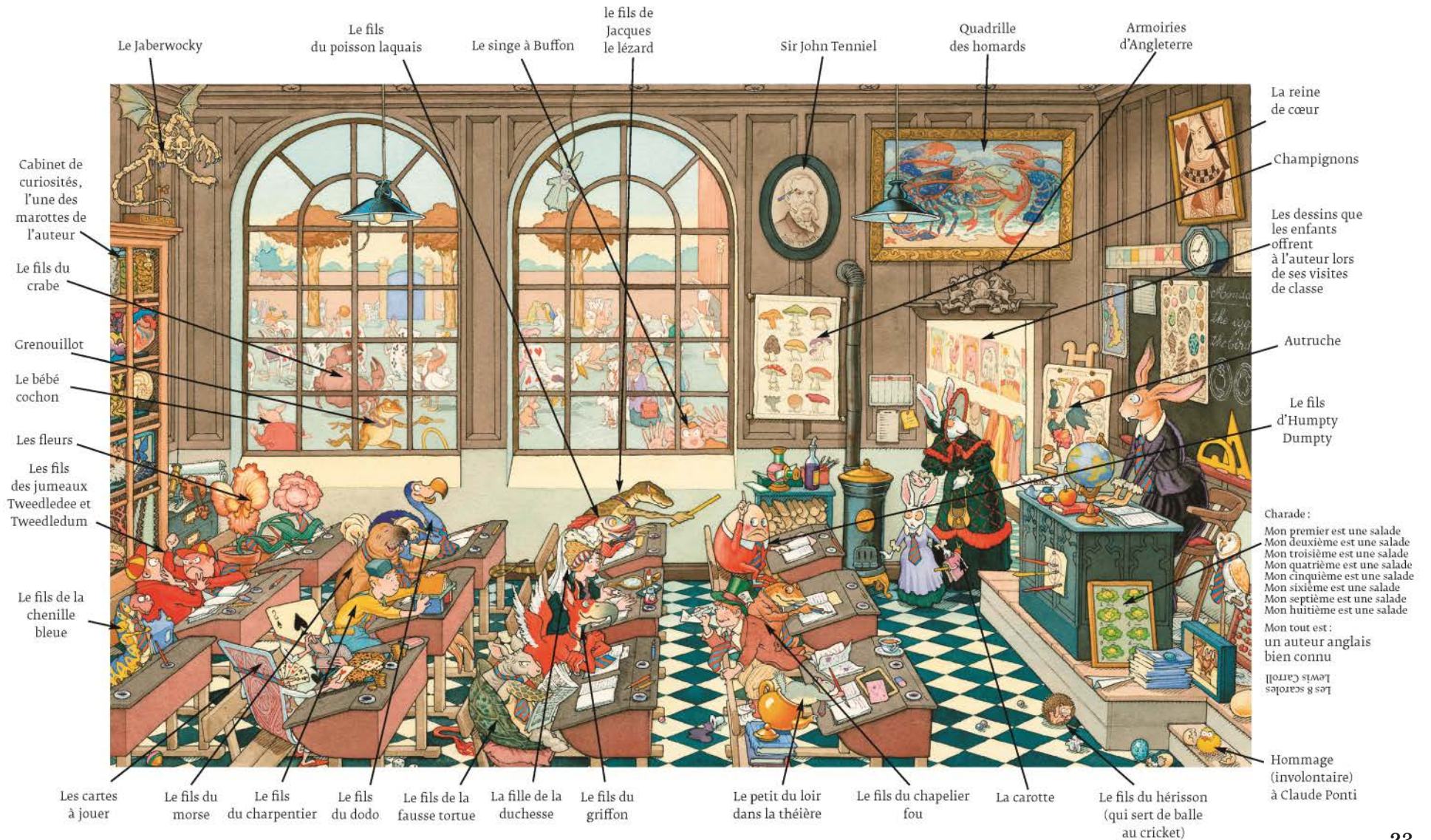
Illustrateurs

- Lewis Carroll - Tenniel - Arthur Rackham -
- Kyle Baker - Mervyn Peake - Rebecca Dautremer - N. Cleaveland
- Margaret Tarrant - Vittorio Acantero - Robert Sabuda -
- Marie-Luce Attwell - Margaret W. Tarrant - Gwynedd M. Hudson
- Anthony Brown - Adelaide Clayton - Zdenko Basic
- Adrienne Sauer - Isbeth Zwenger - Harry Rowntree
- Mauro Evangelista - Karin Collette - Pat Andrea

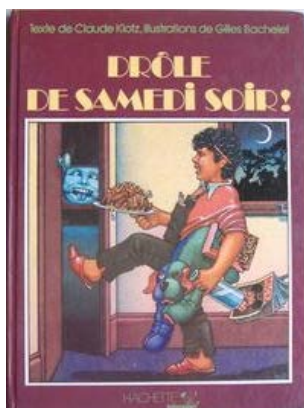
Denslow

- Objets
- fruit
 - bouteille
 - clef d'or
 - Pile EARNE
 - gants - éventail
 - bonbons
 - Dé
 - pipe turque
 - champignon
 - lettre reine
 - poivre
 - annette
 - chaudron soupe
 - pelle
 - muscettes
 - canardes
 - tasses
 - theière
 - rovier
 - piques
 - peinture pour caaver
 - tartes
 - trompette
 - parchemin



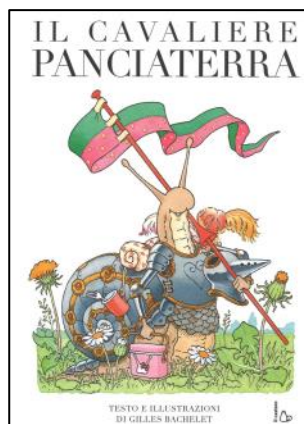


AWARDS' LIST



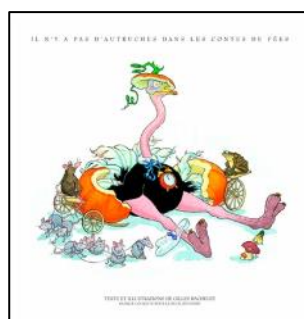
Drôle de samedi soir [What a Saturday night!]

Aiglon d'argent award, Nice Book Festival 1980



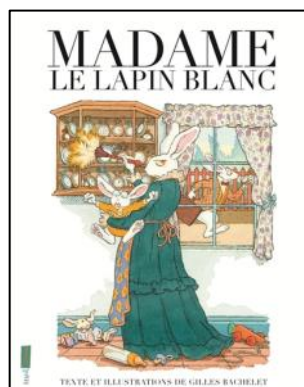
Il cavaliere Panciaterra (Le Chevalier de Ventre-à-Terre)

. Premio Andersen award 2016 [Italy], Best picture book



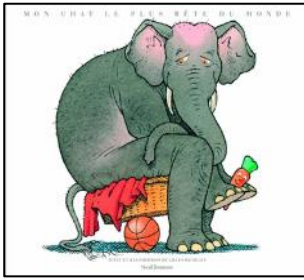
Il n'y a pas d'autruches dans les contes de fées [There are no ostriches in fairy tales]

. Graouilly jeunesse award, Metz book summer 2009



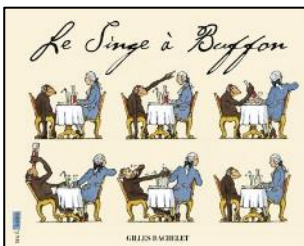
Madame le lapin Blanc [Mrs White Rabbit]

. Val de l'Aurence 2014 young reader award (Limoges Book Fair)
. L'Écailler 2013 award (L'Écailler Paris 15^e)
. Millepages 2012 award
. « Pépite de l'album », Salon du livre et de la presse jeunesse Montreuil 2012
. Cherbourg-Octeville 2014 city award, category CM2/6^e
. Escapages 2014 award, category 8+ (Indre department's literary award, School and library)



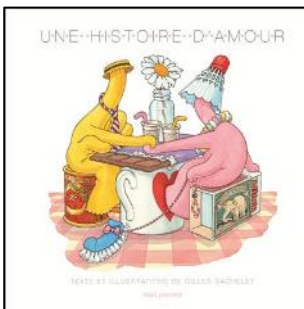
Mon chat le plus bête du monde [My cat, the silliest cat in the world]

- STAS (Société de Transport de l'Agglomération Stéphanoise) picture book award, 2004.
- Baobab de l'album 2004 award, given by the CPLJ in collaboration with *Le Monde* and the Syndicate of the French bookshop
- Saint-Étienne children's book fair award 2004
- Green house award, 2005
- Literary award of the Mouvement for children villages 2005 (category cadet 7-10 years)
- Croqueurs de livres 2006 award [L'Oiseau lire bookshop, Évreux], Grande Section de Maternelle / CP
- Chebourg-Octeville City award – cycle II, 2006
- Prix Bernard Versele de la Ligue des Familles, 2007



Le Singe à buffon [The Monkey at Buffon]

- Grand award of the Children's books writers 2003



Une histoire d'amour [A love story]

- Libr'à Nous 2018 award, children book category

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« La Métromanie ». Poster displayed on the Colonnes Morris [Paris], Crapule productions.

2004

Mon chat le plus bête du monde : Mon chat est propre. Très propre. D'une propreté presque excessive, qui frise parfois la coquetterie. [My cat, the silliest cat in the world. My cat is clean, very clean. Almost excessively clean, which sometimes borders on coquetry]. Paris, Seuil / Crapule, 2004. Poster ; 41 x 70 cm

2006

« Champignon Bonaparte » [Mushroom Bonaparte]. Seuil Jeunesse. Poster ; 42 x 59,5 cm

« Champignon Bonaparte de Gilles Bachelet » [Mushroom Bonaparte by Gilles Bachelet]. Bibliothèque Marmottan, Boulogne-Billancourt. Exhibition poster; 40 x 60 cm.

« Semaine du livre de jeunesse » [Children's books week]. Luçon. Poster ; 40 x 60 cm.

2009

« Gilles Bachelet, Arts graphiques » [Gilles Bachelet, Graphic Arts], Médiathèque Hermeland, Saint-Herblain. Exhibition poster; 90 x 30 cm.

2012

« 20 ans du Seuil » [20 years of the Seuil]. Poster; 50 x 35 cm

[Online]. Available at: <https://lesencheresdumice.wordpress.com/about/78-2/>

« Madame le Lapin blanc ». Seuil Jeunesse. Poster ; 60 x 35 cm

2013

« 3ème Rendez-vous Lecture en Picardie. Humour » [Third reading rendez-vous in Picardy. Humour], CR2L Picardie. Poster; 40 x 60 cm

« Gilles Bachelet, Humour Toujours » [Gilles Bachelet. Humour always], Centre André François, Margny-lès-Compiègne. Exhibition poster; 48 x 60 cm.

2016

« Le petit bouquinville », Fête du livre jeunesse de Bayonne

[Online]. Available at: <http://www.eklektika.fr/agenda/bayonne-litterature-rencontres-le-petit-bouquinville/>

« Le Salon du livre jeunesse de Fougères »

[Online]. Available at: <http://www.ouest-france.fr/bretagne/fougeres-35300/salon-du-livre-jeunesse/le-salon-du-livre-jeunesse-de-fougeres-en-six-chiffres-4619995>

« Tous héros : 15ème Salon du livre de jeunesse du pays de Lorient »

[Online]. Available at: <http://www.laligue-morbihan.org/web/lecture-et-culture/actualites-salon/327-salon-du-livre-jeunesse-du-pays-de-lorient-l-affiche-devoilee>

2017

« Prix Sorcières 2017 »

[Online]. Available at: <http://librairies-sorcieres.blogspot.fr/2017/04/cheres-lectrices-chers-lecteurs.html?m=1>

« Partir en livre, la grande fête du livre pour la jeunesse », organisée par le Centre national du livre (CNL), du 19 au 30 juillet 2017.

[Online]. Available at: <http://www.partir-en-livre.fr/2017/05/11/decouvrez-laffiche-2017-de-partir-en-livre/>

EXHIBITIONS – A SELECTION

2006-

Autour de « Champignon Bonaparte ». Bibliothèque Paul Marmottan, Boulogne Billancourt [Hauts-de-Seine].

Autour de « Champignon Bonaparte ». Dans le cadre de “Napoléon et Joséphine, Jubilé impérial”, Centre culturel de l’Ermitage, Rueil-Malmaison [Hauts-de-Seine], 2012.

Autour de « Champignon Bonaparte ». Dans le cadre de la « Semaine napoléonienne », Espace Diamant, Ajaccio [Corse], 2012.

2007

« Gilles Bachelet : Planches originales ». Médiathèque Jacques Baumel, Rueil-Malmaison [Hauts-de-Seine].

2009

« Gilles Bachelet : Arts graphiques ». Médiathèque Hermeland, Saint-Herblain [Loire-Atlantique].

2010-

« Les autruches de Gilles Bachelet ». Médiathèque de Sainte Sigolène [Haute-Loire].

« Le musée imaginaire de Gilles Bachelet ». Exposition itinérante réalisée par la librairie Récréativres, sur une idée originale de Marie Cosnuau.

2011

« Bête comme mon chat », illustrations originales. Médiathèque Pierre Moinot, Niort [Deux-Sèvres]

2013-

« Gilles Bachelet – Humour Toujours ». Centre André François [Margny-lès-Compiègne (Oise)]. 5 octobre 2013 - 11 janvier 2014.

Résidence d'auteur-illustrateur. Centre André François [Margny-lès-Compiègne (Oise)]. octobre-décembre 2013.

2015-2016

« Choses et autres ». Galerie Michel Lagarde. 5 novembre 2015 - 29 janvier 2016.

« Les coulisses du livre jeunesse ». Salon du livre et de la presse pour la jeunesse. Montreuil.

2017

« Opération Bachelet ». Bologne [Italie]. Exposition de travaux originaux des derniers livres de Gilles Bachelet, Galleria ABC (ABC Arte Bologna Cultura, via Alessandrini, 11), avril 2017 / Les coulisses de son processus créatif, Exposition au siège de Hamelin (Hamelin Associazione Culturale, via Zamboni, 15), avril-mai 2017. Foire internationale du livre jeunesse de Bologne.

MORE INFORMATION

Articles

« Bachelet, Gilles », in: Something about the author, 2009, vol. 196, pp. 17-18.

« Gilles Bachelet », in « Humour », Hors cadre[s], 2016, n°18.

« L'hôtel des voyageurs, de Gilles Bachelet », dans le dossier « L'album sans texte », Hors cadre[s], 2008-2009, n°3.

« Gilles Bachelet : il caricature avec tendresse notre goût pour l'art », in Citrouille. 82, Avril 2019. p. 43-45

Catalogues

[Exhibition. Margny-lès-Compiègne, Centre André François. 2013-2014]

Gilles Bachelet, humour toujours [Gilles Bachelet. Humour always], exhibition curator Janine Kotwica. Margny-lès-Compiègne (Oise), Centre André François, 2013. 64 p.

Kotwica, Janine

Pour adultes seulement : quand les illustrateurs de jeunesse dessinent pour les grands [For adults only. When children book illustrators draw for the adults]: catalogue written by Janine Kotwica ; [drawings by Gilles Bachelet, Michel Backès, Christophe Besse, et al.]. Paris, ABF, Association des bibliothécaires de France, 2010. 78 p.

Videos

Mon chat le plus bête du monde [Brazilian version]: <https://www.youtube.com/watch?v=pG62uiF-NPs>

In Gilles Bachelet's workshop: <https://www.telerama.fr/enfants/dans-latelier-de-lillustrateur-gilles-bachelet-6775819.php>

TRANSLATED BOOKS SORTED BY TITLE⁸

CHAMPIGNON BONAPARTE

Italian - *Napoleon champignon*, Motta Junior, 2006



LE CHEVALIER DE VENTRE-À-TERRE

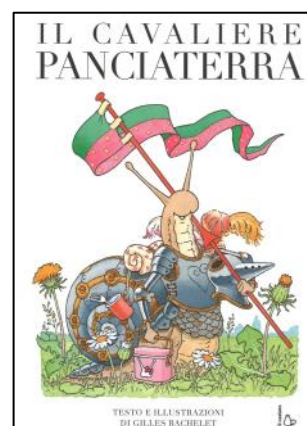
Afrikaans - *Die ridder Buik-op-den-Bodem*, Protea Boekhuis, 2017

Catalan - *El cavaller impetuós*, Editorial Juventud, 2015

Chinese (simplified) - 蜗牛骑士 / Wai yu jiao xue yu yan jiu chu ban she, 2017

Italian - *Il cavaliere Panciaterra*, Il Castoro, 2015

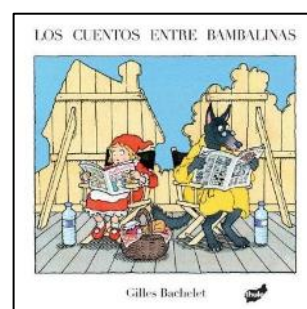
Spanish - *El caballero impetuoso*, Editorial Juventud, 2015



LES COULISSES DU LIVRE JEUNESSE

German - *Hinter den Kulissen*, Verlagshaus Jacoby & Stuart GmbH, 2017

Spanish - *Los Cuentos Entre Bambalinas*, Thule Ediciones, 2019



⁸ List based on books written and illustrated by Gilles Bachelet.

DES NOUVELLES DE MON CHAT

Afrikaans - *Nuus Oor My Kat*, Protea Boekhuis, 2015

Chinese (simplified) - 超级大笨猫的新消息, Lian huan hua chu ban she, 2015

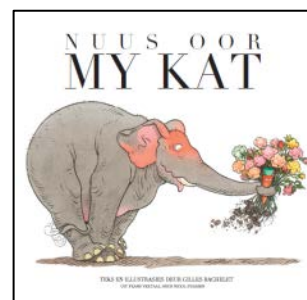
German - *Die irrste Katze der Welt - Liebe gut, alles gut*, Hildesheim Gerstenberg, 2012

Italian - *Ultime notizie dal mio gatto*, Il Castoro, 2010

Japanese - 世界一ばかなネコの初恋, Heibonsha, 2011

Russian - *Личная жизнь моего кота*, Melik-Pashaev, 2014

Spanish - *Las Novedades de mi gato*, CalibroscoPIO



IL N'Y A PAS D'AUTRUCHES DANS LES CONTES DE FÉES

Chinese (simplified)

MADAME LE LAPIN BLANC

Chinese (simplified) - 白兔夫人, Beijing mei shu she ying chu ban she, 2017

Danish - *Den travle kanins kone*, ABC, 2013

Dutch - *Mevrouw Wit Konijn*, Leuven Davidsfonds/Infodok, 2013

English - *Mrs. White Rabbit*, William B Eerdmans Publishing Co, 2017

German - *Kaninchen im Wunderland : Die wahre Geschichte*, Gerstenberg Verlag, 2019

Italian - *La signora Coniglio Bianco*, Rizzoli, 2013

Japanese - 不思議の国のシロウサギかあさん, Heibonsha, 2014

Korean - 가상국제전거과일

Spanish - *La esposa del conejo blanco*, Adriana Hidalgo editora, 2016

Swedish - *Den vita kaninens fru*, ABC forlag, 2013



MON CHAT LE PLUS BÊTE DU MONDE

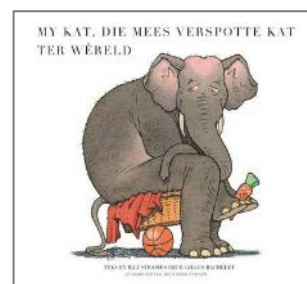
Afrikaans - *My Kat, Die Mees Verspotte Kat Ter Wêreld*, Protea Boekhuis, 2015

Basque - *Nire katua, munduko kaikuena*, Alberdania, 2006

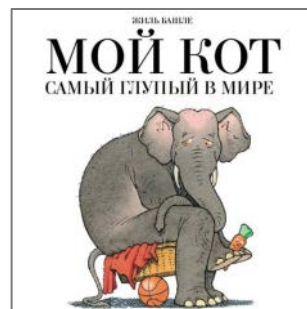
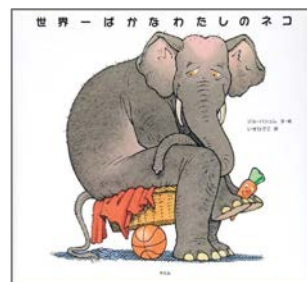
Catalan - *El meu gat és el més bèstia*, RBA, 2005

Chinese (simplified and complex) - 我的大象我的猫, Ge lin wen hua, 2006

Czech - *Můj kocourek je veliký popleta*, Nakladatelství Paseka, 2008

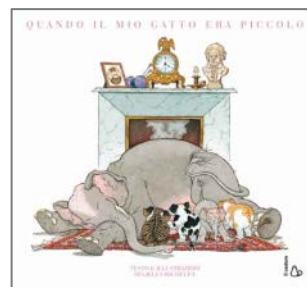


Danish - *Min kat er meget, meget dum*, Sesam, 2006
Dutch - *Wat een kat*, Pluizer, 2007 | *Lemniscaat*, 2008
English – *My cat, the silliest cat in the world*, Abrams Books for Young Readers, 2006
German - *Die irrste Katze der Welt*, Gerstenberg, 2007
Hebrew - חתול שלי הכי טפש בעולם, Kineret, 2008
Italian - *Il mio gatto è proprio matto*, Il Castoro, 2005
Japanese – 世界一ばかなわたしのネコ, Heibonsha, 2008
Korean - 세상에서 가장 귀여운 나의 고양이 Saenggak i k'un Na, 2005
Norwegian - *Katten min : den dumme i hele verden*, Cappelen Damm, 2007
Portuguese - *Meu gata mais tonto do mundo*, Estação Liberdade, 2012
Russian - Мой кот самый глупый в мире, Melik-Pashaev, 2014
Spanish - *Mi gato, el más bestia del mundo*, CalibroscoPIO, 2017 | *Mi gatito es el más bestia*, RBA, 2011
Swedish - *Min katt : världens fånigaste katt*, ABC forlag, 2014



QUAND MON CHAT ÉTAIT PETIT

Afrikaans - *Toe my kat nog klein was*, Protea Boekhuis, 2015
Chinese (simplified) - 超级大笨猫前传, Lian huan hua chu ban she, 2015
Dutch - *Toen Mijn Kat Nog Klein Was*, Lemniscaat, 2008
English - *When the silliest cat was small*, Harry N. Abrams, 2007
German - *Irrste katze der welt - wie alles begann*, Gerstenberg Verlag, 2009
Italian - *Quando il mio gatto era piccolo*, Il Castoro, 2007
Japanese - わたしのネコが小さかったころ, Heibonsha, 2009
Russian - Когда мой кот был маленьким, Melik-Pashaev, 2014
Spanish - *Cuando Mi Gato Era Pequeño*, Molino, 2007



RÉSIDENCE BEAU SÉJOUR

Korean – to be published

UNE HISTOIRE D'AMOUR

Chinese (simplified) - 爱的故事, Hai tun chu ban she, 2019
Korean - 어느 사랑 이야기, [글그림], 2017



UNE HISTOIRE QUI...

Catalan - *Un conte que...*, Editorial Juventud, 2018

Chinese (simplified)

English - *A Story That Grows*, Eerdmans Books for Young Readers, 2019

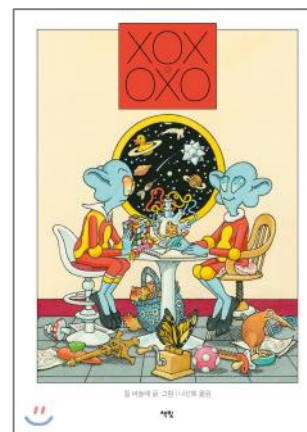
Italian - *Raccontami una storia*, Il Castoro, 2017

Spanish - *Un cuento que...*, Juventud, 2018



XOX ET OXO

Korean - XOX 와 OXO, [글그림], 2020



TOP TEN BOOKS



CHAMPIGNON BONAPARTE [MUSHROOM BONAPARTE]

Text & ill. Gilles Bachelet. Paris, Seuil jeunesse, 2005. 26 p

In Gilles Bachelet's world, cats can be elephants, so why wouldn't an emperor be represented as a mushroom? Bachelet gives us a hilarious account of the Napoleonic epic revisited in a totally crazy and yet highly documented way! The double pages teem with funny details, devoted to the campaign in Egypt or the retreat from Russia, not to mention the replica of the famous "Coronation" by David.



LE CHEVALIER DE VENTRE-À-TERRE [THE BELLY-TO-EARTH KNIGHT]

Text & ill. Gilles Bachelet. Paris, Seuil jeunesse, 2014. 26 p.

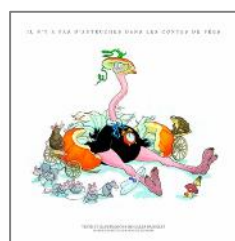
The Belly-to-Earth Knight goes to war. It is out of the question to let this famous Corne-Molle trample his flower beds! There's no time to loose! The catch is, this knight is a snail, and he needs a little time to take action... First, he has to have some breakfast, put on his armor (extremely sophisticated), say goodbye to his children, update his Facebook page (with a quill pen)...



LES COULISSES DU LIVRE JEUNESSE [BEHIND THE SCENES OF CHILDREN'S BOOKS]

Text & ill. Gilles Bachelet. Le Puy-en-Velay, l'Atelier du poisson soluble, 2015. 40 p.

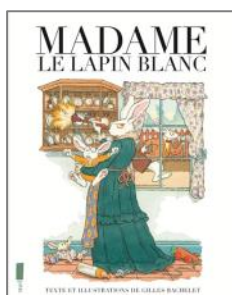
Gilles Bachelet takes us behind the scenes of picture book publishing. From the casting to the signing of the author's contract with the publisher, everything is explained in Gilles Bachelet's own way, by staging many well-known characters from children's literature: Pontik's chick, Corentin's wolf, Ungerer's three robbers, MacKee's Elmer... A perfect delight! "I like the idea of putting layers of meaning in my drawings for different audiences; an adult and a child can laugh together at the same image while not seeing the same thing", says Gilles Bachelet.



IL N'Y A PAS D'AUTRUCHES DANS LES CONTES DE FÉES [THERE ARE NO OSTRICHES IN FAIRY TALES]

Text & ill. Gilles Bachelet. Paris, Seuil jeunesse, 2008. 20 p.

Yes, there are no ostriches in fairy tales! Few people would have thought of it. Here is a very interesting observation, a fruitful questioning... Gilles Bachelet plays with the idea of introducing ostriches in our well-known fairy tales, imagining the hilarious consequences this could have, to our greatest delight!



MADAME LE LAPIN BLANC [MRS WHITE RABBIT]

Text & ill. Gilles Bachelet. Paris, Seuil jeunesse, 2012. 34 p.

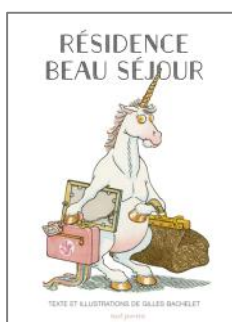
The mischievous imagination of Gilles Bachelet reveals the hidden side of Alice's White Rabbit through the diary kept by his wife! The poor thing, she has a lot of merit, educating her six young babies, taking care of her eternally late husband, quite a macho rabbit who forgets everything - even her birthday! The jokes fuse on every page, with references to Lewis Carroll, of course, but also Beatrix Potter, the feminist movements...



MON CHAT LE PLUS BÊTE DU MONDE [MY CAT, THE SILLIEST CAT IN THE WORLD]

Text & ill. Gilles Bachelet. Paris, Seuil jeunesse, 2004. 20 p.

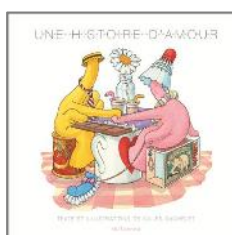
If your pet spends a lot of time sleeping or eating, is really very clean, and is trampling on your work, don't quickly assume that it's a cat... If it is very afraid of mice and does not fall back on its feet, there may be a (slight?) problem! This picture book is the perfect hilarious illustration that everything is not as it seems. The author excels in caricature; his highly expressive, perfectly mastered line is matched only by the humor of the situations he stages.



RÉSIDENTE BEAU SÉJOUR [BEAU SÉJOUR RESIDENCE]

Text & ill. Gilles Bachelet. Paris, Seuil jeunesse, 2020. 36 p.

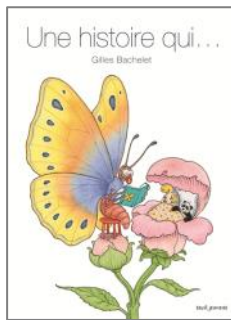
Farewell unicorns, llamas, dolphins, pandas and other “kipatchous”, your hour of glory is over; long live the soft-haired “sickeningly cute” groloviou, with its heart-shaped ears, the new cuddling toy children love! The others are good for a forced rest at the Beau Séjour Residence. A sort of luxury retirement home for artists at the end of their public life...



UNE HISTOIRE D'AMOUR [A LOVE STORY]

Text & ill. Gilles Bachelet. Paris, Seuil jeunesse, 2017. 32 p.

Gilles Bachelet is not afraid of anything. After having passed off an elephant for a domestic cat, he is embarking on the story of a love story between ... two Mapa® gloves (washing gloves), named Georges and Josette! They say that happy gloves (sic) have no story, yet it's a love story that the author will tell us, from the first meeting at the pool (Georges is a lifeguard) to the disappearance of the loved one. The story of a simple but full life, full of children, little pleasures and pious lies.



UNE HISTOIRE QUI... [A STORY THAT...]

Text & ill. Gilles Bachelet. Paris, Seuil jeunesse, 2016. 24 p.

Twelve sketches. On the left page, a parent (animal, alien, object ...) reads a story to his little one lying in his cradle with his blanket. On the right page, the book lives "its life" on its own. The soft toy of a sketch becomes an actor of the following sketches. We thus meet a butterfly family, a giraffe family... and even a backhoe family! At the end, the human is invited. Bedtime is the time for all kinds of stories! A sensitive and funny picture book. Fantasy is everywhere, in the language, in the illustration...



XOX ET OXO [XOX AND OXO]

Text & ill. Gilles Bachelet. Paris, Seuil jeunesse, 2018. 27 p.

Gilles Bachelet takes us to space, to the planet Ö where Xox and Oxo a couple of aliens, live. Like everyone else, they eat squints, the only vegetable that grows on this planet. They are always bored, except when they perceive snatches of terrestrial television which fascinates them. They try to reproduce these extraordinary things (a pizza, Michael Jackson, the Eiffel Tower ...) using their gobbler machine. Full of fantasy, this picture book is an ode to art, which embellishes life. Xox is more figurative, Oxo more abstract, but both are perfectly happy, and contemplate their works sitting in a deckchair. As usual Gilles Bachelet plays with images and quotes from multiple and varied works, uses self-references (an elephant here...) and even plays with language games because Xox talks bixarrely...

BOOKS SENT TO THE JURORS

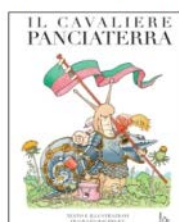
LE CHEVALIER DE VENTRE-À-TERRE [THE BELLY-TO-EARTH KNIGHT]



The Belly-to-Earth Knight goes to war. It is out of the question to let this famous Corne-Molle trample his flower beds! There's no time to loose! The catch is, this knight is a snail, and he needs a little time to take action... First, he has to have some breakfast, put on his armor (extremely sophisticated), say goodbye to his children, update his Facebook page (with a quill pen)... Once on the way, he has to help a princess locked in a tower, show her way to a lost girl (Little Red Riding Hood!), engrave the name of his beloved on a mushroom (an entire fresco) before he meets the enemy... but time passes, and it's of course impossible to fight on an empty stomach; and then... a nap is needed! The gap between the text and the image, trademark of the author, is once again hilarious, whether it is the

meaning of the text or its sobriety in the face of images teeming with details! Multiple tasty nods to other heroes of children's literature (or not). Children will be able to take the picture book at face value when adults will be delighted with the evocative drawings. Moral: it is always too early to go to war!

IL CAVALIERE PANCIATERRA



AUTORE: Gilles Bachelet
TRADUZIONE DI: Rosa Vanina Pavone
GENERE: Bambini illustrato
EDITORE: Il Castoro 2015
ARTICOLO DI: Alessio Malta
Acquistato on-line



La solita, vecchia storia del cavaliere senza macchia e senza paura? Non proprio... In effetti il Panciaterra di cui si parla è un cavaliere, per di più un cavaliere che va alla guerra. Ma la mattina dello scontro sembra avere priorità non proprio da combattente. Tra colazione, toeletta, ginnastica, baci alla famiglia, messaggi da spedire, ancora baci alla famiglia, impiega un bel po' prima di uscire di casa. Lungo la strada poi si distrae con una pulzella in pericolo, affronta un terribile gigante, gioca a scacchi con la morte... Insomma, quando arriva al campo di battaglia è già ora di pranzo, e i due eserciti danno fondo insieme alle provviste. Ma ci si può impegnare in uno scontro sanguinoso a pancia piena? Certo che no! E allora via con pisolino e per la guerra se ne riparla l'indomani mattina... Ah, dimenticavo quasi di accennare al fatto che il cavaliere in questione è un'impavida chiocciola...

Sommando senza colpo ferire, l'effetto spiazzante del guerriero "con i suoi tempi" a quello davvero straniante di un universo cavalleresco popolato da protagonisti bavosi e striscianti, il francese Gilles Bachelet (quello del fortunato *Il mio gatto è proprio matto*) dà vita a una pirotecnica serie di trovate per lumachizzare il suo medioevo alternativo. Dai gusci corazzati, ai lombrichi domestici, passando per un social ante-litteram tra utenti antennuti. Insomma, è uno di quei libri per cui le letture successive all'aprima offrono sempre dettagli nuovi da individuare. E poi tante citazioni letterarie tratte dalla letteratura di tutti i tempi (*Don Chisciotte* e *I tre Briganti*, tra le altre). La storia circolare che ne esce fuori è divertente, pacifista, tenera e un po' nonsense, ma il vero spasso di questo illustrato di grande formato viene dalle tavole di Bachelet, ironiche, inzeppate di dettagli gustosi, coloratissime. Notate e fate notare le risguardie del libro: con l'incantevole sequenza di elmi assortiti per lumache valgono da sole il prezzo del libro.

Source: <https://www.mangialibri.com/bambini-ragazzi/il-cavaliere-panciaterra>

LE CHEVALIER DE VENTRE-À-TERRE



TENTE ET ILLUSTRATIONS DE GILLES BACHELET
SUR JEUNESSE

[Acheter sur Amazon](#)

[Ajouter à ma bibliothèque](#)

Le chevalier de ventre-à-terre

Gilles Bachelet

Seuil Jeunesse

Le pitch

Aujourd'hui c'est le grand jour. Le chevalier de Ventre-à-Terre doit se rendre au combat contre son rival Corne-Molle. Mais avant de partir, cet escargot bien pressé doit régler quelques détails.

Oh, trois fois rien ! Prendre son petit déjeuner, mettre à jour sa page Facebook, embrasser sa femme et ses enfants, délivrer une princesse, faire une petite partie d'échecs...

Arrivé sur le champ de bataille, c'est l'heure de déjeuner. Il est décidé que l'on reprendra le combat après un bon repas et une sieste réparatrice, mais le temps manque et on n'aime pas bâcler.

Le rendez-vous est donc fixé au lendemain, histoire de faire les choses comme il faut. Le chevalier de Ventre-à-Terre rentre alors chez lui, pour revenir le jour suivant...



Absolument indispensable !



Distinctions



Mon avis

Grâce à d'infimes indices disposées sur la couverture, vous avez déjà deviné que **Le chevalier ventre-à-terre** est un escargot.

Mais attention : un escargot noble !

Un seigneur à la coquille en colimaçon qui, chaque jour, ne rêve que d'une chose : aller en découdre avec le seigneur voisin.

Et chaque matin que fait l'existence, il se lève pour aller défourailler avec ce pleutre malfaisant.



Enfin, presque: quelques messages à envoyer, l'affaire d'une minute.

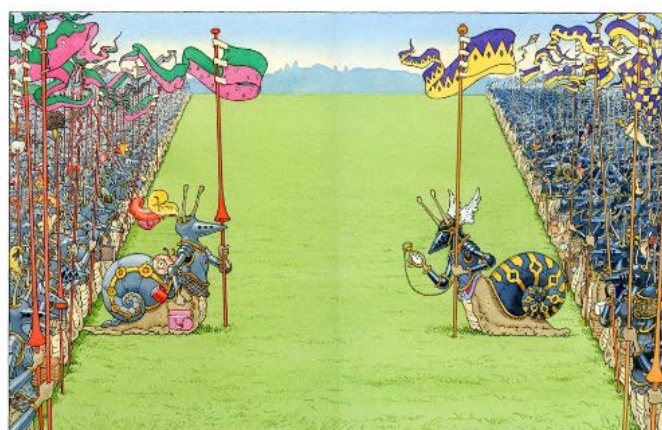
Seulement, le sieur gastéropode a de nombreuses activités : une femme aimante, des enfants, des hobbies, des distractions...

Tout concourt à retarder la mise en route vers le champ de bataille et, même quand il est enfin parti, le chemin est parsemé d'obstacles, autant de freins à sa progression...



Dans un album au format extra large (25*35 cm), le formidable illustrateur qu'est Gilles Bachelet, dont la moindre qualité n'est pas l'humour, développe son sujet avec un brio graphique confondant.

Avec d'immenses illustrations "à l'ancienne" bourrées de détails humoristiques, l'album est un hommage aux grands illustrateurs du XIX^e siècle, tout en gagnant le pari de ne jamais tomber dans le "old school".

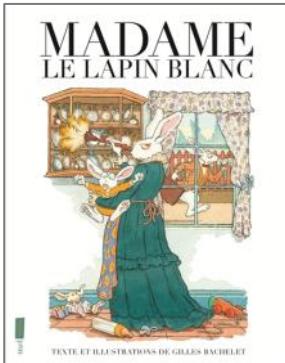


Franchement, c'est un régal, un hymne à l'hédonisme, un festin de roi sur lequel je vous invite à vous jeter !

Et n'oubliez pas de noter la morale de l'histoire : *Dans la vie, il y a tout un tas de choses qu'on peut parfaitement remettre au lendemain... mais sûrement pas un bon bisou baveux !*

Source: <https://www.letournepage.com/livre/chevalier-de-ventre-a-terre/>

MADAME LE LAPIN BLANC [MRS WHITE RABBIT]



The mischievous imagination of Gilles Bachelet reveals the hidden side of Alice's White Rabbit through the diary kept by his wife! The poor thing, she has a lot of merit, educating her six young babies, taking care of her eternally late husband, quite a macho rabbit who forgets everything - even her birthday! The jokes fuse on every page, with references to Lewis Carroll, of course, but also Beatrix Potter, the feminist movement... Alice is portrayed as an unreliable babysitter with her habit of changing size without warning. We obviously find all the characters of Lewis Carroll in the background, but there are also other connections to children's literature. For example, the double page illustrating the "hundred ways of accommodating carrots" imagined by Madame Le Lapin Blanc in order to get her teenage girl – who wants to become a top model – to eat can remind us of the famous double-page representing the banquet in "Le Géant de Zéralda" by Ungerer. A hilarious reading, and above all a model of "inter-generational" sharing: everyone will find something to relate to in this splendid book !



BEST
BOOKS

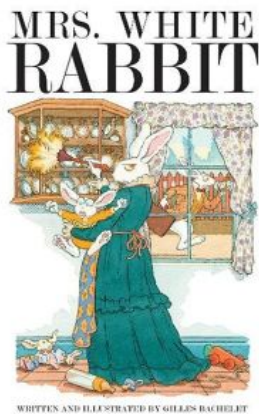
AUTHORS

PUBLISHERS WEEKLY

Mrs. White Rabbit

Gilles Bachelet.

Eerdmans, \$17 (32p) ISBN 978-0-8028-5483-4



When Lewis Carroll's White Rabbit is busy racing around Wonderland, he leaves behind a harried wife and several demanding kids—at least according to Bachelet's diary-style portrait of a not-so-happy family. Mrs. Rabbit doesn't hold back in describing her frustrations with her husband's obliviousness and frequent absences ("Sometimes I dream about how sweet it would be to share some simple, happy moments together") or her concerns about her children: Beatrix, an aspiring supermodel, "spends all her time on the scale and refuses to swallow a single bite," while twins Gilbert and George are shown shooting marbles with their own pellets. Bachelet (*My Cat, the Silliest Cat in the World*) stuffs the pages with Easter eggs for *Alice* fans to enjoy: the Caterpillar smokes his hookah outdoors in a street scene (his wife, in curlers, glares at him from an upstairs window), Alice herself pops up occasionally, and playing cards and dodos are everywhere. Bachelet's careful, detailed artwork delights (a spread of 100 carrot-themed dishes is a showstopper) but this is among the gloomiest marriages to grace the pages of a picture book in some time. Ages 6–10. (Feb.)

Source: <https://www.publishersweekly.com/978-0-8028-5483-4>

ALBUM ILUSTRADO, LIBROS

La esposa del Conejo Blanco

Babar • 21/06/2017

Gilles Bachelet

Traducción de Mariano García

Buenos Aires: [Adriana Hidalgo](#), 2016

El universo creado por Lewis Carroll ha dado mucho juego en la literatura infantil, y sus personajes han calado tanto en el imaginario cultural que decir “conejo blanco” o “reina de corazones” no se asocian intuitivamente con el reino animal o un juego de cartas, sino con los personajes de *Alicia en el País de las Maravillas*. “Que le corten la cabeza” o “No-cumpleaños” son también expresiones que todos reconocemos, y alguna vez hemos usado. Este impacto en la cultura universal, desde su publicación a mediados del siglo XIX, es la causa de que en base a la obra de Carroll se haya generado un sinfín de libros, películas, juegos...



En el caso de este álbum de Gilles Bachelet (publicado originalmente en Francia por Seuil en 2012), no se trata de una adaptación de las aventuras de Alicia, sino un *spin-off* centrado en la vida del Conejo Blanco, el primer personaje del mundo subterráneo en hacer aparición con su famoso reloj y corriendo a toda prisa delante de las narices de la protagonista. Bachelet ha viajado hasta la casa del Conejo, pero no se ha centrado en él, sino en su esposa, la que da título a este álbum. Ella es la que nos cuenta esta historia, a través de su diario personal, en la que revela cómo es su estresante e insatisfactorio día a día, lidiando con su marido y con sus hijos.

En una época como la Inglaterra victoriana, donde el papel de la mujer estaba reducido a las tareas domésticas y la crianza de la prole, las reflexiones de la esposa del Conejo (que ni siquiera se menciona por su nombre de pila) revelan su lucha diaria por ser capaz de controlar a sus hijos, al nuevo gato invisible que han adoptado, a esa niña que aparece por casa y se empeña en encoger y agrandar a capricho, y a su marido, quejoso y bastante caótico, que ni siquiera es capaz de acordarse de su cumpleaños, y al que incluso tiene que ir a recoger (en carretilla) tras una de las muchas fiestas que se celebran en palacio.



... Pero mi marido tiene mucho que hacer con su trabajo en el Palacio...

... y en ocasiones hasta se ve obligado a volver tarde a casa.

"... mi marido tiene mucho que hacer con su trabajo en el Palacio y en ocasiones hasta se ve obligado a volver tarde a casa".

El contraste entre el texto y las ilustraciones es uno de los puntos más cómicos del álbum, ya que la realidad que plasman los dibujos es mucho peor que las descripciones, a veces suavizadas, de los problemas familiares: una adolescente que no encuentra su sitio y quiere ser top-model, unos gemelos de poca edad que se pasan el día sembrando el caos, gritos, peleas... En muchas ocasiones, el texto funciona como un pie de foto, incapaz de crear sentido por sí mismo, pero cuando se lee junto a la ilustración, cobra un nuevo significado.

Las ilustraciones, además, están llenas de detalles geniales de ese mundo, mezcla de la Inglaterra victoriana y el mundo subterráneo de Alicia: periódicos con referencias sociales (sufragistas, Jack el Destripador...), cuadros donde aparecen personajes como la Reina de Corazones (presidiendo una de las aulas del colegio, por ejemplo), barajas de cartas por todas partes, un póster con distintos tipos de setas, un retrato de Tenniel... En una segunda lectura es inevitable recorrer lentamente las páginas e ir buscando todas las referencias y chistes que Bachelet ha introducido para dar más matices a la obra.

El final, una "Nota del autor", es sorprendente e igual de hilarante que el resto del libro. Un álbum muy elaborado, muy pensado, que disfrutarán niños y adultos a distintos niveles, y aún más los aficionados al mundo de Carroll.

Gilbert y George, los gemelos, me dan menos trabajo.



Son unos muchachos aplicados y sensatos,



que se interesan por todo...

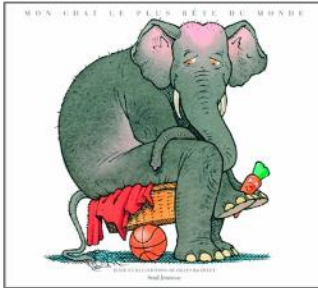


... y saben entretenerse con cualquier minucia.

"Unos muchachos aplicados y sensatos, que se interesan por todo y saben entretenerse con cualquier minucia"

Source: <http://revistababar.com/wp/la-esposa-del-conejo-blanco/>

MON CHAT LE PLUS BÊTE DU MONDE [MY CAT, THE SILLIEST CAT IN THE WORLD]



If your pet spends a lot of time sleeping or eating, is really very clean, and is trampling on your work, don't quickly assume that it's a cat... If it is very afraid of mice and does not fall back on its feet, there may be a (slight?) problem! This picture book is the perfect hilarious illustration that everything is not as it seems. The author excels in caricature; his highly expressive, perfectly mastered line is matched only by the humor of the situations he stages.

PRELO

ESTAÇÃO DE INFANTIS

REPRODUÇÃO

Depois de um longo intervalo de dez anos, a editora Estação Liberdade volta a publicar livros infantis. A reestrela acontece com o delicioso “Meu gato mais tonto do mundo”, do francês Gilles Bachelet, em que um elefante é criado como se fosse um gato pelo seu dono. Enquanto ele tenta descobrir que raça estranha é aquela, os leitores se divertem com os desenhos do bicho (as ilustrações também são de Bachelet), que lembram os mesmos trejeitos e manias felinas. Para Angel Bojadsen, editor da Estação — casa que tem entre seus autores expoentes da literatura japonesa como Yasunari Kawabata e Junichiro Tanizaki, além do filósofo Peter Sloterdijk e do romancista Atiq Rahimi —, a volta aos infantis tem a ver com praticidade. “Eu fico dois anos em cima de uma tradução de um Sloterdijk ou de um André Gide, e o infantil é muito mais rápido”, conta ele, que deixou a tradução do elefante-gato por conta do filho Bernardo, de quase 12 anos, que descobriu o livro na casa de amigos na França. Bojadsen quer continuar a fazer “infantis diferenciados”, como antes — ele publicou contos de Ionesco para crianças e “Os risadinhas”, de Roddy Doyle —, evitando “chover no molhado” nesse terreno tão fértil e explorado. Por enquanto seu catálogo tem apenas autores estrangeiros, mas ele garante que vai correr atrás de bons livros nacionais.



Recife, segunda-feira, 17 de Dezembro de 2012

Livro infantil conta a história de elefante criado como gato

Thiago Neres

Publicação: 10/12/2012 17:51 Atualização: 10/12/2012 18:02



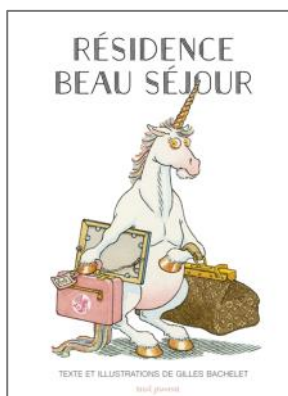
Imagine um elefante. Onde ele mora? Você deve ter imaginado vários lugares, como florestas e savanas africanas. Mas, com certeza, você não pensou numa casa, certo? O Diarinho sugere a leitura divertida de *Meu gato mais tonto do mundo*, escrito e ilustrado pelo francês Gilles Bachelet. Na história, ele cria um elefante em casa como se fosse um gato e fica tentando entender qual seria a raça do felino e por que ele é tão esquisito.

Editora: Estação Liberdade

Páginas: 32

Preço: R\$ 35

RÉSIDENCE BEAU SÉJOUR [BEAU SÉJOUR RESIDENCE]



Farewell unicorns, llamas, dolphins, pandas and other “kipatchous”, your hour of glory is over; long live the soft-haired “sickeningly cute” groloviou, with its heart-shaped ears, the new cuddling toy children love! The others are good for a forced rest at the Beau Séjour Residence. A sort of luxury retirement home for artists at the end of their public life... Everything is wonderfully organized: workshops of all kinds, the “Edith and Marcel” hairdressing salon, and a TV room, where insults fuse with each appearance of the groloviou! Yet there are disturbing things happening there... What happened to Edith, carried away by a dismal individual? And why hasn't she come to dinner? A real thriller on obsolescence of all kinds and on animal experiments, disturbing but also very funny thanks to the formidable illustrations of Bachelet who, as always, multiplies the pictorial (Vermeer, David ...) and cinematographic (Shining, Frankenstein...) nods. To read and read without moderation.

(BnF) Centre national
de la littérature pour la jeunesse

CRITIQUES PUBLICATIONS FORMATIONS MANIFESTATIONS RESSOURCES

Accueil > Critiques > Nos derniers coups de coeur > Résidence Beau Séjour

Suivez nous sur:

Albums

Résidence Beau Séjour

Gilles Bachelet
Paris : Seuil jeunesse, 2020
ISBN et Prix: 79-10-235-1419-3 (rel.) : 15 EUR
À partir de 3 ans

Voir les détails de la notice

Infos du Centre national de la littérature pour la jeunesse :

Genre : Albums

Public destinataire : À partir de 3 ans

Avis critique : Coup de coeur !

Notice critique : Adieu licornes, lamas, dauphins, pandas et autres « kipatchous », votre heure de gloire est passée, vive le groloviou à poils doux, nouvelle coqueluche des enfants « écœurante de mignonitude » avec ses oreilles en cœur ! Les autres sont bons pour un repos forcé à la Résidence Beau Séjour. Une sorte de maison de retraite de luxe pour artistes en fin de vie... Tout y est merveilleusement organisé : ateliers en tous genres, salon de coiffure Edith et Marcel (!) et salle de télé où les insultes fusent à chaque apparition du moindre groloviou ! Pourtant il s'y passe des choses troublantes... qu'est-il arrivé à Édith que l'on devine sur un brancard, transportée par un individu lugubre ? Et pourquoi n'est-elle pas venue dîner ? Un véritable thriller sur l'obsolescence en tous genres et sur les expérimentations animales, inquiétant mais aussi tellement drôle grâce aux formidables illustrations de Bachelet qui, comme toujours, multiplie les clin d'œil picturaux (Vermeer, David...) et cinématographiques (Shining, Frankenstein... cf Dossier Gilles Bachelet, RLPE n° 301.). À lire et relire sans modération. - Le 20201201, par Brigitte Andrieux (publié dans La Revue des livres pour enfants)

Source: <https://catalogue.bnf.fr/ark:/12148/cb466498983>

Résidence Beau Séjour par Gilles Bachelet

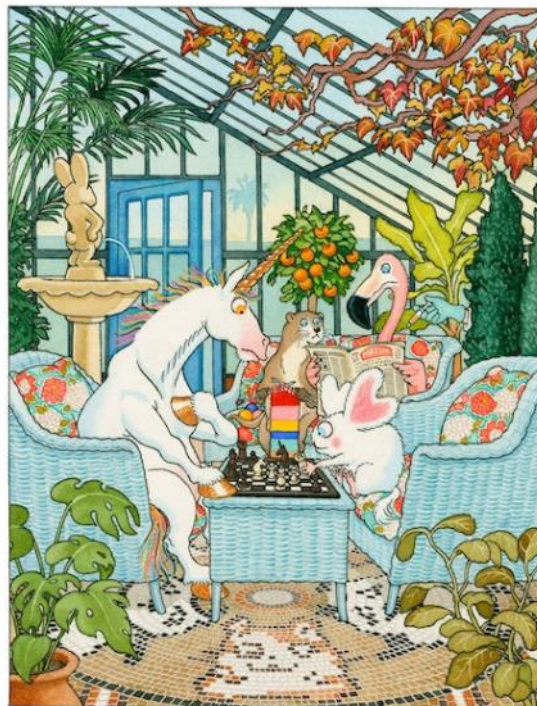
 Publié le 29 novembre 2020

RÉSIDENCE BEAU SÉJOUR



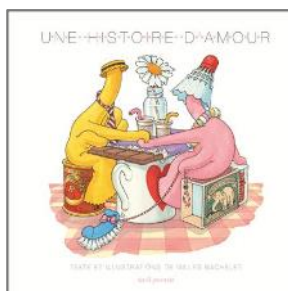
TEXTE ET ILLUSTRATIONS DE GILLES BACHELET
2020, gomme

Les fans du génial Gilles Bachelet se frottent les mains : la sortie d'un nouvel album est toujours un événement, et une source de ravissement, d'étonnement, d'enchantement face à ses couleurs sublimes. Cette fois-ci, c'est Poufy, la licorne aux problèmes de surcharge pondérale, qui est la vedette. Enfin, la vedette, mais plus pour longtemps : voici qu'arrivent sur le marché des passions enfantines de nouveaux animaux trop craquants : les groloviou à poils doux, « écœurants de mignonitude ». Fini le règne des licornes, place à ces sortes de lapins blancs à oreilles en forme de cœur, qui vont envahir celui des petites filles et des petits garçons. Poufy se retrouve donc invitée dans la chatoyante Résidence Beau Séjour en compagnie des pandas, des dinos, des poussins et autres délaissés de la mode. Comme d'habitude avec Gilles Bachelet, on peut rester des heures sur chacune de ses planches, à chercher les détails désopilants, les pastiches d'œuvres d'art célèbres, les clins d'œil aux autres albums (*voir une planche*). Avec au passage une réflexion, peut-être un étonnement, voire un agacement amusé, face à ces engouements cycliques des enfants pour des héros câlinous, sirupeux et rassurants. Du grand art.



Source: <https://jne-asso.org/blogjne/2020/11/29/residence-beau-sejour/>

UNE HISTOIRE D'AMOUR [A LOVE STORY]



Gilles Bachelet is not afraid of anything. After having passed off an elephant for a domestic cat, he is embarking on the story of a love story between ... two Mapa® gloves (washing gloves), named Georges and Josette! They say that happy gloves (sic) have no story, yet it's a love story that the author will tell us, from the first meeting at the pool (Georges is a lifeguard) to the disappearance of the loved one. The story of a simple but full life, full of children, simple pleasures and pious lies. The reader enjoys the hilarious details (Ah! The nursery of domestic objects...), searches for the references hidden everywhere (look for Pomelo, the pink elephant) and ends up believing that two washing gloves can fall in love! A delightful, very original book!

Les
libraires

UNE HISTOIRE D'AMOUR



Une histoire d'amour

Par **Gilles Bachelet** | Éditeur **SEUIL** | Collection : Albums jeunesse
Paru le 9 novembre 2017

Un coup de foudre à la piscine. Un premier baiser à la fête foraine. Un voyage de noces en Italie. Un enfant, puis d'autres... Des joies, des chagrins, des bouderies et des câlins... Et la vie qui passe. C'est l'histoire de Georges et de Josette, une histoire d'amour comme il en existe tant...



Les libraires craquent

Les libraires conseillent (mars 2018) par la librairie [Les libraires](#)

« Si on ne fait que lire le texte de l'auteur, on découvre une banale histoire d'amour, un couple ordinaire et une vie bien remplie, avec ses hauts et ses bas. Mais voilà, Gilles Bachelet raconte cette histoire avec une paire de gants de vaisselle... Et c'est ici que brille tout son art, cette subtilité propre à lui qui fait sourire, puis rire petits et grands. Les férus de l'auteur reconnaîtront ça et là des clins d'œil à ses précédents albums et les autres y verront moult détails fascinants. Un album à lire, à regarder, à chérir. »

Chantal Fontaine, librairie Moderne (Saint-Jean-sur-Richelieu)

Commenté dans la revue *Les libraires* par Valérie Morais, librairie Côte-Nord

C'est l'histoire de la rencontre de Georges et de Josette. Lui est sauveteur à la piscine, elle pratique la nage synchronisée. Leurs destins se croisent et c'est le début de leur histoire d'amour. On nous raconte leur première rencontre, leur mariage, leur quotidien dans leur petit nid d'amour et puis on y découvre leur famille. Cette histoire simple pourrait être banale, mais est loin de l'être. Elle donne vie à deux gants de vaisselle, un jaune et un rose, dans des scènes sorties tout droit d'une maison de poupée. Les illustrations de ce livre contiennent tellement de détails amusants que même après plusieurs lectures on y fait encore des découvertes. De magnifiques instants de la vie à deux qui feront sourire petits et grands. *Dès 5 ans.*



Avec Gilles Bachelet, faites l'amour, pas la vaisselle !

Nathalie Riché, publié le 22/12/2017 à 17:25

Il n'est jamais trop tard pour offrir des albums. Allez, un petit dernier à glisser sous le sapin : *Une Histoire d'amour*. Ce petit bijou d'humour signé de l'inénarrable Gilles Bachelet, raconte la love story hilarante de deux gants Mappa. Une histoire pas en toc !

UNE HISTOIRE D'AMOUR



TEXTE ET ILLUSTRATIONS DE GILLES BACHELET
STYL POINTS

« Cupidon le petit dieu joufflu de l'amour, envoie ses flèches où bon lui semble. Certaines, parfois atteignent le cœur de personnages remarquables et provoquent des histoires pleines de passions et de drames qui font les grands romans et les films en cinémascope. Mais la plupart viennent toucher le cœur des gens ordinaires et sont à l'origine de mille et mille histoires toutes belles, mais toutes simples, telles que l'histoire de Georges et Josette. »

Gilles Bachelet adore détourner les mots et les personnages. Souvenez-vous de son *Chat le plus bête du monde* (un gros éléphant benêt) ou encore de ce Champignon au drôle de chapeau qui se prenait pour

Bonaparte, sans oublier l'hilarant *Chevalier de Ventre-à-Terre* qui partait au combat à la vitesse de l'escargot ou encore sa plus belle héroïne, *Madame le Lapin blanc*, personnage négligé par Lewis Carroll et réhabilité haut la patte par Sieur Bachelet ! Cette fois, l'auteur-illustrateur bat tous les records de l'humour décalé en nous faisons littéralement vibrer pour une histoire d'amour entre... deux gants Mappa ! Il fallait oser.



... Ils se rencontrent un jour, c'est à table, à la cuisine.
C'est lui le coup de foudre.

— Plus courtise-je vous recr ?
batailla Georges.
Que diriez-vous d'un pique-nique à la campagne ?
— Mais... nous nous connaissons à peine,
bredouilla Josette...



... Et elle accepte.



Une histoire qui lui va comme un gant ? C'est peu de le dire. Car le récit fonctionne à plein, un gant mâle et jaune en pince pour une gent et rose femelle à la jolie plastique, championne de natation synchronisée. Un regard, et c'est le coup de foudre ! Ils se rencontrent évidemment à la piscine (l'évier de la cuisine), pique-niquent à la campagne (le balcon aux géraniums) et partent en voyage de noce sur un bibelot du salon en forme de gondole vénitienne.

Artificiel ? Pas du tout. Ces deux-là s'aiment ferme et sous nos yeux ébahis, c'est une vie entière qui se déroule, avec ses joies, ses peines et la nostalgie du temps qui passe : Georges joue la romance, passoire-guitare en main, offre à Josette un fox-terrier (une mini brosse !) ; ensemble, ils auront des tas de bébés, mais casseront aussi un peu la vaisselle et pas seulement en la faisant...

On se poile à observer la foulditude de détails de leur home sweet home faite de bric et de broc récupérés comme dans une maison de poupée. Des meubles en boîte à sardines, une télé taille-crayon, un tabouret en dé à coudre et les photos de famille truffées de clins d'œil comme le doudou Pomelo de la benjamine ! Avec ces personnages de caoutchouc, Gilles Bachelet réussit à faire passer les grandes émotions de la vie à deux. N'a-t-on pas la larme à l'œil en découvrant Josette, grand-mère, entourée d'une tripotée de petits mouflets ?

Merci Monsieur Bachelet pour votre vision cocasse et réjouissante de la vie à deux. Toute belle et toute simple, avec un coup de génie. Comme quoi tout est affaire de regards. Vivement le prochain picture book !

Merci Monsieur Bachelet pour votre vision cocasse et réjouissante de la vie à deux. Toute belle et toute simple, avec un coup de génie. Comme quoi tout est affaire de regards. Vivement le prochain picture book !



Martine fréquenta un jardinier...

... auquel succéda un poète...



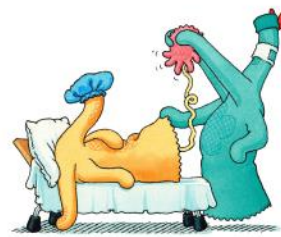
Hippolyte suivit un cirque où il fit l'homme-caoutchouc.



Bernadette ouvrit un salon de toilettage pour chiens.



... puis un boxeur qu'elle épousa.



Jocelyne obtint son diplôme de sage-femme.



Et Gérard devint maître-nageur, comme papa.

Source: <https://blogs.lexpress.fr/allonz-enfants/2017/12/22/avec-gilles-bachelet-faites-lamour-pas-la-vaisselle/>

