Så er butikken åben! Nye firkanter på alle hylder (Now the Shop's Open! New Square Stories on Every Shelf)
Hurra & velkommen! Nye firkanter (Hurrah & Welcome! New Squares)
Lillian Brøgger was born on January 27th, 1950 on Fanø, an island off the west coast of Jutland. The light of sea and sky pervades her pictures.

She always knew she would draw. She studied at the Copenhagen School of Arts and Crafts (now the School of Design) from 1967 to 1972. At that time it was mostly a school for graphic designers and advertisers. Lillian Brøgger was the first to graduate as an illustrator; she practically invented her own degree.

Being the deeply aware person she is, Lillian Brøgger – like all good artists – registers changes in society perhaps even before society itself does. As an illustrator, she has been part of and influenced contemporary trends. In her debut years in the seventies, she worked in a consciously crude and awkward social-realist style. She contributed to the more poetic and fairy-tale-like imagery of the eighties, and has held her own in the postmodern and deconstructionist flickering that has characterized the nineties and the turn of the century.

Lillian Brøgger is always where things are happening. She has wholeheartedly adopted the new media and the digital revolution. This is apparent when one tracks the course of her illustrations to Louis Jensen’s 1001 square stories – from fine black & white lines over power of colours to groundbreaking graphic and collage.

Lillian Brøgger has exerted a strong influence on the development of the visual language of children (and that of their parents) for more than 30 years. She is hugely popular, and her popularity can be attributed to her two main qualities: curiosity and open-mindedness.

Biography

She has made a valuable contribution to her field as a teacher at the School of Design in Kolding. Here, along with other committed teachers, she has encouraged the new groups of illustrators that have taken Danish illustrated books far into the 21st century. We call them “The Young Wild Ones from Kolding”. She is an outstanding, inspiring teacher.

Lillian Brøgger has also taken time to promote the visibility and recognition of her profession – the art of illustration. She has held several representative posts, including in the Danish Writers Association’s group of illustrators and on the board of IBBY Denmark. Furthermore, she has been a juror at several exhibitions, e.g. the Bratislava Biennale, the Bologna Book Fair and the Triennial in Tallinn. And she has conducted workshops around the world – from La Paz to Nami Island. At this moment of reading, she might be conducting a workshop somewhere in the world.

Lillian Brøgger’s curiosity has led her to work in almost all techniques and visual forms. She isn’t satisfied until she can paint on silk or etch on copper. As an illustrator she is a loyal collaborator and acts as a perfect foil for the author. She is always well-schooled in her material, whether illustrating the Danish Stone age or H.C. Andersen’s childhood home in Odense – but that’s not to say she draws it as it actually looked.

Lillian Brøgger lives in Christianshavn in Copenhagen, among the boats on the canals and the 18th century houses. It is almost like being back home on the island of Fanø.

Så er butikken åben! Nye firkanter på alle hylder (Now the Shop’s Open! New Square Stories on Every Shelf)
Gorillaen der var en gorilla (The Gorilla that was a Gorilla)
Before Lilian Brøgger there was nothing. There were draughtsmen and -women of various kinds, but she is the first illustrator. She may change forms and techniques, but she always remains neither a painter nor a draughtswoman, but an illustrator. Her whole career is a steadfast struggle to come to terms with this profession.

How to translate a text into images? A famous example is the book “The Poor Boy from Odense”, which Denmark’s great poet, the late Inger Christensen, wrote a text for. Lilian Brøgger says about her work with these short texts: “I read the stories through a number of times over a period. At the same time, I do spontaneous sketches and notes, which are left in the manuscript. I repeat this. Perhaps ten times or more. In the end, I have a load of sketch ideas which are the basis of the finished pictures. These I complete without sketches. The sketches are the best and the core of my own opinion. But I retain it.”

The pictures in Hjortje Værmey’s book about Hans Christian Andersen, “A Poor Boy from Odense”, have created a stir not just in Denmark, but also internationally. They mark a new high point in the artist’s career. It has come about with a new and matured technique that was new to her – etching on copperplate. It was here that she found a new way of playing with pictures. For the fourth volume, “A Hundred Square Stories”, she used two colours and worked with two original plates. The fifth, sixth and seventh, “Hello, Another Hundred Stories”, show an extension of the mixed techniques (felt-tip, acrylic, lead pencil and collage) to include stamps, number transfers, coloured paper, all of which moreover are handmade. The artist is a skilled and inquisitive user of her personal computer too, which can serve her best as a source of inspiration is an intangible quality of airiness, of floating. If it is true to say that Ib Spang Olsen’s speciality – besides women – was drawing cats, and that Svend Otto S.’s was trees, Lilian Brøgger’s speciality is more indefinable (although she is good at cats, too). She strives to create a sense of dancing, hovering harmony in her pictures, pictures you can lose yourself in.

Everything Lilian Brøgger works on becomes interesting and relevant. She’s always in progress. Some years ago, she made a number of drawings to which Denmark’s great poet, the late Inger Christensen, wrote a text (“Mikkél og hele menageriet”/ “Mikkél and the Menagerie”). That’s the reverse of the normal working method. She also likes to participate in new projects: for example, she collaborated with Dorte Karafalk (who was nominated for the Hans Christian Andersen award in 2000) on a magnificently humorous picture book for children of the story of Noah’s ark. They have written a book together about painting on silk, too. Lilian Brøgger’s output of picture books and her production of posters, catalogues, book covers.

The work is not always easy, however, given that Lilian Brøgger’s source of inspiration is an intangible quality of airiness, of floating. If it is true to say that Ib Spang Olsen’s speciality – besides women – was drawing cats, and that Svend Otto S.’s was trees, Lilian Brøgger’s speciality is more indefinable (although she is good at cats, too). She strives to create a sense of dancing, hovering harmony in her pictures, pictures you can lose yourself in.

LILIAN BROUGGER IS THE MOST important Danish illustrator of children’s books in the generation after the renowned Eb Spang Olsen and Snorri Ottó S. (both Hans Christian Andersen Award winners, respectively 1972 and 1978).

Her influence is not the kind that forms a school. In fact, it is only in the new generation of Danish illustrators that her influence has become apparent. Rather, she has set a general standard by her persistent engagement with the art of illustration, and thereby given the world of Danish illustrated books a new legitimacy. There is never any nonsense with Lilian Brøgger.

In the nineties, two outstanding books illustrated by Lilian Brøgger were published. The first was “Alice in Wonderland”, in which her pictures for the first time freed themselves from the demand for recognizable forms and social justice: it is her early lyrical masterpiece. In these books, she fully showed what she learned from the great Central European illustrators, such as Dusen Kallay from Slovakia and the Hungarian Biszku Biszku. Shortly thereafter, her personal version of Hans Christian Andersen’s “One Thousand and One Nights” was published. It gave rise to one of the few literary feuds in the world of Danish illustration.

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Lilian Brøgger's illustrations of Louis Jensen's several hundred stories are masterful. They are Louis Jensen's ‘life work’, nominated by IBBY Denmark for the Hans Christian Andersen Award in 2005, 2010 and now again. At every fairy tale day, Lilian Brøgger draws a folio layout of what the reader can expect in the following pages. Lilian Brøgger reads this text very closely, and sees everything as a task. Before Lilian Brøgger, nobody danced in the sky, there weren’t as many long noses and big hats. There is a light-hearted feel to the distorted forms and surprising perspectives. She is quite capable of illustrating success and loneliness, but she always does so with empathy and compassion.

Most recently, she has worked with authors who are newcomers to the curiosity has led her on trips all over the world and to the latest illustra

In Danish history books for children. It is in this realm where Lilian has stayed, even when she draws Stone Age people for the surreal. And it is in this realm where Lilian has modernized the story, making it relevant to people today.

In “The Sandman”, she moderated the few literary feuds in the world of Danish illustration. It gave rise to one of the few literary feuds in the world of Danish illustration.

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Halli! Halli! så er der nye firkantede historier (Hello! Hello! Come and Get Your New Square Stories!)
Lilian Brøgger is a refined woman of the world. I have seen her in Paris and in New York, but also in Copenhagen. She is a real asset, because she takes the time to listen and really understand the individual student's situation and the direction he or she wants to take, as opposed to many design teachers, who bombard the students with their own ideas and talk so much that it is difficult to get a word in edgeways.

My Little Drommedilly (Oh, du milde drommedille) is a book about drawing. Lilian Brøgger taught in the College of Design in Copenhagen. She studied there from 1967 to 1972. Her work in the College of Design in Copenhagen was touched by poverty, but at the same time offered a welter of new impressions.

Lilian Brøgger was young – seventeen – when she made it into the same time off classical drawing, which meant new and untried territory. However, it was not just an urge for adventure that sparked her imagination and intensified her yearning for new book – perhaps because he thought it might be easier to sell her work if she had a trademark style that everyone recognized. However, she started over, maintaining the aim of bringing out the humour of the situation. Sometimes she moves into an almost three-dimensional field – for example the inside of a human body – only to turn back and move in the opposite direction, by giving the figure stripes or chequered clothes that do not follow the body's natural outline. This creates a tension with the earlier sense of spaciousness. This is a very interesting play with perspectives and spatial effects, which creates a dynamic feel and underlines the fact that we are moving through a different reality, where the rules of the game can be changed to suit the need to convey the good of the imagination. There is also the pure fact of being in love with forms, colours and shapes.

Nothing is too pretty and nothing too ugly to be included in Lilian Brøgger’s picture. For instance, a toilet bowl can be just as wonderful to draw as Arne Jacobsen’s self-build. It is really a study in the possibilities of conveying the sense of speed.

In her use of perspective, she does not follow the standard rules, but adapts to meet the atmospheric and narrative needs of a given situation. Sometimes she moves into an almost three-dimensional field – for example the inside of a human body – only to turn back and move in the opposite direction, by giving the figure stripes or chequered clothes that do not follow the body’s natural outline. This creates a tension with the earlier sense of spaciousness. This is a very interesting play with perspectives and spatial effects, which creates a dynamic feel and underlines the fact that we are moving through a different reality, where the rules of the game can be changed to suit the need to convey the good of the imagination. There is also the pure fact of being in love with forms, colours and shapes.

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convey the right rustic feel. The black and white drawings pioneered a new graphic style and an exploration of the textures between lightness and textural possibilities of the black-and-white style she used in the "Pig series, and gradually arrived at the brilliant solution of condensing ten pages of a book, which means, effectively, that a picture that was redone. The difficulty of the technique is not lessened by the fact that you have to draw mirror images on the plates. She will make some sketches on paper before she starts working with the plates, but once she starts it is a question of decision made on the spur of the moment that determines the results.

For the latest and fourth volume in the series, Hundrede firkantede historier (A Hundred Square Stories), she renews once again, this time by adding a simple grey-blue colour. The colour is painted separately on a transparent overlay. This can generate unexpected colour effects, as when the blue in some places "warms up" the black as it looks like a brown. Colour clashes can also occur. This unpredictability can be used as a spur to give the stories in a full two-page spread. This is the kind of creative freedom that is only possible in this kind of art, and it is a way of working that is unique to Lilian. She can use any ten squares in the book, she creates a large picture in which she fantasizes freely about the image-generating wealth of ideas that will become her greatest resource.

Lilian Brøgger started illustrating in the social-realistic period of the 1950s, when picture books were not exactly treasured with turbo-boost and boxes of herring in casts, recovering after accidents. Rather, the action tended to take place in two-room flats in the older and more rundown area of the city, in kindergartens and buses. Lilian herself says that she did not enjoy making picture books at all during that period. It was as if she was forced to make a steady rising curve, both in terms of quality and quantity. Perhaps this is due to the fact that she has, precisely, born attentiveness to the creative process and stayed open to new ways of seeing her work and her art form. As she has stated, you must not overdraw your creativity account; trying to build on and salvage something that was supposed to be wrong is often the evidence that some lopsidedness, some mistake, has been corrected and saved.

The IMPORTANCE OF NAUSEA

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When Lilian Brøgger was a child, she dreamed of knowing all the world’s languages. You could not do that during those times because the language of pictures is universal (even if its interpretations differ from place to place), but because she truly is an inventor of new pictorial languages, in this, the most progressive period of the history of the picture book.

This is an abridged version of a portrait written for the Danish Library Centre, ca. 2003. Translated by Peter Hede Jensen.
Så er butikken åben! Nye firkanter på alle hylder (Now the Shop’s Open! New Square Stories on Every Shelf).
A Selection of Awards and Grants

2012: The Association for Book Craft’s Award of Honour for Best Book Design of the Year, for "The Hole in the Sky"
2010: The Ministry of Culture’s Award for Illustrators, for "The Sorrows of Young Werther"
2009: The Association for Book Craft’s Award of Honour for Outstanding Professional Work
2008: The Association for Book Craft’s Award, for "The Children’s Bible" Gyldendal’s Travel Grant of Honour
2006: Grand Prix at the Tallinn Triennale (TfT)
2005: A Golden Apple at the Bratislava Biennale (BiB)
2002: The Danish Hans Christian Andersen Award, for "The Poor Boy from Odense"
1999: The Danish Arts Council’s 3-Year Grant
1999: The Association of Danish School Librarians’ Award for Children’s Literature (with others)
1997: The Danish Writers Association’s Centenary Grant
1996: The Ministry of Culture’s Award for Initiative
1995: Gyldendal’s Book Award
1984: The Ministry of Culture’s Award for Illustrators
1982: The Association of Children’s Librarians’ Cultural Award

Nominated for the Hans Christian Andersen Award:

Nominated for the Astrid Lindgren Memorial Award:
Det gale kattehus (The Mad Cat-House)
Louis Jensen: der er ingen ende – altid en ny historie (There is No End – Always a New Story).
Copenhagen, Gyldendal

Copenhagen, Gyldendal

Kim Fupz Aakeson: GoriLaen der var en (The Gorilla that was a Gorilla).
Copenhagen, Gyldendal

Anja Andersen & Inge Duelund: The Girl that Wanted Everything to Disappear. Copenhagen, Alvilda

Hanne Keist & Lilian Brøgger: Melodi og den yellow regnfrakke (Melody and the Yellow Raincoat).
Copenhagen, Gyldendal

Tina Nakabo Bottle: Det der er så mægtigt at det ikke kan verke i noget brev (The Thing That Is Too Powerful for a Letter to Contain).
Copenhagen, Gyldendal

Peter Bichsel: Et bord er et bord (A Table is a Table).
Copenhagen, Gyldendal

Jan Gjer: Skødedyr: Police at Thit’s.
Oslo, Cappelen Damm

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Oslo, Cappelen Damm

Kirsten Mejlhede: En clown (A Clown).
Herning, Alrune

Anita Krumbach: Noget om Nora (Something about Nora).
Copenhagen, Merck Serono

Martin Glaz Serup: Yana og Eliah (and Many Other Children).
Copenhagen, Gyldendal

Bjarne Reuter: Karl og JuLest jernen (Karl and the Christmas Star).
Copenhagen, Gyldendal

Kjere Meliboe: En Klovn (A Clown).
Hering, Akuna

Marie Duedahl: PoLuTi hos thit (Police at Thit’s).
Copenhagen, Gyldendal

Bjørn Arild Ersland: Emilie finder en saks (Emilie finds a pair of scissors).
Oslo, Cappelen Damm

Bjørn Arild Ersland: Julie finder en saks (Emilie finds a pair of scissors).
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Oslo, Cappelen Damm

Bjørn Arild Ersland: Den dag vi drømte om (The Day We Were Dreaming Of).
Translated from Norwegian: Dagen vi drømte om.
Oslo, Cappelen Damm

Anja Andersen & Inge Duelund: Piggen der ville have altid til at forsvinde (The Girl that Wanted Everything to Disappear).
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Oslo, Cappelen Damm

Anja Andersen & Inge Duelund: Piggen der ville have altid til at forsvinde (The Girl that Wanted Everything to Disappear).
Copenhagen, Alvilda

Astrid Krusbæk: Noget om Nora (Something about Nora).
Copenhagen, Merck Serono

Kjere Meliboe: En Klovn (A Clown).
Hering, Akuna

Marie Duedahl: PoLuTi hos thit (Police at Thit’s).
Copenhagen, Gyldendal

Bjørn Arild Ersland: Julie finder en saks (Emilie finds a pair of scissors).
Oslo, Cappelen Damm

Bjørn Arild Ersland: Den dag vi drømte om (The Day We Were Dreaming Of).
Translated from Norwegian: Dagen vi drømte om.
Oslo, Cappelen Damm

Anja Andersen & Inge Duelund: Piggen der ville have altid til at forsvinde (The Girl that Wanted Everything to Disappear).
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Oslo, Cappelen Damm

Anja Andersen & Inge Duelund: Piggen der ville have altid til at forsvinde (The Girl that Wanted Everything to Disappear).
Copenhagen, Alvilda
Aase Schmidt: 
SALLY MED DE MANGE NAVNE: SYV GUD-NATHISTORIER FOR DE SMA 
(Sally With the Many Names: Seven God- 
historier for de små) 
Høst & Søn 
Brøgger & Vebel                 NINA SARDINA   
NINA SARDINA
alma
Brøgger & Vebel
NINA SARDINA
alma

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dOskar K: 
Hillerød, Alma 
Glamsbjerg, Alrune

2007
Mette Moestrup: 
TI GRONNE FINGRE 
(Ten Green Fingers) 
Copenhagen, Gyldendal

2006
Kim Fupz Aakeson: 
EN HISTORIE OM VOKSEVÆRK 
(A Tale of Growing Pains) 
Copenhagen, Gyldendal

Lilian Brøgger: 
ANTON ELSKER YMER 
(Anton Loves Jankel) 
Copenhagen, Polikken

Barbara Viero: 
MIDTEN SOM HERSEDE SIG IHJEL 
(The Mother Who striker Herself in Death) 
Translated from Swedish. Copenhagen, Høst

2005
Ken Denning: 
BALDER OG BALDER 
(Balder and Balder) 
Copenhagen, Host & Son

Ben Haller: 
HR. VEST OG HL. RAT 
(Mr. West and Mr. Cat) 
Copenhagen, Host & Son

Astrid Forsten: 
LESEN LUSKE 
(Lusky the Louse) 
Copenhagen, Forum

Hanne Kvist og Lilian Brøgger: 
HL. LYKKE 
(Mr. Happiness) 
Copenhagen, Forum

Christina N.ike: 
MAGNUS OG ODA – OG DET HEMMELEGE LAND 
(Magnus and Oda – and the Secret Country) 
Copenhagen, Gyldendal

2004
Kim Fupz Aakeson: 
PIGEN, DER FIK RIGTIG MANGE SØKENDERE 
(The Girl Who got a Whole Load of Brothers and Sisters) 
Copenhagen, Gyldendal

Ulf Nilsson: 
EN ANGEL VID DIN SIDA. SÅNGKANTSBOK FÖR LITEN OCH STOR 
(An Angel By Your Side). Stockholm, Vebull

2003
Lilian Brøgger (red.): 
ALVERDENS EVENYR 
(Fairy Tales of the World) 
Copenhagen, Forum

Wiri Leith: 
FLUGTEN TIL DEN JJERNES FYNG VIET 
(The Flight to the City Faraway) 
Copenhagen, Host & Son

2002
Cato Thau-Jensen: 
LUIS LUSKE 
(Lusky the Louse) 
Illustreret af Lilian Brøgger og Cato Thau-Jensen. 
Translated from Swedish. Copenhagen, Høst

The History of Denmark 
and remser til det godnat! 
Mr. Happiness – and hr. Lykke 
Mr. West and Mr. Cat

2001
Børnenes Dansmarkshistorie. 
4. udgave (The History of Denmark for Children) 
Copenhagen, Gyldendal

Kirsten Mejlsved: 
BØRNENES DANSKEMARKSHISTORIE 
Copenhagen, Gyldendal

Nils Hartmann: 
BØRNENES DANSKEMARKSHISTORIE 
Copenhagen, Gyldendal

27
Irene Werner Stage: 
musen og dansepigen 
(The Mouse and the Dancing Girl ). 
Copenhagen, Forum 
1993

Lilian Brøgger: 
Is der vi være her? 
(Ah, and the Peacock). Copenhagen, Mallings 
1991

Wivi Leth: 
Jo fortæller 
(Jo Speaks). Hillerød, Alma 
1987

Thorstein Thomsen: 
DRENGEN OG MORGENSTJERNE 
(The Boy and the Morning Star ). 
Copenhagen, Mallings 
1986

Louis Jensen: 
HUNDREDE HISTORIER 
(A Hundred Stories). Copenhagen, Gyldendal

Theo Thomsen: 
GREV GRIS OG MUDDERPOLEN 
(The Lamb-Like Cloud that Disappeared). Copenhagen, Malling

2019

Maria Elene Walsh: 
WHAT FATHER DOES IS ALWAYS RIGHT 
(The Tale of the Window Cleaner). Copenhagen, Gyldendal

Bjarne Jes Hansen. 
ALADDIN OG DEN VUDUNDERLIGE LAMPE 
(Aladdin and the Magic Lamp). Copenhagen, Gyldendal

1988

Josefine Osten: 
EFFMARKERET VÆK 
(The Chinese Fly). Copenhagen, Forum

1986

Inger Christensen: 
MILKEK og HELE MENAGERIET 
(Milk and the Menagerie). Copenhagen, Høst & Son

Josefine Osten: 
EVENTYRET OM PÆFUGLEN, DER VILLE SYNGE 
(The Story about the Peacock that Wanted to Sing). Copenhagen, Malling

Eva Gormsen: 
AKADDEN BAKEN SKULDSYNE 
(Akaddin and the Magic Lamp and Other Stories). Copenhagen, Gyldendal

2019

H.C. Andersen: 
VENDTET FOR AT SLIDE 
(The Tale of the White Crane). Copenhagen, Malling

1986

Inger Werner Stage: 
MUSEN OG DANSEPIGEN 
(The Mouse and the Dancing Girl ). 
Copenhagen, Forum 
1993
furthermore, Lilian Brøgger has illustrated numerous anthologies of short stories and tales, novels for children and young adults, and educational textbooks, such as *Easy Readers* (classic and modern literature retold for teaching English and German). The topics of the books range from the Stone Age to the Space Age, and they include classics such as Hector Malot’s *Nobody’s Boy*. Her book covers must be counted in hundreds.

1979
Lilian Brøgger: *EN SOMANDS HISTORIE* (A Sailor’s Story). Copenhagen, Mallings

1978
Bodil Bredsdorff: *ET LIV I BILLEDE* (A Life in Pictures). Copenhagen, Mallings

MARIAS MOR BOR ALENE
(Maria's Mother Lives Alone). Copenhagen, Mallings

1977
Bodil Bredsdorff: *TO TOMATER OG EN ØF* (Two Tomatoes and a Steak). Copenhagen, Mallings

1976
Bodil Bredsdorff: *DA LINDA IKKE VILLE HJEM* (When Linda Didn’t Want to Go Home). Copenhagen, Mallings

Lilian Brøgger: *KOM INDENFOR* (Come inside). Copenhagen, Mallings

1975
Bodil Bredsdorff: *DER HIVER LINDA ROR* (Where Linda Lives). Copenhagen, Fremad

Translated Books

**Croatian**
Siromasni djecak iz Odensea
*Den fattige dreng fra Odense*.

**Dutch**
Django heet Django.

**English, American**
*Wildbeest* (Vilde bæst).

*The Poor Boy from Odense*:
*Den fattige dreng fra Odense*.

**German**
*Popcorn & Ruffel*:
*Popcorn och Rufs*.

**Finnish**
*Popcorn ja Rapsu*:
*Popcorn och Rufs*.

**French**
La mère de Marie vit seule (Marias mor bor alene).

**Flemish / Dutch**
*Django*.

**Faroese**
*Popkorn og fríour*:
*Popcorn och Rufs*.

**Greek**
*To φτωχό αγόρι από την Όντενσε*:
*Den fattige dreng fra Odense*.
By Hjørdis Varmer. Athen, Agyra, 2005.

**Finnish**
*Popcorn ja Rapsu*:
*Popcorn och Rufs*.
Greenlandic

Icelandic

Italian

Korean

Norwegian

Spanish
5 Important Titles

THE COLLECTIONS OF
A HUNDRED SQUARE STORIES

A faithful, original version for contemporary youth of one of the classics of world literature, which will appeal to both new and old readers. First of all, Lilian Brøgger succeeds in showing that the affliction of love has been the same through the ages.

PIGEN DER FIK RIGTIG MANGE SØSKNDE
(The Girl Who Got a Whole Load of Brothers and Sisters)

A wonderful story about a girl who invents a whole lot of smaller siblings, and gives them names and duvets … because Mommy and Daddy cannot deliver the goods. It is one of Lilian Brøgger's most poetical books. Longing and sweetness are melded into a quiet, warm smile.

GOETHES DEN UNGE WERTHERS LIDELESer
(Goethe’s The Sorrows of Young Werther)
Copenhagen, Dansklærerforeningen 2010

A veritable soap opera set around Mexico, with heroes and villains, cactuses, cats and love. Lilian Brøgger rises to the challenge and turns a rough story into poetry in her own special manner. Viva!

BRØDRENDE ZAPATA
By Torgeir Rebolledo Pedersen.
Translated from Norwegian. Aarhus, Turbine 2015

A veritable soap opera set around Mexico, with heroes and villains, cactuses, cats and love. Lilian Brøgger rises to the challenge and turns a rough story into poetry in her own special manner. Viva!

DET GALE KATTEHUS
(The Mad Cat-House)
By Christina Hesselholdt. Copenhagen, Høst & Søn 2007

A fantastic story about the nature of cats, and why this little creature with its own mind gets the best of us human beings. The cat is Lilian Brøgger's animal. She knows them, and that’s why this story becomes so lovely and true and dangerous.

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Brødrene Zapata (The Zapata Brothers)
Books Sent to the Jury

PIGEN DER FIK RIGTIG MANGE SØSKENDE
(The Girl Who Got a Whole Load of Brothers and Sisters).

DET GALE KATTEHUS
(The Mad Cat-House).
Copenhagen, Host & Sohn 2007

GOETHES DEN UNGE WERTHERS LIDELSER
(Goethe’s The Sorrows of Young Werther).
Copenhagen, Danskerforeningen 2010

BRØDRENE ZAPATA
(The Zapata Brothers).
Aarhus, Turbine 2015

DER ER INGEN ENDE ... ALTID EN NY HISTORIE
(There Is No Ending ... Always a New Story).
Volume 11 of A Hundred Square Stories.
Copenhagen, Gyldendal 2016

Related Illustrations and Translations Sent to the Jury

THE ZAPATA BROTHERS
(Brødrene Zapata).
- the text, 2014

HALLO FLERE HUNDREDE HISTORIER
(Hello! More Hundred Stories) (no. 601-700)
- the cover and illustrations, 2009
De fattige dreng fra Odense. en bog om H.C. Andersen (The Poor Boy from Odense. A Book about Hans Christian Andersen)

Anton elsker junket (Anton Loves Junket)
Review of the Important Titles

**The Girl Who Got a Whole Load of Brothers and Sisters**

(2004, 2016)

**A pearl which Lilian Brøgger sweetens further with creepy-crawly drawings and a scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existence, with its odd, subtle story, the vivid drawings and its scent of cat existen...
Here, a quarter of a century (after the first volume), Louis Jensen and his regular partner have reached the goal, 1001 stories (well, there is a single one that insists on being a triangle) and a whole lot of very little squared illustrations. Ten books, each with 100 stories, which have now culminated in the very last volume that consists of at least 100 drawings and only 1 story.

There is so much energy in Lilian Brøgger’s drawings which burgeon forth in her completely individual visualization of Louis Jensen’s types and invention. One truly experiences how the artist has felt herself filled to the brim with Jensen-ish words, and now her own rather anarchistic images pour forth from her drawing pen. The graphical designer Maria Lundén has coloured and arranged them so each gathers to form a larger image. (...)

One may say that one story in a book of 136 pages isn’t much. But that is not true because there is a lot of reading material to be found in the images. Wonder where the surfing cheese is heading? Oh, there a royal dog comes rowing, and there, I think, a pair of donkeys from another story are sailing. A woman gives birth to small curly-haired ladies out of her hat, a brave rabbit moves a whole city away in its red truck (wonder what the denizens will see when they open their eyes in the morning), a woman is so big and fat that she needs a whole spread and many chairs to be in the picture, in another place a fish-girl gets herself an afternoon nap on the sofa while her husband is permitted to remain in the aquarium. Lilian Brøgger is able to draw with the thinnest pen so that a cat really has cathair, and the very smallest snail gets dots, but she can also let large areas stand, keep drawing around mistakes, gesture wildly with the pencil.

These images can only look so effortlessly rendered because the hand is placed on a huge talent. Around the middle of the book, Brøgger has drawn the author himself. He is wearing his writer-hat, Louis Jensen-ish words are growing – such as wings, palace, never, king and god – inside his hat, and one can see that he has cast his line out for new stories. There are stories enough to sink your teeth into, and with a child reader at your side, it can only go well.

Kristeligt Dagblad, November 2016

**BRODBRENE ZAPATA (The Zapata Brothers), 2015**

Now we are going to Mexico! There where the cactus grows and the big hats are called sombreros. Actually, the artist is from Fanø (a small Danish island / ed.) and the story-teller from Norway, but that doesn’t matter because the book is an authentic tale from the rocky, candle-lit, rattlesnake-infested landscape that accommodates opera and drugs in a random mix. Never, ever have I read (and looked at) a more special pictorial story than in this substantial book. (...) It is far out. It is really far out. So far out that one has to take off one’s sombrero to author, publisher and fantasy-intermediary Lilian Brøgger who (once again) gives the best of the best. She has a good command of the Mexican landscape, the cats and the contorted cactuses with their green and yellow stripes. These are pictures that resolutely pushes the words into the harbour, so to speak, with power and magic and then some. A great achievement that deserves six tequilas.

Politiken, March 2016

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Farvel og tak, Balder: den store Balderbog (Goodbye and Good Luck, Balder: The Great Book About Balder)
Der er ingen ende – altid en ny historie (There is No End – Always a New Story)