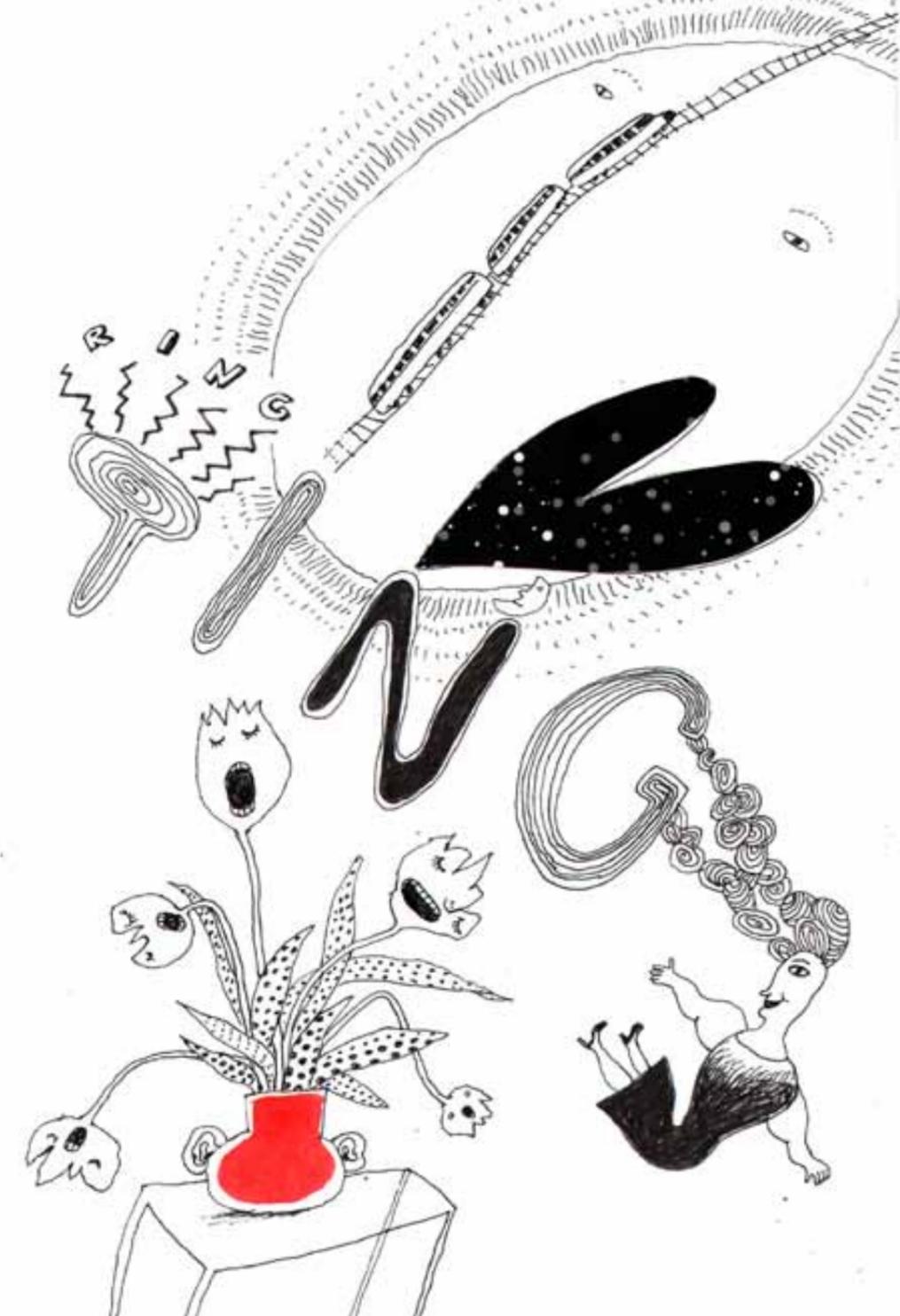
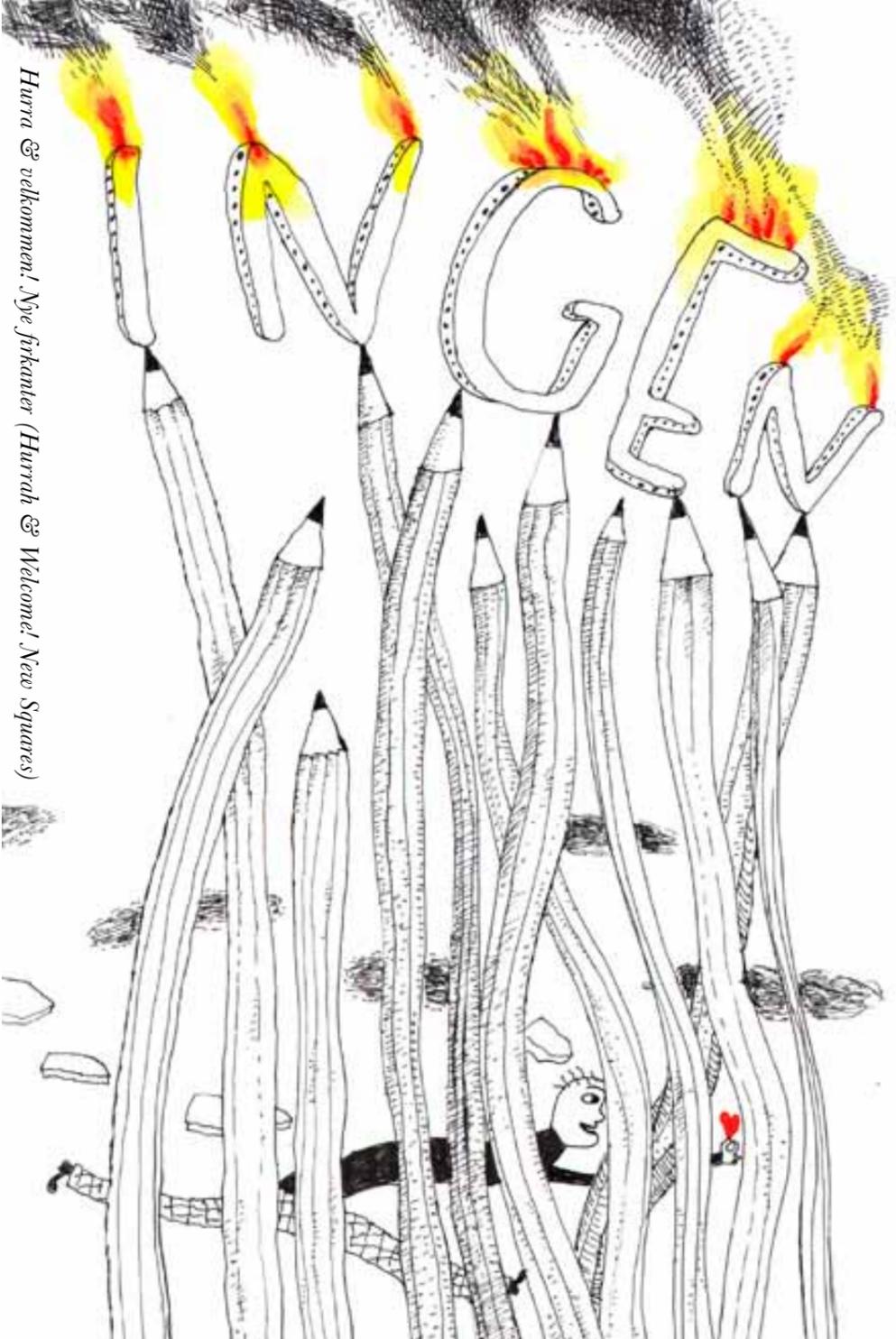


Så er budskabet åbent: Nye fantasier på alle tider. (Note the Shop's Open! New Square Stories on Every Shelf)



Lilian Brøgger

DENMARK





Så er butikken åben! Nye firkanter på alle hylder (Now the Shop's Open! New Square Stories on Every Shelf)

Biography

LILIAN 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. Lilian Brøgger was the first to graduate as an illustrator; she practically invented her own degree.

Being the deeply aware person she is, Lilian 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 fairytale-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.

Lilian 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.

Lilian 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.

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.

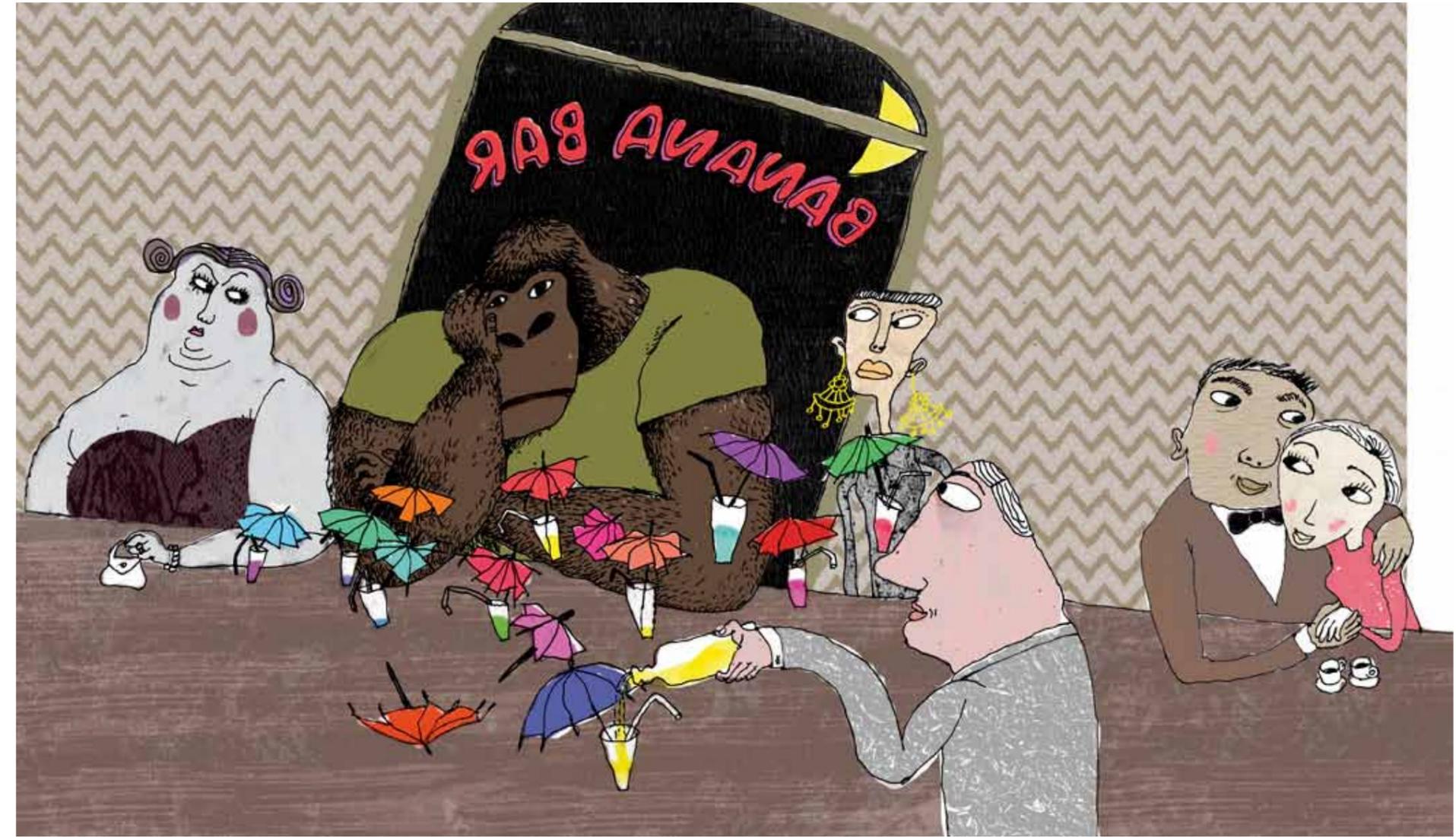
Lilian Brøgger has also taken time to promote the visibility and recognition of her profession – the art of illustration. She has held several representative posts, including in the Danish Writers Association's group of illustrators and on the board of IBBY Denmark. Furthermore, she has been a juror 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.

Lilian 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-versed 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.

Lilian 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.



Gorillaen der var en gorilla (*The Gorilla that was a Gorilla*)



Gorillaen der var en gorilla (*The Gorilla that was a Gorilla*)

Statement

LILIAN BRØGGER IS THE MOST important Danish illustrator of children's books in the generation after the renowned Ib Spang Olsen and Svend Otto 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 serious, 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 mid-eighties, 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 Dusan Kallay from Slovakia and the environment around the Bratislava Biennale. Shortly thereafter, her personal version of Hans Christian Andersen's "The Sandman" was published. It gave rise to one of the few literary feuds in the world of Danish children's literature. In "The Sandman", she modernized the story, making it relevant to people today. These two books were free-falls into the poetic and the surreal. And it is in this realm where Lilian has stayed, even when she draws Stone Age people for a Danish history book for children.



Before Lilian Brøgger there was nothing. There were draughtsmen and -women of various kinds, but she is the first illustrtor. 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 "*Ida and the Red Thread*". Lilian Brøgger reads this text very closely, and sees a lot between the lines. She dresses the words up in princess gowns, even if they aren't wearing them in the first place.



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 2000, 2010 and now again. At every tenth fairy tale, Lilian Brøgger draws a folio layout of what the reader can expect in the following pages.

This multitude of stories has changed Lilian Brøgger's artistic path and sharpened her sense of what can be expressed through a picture. In the earlier books, she used a felt-tip pen. For the third book, she shifted to a 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,

number stamps, coloured paper, all of which moreover are handmade. The artist is a skilled and inquisitive user of her personal computer too, which can be seen from the following volumes published. Not the least when it concerns the meticulousness with which she has completed her endeavor of illustrating the square stories.

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 sketching. The sketches are the best and the essence, in my own opinion. But those I retain."

The pictures in Hjørdis Varmer'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 struggle with her medium. With her original and liberating pictorial language, Lilian Brøgger may be the Danish illustrator who best understands Hans Christian Andersen the boy – and the man.

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 ("Mikkel og hele menageriet" / "Mikkel 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 Karrebæk (who was nominated for the Hans Christian Andersen award

in 2000) on a magnificent frieze for the story of Noah's ark. They have written a book together about painting on silk, too. Lilian Brøgger's curiosity has led her on trips all over the world and to the latest illustration techniques.

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 sorrow and loneliness, but she always does so with empathy and compassion.

Most recently, she has worked with authors who are newcomers to the world of picture books. And she has produced several books with Norwegian storytellers, e.g. the graphic novel "The Zapata Brothers". Finally, we should not forget Lilian Brøgger's comprehensive production of posters, catalogues, bookmarks and 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.



Halli! hallo! så er der nye firkantede historier (Hello! Hello! Come and Get Your New Square Stories!)



Hundrede meget firkantede historier (A Hundred Very Square Stories)

Make It Visible

AN ESSAY BY CATO THAU-JENSEN

LILIAN BRØGGER is a refined woman of the world. I have seen her in a red hunting jacket in the Uffizi in Florence, and she has taught me how to eat oysters in Grand Central station in New York. A tailored coat, a fox around her neck and red lips – why not realize your visual potential to the fullest? Her motto might be: ”Make it visible.” But I do not want to give the impression that she is one of those domineering, attention-seeking types; she does not need to be, she has a strong natural presence and real insight. At the Design School in Kolding, where she sometimes teaches and acts as a consultant on the Visual Communication and Illustration Course, 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 students with their own ideas and talk so much that it is difficult to get a word in edgewise

Lilian Brøgger was born on the island of Fanø. In the book *En somands historie (A Sailor’s Story)*, she depicts her grandfather and the rest of her family. Perhaps it was the distant horizon and the influence of the sailors in her family that sparked her imagination and intensified her yearning for new and untried territory. However, it was not just an urge for adventure that, when she was still a child, made her wave goodbye to Fanø and her beloved grandmother and go to Copenhagen with her mother and father, where her new surroundings were 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 College of Design in Copenhagen. She studied there from 1967 to 1972. That period was characterised by a lot of classical drawing, which meant

learning how to reproduce things correctly rather than expressing oneself through drawing. It was a tough discipline, and one which scared off impatient students, but if you were able to learn from it and then free yourself of it, as Lilian was, you had a very solid foundation on which to build.

Nothing is too pretty and nothing too ugly to be included in Lilian Brøgger’s pictures. Her work is about capturing what stimulates and inspires, without bowing too much to the pressures of political correctness. There are many opinions about what belongs and does not belong in children’s books, but in the last analysis the important thing is how the content is presented. Lilian has a natural attitude to nudity, smoking and modern furniture design, and is always open to new themes. She has an original approach to cars, motorcycles, space rockets and other technical contraptions: on one trip to Italy, she only drew scooters. It is as if she tries to extract their essence, and once she has that, the interpretive possibilities are virtually limitless.

Naturally Lilian is very conscious of the content of her pictures, but perhaps it is just as often the form that sets the agenda. She has tried countless different ways of structuring her books, from the traditional format with text on the left hand side and images on the right, to a kind of wild anarchy, where the pictures move uninhibitedly in all directions and frame the words with tulip heads, or make a bed for the text on waffles or toilet paper. What is clear is that she has a sense of the book as a whole, and sees the typography as an important element of the picture’s composition, as for instance in the book *Ih, du milde drommedille (Oh, My Little Drommedilly)*. Similarly, it is interesting to study her use of

perspective; here it is clear that the form and composition have a crucial impact on content. In *Tommelise og engledrengen (Thumbeline and the Boy Angel)*, the highly exaggerated perspectives highlight the speed and movement of the cars: 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 stripy 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 underscores the fact that we are moving through a different reality, where the rules of the game can be changed in the service of a good cause: that of the imagination. There is also the pure fact of being in love with forms, of all kinds: a toilet bowl can be just as wonderful to draw as Arne Jacobsen’s designer eggs.

SNAGS IN SILK STOCKINGS

The desire for change is one of the main driving forces of Lilian Brøgger’s work: she hates being bored. One of her editors once asked her whether it was really necessary for her to change her style for each new book – perhaps because he thought it might be easier to sell her work if she had a trademark style that everyone recognized. However, it has proved to be quite a good investment, this continuous exploration

of new materials, methods and means of expression. Firstly, it gives her the opportunity to range over a wide register of possibilities, and thus the flexibility to adapt to the needs of each individual project. With so many means at her disposal, there is simply a much greater chance to find the right tone. Regardless of what you work on, there is always the danger that it will become trivial, and that you will run idle and repeat yourself. By constantly seeking renewal and new challenges, Lilian Brøgger has retained the tension and excitement in her work. Having illustrated for over twenty-five years, she has naturally stored up a huge amount of experience, but the great thing about her is that she is always willing to gamble the ground she has gained by working on the verge of the unknown.

One of her great leaps took place in the beginning of the 1990s, with her work on *Grisens hus (The Pig’s House)*, written by Thorstein Thomsen. At a meeting, the illustrator and author agreed that ”humour” should be the guiding force in the illustrations. After Lilian Brøgger had worked intensively for a while, she presented her results to the author; but, alas, he did not find them at all funny. It is a mark of her professionalism that she started over, maintaining the aim of bringing out the humour of the text in the illustrations, and it is characteristic of her that she set aside the big, spectacularly illustrated spreads in order to focus on characterization, on the crookedness and craziness of the vibrant, individual line drawing. Now the pigs stick their thick snouts in the air, so we see up their nostrils, now we see lots of snags in silk stockings, crimped wool and ink squirts. The latter, incidentally, started a fashion, so that every illustrator had to dip his or her used toothbrushes in ink and flick it across the paper to

convey the right rustic feel. The black and white drawings pioneered a new graphic style and an exploration of the textures between lightness and darkness. *Grisens hus* from 1990 was followed by *Grev gris (Count Pig)* in 1991, and *Grev gris og mudderpølen (Count Pig and the Mud Puddle)* in 1992.

SPRAY PAINT FROM THE HARDWARE STORE

There has to be resistance; without resistance there are no stories, it would be like playing the flute without notes, says Lilian Brøgger. It is the friction between resistance and dream that sparks the creative process, and *Hundrede historier (A Hundred Stories)*, written by Louis Jensen, is no exception. His texts are often so grandiose and bizarre in their imagery that trying to get to grips with them as an illustrator almost seems a reckless undertaking. Illustrating *Hundrede historier* – each of which in its brief uniqueness unfolds a whole universe – was truly a tough nut to crack for Lilian. Possibly she started by experimenting further with the structural 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 stories in a full two-page spread. This means that for every ten stories in the book, she creates a large picture in which she fantasizes freely about the stories, mixing their universes and elements. These pictures were given their wonderful smoke-and-fog feel with the help of a can of black spray paint from the hardware store, and only a visual artist like Lilian Brøgger could create all that poetry and that dreamlike atmosphere with such simple means. She covers the white areas with paper stencils, rubber or rice, and then gives them a spray. The line drawing emerges from under its smoky veil, with its enigmatic, amusing, poetic language.

Today we Danes are lucky enough to have as many as four volumes of this series. *Hundrede nye historier (A Hundred New Stories)* and *Hundrede splinternye historier (A Hundred Brand New Stories)* break with the two-page

spread layout, but retain the content structure. This time, she uses ”genuine” plate graphics, that is, etchings on metal plates which then are printed on a press. Although Lilian can create some of the same expressive effects with spray (which looks like aquatint), or crayon under a layer of Indian ink (which is then scraped with an awl, giving the piece the appearance of an etching), she realizes that the plates present her with a real challenge: once you start, there is no way back, nothing can be 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 primarily decisions made on the spur of the moment that determine 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 so that it looks like a brown. Colour clashes can also occur. This unpredictability can be used as a spur to give the pictures their own inner lives. The book has a special wealth of contrast and nuance, from the large textural surface areas to the small, crisp, pencilled details. The pictures remain quite unaffected by the law of gravity and what might generally be thought of as the right and wrong way up of a book, which means, effectively, that a picture that was supposed to be the wrong way up is now the wrong (right) way up.

THE IMPORTANCE OF NAUSEA

Lilian Brøgger started illustrating in the social-realistic period of the 1970s, when picture books were not exactly teeming with turbo-noses and loaves of bread 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 associated with a sense of discomfort for her: she almost felt nauseous when confronted with all those depressing everyday conflicts and the exhaustively detailed problems. There must be more imaginative and colourful ways of depicting life, thought Lilian Brøgger. Her first books have the same colour composition as the uniforms of the state-owned railway workers, and the meticulously detailed faces of the characters virtually form topographic maps of the ugly emotions that had tacitly been banned for so long. ”I seem to have had a need to keep my feet on the ground, with those thick legs and heavy shoes,” says Lilian. Nevertheless, there is an honest sensuality about the pictures, a touching and courageous vulnerability. But one should not underestimate the importance of this kind of ”artistic nausea” for the creative process, especially for artists who, as Lilian does, know how to make it through with their inner equilibrium intact. In the 1980s, she made some huge creative leaps, from the fragile, grey-blue book *Historien om vinduespudseren (The Tale of the Window Cleaner)* to *Ole Lukøje (Mr Sandman)* with its strong, colour-saturated pictures. It is at this point that she starts to open up for the image-generating wealth of ideas that will become her greatest resource. It becomes an obvious necessity for her to work on a far more inventive and creative level than the previous period had allowed her to.

There have been pauses in Lilian’s artistic production, and she cannot explain how she made her living during these periods. When she was first published by the progressive publishers Mallings, who gave her the opportunity to create new exciting picture books, she found herself in a friendly atmosphere which made the writers and illustrators feel they were virtually pinching their money from the editors’ own pockets. But despite disadvantageous circumstances, Lilian Brøgger has managed to stay on a steadily rising curve, both in terms of quality and quantity. Perhaps this

is due to the fact that she has, precisely, been attentive 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; in other words, know your resources and use them correctly. Another of her mottos is that you must never discard your work, but always try your hardest to rescue each picture. Trying to build on and salvage something worthwhile from your mistakes is very good training. And in fact, what makes a picture interesting is often the evidence that some lopsidedness, some mistake, has been corrected and saved.

When Lilian Brøgger was a child, she dreamed of knowing all the world’s languages. You could say her dream has come true, not only because the language of pictures is universal (even if its interpretations differ from place to place), but also because she truly is an inventor of new pictorial languages, in this, the most progressive period of the history of the picture book.

Cato Thau-Jensen was awarded the Ministry of Culture’s Award for Illustrators in 2002.

This is an abridged version of a portrait written for the Danish Library Centre, ca. 2003.

Translated by Peter Holm-Jensen.



Det gale kattehus (The Mad Cat-House)

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 (TiT)
- 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
- 1986:** The Ministry of Culture's Award for Initiative
- 1985:** 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:

2018, 2016, 2010, 2008, 2006 (finalist), **2004, 2002, 1998, 1996, 1994**

Nominated for the Astrid Lindgren Memorial Award:

2016, 2015, 2012, 2011, 2010, 2006



Det gale kattehus (The Mad Cat-House)



Det gale kattehus (The Mad Cat-House)

Bibliography 2016 - 1975

2016

Louis Jensen:

DER ER INGEN ENDE – ALTID EN NY HISTORIE

(*There is No End – Always a New Story*).

Copenhagen, Gyldendal



Louis Jensen:

SÅ ER BUTIKKEN ÅBEN! NYE FIRKANTER PÅ ALLE HYLDER

(*Now the Shop's Open! New Square Stories on Every Shelf*).

Copenhagen, Gyldendal



Kim Fupz Aakeson:

PIGEN DER FIK RIGTIG MANGE SØSKENDE

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

New printing. Copenhagen, Gyldendal

2015

Marie Duedahl:

THIT OG DEN BLÅ BIL (*Thit and the Blue Car*).

Copenhagen, Gyldendal



Mari Bacquin & Robert Zola Christensen:

MELODI OG DEN GULE REGNFRACKE (*Melodi and the Yellow Raincoat*).

Copenhagen, Gyldendal



Tina Sakura Bestle:

DET DER ER SÅ MÆGTIGT AT DET IKKE KAN VÆRE I NOGET BREV

(*The Thing That Is Too Powerful for a Letter to Contain*).

Copenhagen, Gyldendal



Hanne Kvist & Lilian Brøgger:

PIGEN DER HED JAMES BOND (*The Girl Named James Bond*).

Copenhagen, Gyldendal

Jan Grue:

SKADEDYR (Pests).

Oslo, Cappelen Damm



Bjarne Reuter:

KARL OG JULESTJERNEN (*Karl and the Christmas Star*).

Copenhagen, Gyldendal

Torgeir Rebolledo Pedersen & Lilian Brøgger:

BRØDRENE ZAPATA (*The Zapata Brothers*).

Translated from Norwegian:

Brødrene Zapata. Aarhus, Turbine



2014

Mari Bacquin & Robert Zola Christensen:

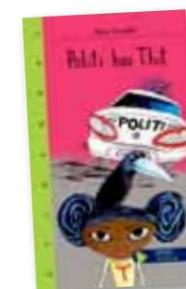
MELODI OG KUGLERNE (*Melody and the Marbels*).

Copenhagen, Gyldendal

Marie Duedahl:

POLITI HOS THIT (*Police at Thit's*).

Copenhagen, Gyldendal



Louis Jensen:

HURRA & VELKOMMEN! NYE FIRKANTER

(*Hurrah & Welcome! New Squares*).

Copenhagen, Gyldendal



Kim Fupz Aakeson:

GORILLAEN DER VAR EN (*The Gorilla that was a Gorilla*).

Copenhagen, Gyldendal

Anja Andersen & Inge Duelund:

PIGEN DER VILLE HAVE ALTING TIL AT FORSVINDE

(*The Girl that Wanted Everything to Disappear*). Copenhagen, Alvilda



2013

Marie Duedahl:

THIT FÅR EN UVEN (*Thit gets an enemy*).

Copenhagen, Gyldendal



Bjørn Arild Erslund:

JULIE FINDER EN SAKS (*Emilie finds a pair of scissors*).

Translated from Norwegian: Emilie finner en saks.

Oslo, Cappelen Damm



Bjørn Arild Erslund:

DEN DAG VI DRØMTE OM (*The Day We Were Dreaming Of*).

Translated from Norwegian:

Dagen vi drømte om.

Oslo, Cappelen Damm



Anita Krumbach:

NOGET OM NORA (*Something about Nora*).

Copenhagen, Merck Serono



Kirsten Mejlhede:

EN KLOVN (*A Clown*).

Herning, Alrune



Martin Glaz Serup:

YANA OG ELIAH (og mange andre børn) (*Yana and Eliah (and Many Other Children)*).

Copenhagen, Gyldendal



2012

Peter Bichsel:

ET BORD ER ET BORD (*A Table is a Table*).

Copenhagen, Gyldendal



Marie Duedahl:

THIT OG DEN TAMME KRAGE

(*Thit and the Tame Crow*).

Copenhagen, Gyldendal



Bjørn Arild Erslund:

JULIE LAGER EN KAT

(*Emilie Makes a Cat*).

Translated from Norwegian:

Emilie lager en katt.

Copenhagen, Alvilda



Louis Jensen:

HALLI! HALLO! SÅ ER DER NYE FIRKANTEDE HISTORIER

(*Hello! Hello! Come and Get Your New Square Stories!*).

Copenhagen, Gyldendal



Erik Trigger Olesen & Kamila Slocinska:

FRISKE FISKERIM

(*Fresh Fish Rhymes*). Hillerød, Alma



Kim Fupz Aakeson:

VERDENS STÆRKESTE MAND

(*The Strongest Man in the World*).

Copenhagen, Gyldendal



2011

DOSTOJEVSKIJS FORBRYDELSE OG STRAF

(*Dostojevskij's Crime and Punishment*).

Told by Oscar K. Copenhagen,

Dansklærerforeningen



Bjørn Arild Erslund:

JULIE SÆLGER EN DRENG

(*Emilie Sells a Boy*).

Translated from Norwegian:

Emilie selger en gutt.

Copenhagen, Alvilda



Dorte Futtrup:

HULLET I HIMLEN

(*The Hole in the Sky*).

Copenhagen, Høst

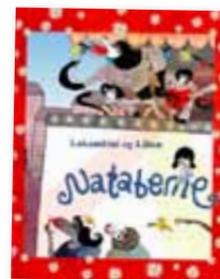
Lakambini Sitoy:

NATABERNE

(*The Night Monkeys*).

Translated from English.

Måløv, Hjulet



Kim Fupz Aakeson:

BABYEN DER IKKE VILLE UD

(*The Baby that Didn't Want to Come Out*).

Copenhagen, Gyldendal



2010

GOETHE'S DEN UNGE WERTHERS LIDELSER

(*Goethe's The Sorrows of Young Werther*). Told by

Oscar K. Copenhagen,

Dansklærerforeningen



Bjørn Arild Erslund:

GLASKUPLLEN

(*The Glass Dome*).

Translated from Norwegian:

Glassklokken. Hillerød, Alma

Louis Jensen:

THE MOUTH OF SILENCE.

In: Peace Story. Seoul,

NAMIBooks

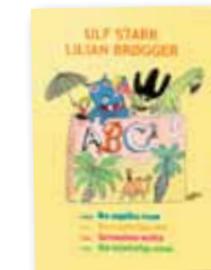


Tina Bisgaard Norup:

I DE ALLERÆLDSTE DAGE

(*In Very Ancient Times*).

Hillerød, Alma



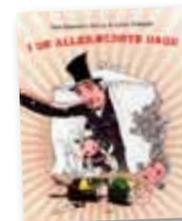
Ulf Stark:

ABC.

DEN SAGOLIKA RESAN : DEN EVENTYRLIGE REJSE

(*The Adventurous Journey*).

Stockholm, Läsrörelsen



2009

M. de Cervantes Saavedra:

RIDDEREN AF DEN BEDRØVELIGE SKIKKELSE DON QUIJOTE AF LA MANCHA

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Oskar K:

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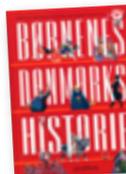
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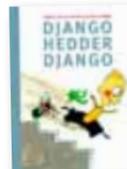
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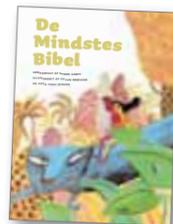
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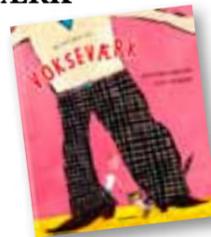
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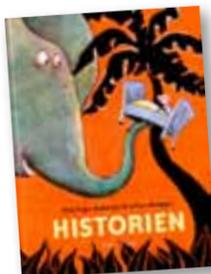
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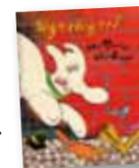
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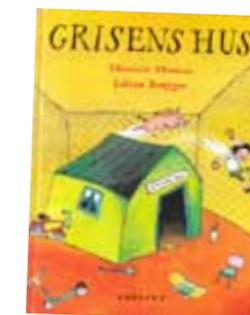
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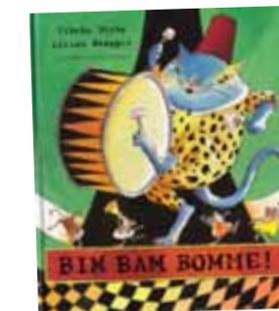
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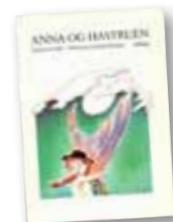
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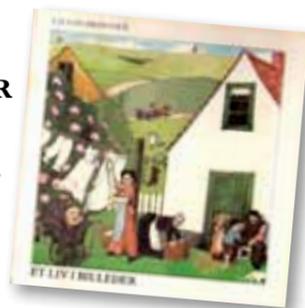
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FURTHERMORE, Lilian Brøgger has illustrated numerous anthologies of short stories and tales, novels for children and young adults, and educational textbooks, such as *Easy Readers* (classic and modern literature retold for teaching English and German). 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.

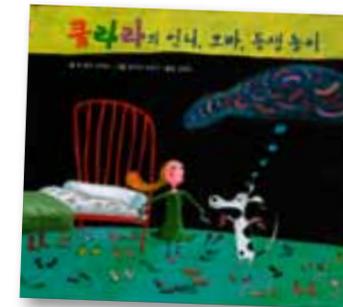
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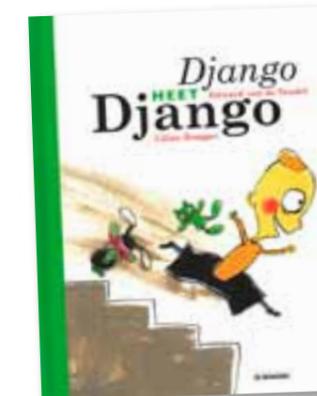
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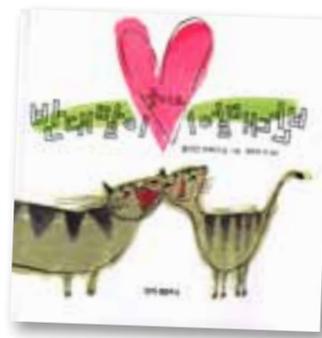
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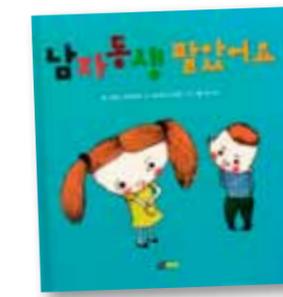
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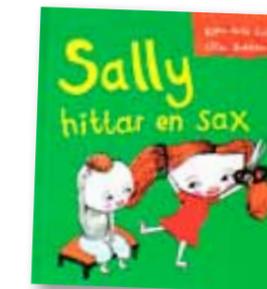
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By Erik Trigger Olesen. Göteborg, Kabusa, 2006.

Flickan som fick så många syskon (*Pigen der fik rigtig mange søskende*).

By Kim Fupz Aakeson. Stockholm, Eriksson & Lindgren, 2006.

Det tokiga katthuset

(*Det gale kattehus*). By Christina Hesselholdt.

Göteborg, Kabusa, 2007.

ABC. Den sagolika resan : Den eventyrlige rejse (...).

By Ulf Stark. Stockholm, Läsrörelsen, 2010.

Nattaporna (*The Night Monkeys*). By Lakambini Sitoy. Måløv, Hjulet,

2011.

Goethes Den unge Werthers lidanden (*Goethes Den unge Werthers
lidelser*). Told by Oscar K. Göteborg, Daidalos, 2012.

Titti och den tama kråkan (*Thit og den tamme krage*).

By Marie Duedahl. Helsingborg, Hegas, 2013.

Sally hittar en sax (*Emilie finner en saks*).

By Bjørn Arild Erslund. Stockholm, Lilla Piratförlaget, 2013.

5 Important Titles

THE COLLECTIONS OF A HUNDRED SQUARE STORIES

By Louis Jensen. Volume.1 - 11 Copenhagen, Gyldendal 1992 – 2016



The work of a lifetime completed. Now 1001 square stories are lying there gleaming, and to them are added Lilian Brøgger's magical illustrations. Her pictures constitute a trip through time and technique. Completely varied and yet with the same basic tone. She is always moving ahead.

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.

GOETHE'S DEN UNGE WERTHERS LIDELSER (Goethe's The Sorrows of Young Werther).

Copenhagen, Dansklærerforeningen 2010



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.

BRØDRENE ZAPATA

By Torgeir Rebolledo Pedersen.

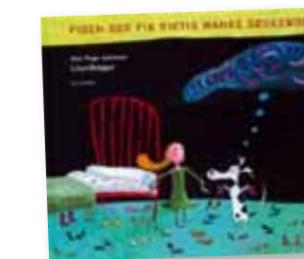
Translated from Norwegian. Aarhus, Turbine 2015



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!

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

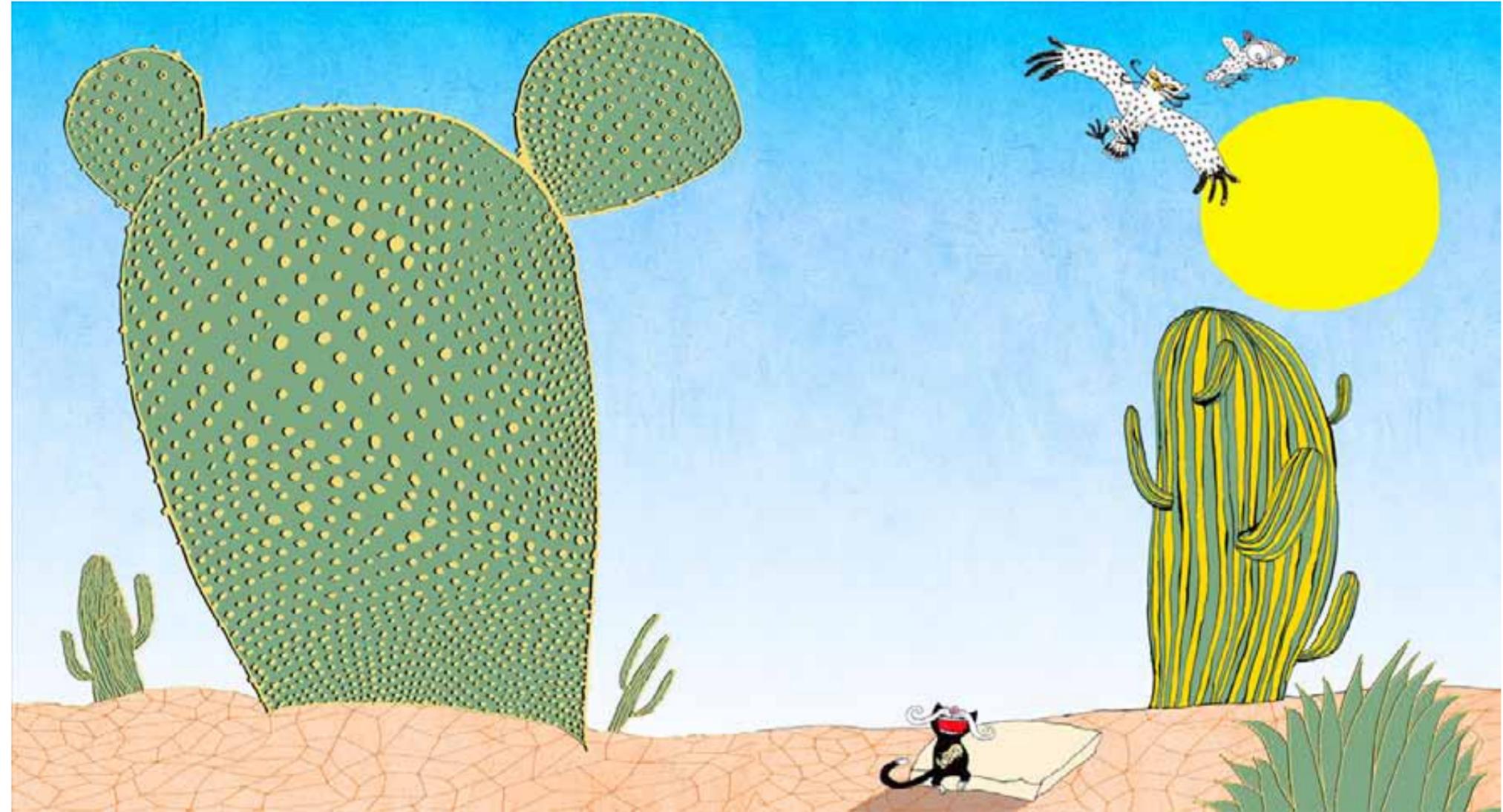
By Kim Fupz Aakeson. Copenhagen, Gyldendal 2004, 2016



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.



Brodrene Zapata (The Zapata Brothers).



Brodrene 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*).

Copenhagen, Gyldendal, 2004, 2016

DET GALE KATTEHUS

(*The Mad Cat-House*).

Copenhagen, Høst & Søn 2007

GOETHES DEN UNGE WERTHERS LIDELSER

(*Goethe's The Sorrows of Young Werther*).

Copenhagen, Dansk lærerforening 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

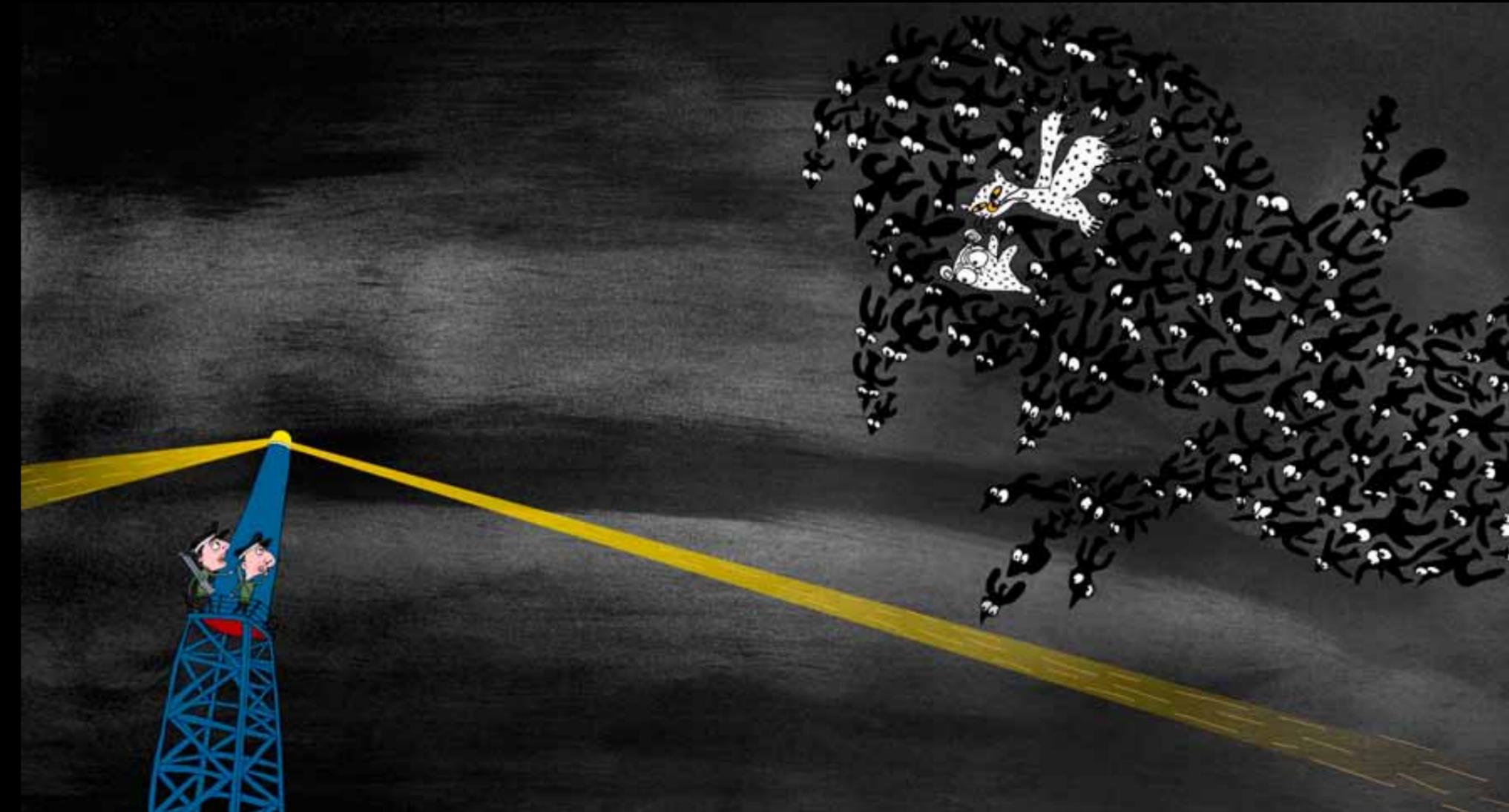
(*Brødrene Zapata*)

– *the text*. 2014

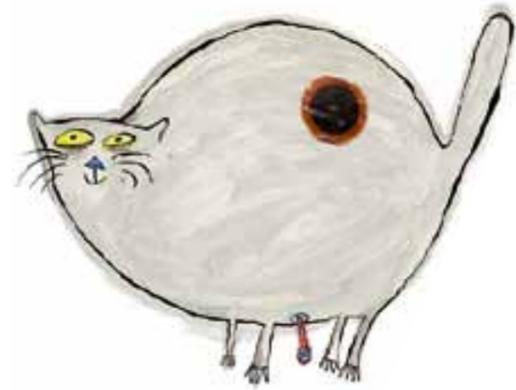
HALLO! FLERE HUNDREDE HISTORIER

(*Hello! More Hundred Stories*) (no. 601-700)

– *the cover and illustrations*. 2009



Brødrene Zapata (The Zapata Brothers).



Anton elsker ymer (Anton Loves Junket)



Den fattige dreng fra Odense, en bog om H.C. Andersen (The Poor Boy from Odense, A Book about Hans Christian Andersen)

Review of the Important Titles

PIGEN DER FIK RIGTIG MANGE SØSKENDE

(*The Girl Who Got a Whole Load of Brothers and Sisters*). 2004, 2016

Here, Brøgger has lined up the full colour palette in her vivid acrylic



portrayal of the melee of peculiar imaginary siblings the girl Asta conjures up. (...) Brøgger switches between full spreads and smaller pictures in a fine balance between the lively throng and precise individual portraits. It is full of life, rambunctious and in delicate dialogue with Aakeson's mildly understated text.

Information, August 2004

A pearl which Lilian Brøgger sweetens further with creepy-crawly drawings of all the many new family members. Only once do we see the girl in a close-up. She is looking with suspicion through the keyhole of her (locked) door at the contents of her mother's big tummy which looks like a raisin and is a younger brother. Thus the artist has chosen to show the total scene of this primal conflict on a small scale.. And then there is a dog in the family.

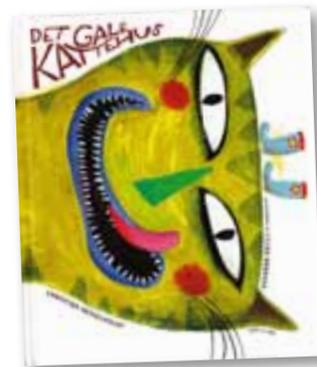
Politiken, September 2004

DET GALE KATTEHUS

(*The Mad Cat-House*). 2007

Textwise, the book – Hesselholdt's first cooperation with (even more)

independently-minded Lilian Brøgger – is conceptual-minimalistic in the most “rowly” way: Following a very complex and capricious (and rich in words anti-picture book) manual, Laura and her mother shall feed and identify the neighbour's four cats, Kevin, Dulle, Ivan and Bente; and that is quite complicated because they are hard-boiled animals. Even more so in Brøgger's rollicking caricatures, especially of the floor-peeing, sunglasses-wearing, blue-mouthed Kevin who behaves in a distinguished, evil manner.



Weekendavisen, September 2007

The book is illustrated by Mrs. Cat herself – Lilian Brøgger. The cat is HER animal. (...) Lilian Brøgger doesn't keep the brush steady in her hand, but lets it dance over the pages with cats in several versions. Most of them look completely content. Kevin is especially boastful (...) It is a modern trend to say that many of the new picture books that are typical of their time are not for children, especially their illustrations. That is not true of Brøgger's, though they do not adhere to the traditional form. This book doesn't look like Tintin or Curious George. However, it does resemble contemporary existence, with its odd, subtle story, the vivid drawings and its scent of cat life. Meow!

Politiken, July 2007

GOETHE'S DEN UNGE WERTHERS LIDELSER

(*Goethe's The Sorrows of Young Werther*). 2010



Love is devouring the young Werther. (...) Right from the first immortal line: "I have carefully collected all that I could find about the poor Werther, and am publishing it here." And to the much too mortal very last sentence: "There was no priest." In between lies a battlefield of extremely powerful emotions. How does Lilian Brøgger depict them?

First, the illustrator has moved out in the modern cityspace noir to find (again) the passion. The suffering. She gathers her impressions in repeated studies of Werther's anguished face. It is closed and frozen, but is opened by the way in which it is placed on the body. The stiff-neckedness is varied by tiny twists. And the suffering is accompanied by the slogans on the walls and a sense of impending death. That's how you remove the difference in time. The reader has never any doubt that the story takes place in earlier days, but that makes it actually just even more contemporary.

Now what is written on the walls? For example "Being two alone together is shit," and then many of the unknown painters show Werther's beloved both respect and compassion. Lotte! It is written everywhere in the night. The book has an elegant layout and is thoroughly illustrated. If you want to know what you are going to lose in the transition to ebooks, this book is a fine example. Here are brief letters, sly collages, great-great-grandmother's tapestry, scenes of madness and a quiet beer at an inn. Lilian Brøgger mixes Central-European gravitas with the contemporary creation of pictures. Prag and New York City. She would be good at Kafka, too!

Born & Bøger, 2011:8

THE COLLECTIONS OF A HUNDRED SQUARE STORIES. VOLUME 1 - 11. 1992 – 2016



Volume 7:

HALLO, FLERE HUNDREDE HISTORIER

(*Hello, More Hundred Stories*). 2009.

Again Lilian Brøgger has illustrated a spread for every tenth story with elements taken from the stories. At the same time, the pictures work as independent visual tales. Done in a new style for every book. Here, the pictures are subsequently digitally processed drawings with a perfect dispensing of color. The result is pictures that are humorous, both crude and spherically light.

Berlingske Tidende, April 2009



Volume 11:

DER ER INGEN ENDE ... ALTID EN NY HISTORIE

(*There Is No Ending ... Always a New Story*). 2016

An ambitious project has been completed with *There Is No Ending ... Always a New Story*, which is a beautiful finale. The title is written in childish handwriting inside a small square hole carved into the hard front cover of the book. The small square hole functions at the same time as a sign on a light-blue sky, showing the way to the new stories. Already there are many small beings climbing up a mouse-size ladder, the snail is the first, then follow birds and cats, winged figures, small girls and boys.

On the back cover, yet another hole opens up. Here a rabbit keeps a vigilant eye on you. It's the artist, Lilian Brøgger, who unfolds her vivid fantasy even before one has opened the book that puts the very final full stop to the work "1001 Stories". (...)

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 inventory. 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. (...)

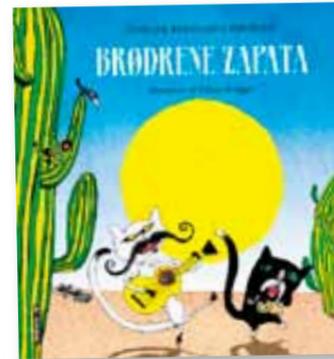
One may say that one story in a book of 136 pages isn't much. But that is not true because there is a lot of reading material to be found in the images. Wonder where the surfing cheese is heading? Oh, there a royal dog comes rowing, and there, I think, a pair of donkeys from another story are sailing.

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

BRØDRENE 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, endless, 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 ones 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



Brodrene Zapata (The Zapata Brothers).



Pigen der fik rigtig mange søskende (The Girl Who Got a Whole Load of Brothers and Sisters)



Pigen der fik rigtig mange søskende (The Girl Who Got a Whole Load of Brothers and Sisters)

BERLIN OG BALDER

