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)
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.

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.

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-covered 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.
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 "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 pictures, 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 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 I retain it.

The pictures in Hjortje Værnø'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 work.

The pictures in Hjørdis Varmer's book about Hans Christian Andersen, "The Sandman," was published. It gave rise to one of the few literary feuds in the world of Danish illustrated books. There is never any nonsense with Lilian Brøgger.

In the 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 Dušan Kallay from Slovakia and the Swiss Beatrice Biermann. Shortly thereafter, her personal version of Hans Christian Andersen's "The Sandman"

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 I retain it."

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.

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 Druhmuk's great poet, the late Iben Christensen, wrote a text ("Mikkeli og hele menageriet"/"Mikkeli 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 Karerfelt (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 outstanding picture books have 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, book covers and stamps.

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Hallo! Hallo! så er der nye firkantede historier (Hello! Hello! Come and Get Your New Square Stories!)
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 scarred 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 boring 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 sex. There are many opinions about what belongs and does not belong in the pictures.

Brøgger’s pictures are self-contained wholes, and sees the typography as an important element of the picture’s composition, as for instance in the book Jacobsen’s designer eggs.

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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 darkness. Grev gris (Count Pig) from 1990 was followed by Hundrede historier (A Hundred Stories) in 1991, and Grev gris og medвладеter (Count Pig and the MadPuddles) 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, that makes you want to draw and write, she says. Her new graphic style and an exploration of the textures between lightness and darkness.

For the latest and fourth volume in the series, Hundrede firkantede historier (A Hundred Square Stories), she reverses once again, this time by adding a single colour: blue. The colour is painted on separately to the 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 stories in a full two-page spread. This stops her from varying too much in the book; she creates a large picture in which she fantastically 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 could create all that poetry and that dreamlike atmosphere with such simple means. She covers the white areas with paper stencils, and textural possibilities of the black-and-white style she used in the "Pig series differ from place to place), but also because she truly is an inventor of image-generating wealth of ideas that will become her greatest resource. In the 1980s, she made some huge creative leaps, primarily decisions made on the spur of the moment that determine the results. There have been pauses in Lilian’s artistic production, and she cannot explain how she made her living during these periods. When she was friend with an illustrator, and creative level than the previous period had allowed her to.

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 a slow downhill, and many of them were published by the progressive publishers Mallings, who gave her the opportunity to create new exciting picture books, she found herself in a firm with a friendly atmosphere which made the writers and illustrators feel they were part of the programme.

In 1990, Cato Thau-Jensen was awarded the Ministry of Culture’s Award for Illustrators. This is an abridged version of a portrait written for the Danish Library Centre, ca. 2003. Traducida por Piet Hebe Jacobs.
Så er butikken åben! Nye firkantede historier på alle hylder

Sketch from Hundrede meget firkantede historier (A Hundred Very Square Stories)
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
1996: 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:

Nominated for the Astrid Lindgren Memorial Award:
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

2015
Louis Jensen:
HURRA & VELOMKOM! NYE FIKKANTER PÅ ALLE HYLDER
(Hurrah & Welcome! New Squares on Every Shelf).
Copenhagen, Gyldendal

Kim Fage Aakenson:
PIGEN DER FIK ET BIGT MANGE SOSKENDE
(The Girl Who Got a Whole Load of Brothers and Sisters),
New printing. Copenhagen, Gyldendal

2014
Mari Bacquin & Robert Zola Christensen:
MELODI OG KUGLERNE
(Melody and the Marbels).
Copenhagen, Gyldendal

Martin Glaz Serup:
PIGEN DER VILLE HAVE ALTING TIL AT FORSVINDE
(The Girl that Wanted Everything to Disappear).
Copenhagen, Avisbok

2013
Peter Richel:
ET BORD ER ET BORD
(A Table is a Table).
Copenhagen, Gyldendal

Anita Krumbach:
NOGET OM NORA
(Something about Nora).
Copenhagen, Merck Serono

Krenn Møllerhed:
EN KLOVN
(A Clown).
Helsingør, Alrun

Martin Glaz Serup:
YANA OG ELLAH
(og mange andre børn)
(Xena and Eliah
(and Many Other Children)).
Copenhagen, Gyldendal

2012
Jan Gerh: SKÅDEFYR
(Opp). Oslo, Cappelen Damm

Jens Reuter: KARL OG JULIESTJERNE
(Karl and the Christmas Star).
Copenhagen, Gyldendal

Tina Sukura Børst: DET DER ER SÅ MÆGTIGT AT DET IKKE KAN VERE I NOGET BREV
(The Thing That Is Too Powerful for a Letter to Contain).
Copenhagen, Gyldendal

Hanne Keist & Lilian Brøgger: PIGEN DER HED JAMES BOND
(The Girl Named James Bond).
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(Melody and the Yellow Raincoat).
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Torgeir Rebolledo Pedersen & Lilian Brøgger: BRODERNE ZAPATA
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Anja Andersen & Inge Durul: PIGEN DER VILLE HAVE ALTING TIL AT FORSVINDE
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Emilie Makes a Cat.

Fresh Fish Rhymes.

Erik Trigger Olesen & Kamila Slocinska: halli! hallo! så er der

Louis Jensen: CPH.

Lakambini Sty: NATABERNE.

Bjørn Arild Ersland: JULIE SÆLGER EN DRØG.

Kim Fupre Askrom: VERDEN SÆRKESTE MAND

Bjørn Arild Ersland: JULIE LAVER EN KAT

Translated from Norwegian: Your New Square Stories!

Translated from English: The Strongest Man in the World.

Kathedrine sitoy: Glassklokken.

Louis Jensen: THE MOUTH OF SILENCE.

Lakambini Sty: NATABERNE. (The Stomach Man in the World), Copenhagen, Gyldendal

2011

DOSTOJEVSKI'S FORBRYDELSE OGRA STRAF

(Dostoevski’s Crime and Punishment), Told by Oscar K. Copenhagen, Dansklerforingen

Bjørn Arild Ersland: JULIE SÆLGER EN DRØG

Emilie lager en katt.

Bjørn Arild Ersland: JULIE LAVER EN KAT

Emilie lager en katt.

Erik Trigger Olsen & Kamils Storlecke: FRISKE FISKEIM

Pigens mor var ked af det, det var ved at blive mørkt, så man kunne sætte sig og sidder bare, og sukker. Så kunne hun gøre med småkager.

Pigen gik udenfor. Hun gjorde så mange forsøgelser at alt endte med at hun bare blev vred.

Men hun kunne ikke engang nå de nedstående, de stjerner under den stjerne, hun ville have fat i.

Men selvom hun strakte sig så meget, at det kunde hun ikke få fat i stjernen.

Ikke engang selvom hun brugte en rive.

“Pigen der ville give sin mor en stjerne” er for drager ud i verden for at plukke en stjerne.

Galakser og stjerneskud – fortalt i børnastrofysiker Anja C. Andersen, der har modtaget DRs Rosenkjærpris.

Bogen er illustreret af Lilian Brøgger.

Pigen der ville give sin mor en stjerne, Anja Andersen, Lilian Brøgger

2009

M. de kurzetas Navaltra: RIDDERN AF DEN BEDROGELGE STIERELSE DON QUIJOFE AF LA MANCHA

(THE Ingenious Gentleman Don Quixote of La Mancha), Told by Oscar K. Copenhagen, Dansklerforingen

Edvard van de Velde: DJANGO OPA PAPEGJØEN

(Tango and the Peacock). Translated from Flemish, Copenhagen, de pepegæi.

Hello, ABC.

Louis Jensen: EN HISTORIE OM SEKS SØSTRE.

(ABC. DEN SAGOLIGE RESAN DES ÉVENTYRLIGE REISE.

(The Adventure Journey) Stockholm, Lärlitesen.

2009

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(ABC. DEN SAGOLIGE RESAN DES ÉVENTYRLIGE REISE.

(The Adventure Journey) Stockholm, Lärlitesen.
I året 1957 blev det første levende væsen sendt ud i Rummet. Det var russerne, der opsendte rumraketten Sputnik 2 med hunden Laika om bord.
Irene Werner Stage: MUSEN OG DANSEPIGEN (The Mouse and the Dancing Girl). Copenhagen, Forum 1993

Lilian Brøgger: EVENTYRET OM VANTEN (The Fairy Tale about the Mitten). Copenhagen, Gyldendal


Maria Elena Walsh: DAILY KIFKI - DEN FLYVende eLEFANT (Dailan Kifki – The Flying Elephant). Copenhagen, Gyldendal 1992

H.C. Andersen: HVAD FATTER GØR ER ALDIT DET RIGTIGE (What Father Does is Always Right). Copenhagen, Gyldendal 1990

Inger Christensen: MIKKEL OG HELE MENAGERIET (Mikkøl and the Menagerie). Copenhagen, Host & Son 1989

Thorstein Thomsen: GREV GRIS OG MUDDERPØLEN (Count Pig and the Mud Puddle). Copenhagen, Mallings 1991

Thorstein Thomsen: GRIJSENS HUS (The Pig’s House). Copenhagen, Mallings 1988

Josefine Ottesen: DRENGEN OG MORGENSTJERNEN (The Boy and the Morning Star). Copenhagen, Mallings 1987

Wivi Leth: JO FORTÆLLER (Jo Speaks). Hillerød, Alma 1986

Josefine Ottesen: EVENTYRET OM PÅFUGLEN, DER VILLE SYNGE (The Story about the Peacock that Wanted to Sing). Copenhagen, Mallings 1985
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.

**Translated Books**

**Croatian**
- *Siromanski dječak iz Odensea* (Den fattige dreng fra Odense).

**English, American**
- *Wildebeest* (Vilde bæst).

**Faroese**
- *Popkorn og frisur: alt um kærleika* (Popcorn och Rufs).

**Finnish**

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

**German**
- *To φτωχό αγόρι από την Όντενσε* (Den fattige dreng fra Odense).
  By Hjørdis Varmer. Athen, Agyra, 2005.

**Flemish / Dutch**
- *Django heet Django.*
- *Django en de papegaaí.*

**Greek**
- *To φτωχό αγόρι από την Όντενσε* (Den fattige dreng fra Odense).
Greenlandic
Qilaap putua  (Hullet i himlen).

Icelandic
Pabbi veit hvað hann syngur  (Hvad fatter gjør, det er altid det rigtige).

Stjórnlaus heimur: frá bernsku bilsins til geimaldar  (Børnenes verdenshistorie, 4: Verden løber løbsk).

Italian
La favolosa vita di H.C. Andersen  (Den fattige dreng fra Odense).
By Hjørdis Varmer. Milano, Il Castoro, 2005

Korean
[The Poor Boy from Odense]  (Den fattige dreng fra Odense).

Norwegian
Den store barnehbilen  (De mindstes bible).

Tepp på silet  (Teg på silet).

Glassklokken  (Glassklokken).

Emilie selger en gut  (Emilie selger en gut).
By Bjørn Arild Ersland. Oslo, Cappelen Damm, 2011.

Emilie lager en katt  (Emilie lager en katt).

Dagen vi drømte om  (Dagen vi drømte om).

Emilie finner en saks  (Emilie finner en saks).

Bredrene Zapata  (Bredrene Zapata).

Spanish
Los gemelos  (Tvillingerne).

El hombre más fuerte del mundo  (Verdens stærkeste mand).

Swedish
Linda vill gå hem  (Du Linda ville hjem).

Lindas mamma är busschaufför  (Lindas mor er buschauffør).

Marias mamma  (Marias mor bor alene).

Stig på  (Kom innenfor).

Fisketuren  (Fisketuren).

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La favolosa vita di H.C. Andersen  (Den fattige dreng fra Odense).
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Fisketuren  (Fisketuren).
5 Important Titles

THE COLLECTIONS OF A HUNDRED SQUARE STORIES

The work of a lifetime completed. Now 1001 square stories are hugging these glowing, 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
By Christina Hesselholdt.
Göteborg, 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.

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 affection of tree has been the same through the ages.

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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 & Son 2007

GOETHE’S DEN UNGE WERTHERS LÆSEREF
(Goethe’s The Sorrows of Young Werther).
Copenhagen, Dansklærerforeningen 2010

BRODRENE 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
(Broedrene Zapata).
- the text, 2014

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

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

PÅGEN DER FIK RIGTIG MANGE SØSKENDE
Here, Brøgger has lined up the full colour palette in her vivid acrylic this primal conflict on a small scale.. And then there is a dog in the family.. Thus the artist has chosen to show the total scene of door at the contents of her mother's big tummy which looks like a raisin and close-up. She is looking with suspicion through the keyhole of her (locked) A pearl which Lilian Brøgger sweetens further with creepy-crawly draw-

DET GALE KATTEHUS
(The Mad Cat-House). 2007 Teatrise, the book – Hesselbo's first cooperation with (even more) independently-minded Lilian Brøgger – is conceptual-minimalistic in the most “fondly” 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-hearted 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.

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 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 letter it dance over the pages with cats in several versions. Most of them look like Tintin or Curious George. However, it does resemble contemporary visual tales. Done in a new style for every book. Here, the reader has never any doubt that the story takes place in earlier days, but that makes it actually just a modern trend to

GOETHES’ DEN UNGE WERTHERS LIDERSEL
(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 handicraft of extremely painful emotions. How does Lilian Brøgger depict them? First, the illustrator has moved out in the modern cityspace next to (find again) the passion. The suffer. 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 rows. And the suffering is accompanied by the dogman 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 more even 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 with both respect and compassion. Lotte! It is written everywhere in the night.

HÅLLO, FERHUNDRED HISTORIER
(Hello, More Hundred Stories). 2009. An ambitious project has been completed with this true story. It is called “... 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 stair 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 unfurls her vital 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 inventions. 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 hare rabbit meets 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 cat-hair, 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, cactus-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

**Kristeligt Dagblad**

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