



La crème de la crème della letteratura slovena per bambini

The crème de la crème of Slovene children's literature

Conference 'We love reading' / Conferenza 'Amiamo leggere'
Biblioteca Salaborsa, Bologna, 10 aprile 2024

Conference Organizer: Slovenian Book Agency
Organizzatore della conferenza: Agenzia del Libro Slovena



Conference on good practices
in reading promotion
Conferenza sulle buone pratiche
di promozione della lettura



IBBY Honour List 2024



Mateja Seliškar Kenda: traduttrice / translator



Anja Štefan: scrittrice / writer



Maša P. Žmitek: illustratrice / illustrator

Hans Christian Andersen Award Nominees 2024



Peter Svetina: scrittore / writer



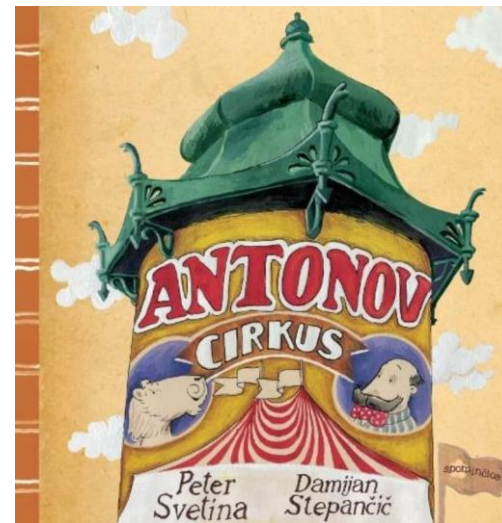
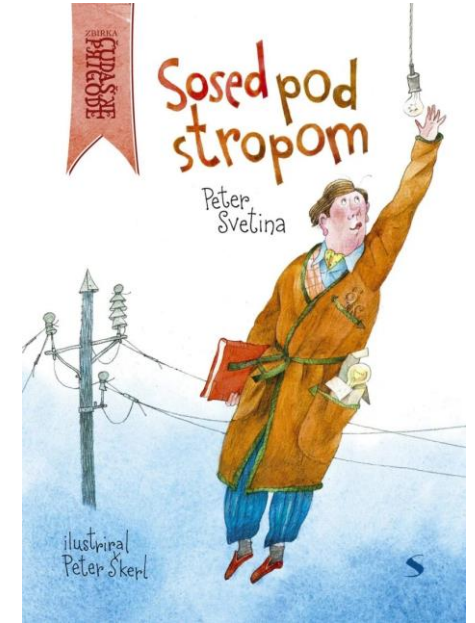
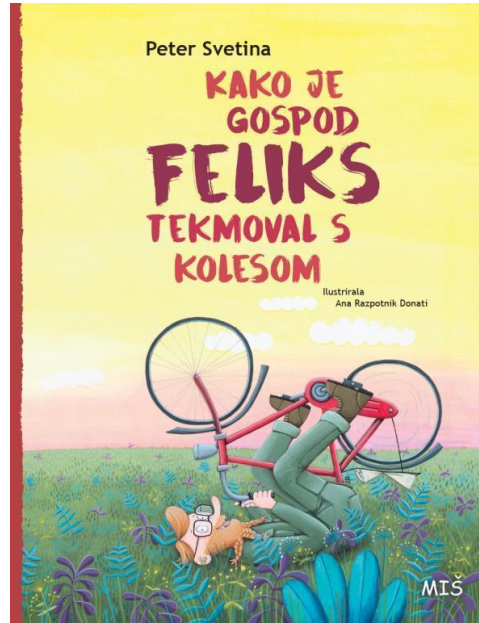
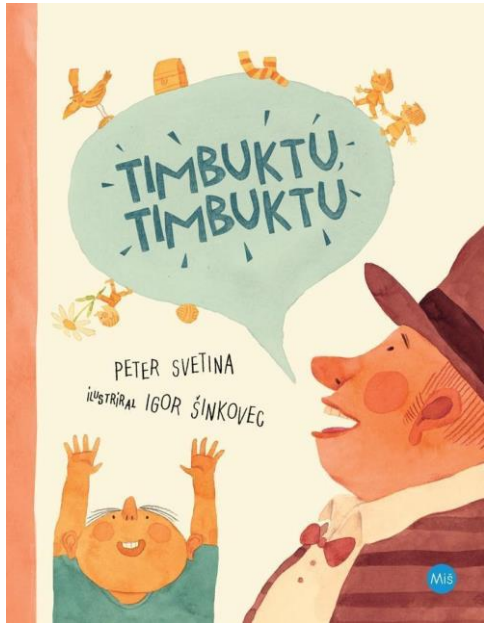
Damijan Stepančič: illustratore / illustrator

Peter, se dovessi descrivere la tua letteratura in due parole, direi: individui bizzarri e *nonsense*. Nella tua auto-analisi, intitolata “La mia poetica in diciannove punti”, anche tu menzioni entrambi i concetti. Allora, quanto sono importanti per la tua scrittura gli individui bizzarri e il *nonsense*?

Peter: Le persone bizzarre sono il sale della società. Il *nonsense* è l'immagine del nostro mondo dietro allo specchio. Entrambi mi sembrano essenziali.

Peter, if I had to describe your literature in two words, it would be: weirdos and nonsense. In your self-analysis titled ‘My poetics in nineteen points’, you mention both these elements as well. So, how central are weirdos and nonsense to your writing?

Peter: Weirdos are the salt of society. Nonsense is the image of our world behind the mirror. Both of which seem really essential to me.

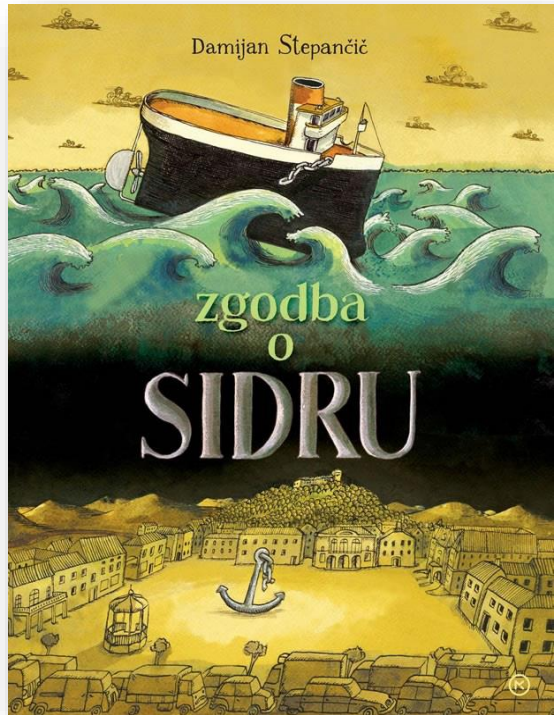


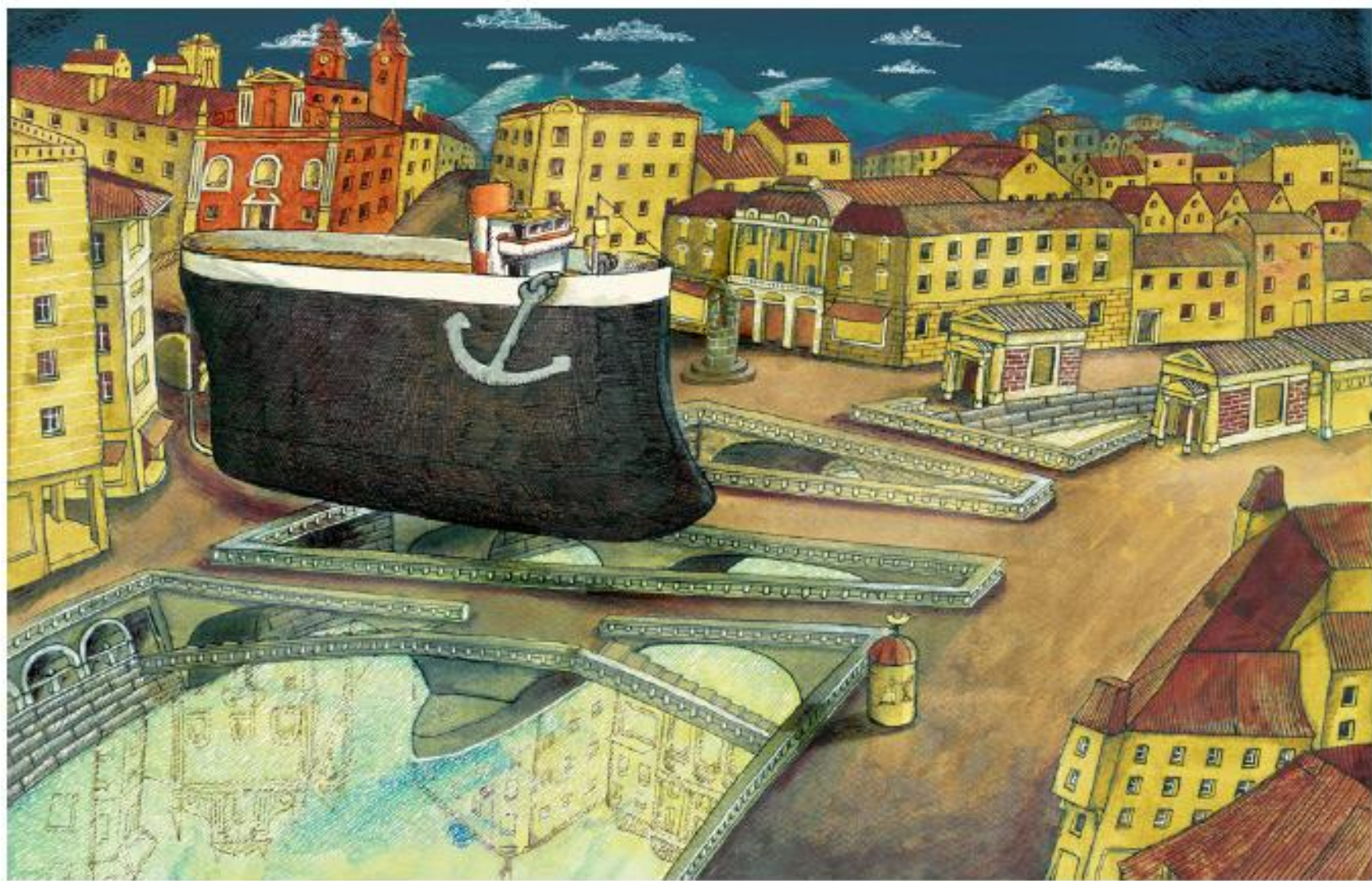
Damijan, Pavle Učakar, membro della giuria del Premio Hans Christian Andersen Award 2024, ti descrive come un pittore che ama raccontare storie. Similmente, anch'io ti reputo non solo un eccellente artista ma anche un attento lettore. Le tue illustrazioni non seguono semplicemente il testo, ma lo approfondiscono e dialogano con esso. Come ti approcci ai testi che illustri?

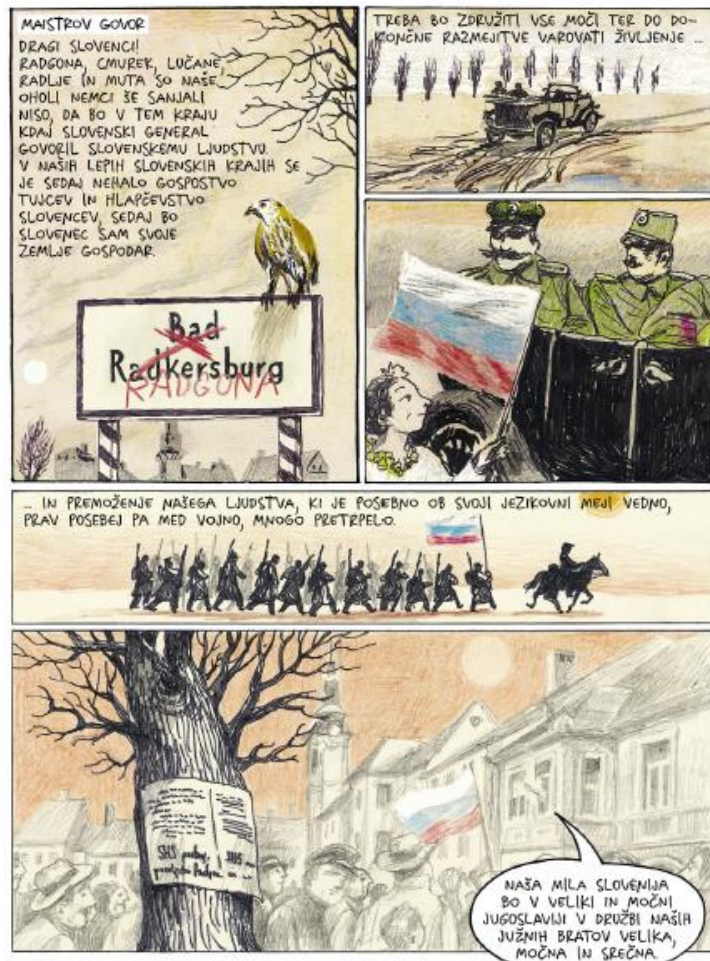
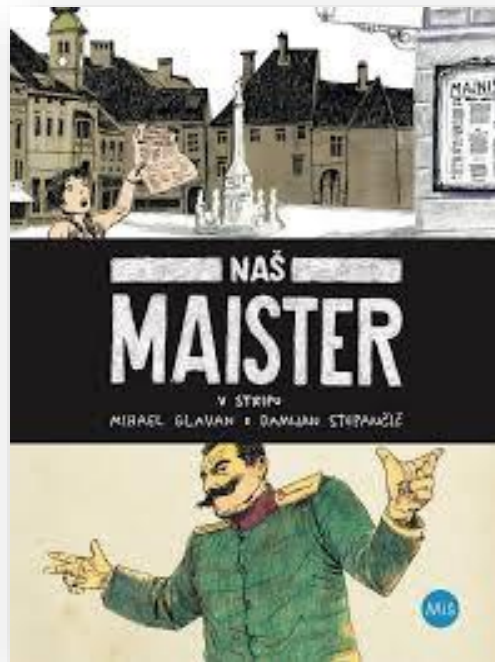
Damijan: Per me, il testo che illustro rappresenta una semplice cornice, all'interno della quale è ambientata la storia visuale. Per questo le illustrazioni non sono solo fotografie che riproducono in dettaglio il testo, ma sono un organismo indipendente che ha un suo ritmo, una sua carica e, se volete, anche una sua storia visuale. Secondo me, per permettersi tutto ciò, un illustratore deve essere autonomo.

Damijan, Pavle Učakar, a member of the 2024 Hans Christian Andersen Award Jury described you as a painter who likes to tell stories. I, similarly, see you not only as a masterful artist, but also as an insightful reader – your illustrations do not simply follow the text, but dig into it, step into a challenging dialog with it. How do you approach the texts you are illustrating?

Damijan: To me, a text I am illustrating means merely a rather loose framework within which the visual story takes place. This is why illustrations are not merely pictures that accurately interpret the text, they are an organism of their own, with a rhythm of their own, their own charge, even their own visual story, if you want. I think the illustrator needs to be independent in order to pull this off.



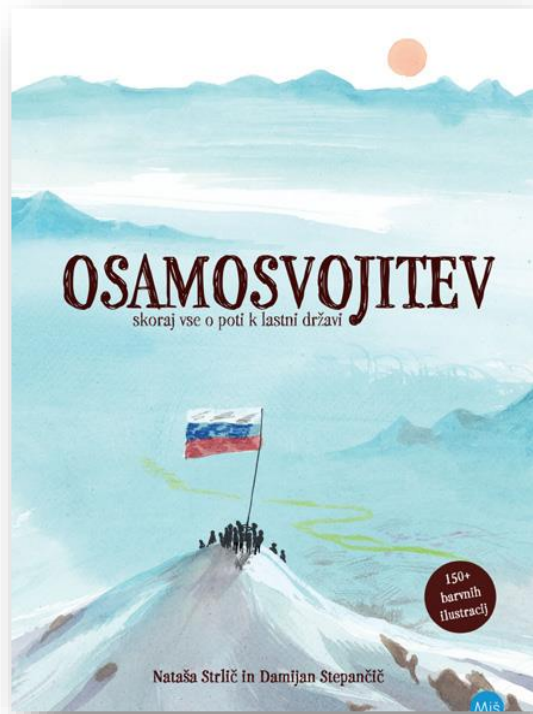


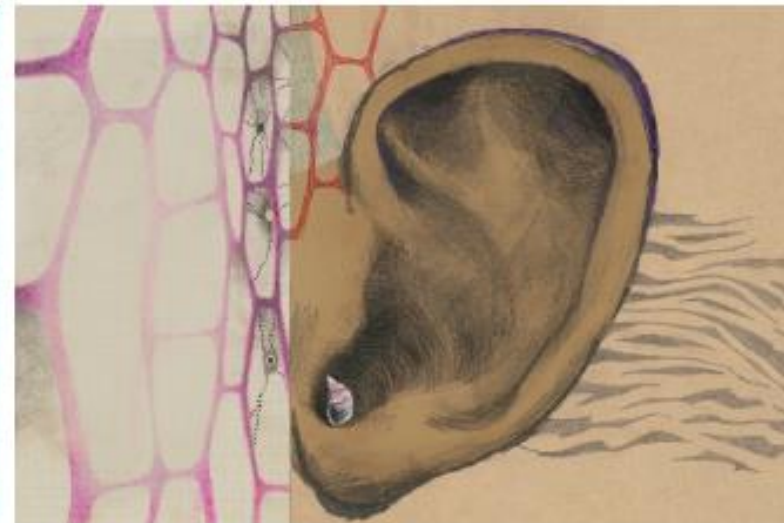
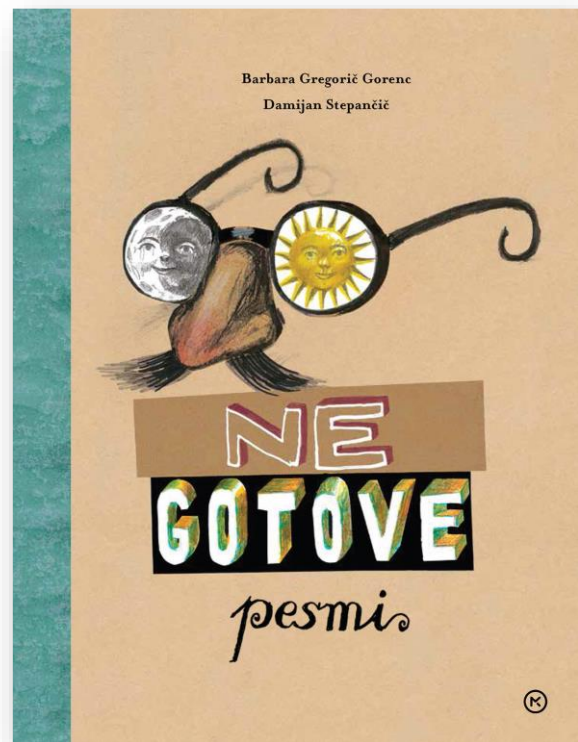


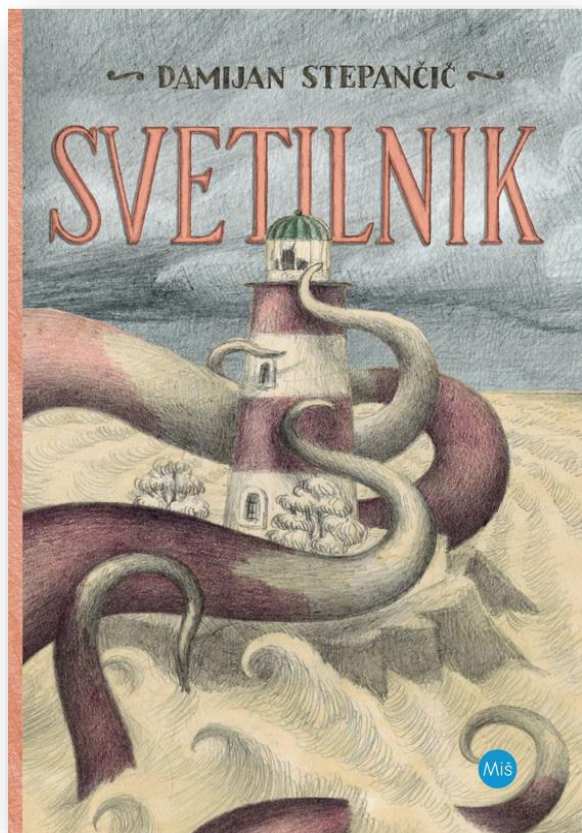
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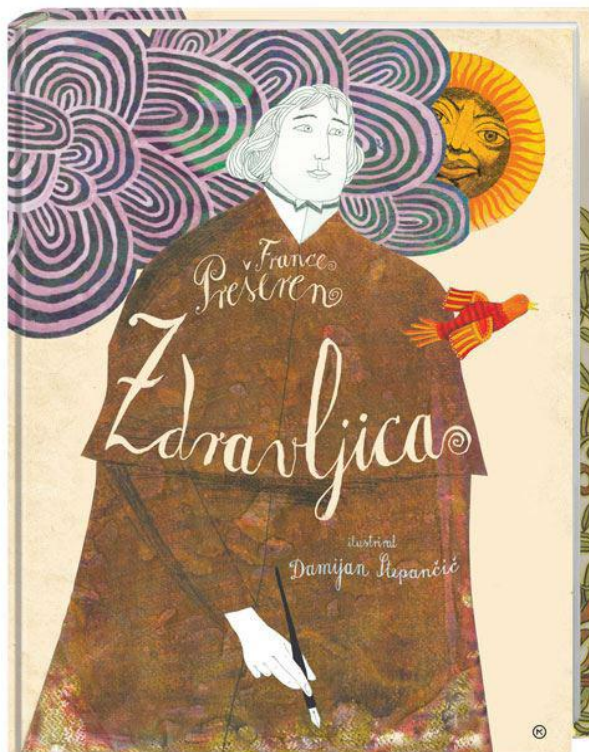
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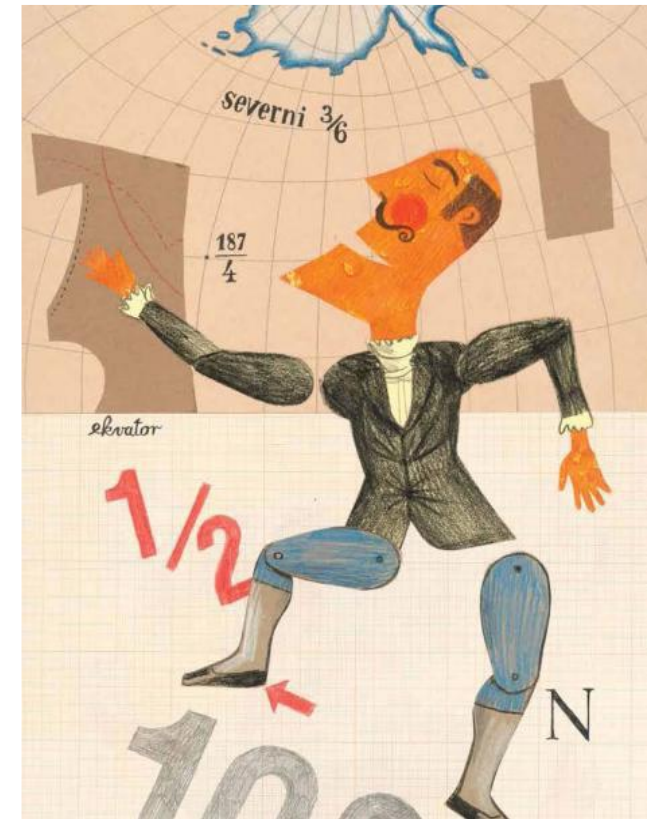
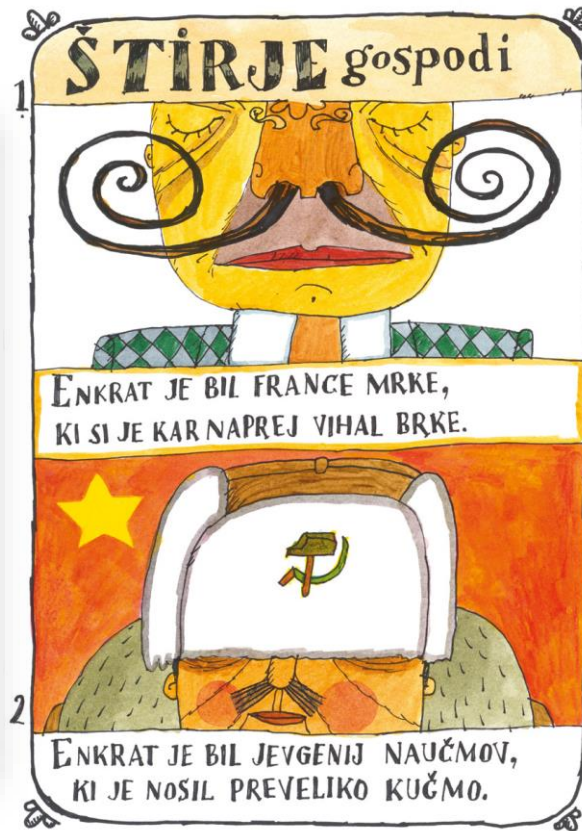
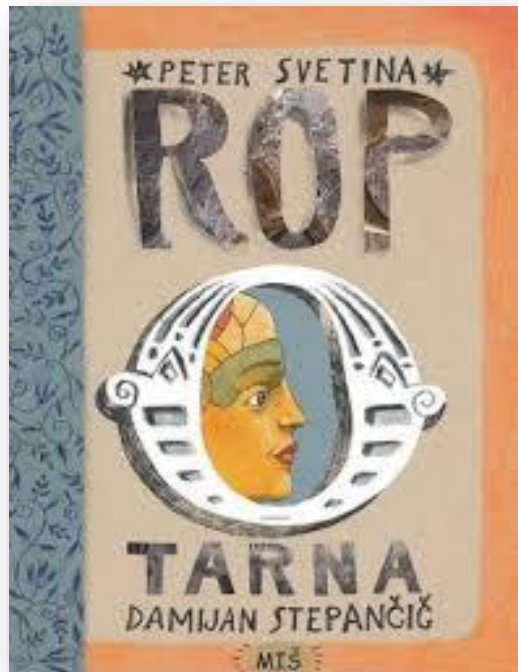


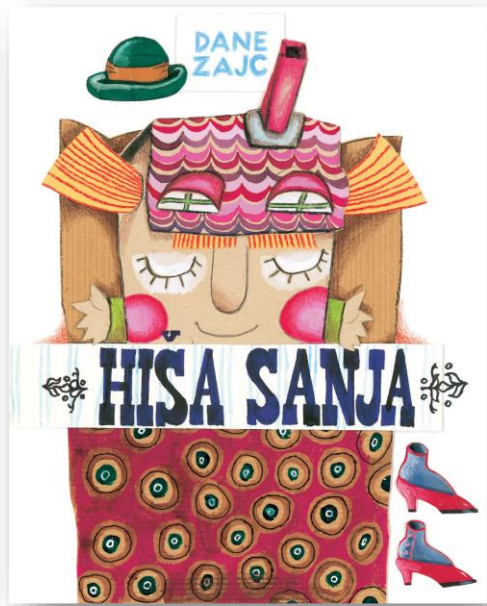


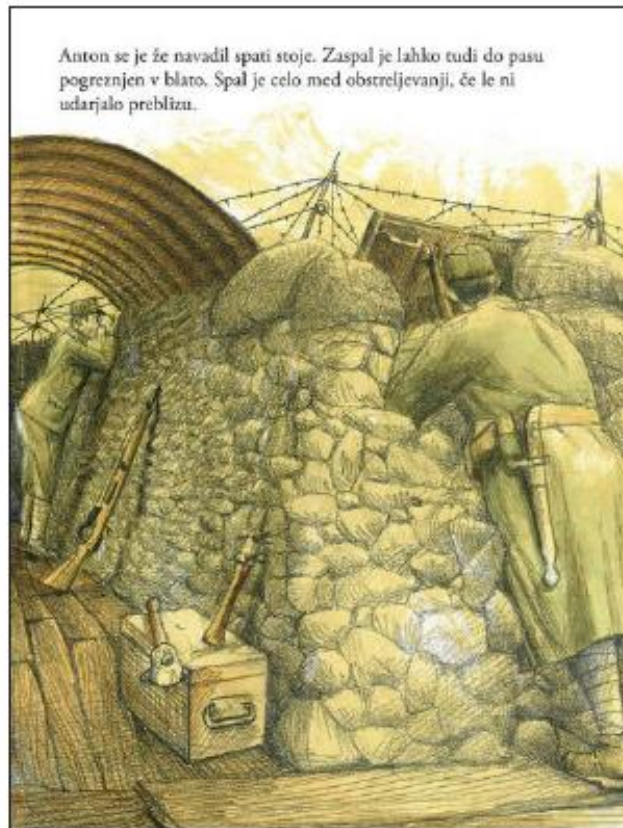
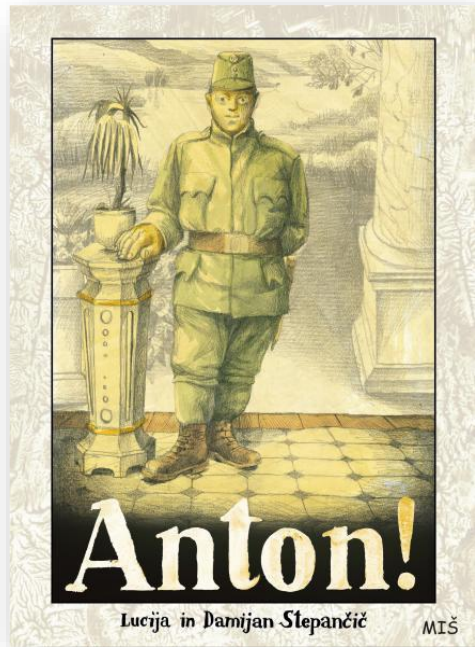


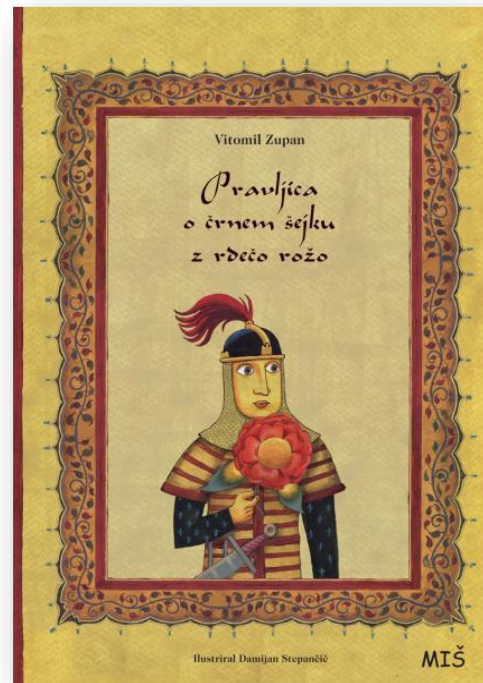












Maša, tu illustri principalmente libri di saggistica. Se le illustrazioni di Damijan pongono domande alle quali non sempre possono darsi risposte, le tue, direi, forniscono risposte – informazioni, spiegazioni – e spingono a essere curiosi. In che modo le illustrazioni di saggistica possono riuscire a fare tutto ciò al giorno d’oggi, quando devono competere con tutti i tipi di media? Quali sono le tue soluzioni?

Maša: Cosa possiamo offrire noi che i media digitali non possono – un’esperienza sensoriale tattile.

Tecnica pre-cinema ombro/ animazione a griglia a barriera o *picket-fence* / scanimazione

Maša, you are primarily a non-fiction illustrator. If Damijan's illustrations probe into the not always answerable questions, yours, I would say, provide answers – information, explanations – and encourage curiosity. How can non-fiction illustration nowadays, when it needs to compete with all the different media, manage to do this? What are your solutions?

Maša: What can we offer that digital media cannot do - a tactile sensory experience. Pre-cinematic technique ombro/ barrier grid/ scanimation/picket fance.

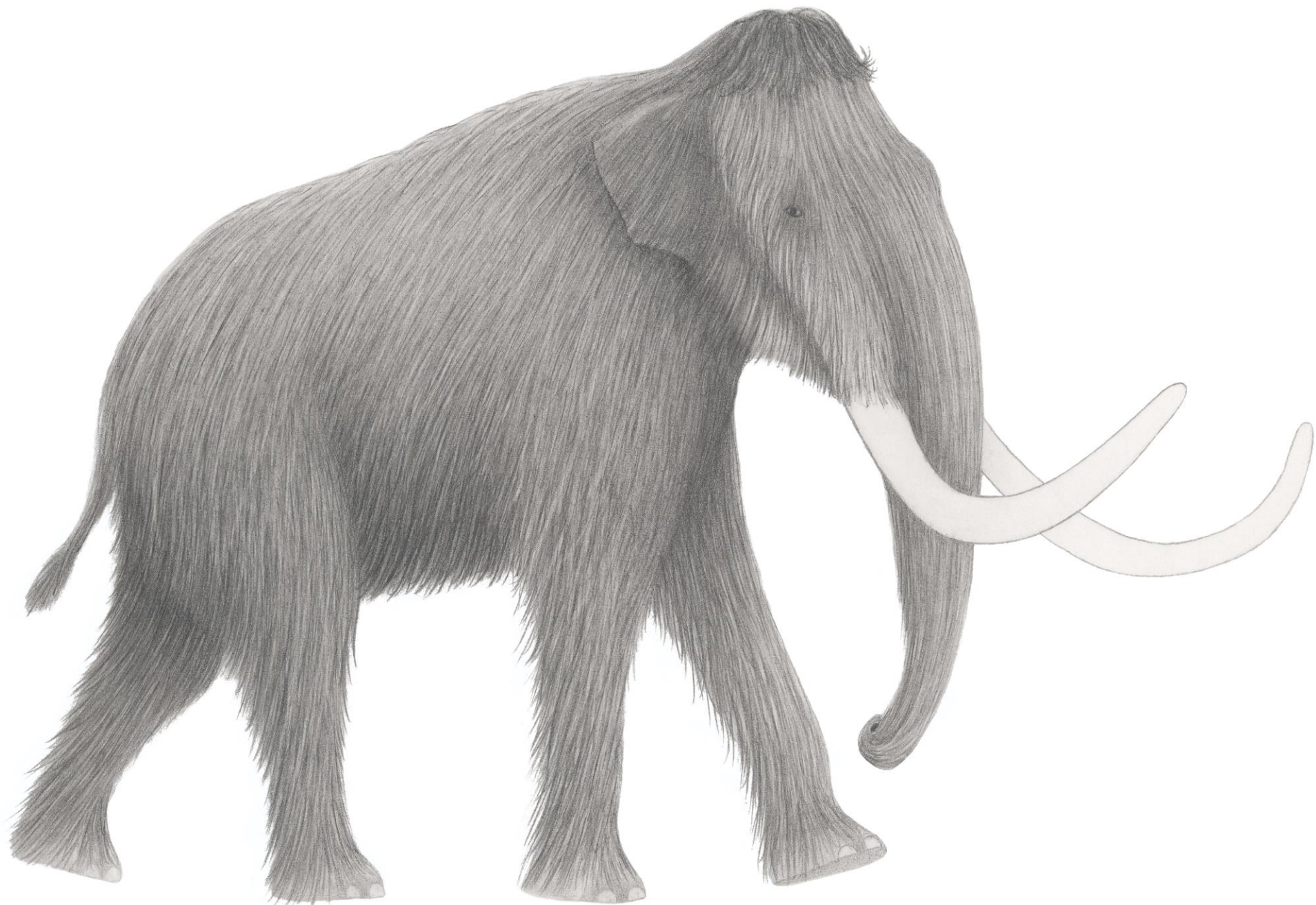
Maša P. Žmitek
**PO SLEDEH
VELIKANOV**
Sesalci kenozoika

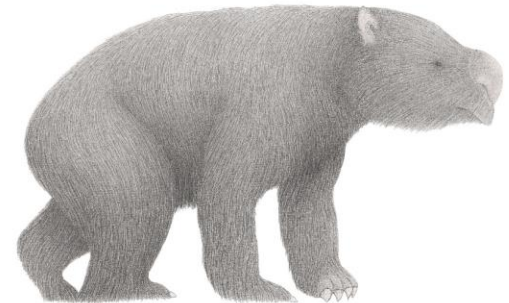
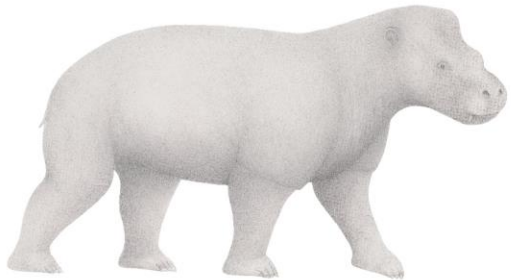
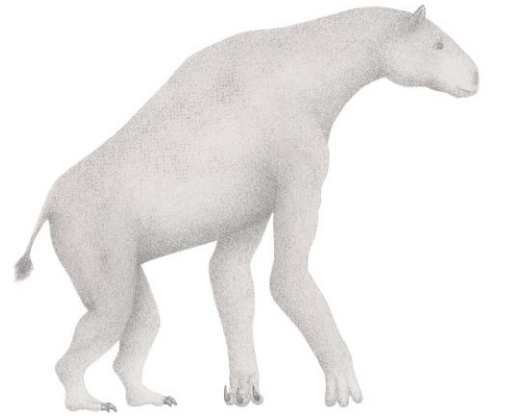
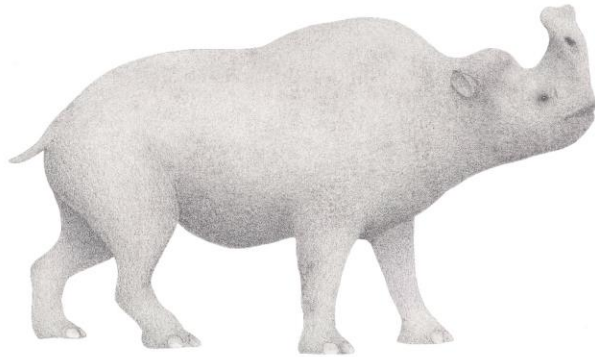
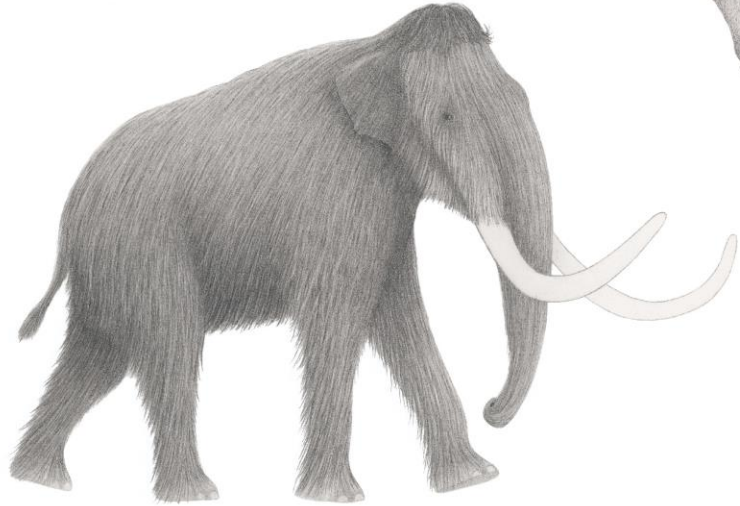
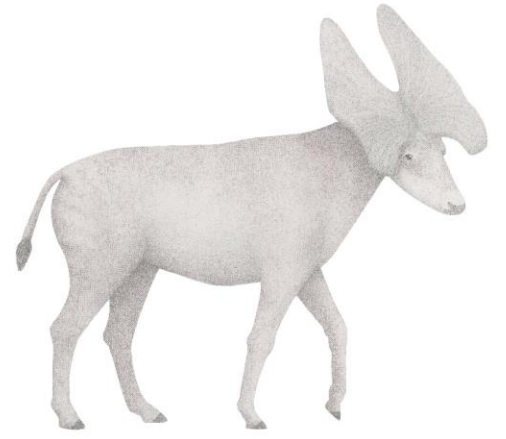
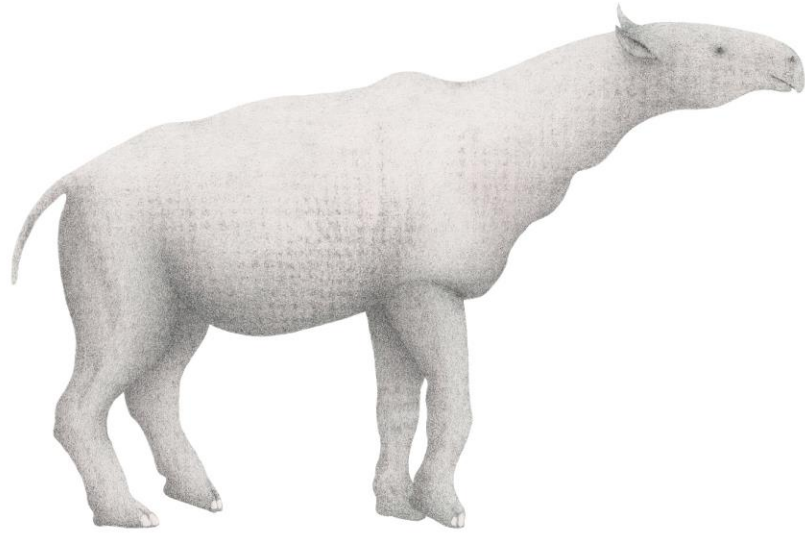
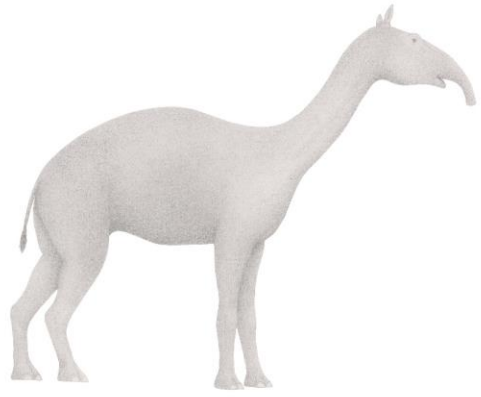


Uporabi
priloženo mrežo
in starodavnim
velikanom vdahni
življenje!

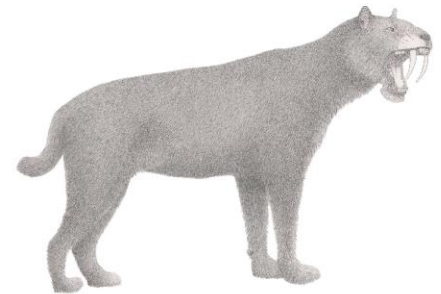
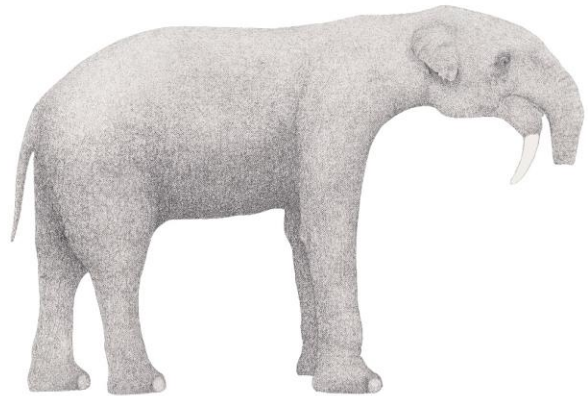
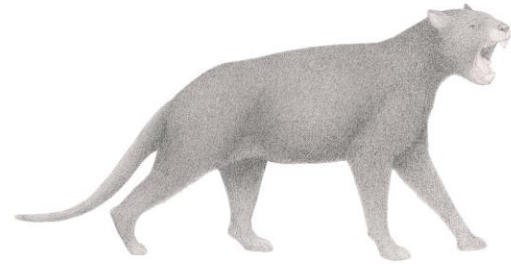
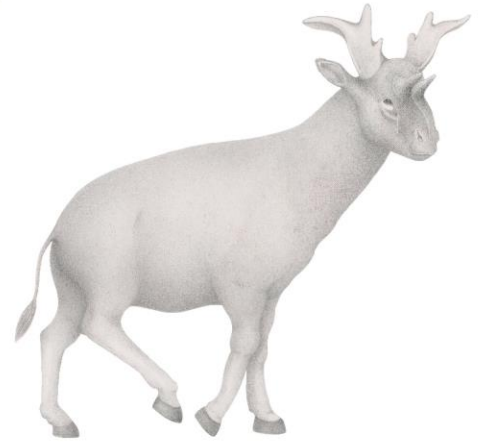
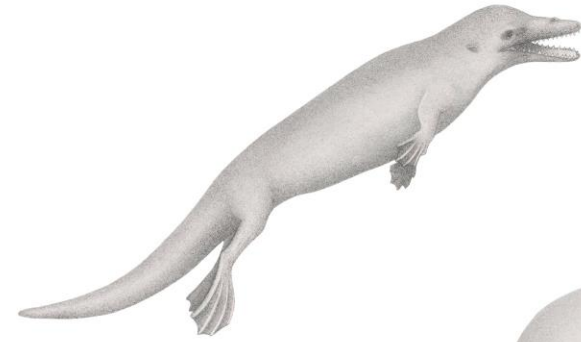
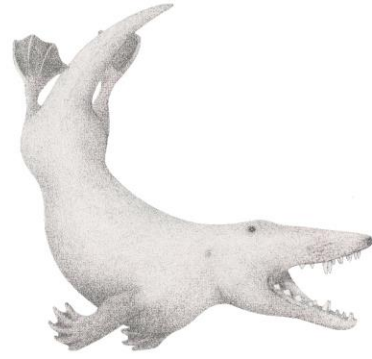


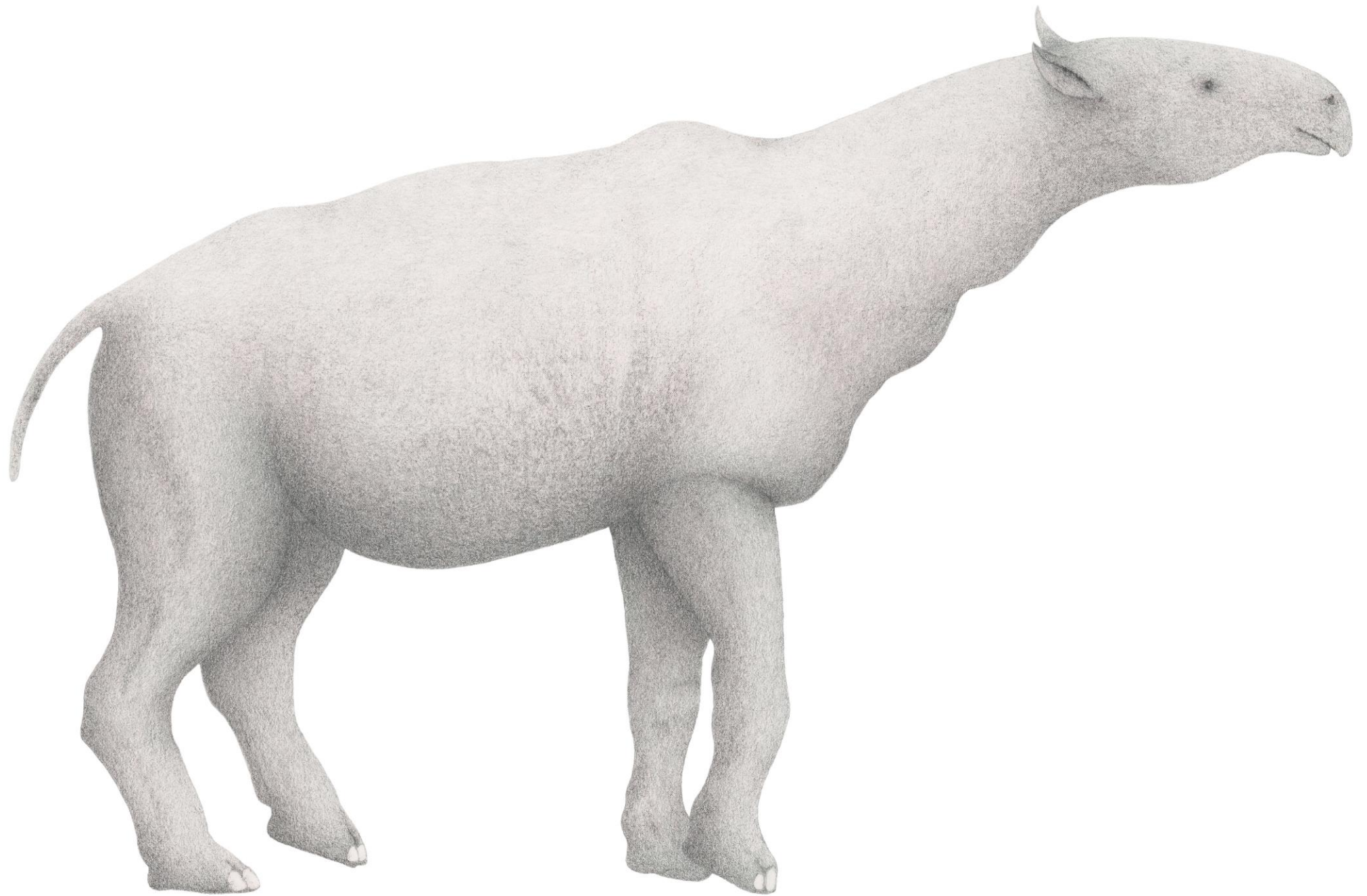
Maša P. Žmitek











Paraceraterij je bil izumrli živali, ki je živel pred približno 34-23 milijoni let. Živel je v Evropi in Kitajski.



PARACERATERIJ

Lihoprsti kopitarji

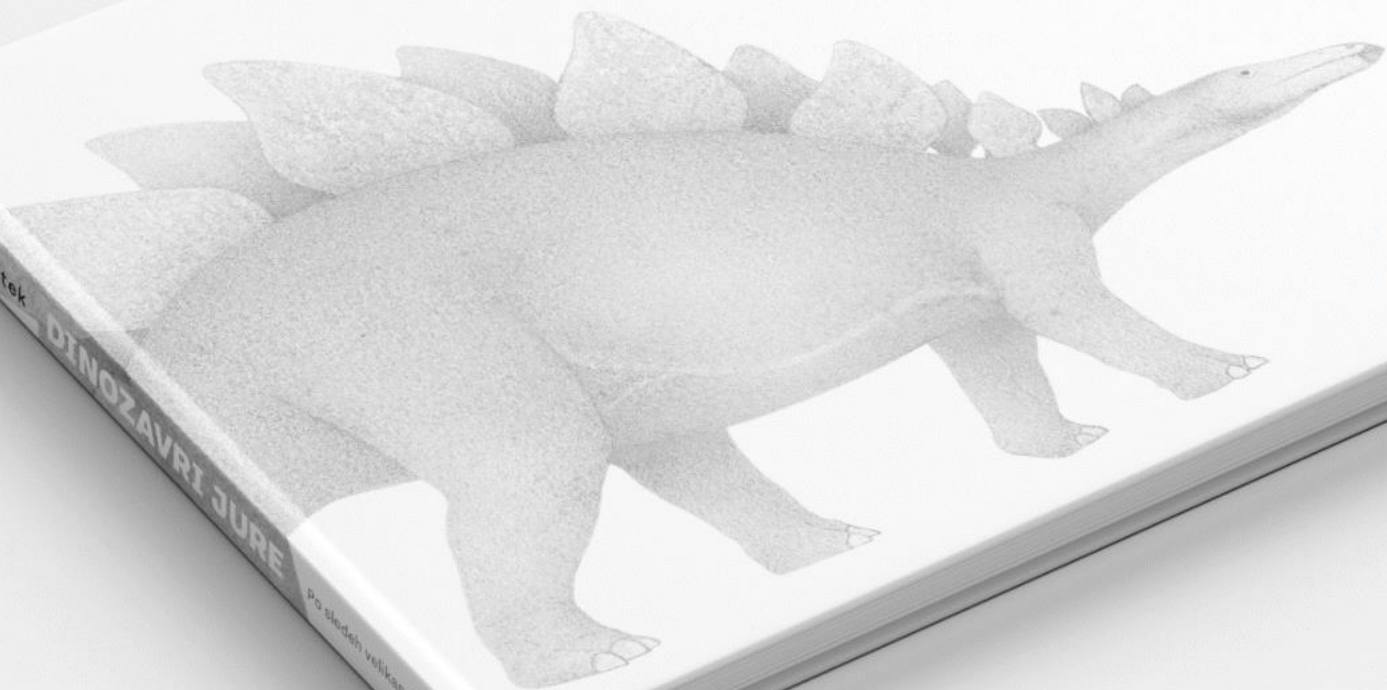
pred 34-23 milijoni let

Evropa, Kitajska

dolžina 8 m, višina 6 m

15.000 kg

Maša P. Žmitek
Po sledih velikanov
**DINOZAVRI
JURE**



Uporabi
priloženo mrežo
in starodavnim
velikanom vdahni
življenje!

Mis



Maša P. Žmitek

**DINOZAVRI
JURE**

Po sledih velikanov



**SUPERCELINA
PANGEA**

Na začetku mesosotke je obsegala še vse kontinentalna masa, imenovana tudi supercelina Pangea. Ta se je v splošni južni smeri razpadla na posameznih tektonskih ploščah, nastajajo razdelila na Laurazijo na severu in Gondvane na jugu. Med nastajajo celinama se je oblikoval ocean Teta. Do konca mesosotke sta se Laurazija in Gondvana že počasi razdvajali in razcepili v grobe obsele superceline Laurazija, ki se razpadla na Severno Ameriko in Evrazijo, južno Gondvana pa na Južno Ameriko, Afriko, Avstralijo, Antarktiko in Indijo.

PODNEBJE

Ločitev in nadaljnja cepitev Laurazije in Gondvane sta povzročili nastanek novih morij in obsejnih obsejnih področij, ki so različnim obsejem področij, ki so bila napredno splošna in drugo morje, ki je bilo notranje in splošno. V južni Lauraziji je bilo puščavsko, v južni Lauraziji pa je bilo mnogo manjše, predvsem je nastala in obstajala podnebje z zelo klobučastimi zračnimi masami in visokimi temperaturami.



PALEOZOIK



TRIAS



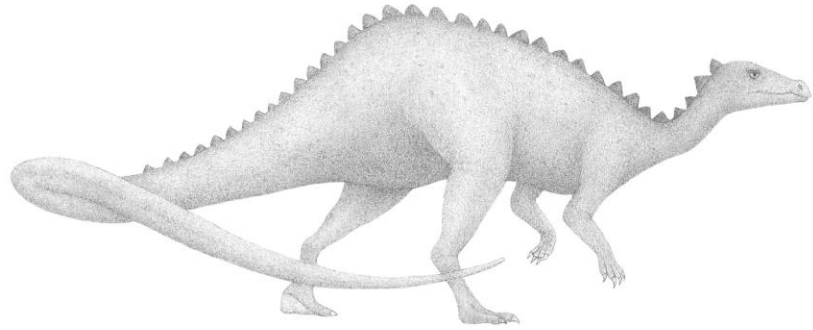
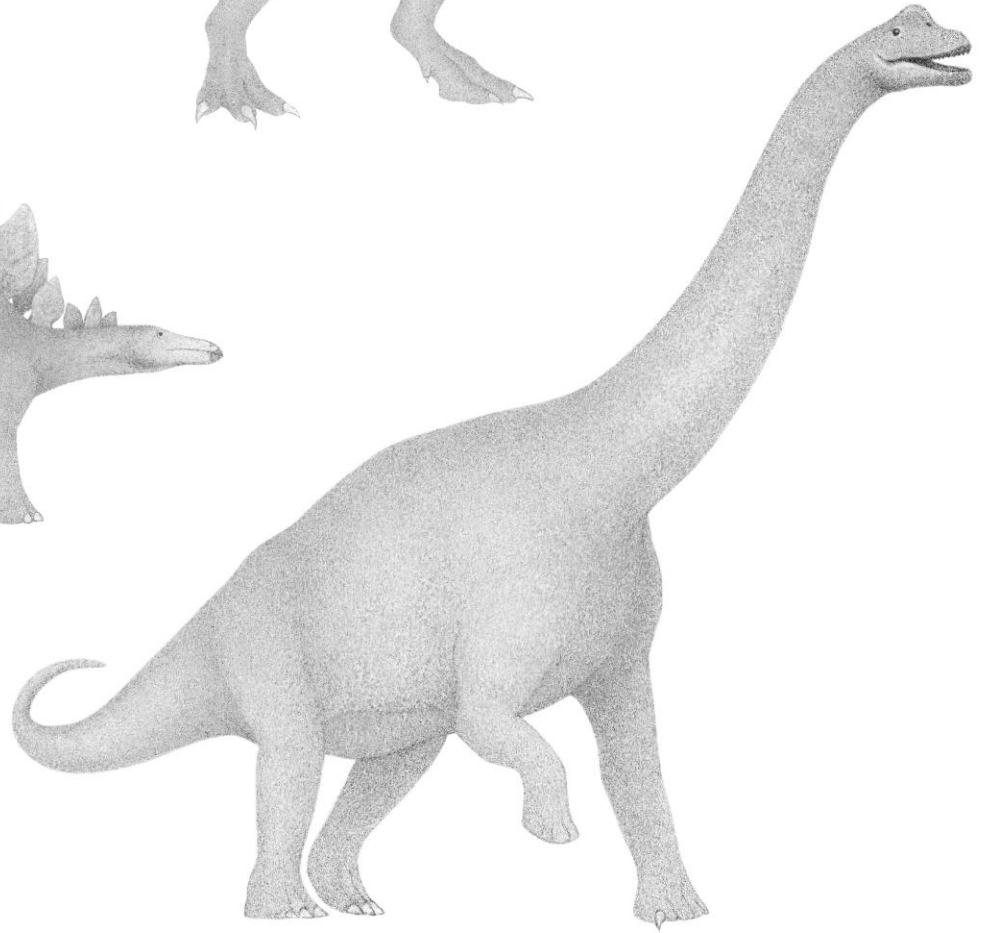
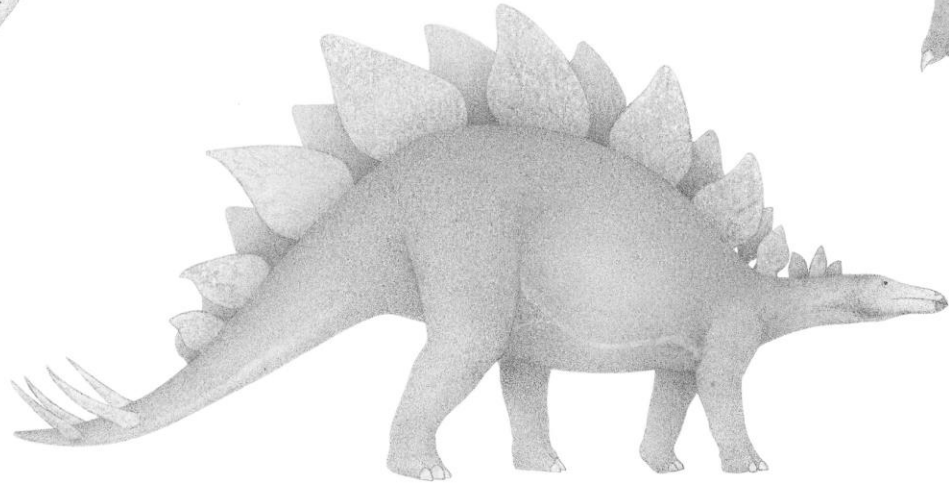
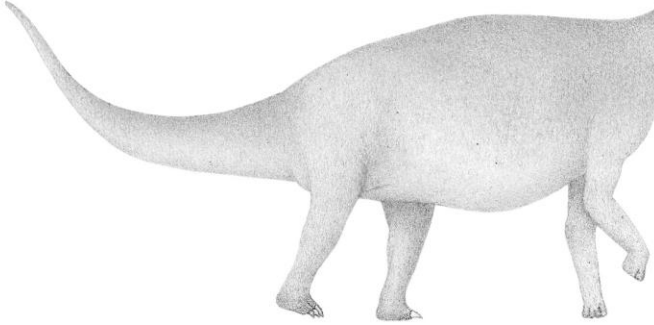
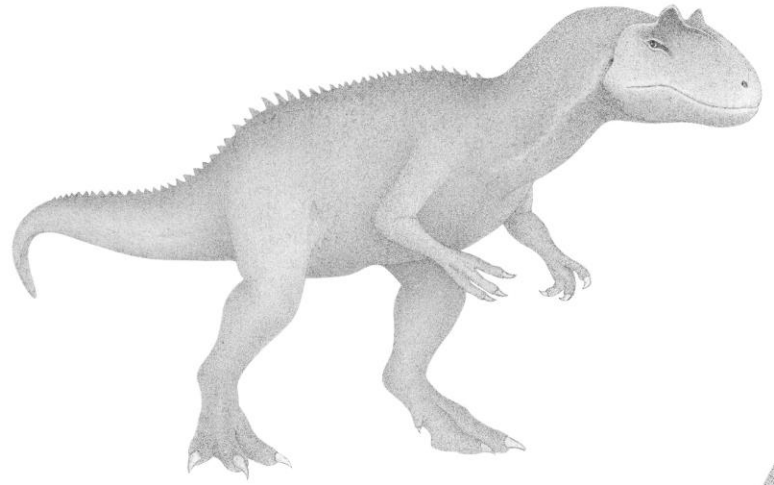
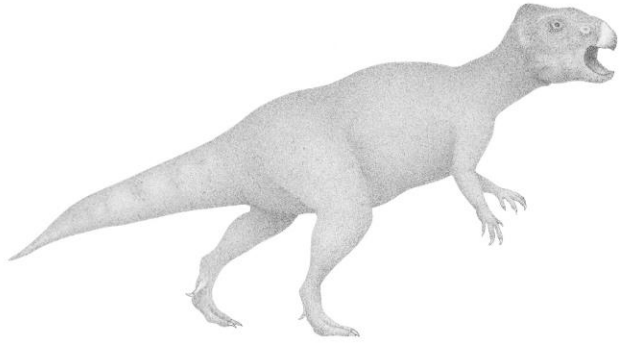
JURA

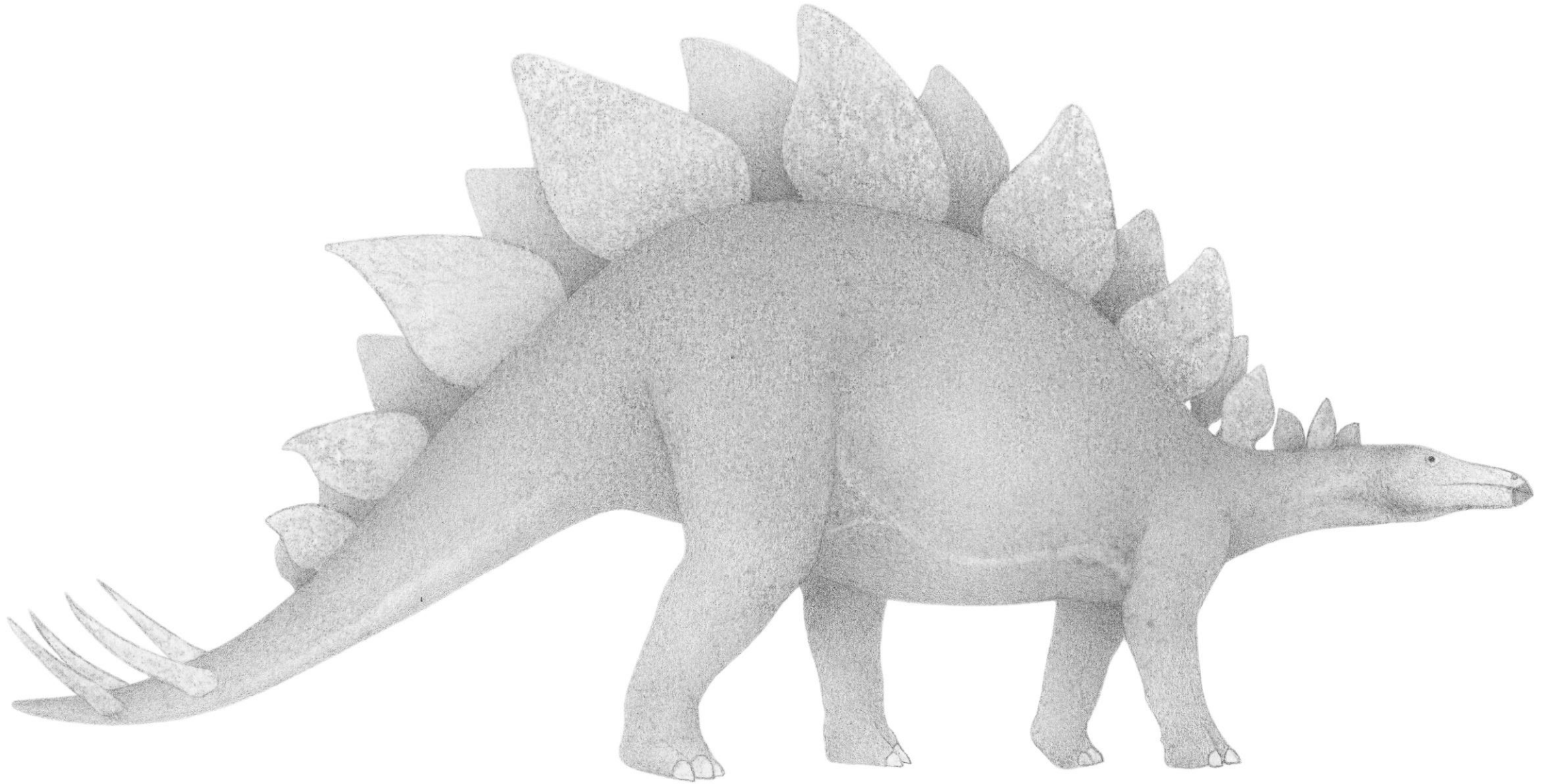


KREDA

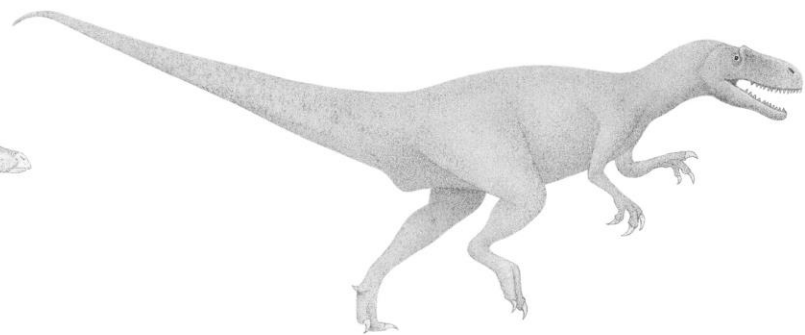
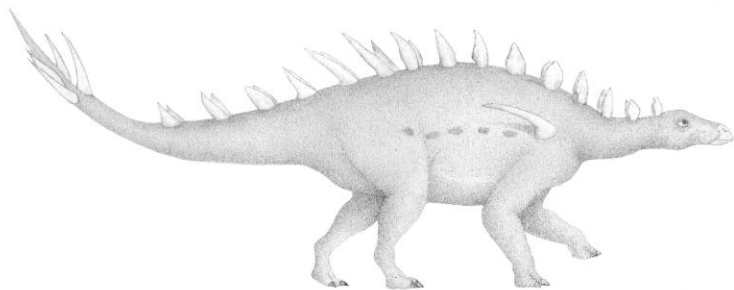
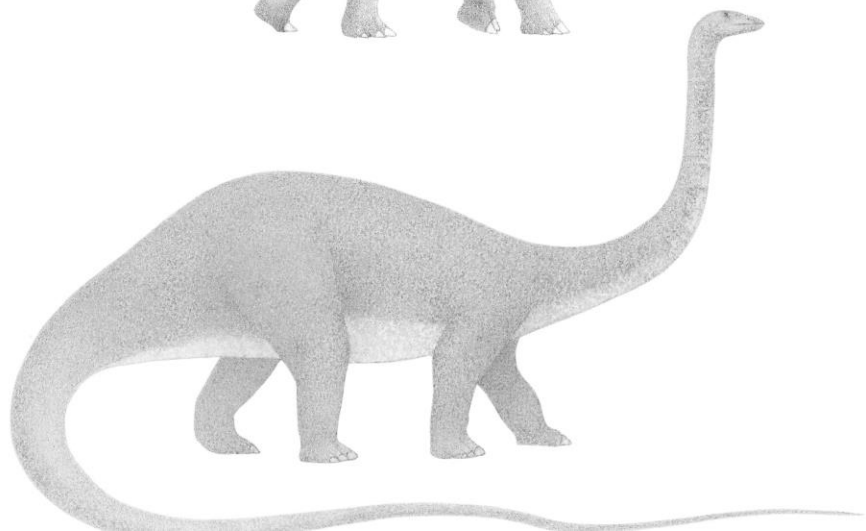
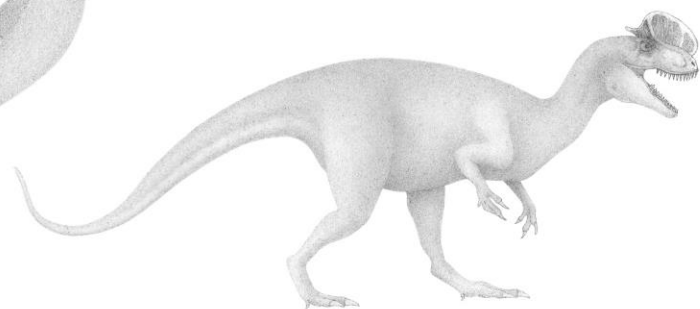
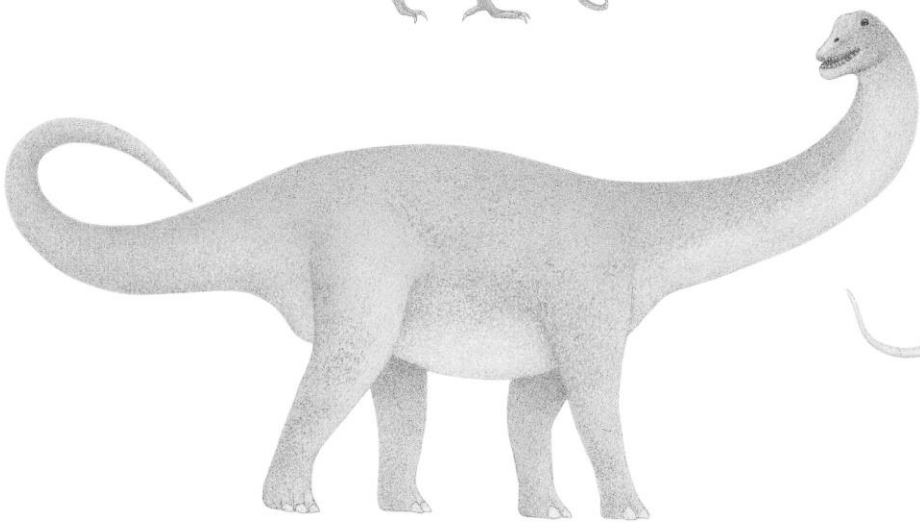
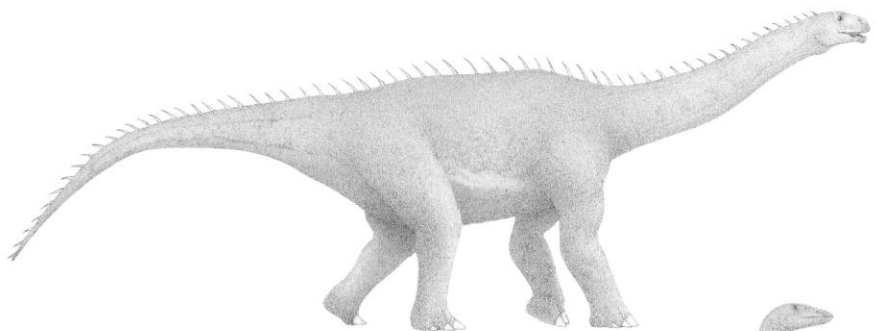
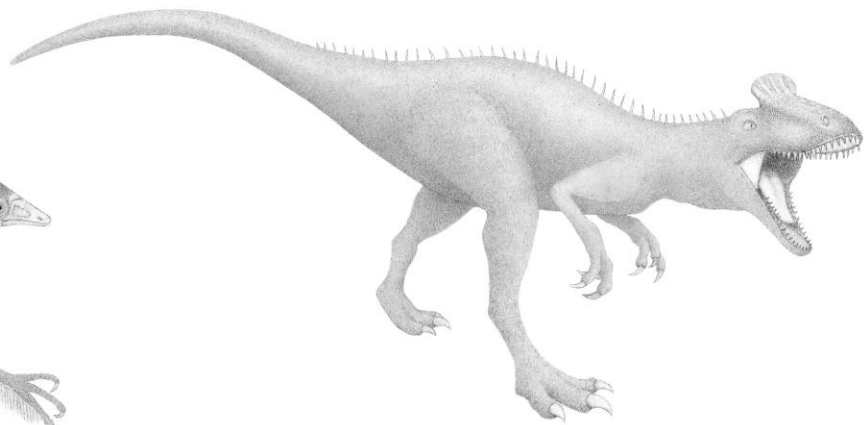
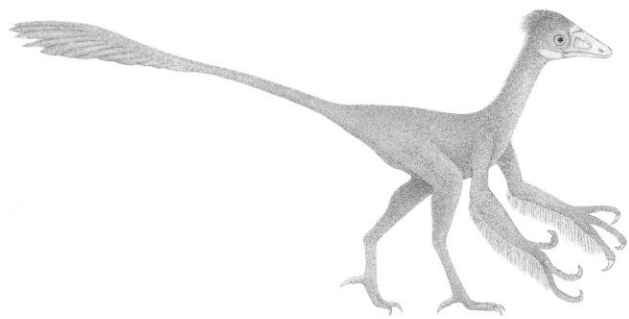
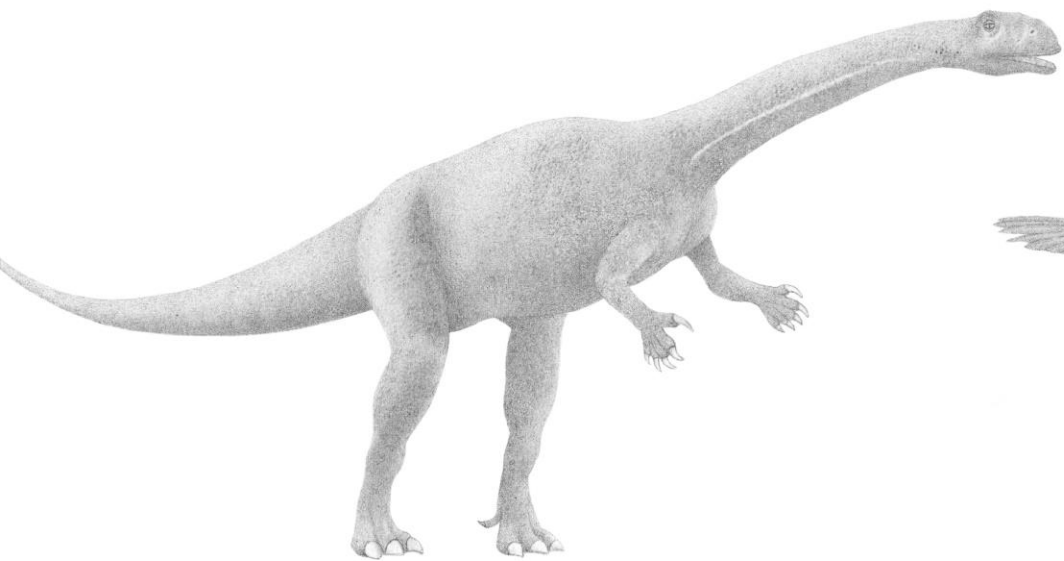


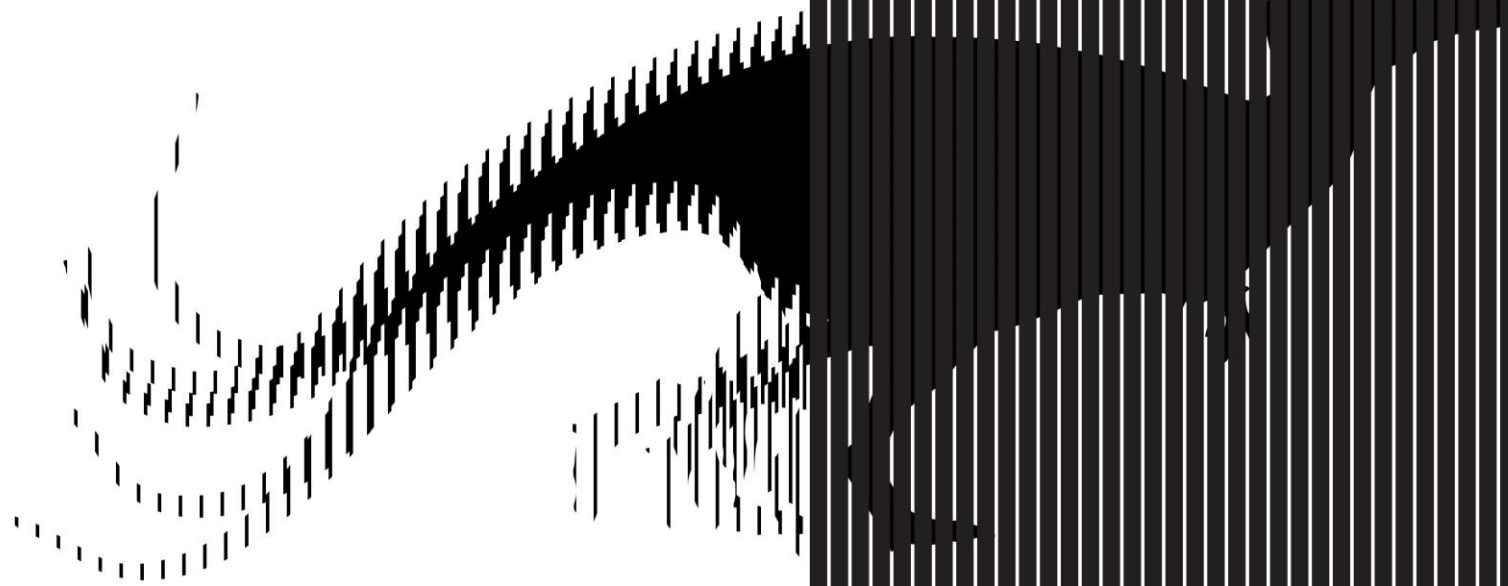
CENOZOIK

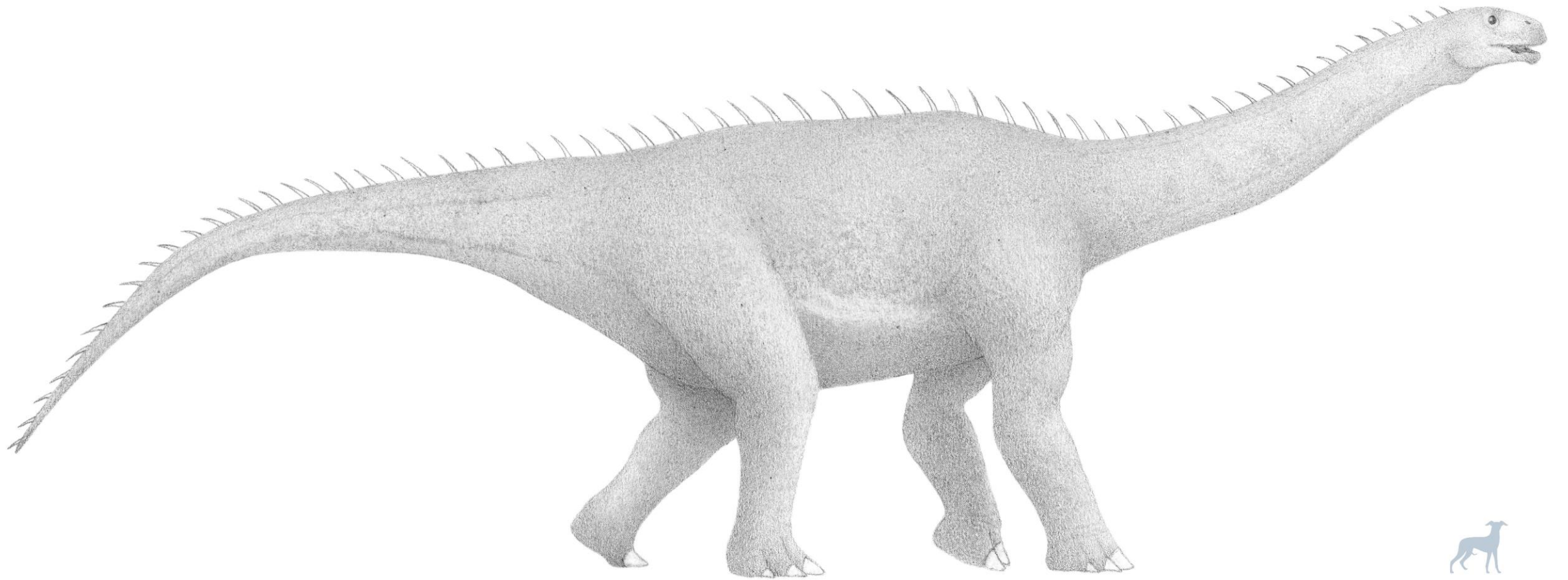












Anja, nelle tue storie si possono notare vari elementi provenienti dai racconti tradizionali, ma riesci comunque a rivolgerti a un pubblico giovane e contemporaneo. Come riesci a collegare così magnificamente ritmo, vocabolario e motivi?

Anja: Sono circondata dai racconti popolari più o meno da tutta la vita. Per questo molti motivi e tecniche espressive presenti nei racconti popolari sono una parte di me. Inoltre, penso di avere in me il *feeling* per capire se una storia è una buona storia. Quando scrivo, ascolto questa sensazione. Se poi alcuni elementi della tradizione narrativa entrano in quello che scrivo, questo è qualcosa che accade in modo naturale. Quando scrivo testi di prosa, trovo sempre prima la storia e poi cerco il modo giusto per raccontarla. Per la poesia è diverso. A volte arriva prima un'idea per il frammento iniziale, altre volte gioco con il ritmo e poi nasce la poesia, come se con le parole riempissi gli spazi vuoti in uno schema ritmico già esistente.



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Anja, masterfully intertwining elements from different worlds isn't unfamiliar to you either. In your stories one can track different elements from traditional folk tales, yet you manage to address the contemporary young reader. How do you make everything, from rhythm, vocabulary and motifs, connected so effortlessly?

Anja: I have been surrounded by folk tales more or less my entire life, so many of their motifs and ways of putting things into words are kind of part of me. And I think that I also have in me a feeling for a good story. When I write a story, I follow this feeling. If elements of narrative traditions get incorporated into it, this is something that happens on its own. With prose, I always first find the story and only then find a way of putting it into words. With poems it is different. Sometimes I first get an introductory idea of the content, sometimes I follow the play of rhythm and a poem comes out of it. As if filling the gaps in an already formed rhythmic pattern with words.

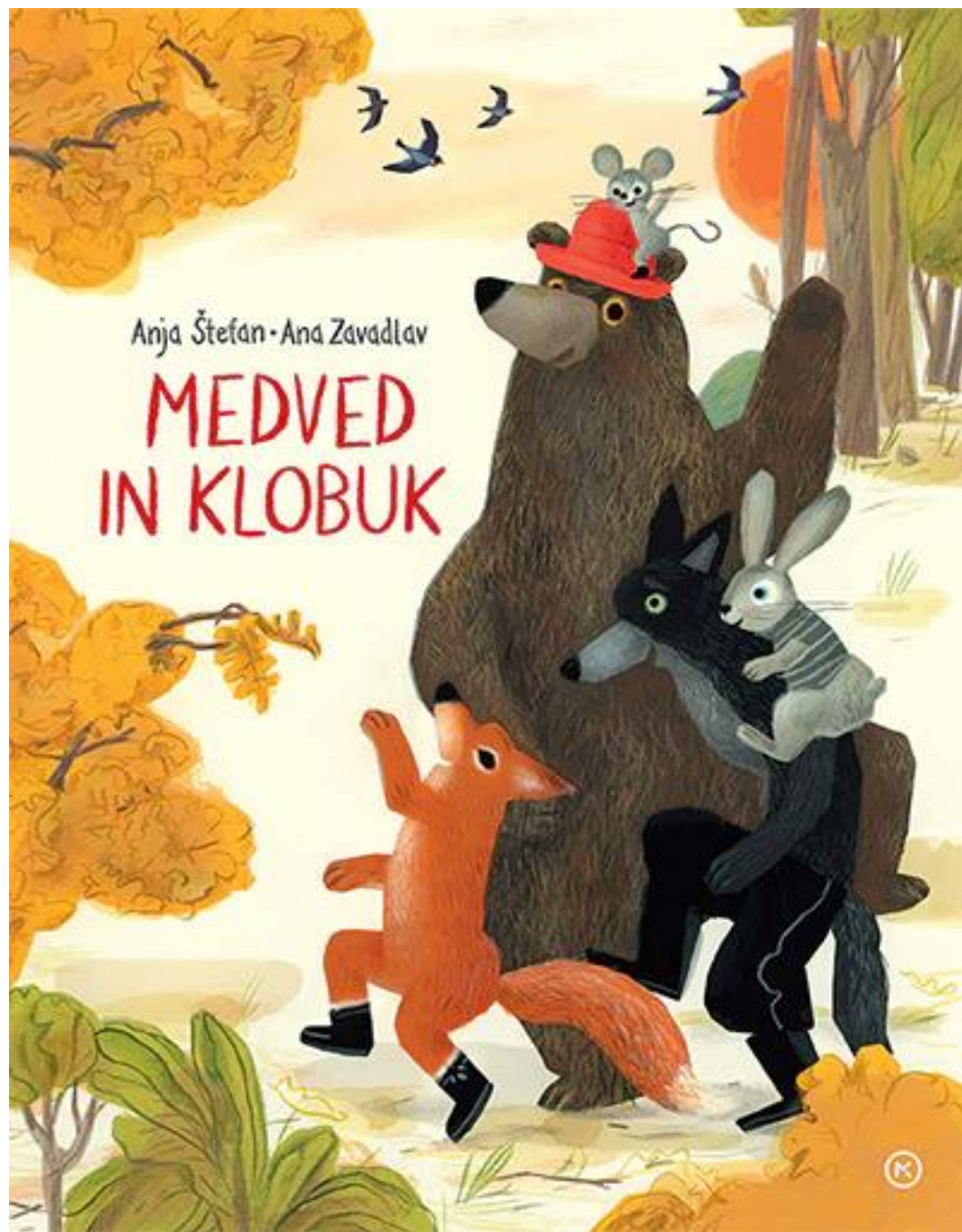


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Anja Štefan · Ana Zavadlav

MEDVED IN KLOBUK





🖱️ Celoten zaslon

Mateja, leggendo la tua traduzione del libro *Fratelli*, di Bart Moeyaert's, ho veramente apprezzato il tuo uso poetico della lingua, il modo in cui essa scorre e parla al lettore a diversi livelli. Come affronti la traduzione del lavoro di un eccellente scrittore e come sei riuscita, nella traduzione, a trasporre e collegare tra loro il sottile umorismo e le sfumature dell'originale?

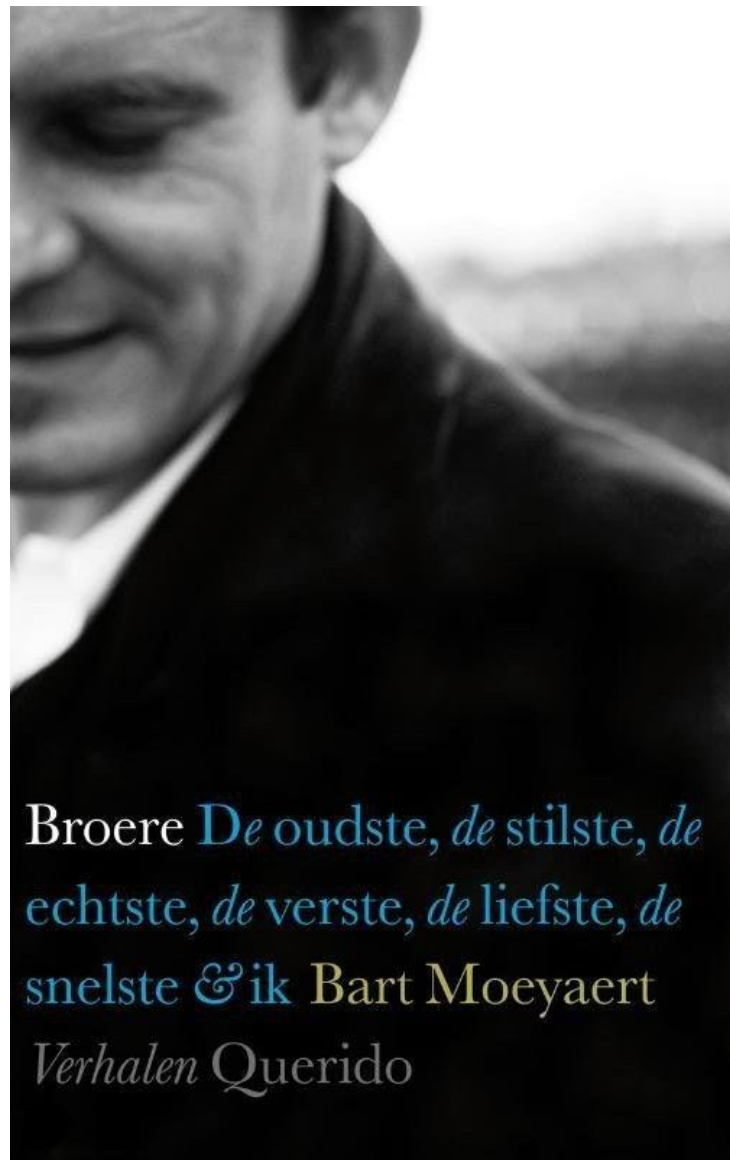
Mateja: Quando traduci Bart Moeyaert cerchi parole che hanno più di un significato e giochi con le frasi idiomatiche, ma anche con gli arcaismi che sono speciali in termini di melodia, ritmo ed etimologia.

Per poter esprimere l'umorismo in un'altra lingua, il traduttore deve in una certa misura condividere il senso dell'umorismo e il *nonsense* dello scrittore.

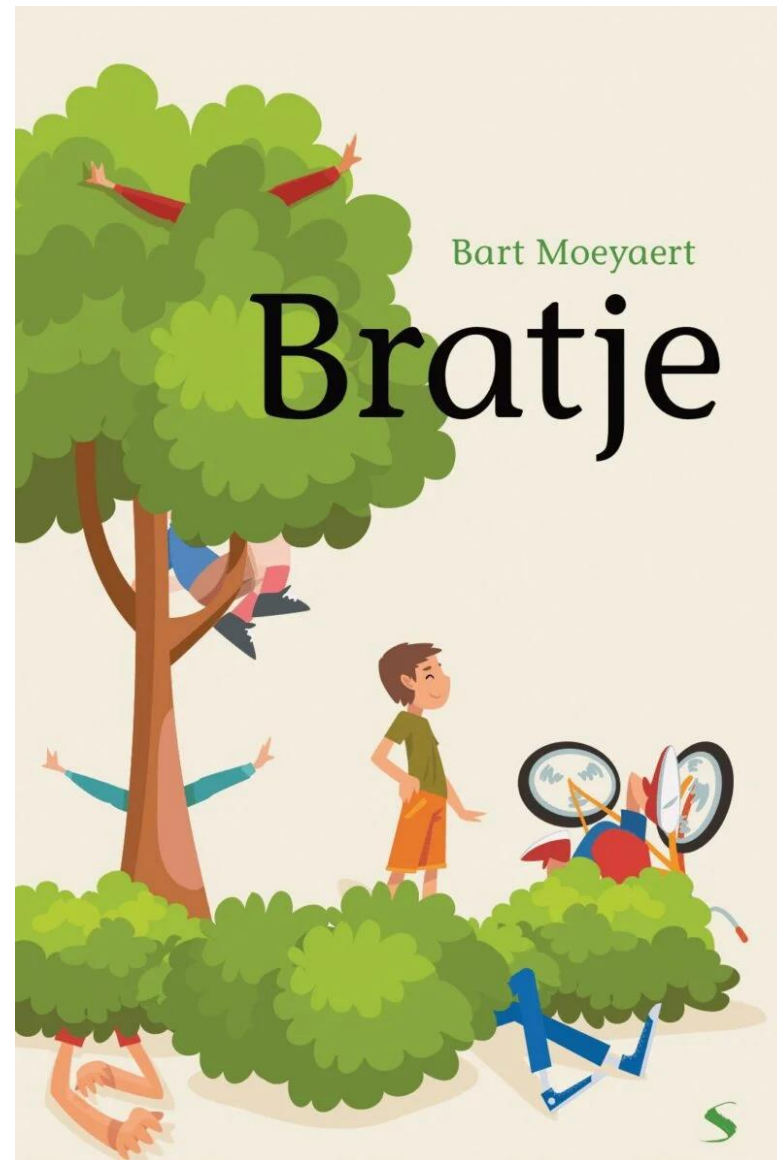
Mateja, when reading your translation of Bart Moeyaert's *Brothers*, I really enjoyed the subtle poetic language, the way it flows and speaks to a reader on different levels. How does one approach translating such an amazing author and how did you manage to maintain and connect the gentle humor and undertones in the translation?

Mateja: When translating Bart Moeyaert, you look for words with more than one meaning and you play also with idioms and older expressions that are special in terms of their melody, rhythm, etymology.

When trying to express humorous elements in another language, the translator has to some extent share the sense of humour and nonsense of the original and be amused by it.



Broere *De oudste, de stilste, de
echtste, de verste, de liefste, de
snelste* & ik Bart Moeyaert
Verhalen Querido



Bart Moeyaert
Bratje

Peter, hai ricevuto premi nazionali e internazionali. Sei stato due volte selezionato per il premio Hans Christian Andersen. Pensi che i premi permettano ai tuoi lavori di raggiungere un pubblico più vasto? Inoltre, come professore di letteratura slava e traduttore, i premi ti aiutano a trovare libri che ti piace leggere, tradurre, scrivere o di cui parli nelle tue lezioni? Ti aiutano a trovare libri di cui, forse, altrimenti non avresti sentito parlare?

Peter: Quando ricevo un premio, ne sono contento. Succedono anche altre cose belle e ne sono contento. Le buone case editrici, i bravi traduttori e promotori della lettura trovano un pubblico. Le nomine e i premi ti aiutano a orientarti, specialmente nella letteratura che non conosci abbastanza bene.



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Conferenza sulle buone pratiche
di promozione della lettura



Peter, you are a recipient of several national and international awards, among others you have been twice shortlisted for the Hans Christian Andersen Award. Would you say that the awards help your works to reach broader audiences?

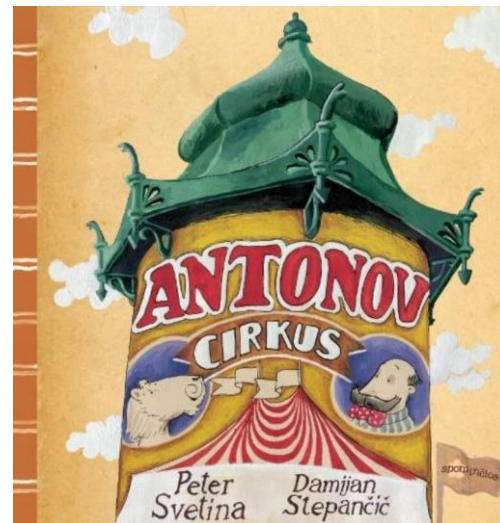
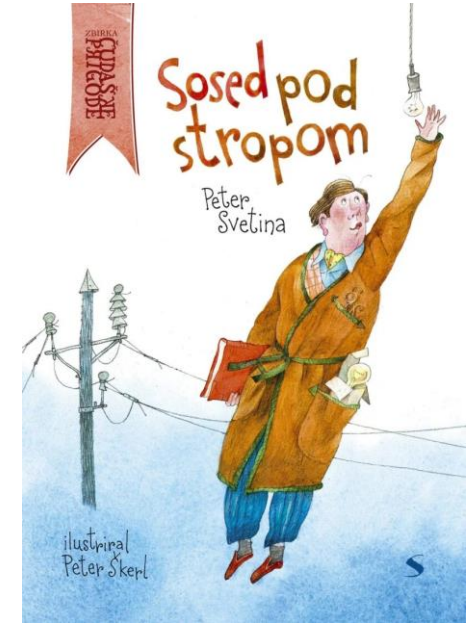
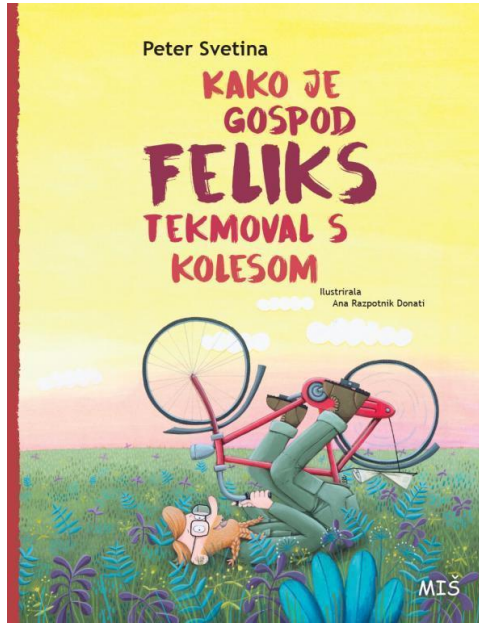
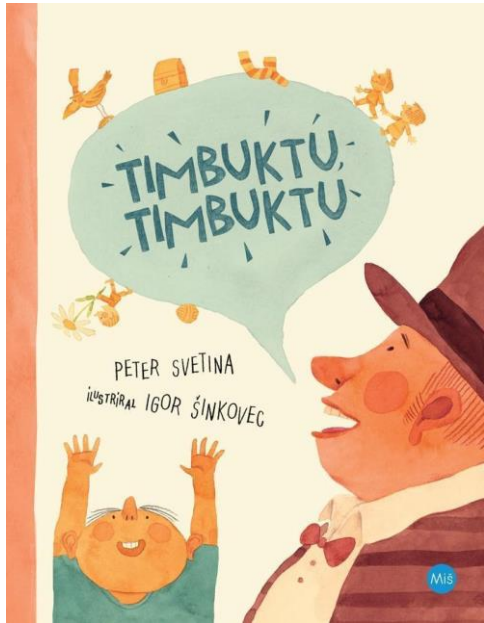
And, do awards help you, as a professor of Slavic Literature and a translator, to find works that you enjoy reading, translating, writing or lecturing about - the works that perhaps you wouldn't hear about otherwise?

Peter: When a prize happens, I'm happy about it. Other nice things happen, and I am happy about that. Good editors, translators and promoters of reading find an audience. Nominations and prizes help you find your way around, especially in literature that you don't know well.



Conference on good practices
in reading promotion
Conferenza sulle buone pratiche
di promozione della lettura





Anja, uno dei premi che hai ricevuto è stato il premio del Fondo Prešeren, il principale premio sloveno per le arti. Sei stata la prima autrice slovena di libri per bambini e ragazzi a riceverlo. Secondo te, che ruolo hanno i premi nella promozione della letteratura per bambini e ragazzi e dei suoi creatori? I premi aiutano a mostrare la qualità artistica della letteratura per bambini e ragazzi al pubblico?

Anja: Ricevere il premio del Fondo Prešeren è stato per me qualcosa di veramente speciale. Qualcosa di importante per me e il mio settore, ovvero il settore della letteratura per bambini e ragazzi, al quale le giurie tendono sfortunatamente a dare un ruolo marginale. Dal mio punto di vista, invece, esso ha un ruolo molto importante. Il nostro pubblico è rappresentato principalmente dai bambini: questo significa che qualche volta questi testi letterari hanno un importante e profondo impatto sul lettore, lasciando in lui un segno e aiutandolo a crescere. Credo che questo settore sia considerato marginale a causa di opinioni tradizionali e per modi stabiliti di valutare la letteratura, ma anche perché molte persone, crescendo e diventando adulte, perdono la capacità di capire il modo di pensare dei bambini. Le caratteristiche di un buon testo per bambini si differenziano da quelle che rendono di qualità un testo per adulti. Molte persone non riescono a notare e apprezzare le qualità della letteratura per bambini e ragazzi. Per questo motivo i premi, come quello che è stato a me conferito, sono di grande importanza.

Anja, among others you have received the Prešeren Fund Award, Slovenia's main award in the arts. You were the first Slovene children's book author to receive it. How do you see the role of awards in promotion of children's literature and its creators among the general public? Do the awards help the broader audience to recognise the artistic quality of children's literature?

Anja: The fact that I received the Prešeren Fund Award is really something special. It is important to me, and important for my field, that is children's and young adult fiction, because judges unfortunately often still see this part of literature as something marginal, despite the fact that it has – seen from my viewpoint – a very important role. Our audience are mostly children, and this means that sometimes these works have an important and deep effect on the reader. It can make a lasting impression and help them grow. I think that our field is on the one hand overlooked due to traditional views and established ways of evaluating literature, and on the other hand simply because many people, as they grow up, lose the feel for this element of children's ways of thinking. The qualities of a good text for children are in essence very different from quality texts for adults, and many people are incapable of recognising or appreciating them. This is why awards, such as mine, are of such great importance.



Anja Štefan · Ana Zavadlav

MEDVED IN KLOBUK





🖱️ Celoten zaslon

Damijan, in questi giorni qui a Bologna è difficile non incontrare le tue illustrazioni. Alla Fiera del libro per ragazzi di Bologna sono al centro della mostra dell'illustrazione slovena; ma le tue illustrazioni dal libro *Il portoghese blu* sono esposte in città, mentre quelle per la Giornata internazionale del libro per bambini 2020 si possono vedere alla Fiera, nello *stand* dei libri della Slovenia. Confrontando questi diversi modi di rivolgersi ai lettori, qual è quello che funziona meglio?

Damijan: Ciò che accomuna queste illustrazioni è il fatto che sono state create dalla stessa persona. I testi, invece, si differenziano molto: per il tono, il messaggio e il modo di rivolgersi ai lettori. Per questo, ogni testo deve essere affrontato in maniera diversa. Non credo esista un metodo universale che riesca a esprimere tutto in una volta.



Damijan, it is difficult not to come across your illustrations here in Bologna these days. They are in the focus of the Slovenian Illustration Exhibition at the Bologna Children's Book Fair, your illustrations from the Blue Portugal are exhibited here in the city, while your illustration for the International Children's Book Day 2020 can be seen at the Slovenian Book stand at the Fair. Comparing all these different ways to address the readers – what works best? Do they complement each other?

Damijan: What these illustrations have in common is that they were created by the same author. The texts are very different in terms of mood, tone, appeal, that each one requires a personal approach. I think there is no universal way of expressing everything at once.



INTERNATIONAL BOARD ON BOOKS FOR YOUNG PEOPLE **iBBY**

International children's book day 2nd April 2020

LAKOTA PO BESEDAH
HUNGER FOR WORDS
FAIM DE MOTS
HUNGER NACH WORTEN
HAMBRE DE PALABRAS

Сэтгэгдэл 书 LASIJUMS
KNJIGA 画像 PAROLE BÖCKER 𐰇𐰆𐰸𐰄
תּוֹנוּמַת BIBLIO 本 독서
ТЕНЕНИЕ

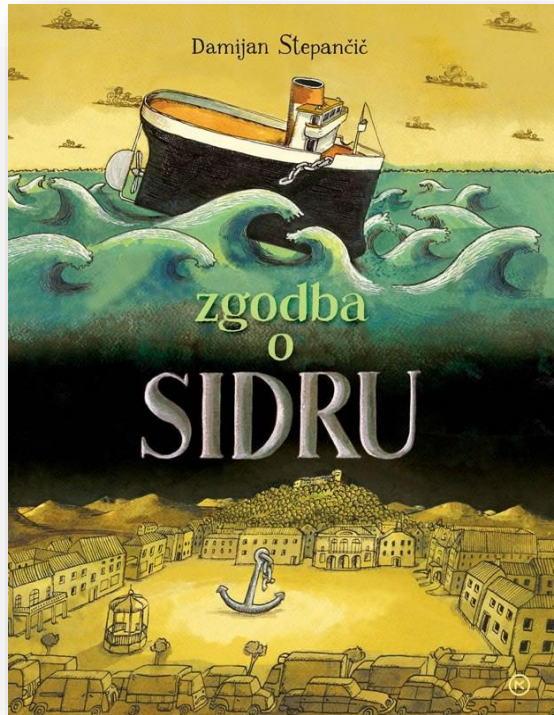
Ministrstvo za kulturo, Republika Slovenija

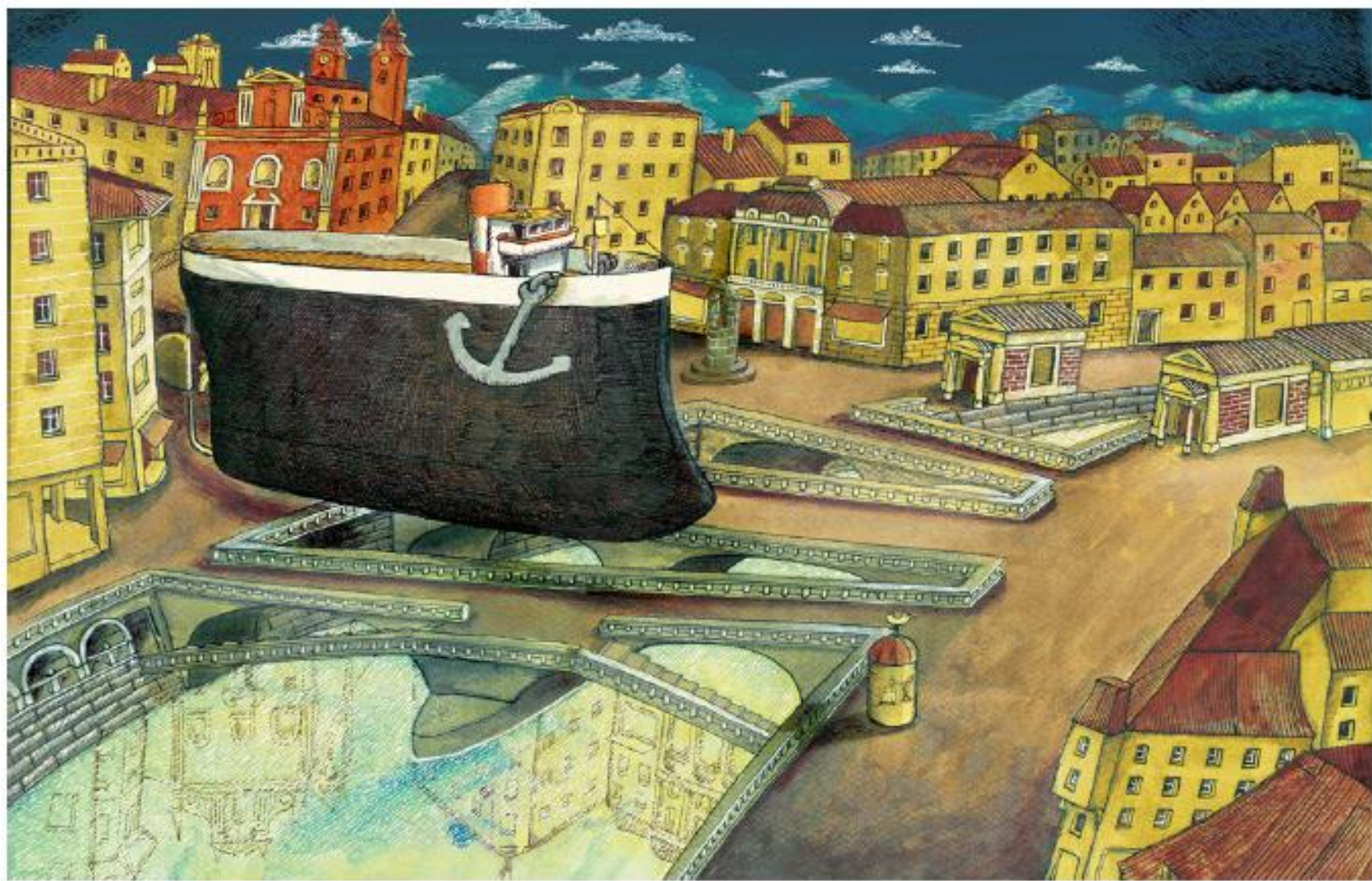
JAVNA
AGENCIJA ZA
KNJIŽO RS

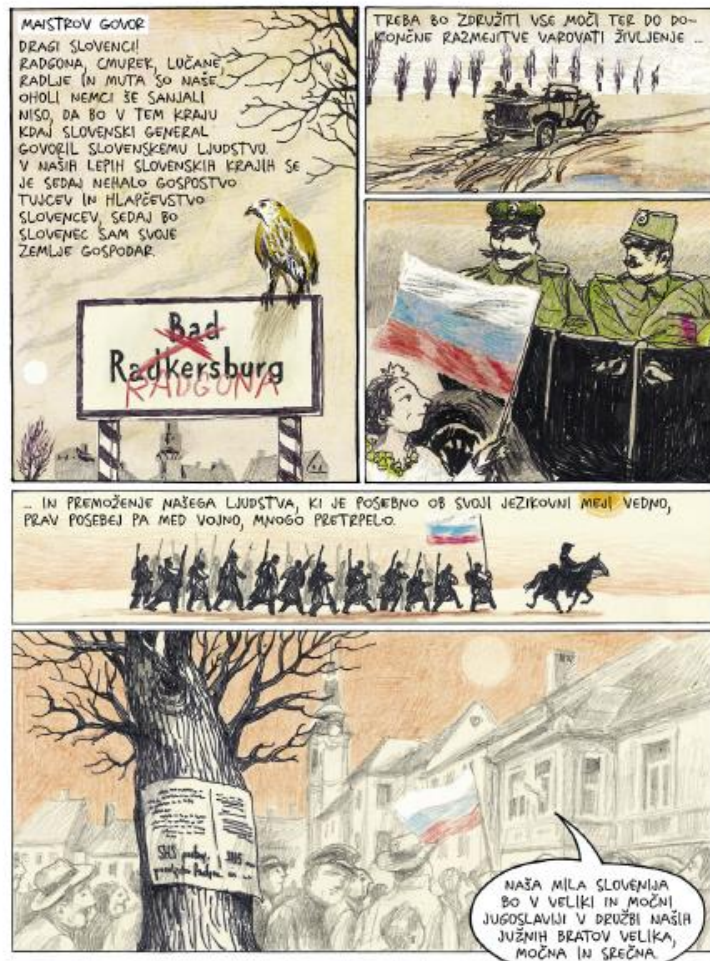
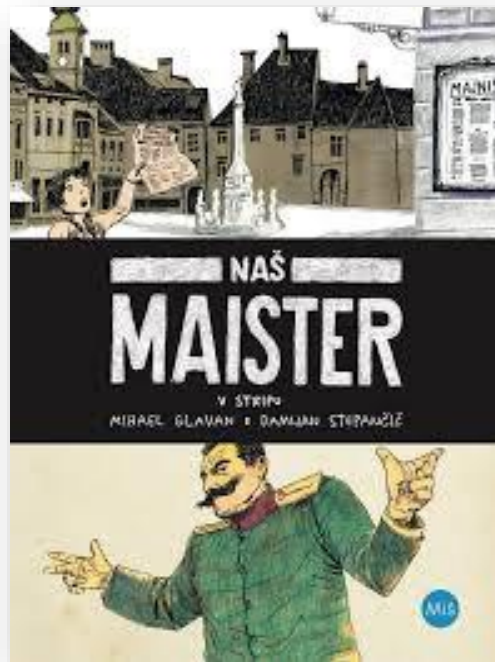
IBBY
SLOVENIJA

REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO

Polka
Slovenija



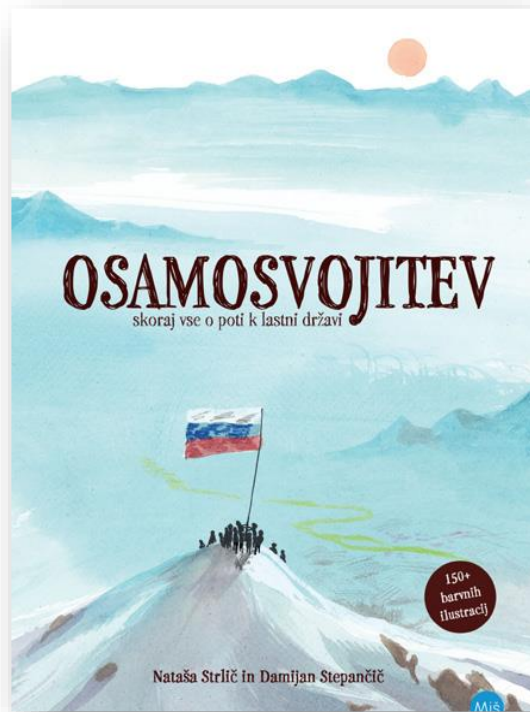




98



89



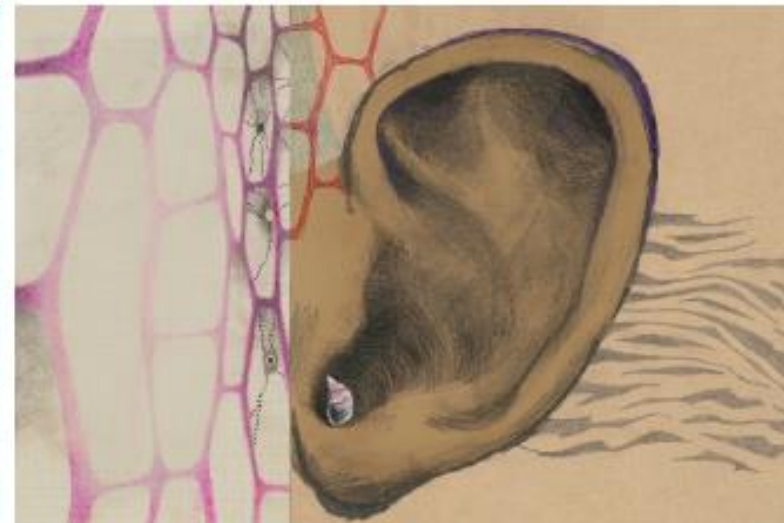
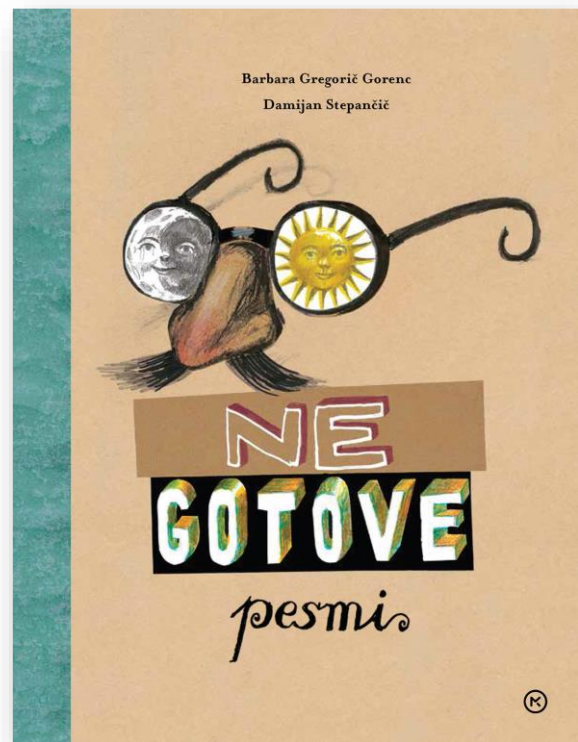
Obramba Slovenije od 28. junija do 7. julija 1991

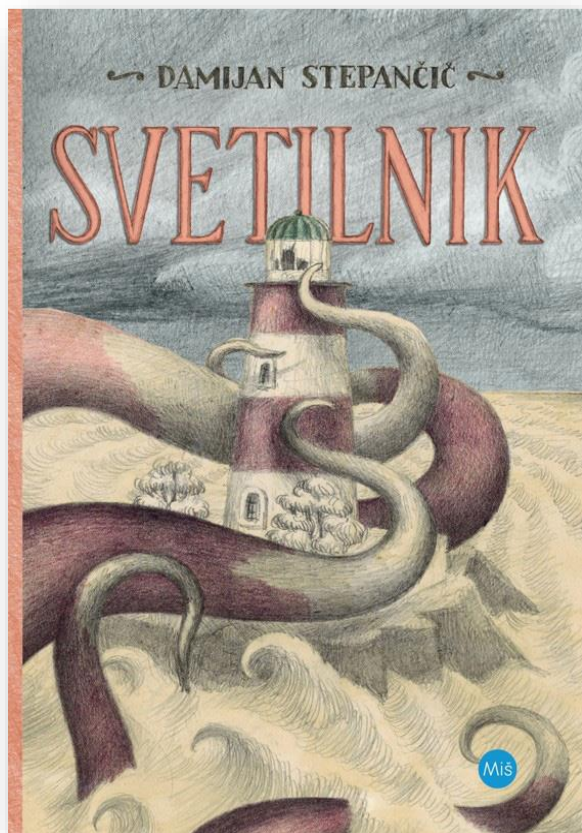
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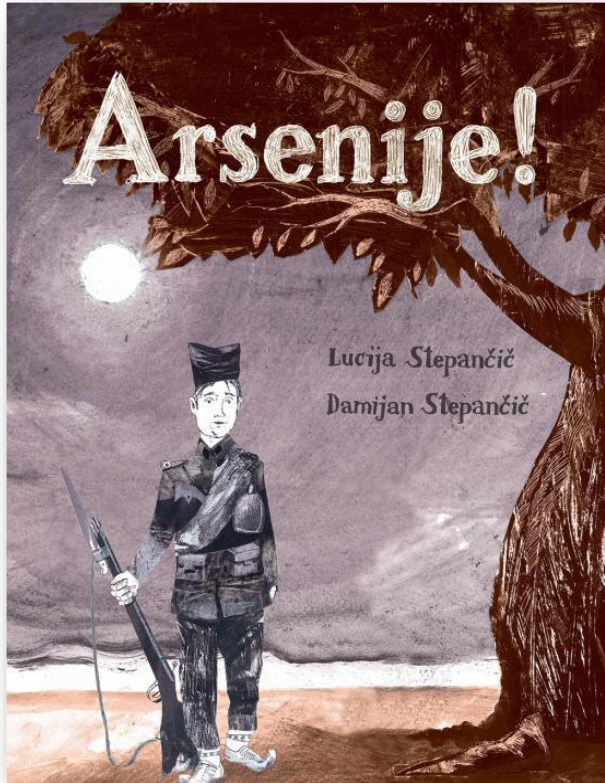
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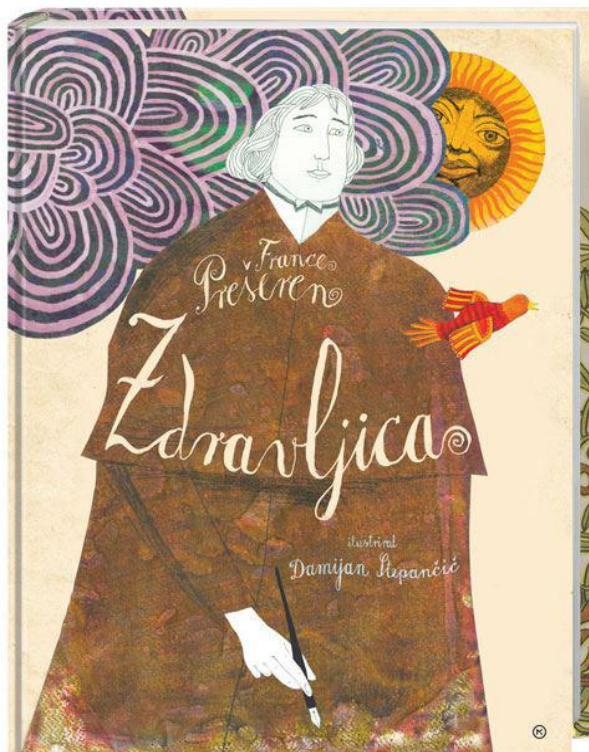
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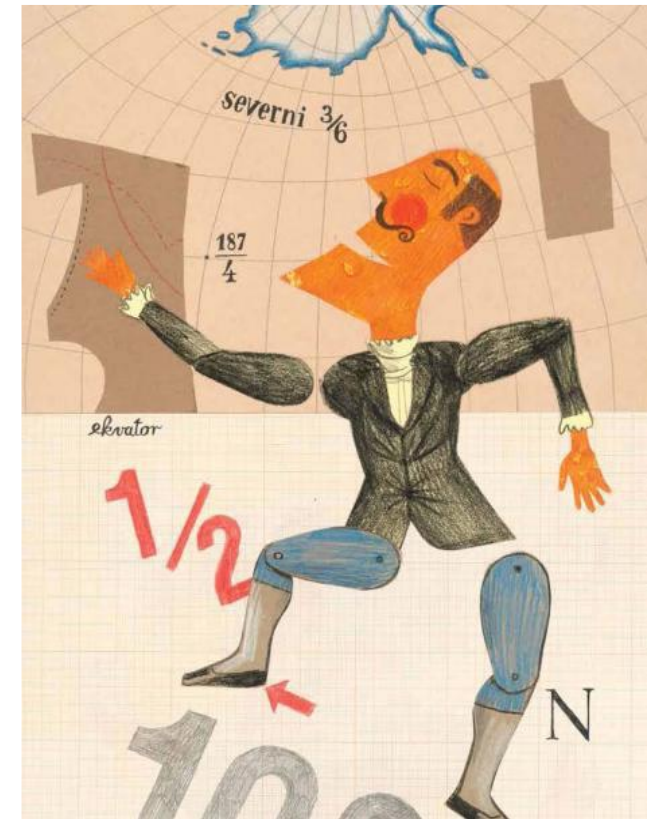
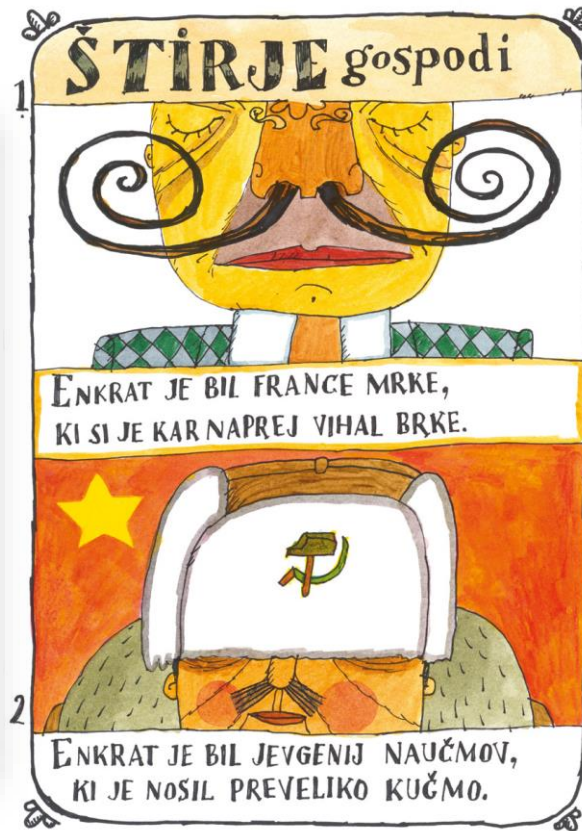
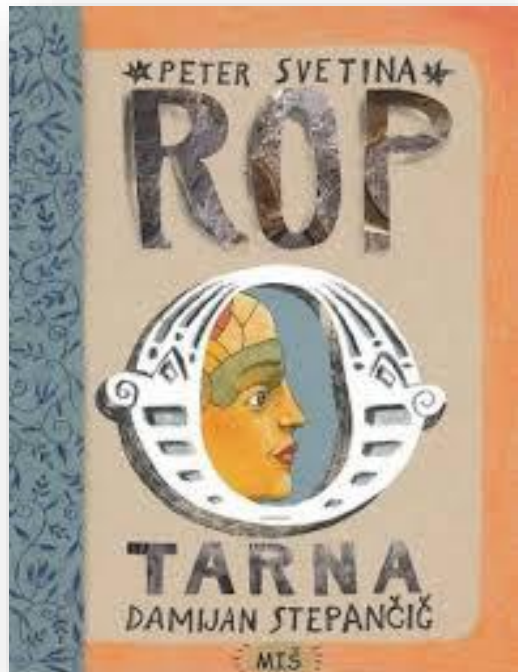


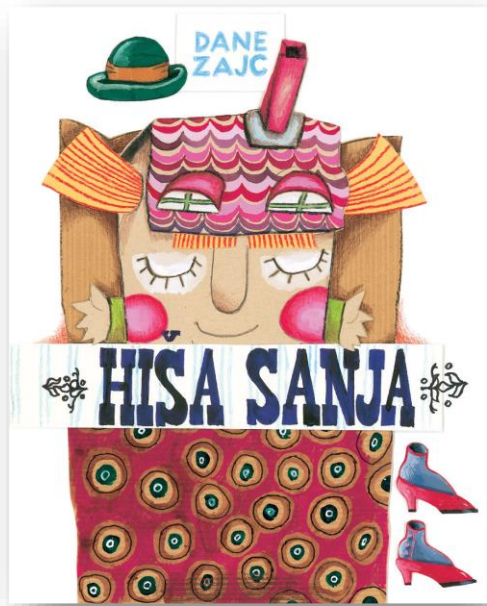


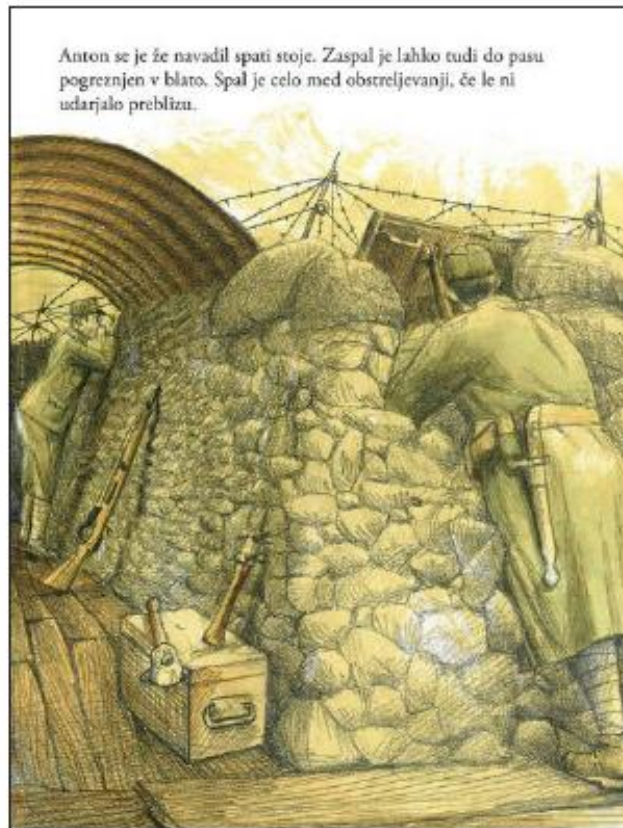
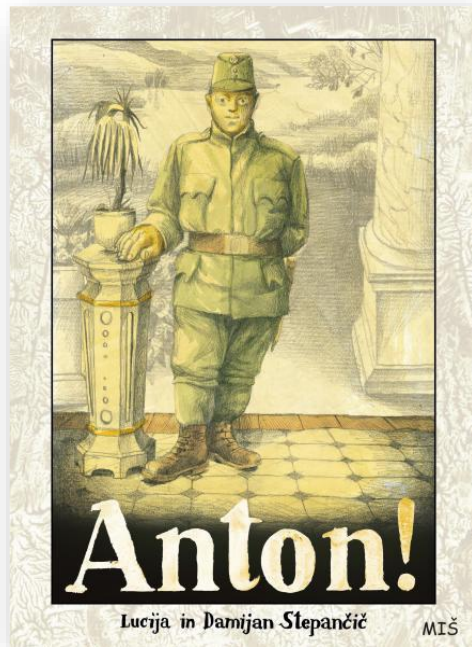


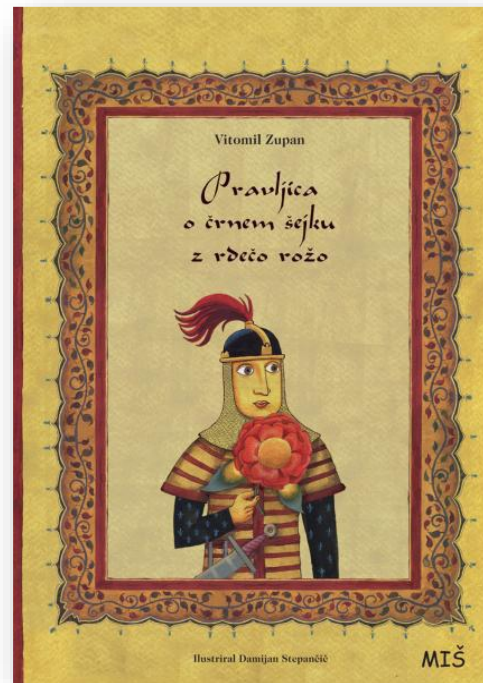












Maša, anche le tue magnifiche illustrazioni di mammiferi giganti e dinosauri sono centrali alla mostra dell'illustrazione slovena alla Fiera del libro per ragazzi di Bologna. Non è frequente vedere illustrazioni di libri di saggistica sulla lista d'onore IBBY oppure alla mostra delle illustrazioni dell'Ospite d'Onore. Secondo te, queste occasioni aiutano i lettori a prestare più attenzione a questo tipo di illustrazioni, e aiutano il pubblico a riconoscerne le caratteristiche, la bellezza e l'importanza?

Maša, your amazing illustrations of giant mammals and dinosaurs are in the focus of the Slovenian Illustration Exhibition at the Bologna Children's Book Fair as well. It is not that often that non-fiction illustrations find its way to the IBBY Honour List or to the Guest of Honour Illustrations' Exhibition. Would you say that such occasions help readers pay more attention to non-fiction illustration and the general public to recognise its specifics, beauty and importance?

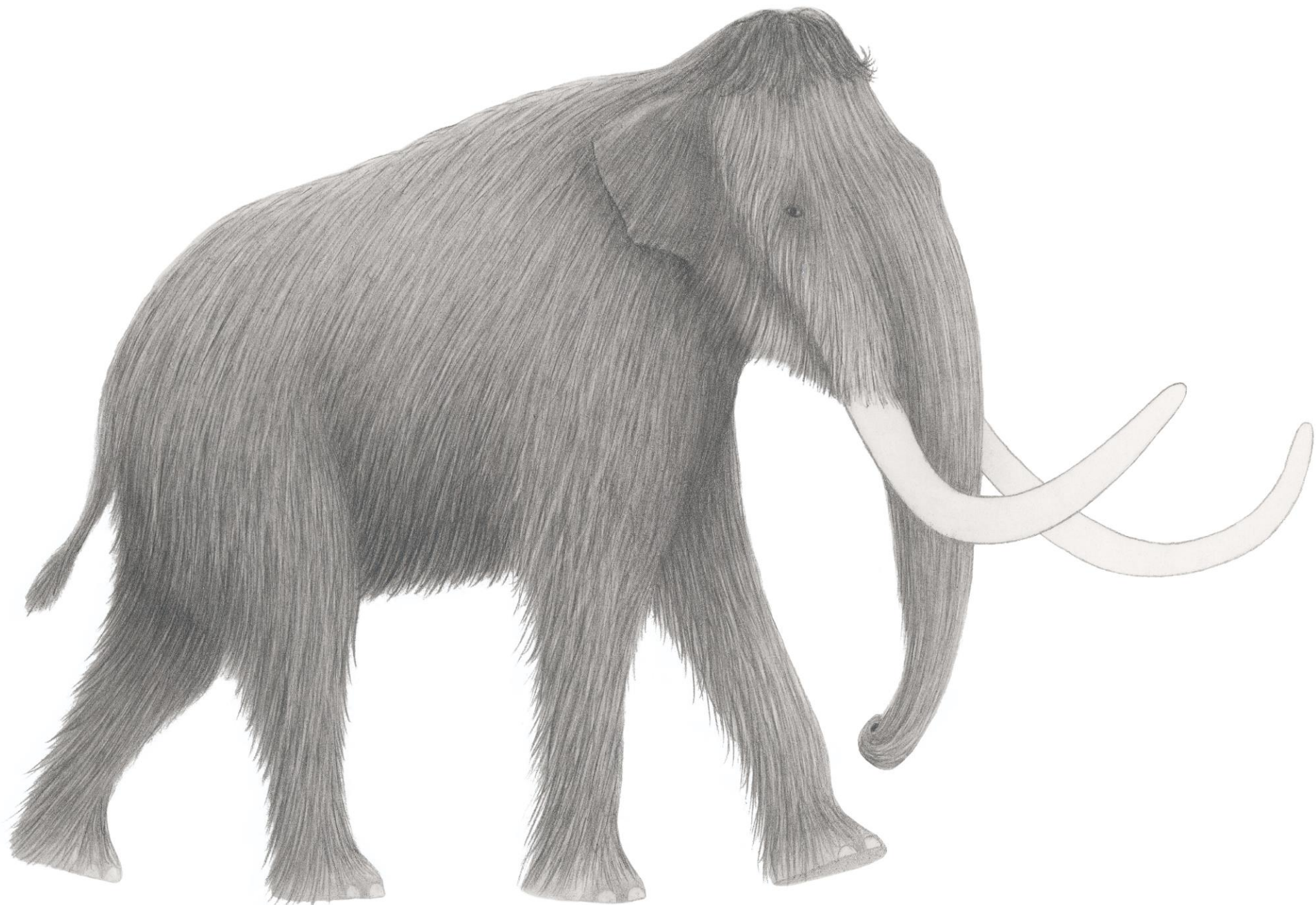
Maša P. Žmitek
**PO SLEDEH
VELIKANOV**
Sesalci kenozoika

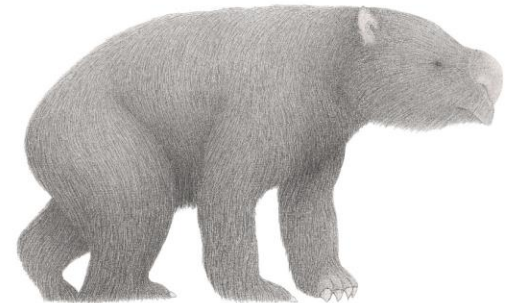
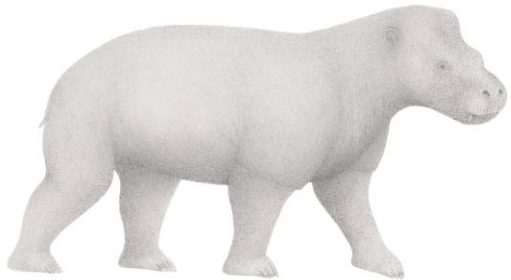
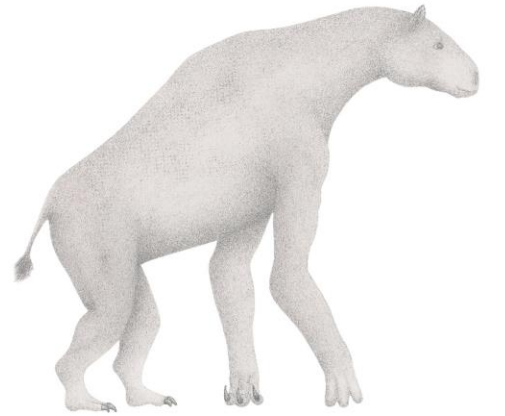
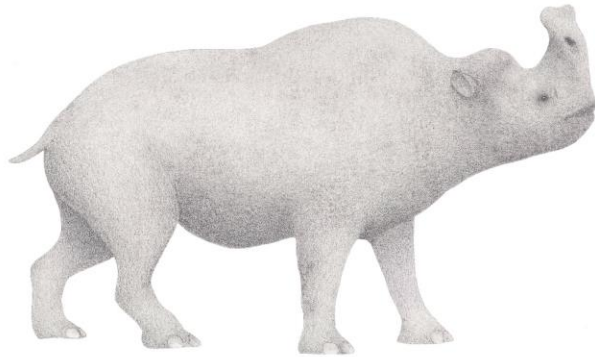
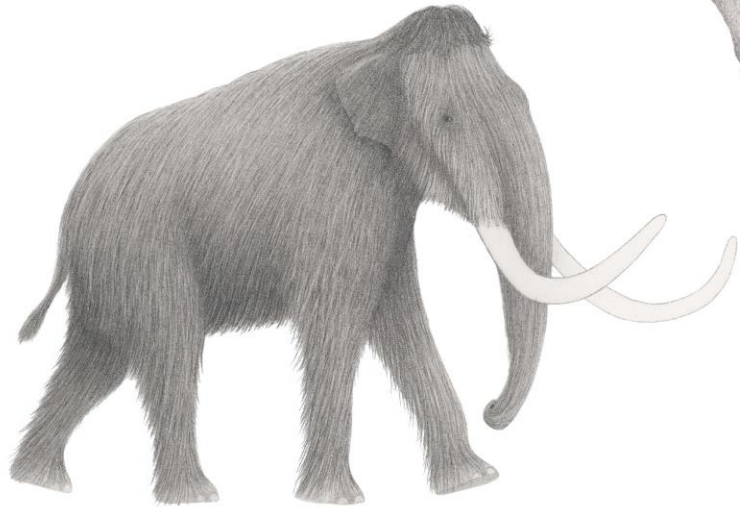
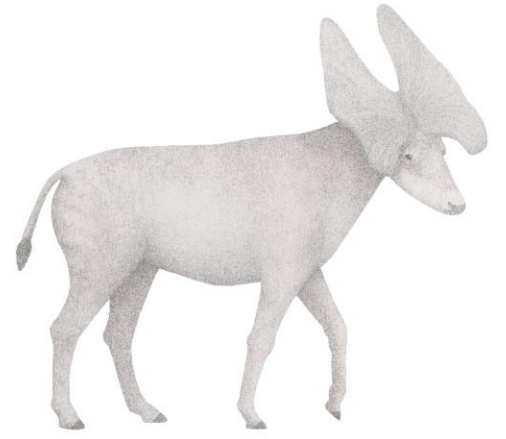
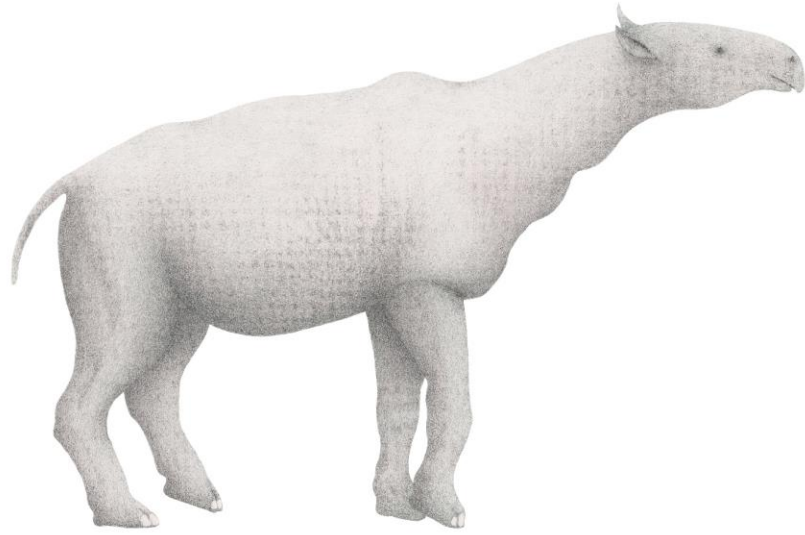
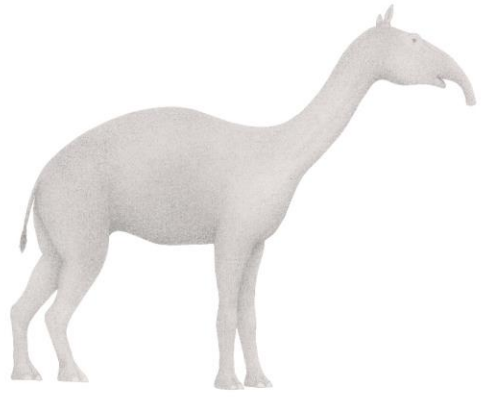


Uporabi
priloženo mrežo
in starodavnim
velikanom vdahni
življenje!

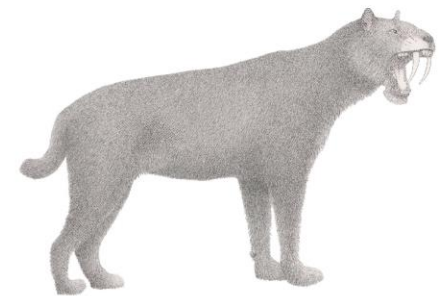
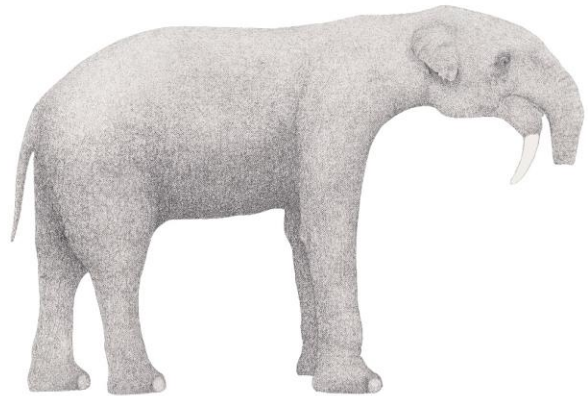
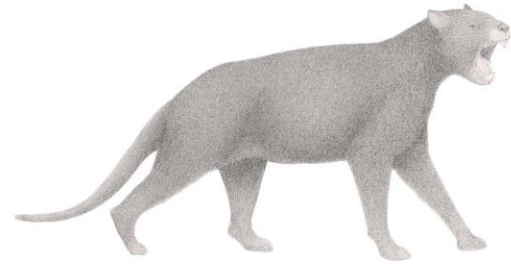
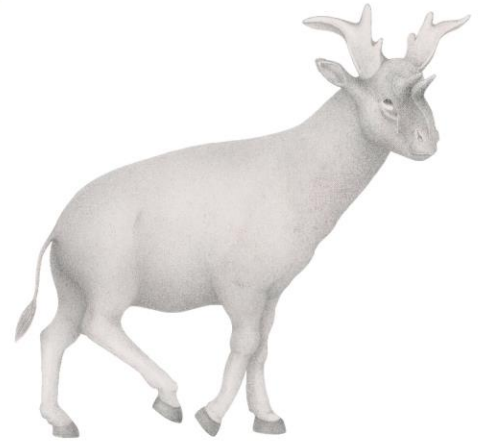
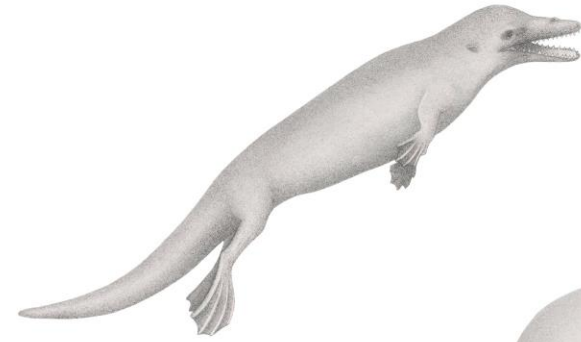
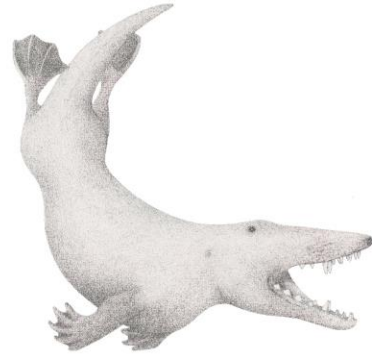
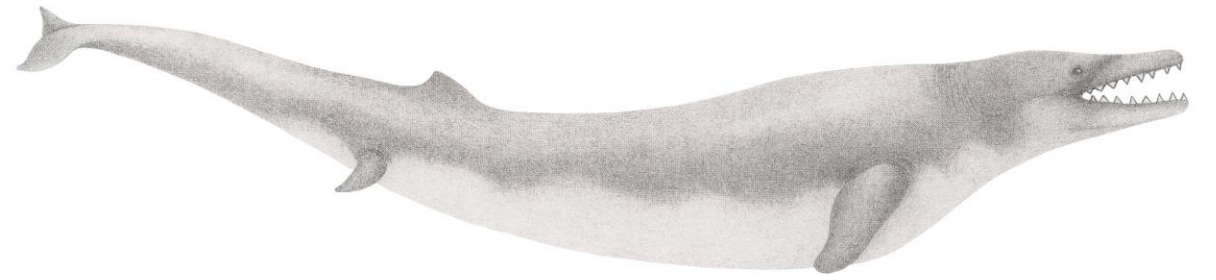


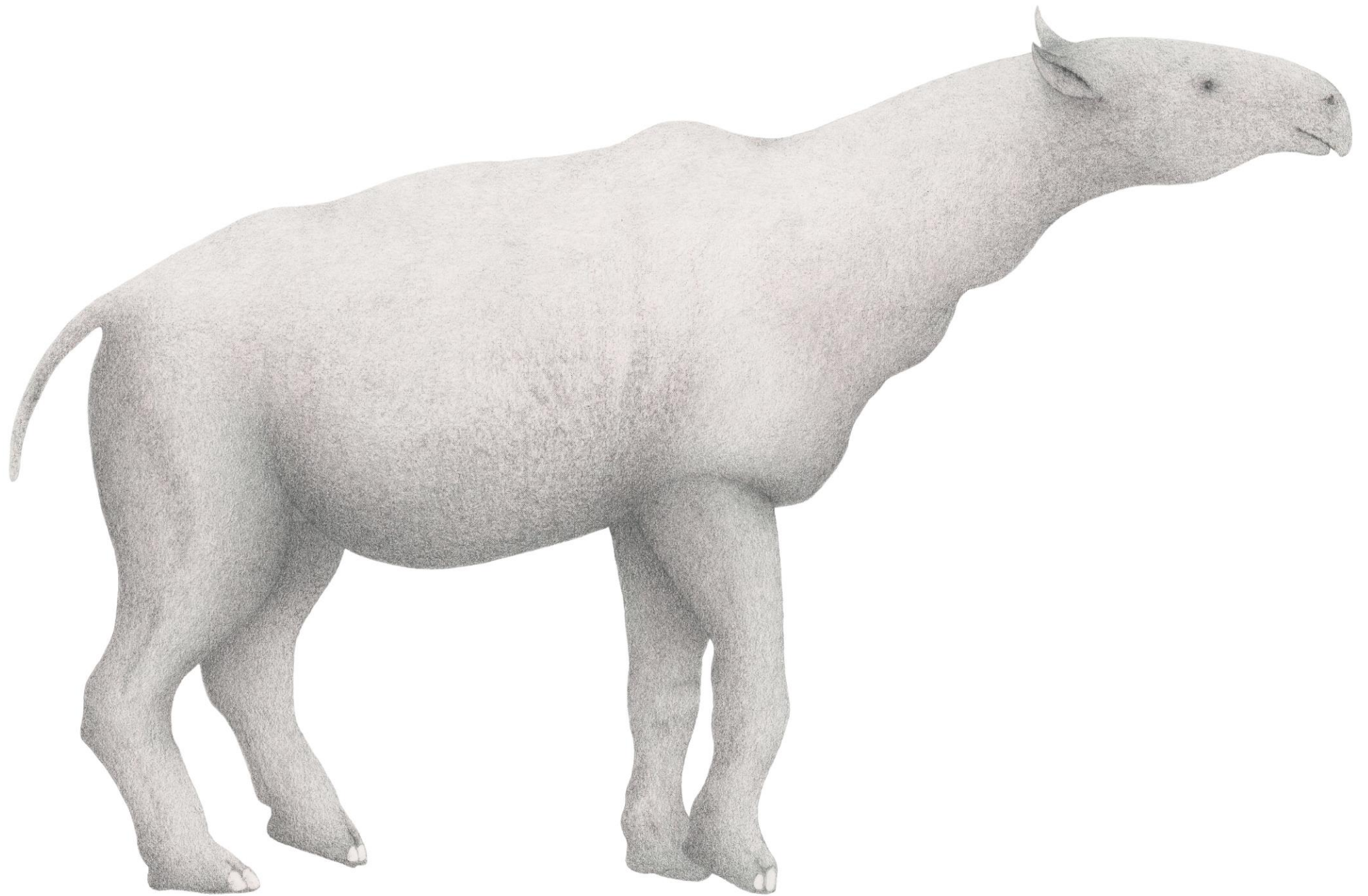
Maša P. Žmitek











Paraceratherium (pre 34-23 milijoni let)
Lihoprsti kopitarji (Merychithecidae)
Največji živali, ki so živele na Zemlji. Až do 1947
nismo vedeli, kaj so to živali. Zdaj pa
vedemo, da so to bili kopitarji.



PARACERATERIJ

Lihoprsti kopitarji



pred 34-23 milijoni let

Evropa, Kitajska

dolžina 8 m, višina 6 m

15.000 kg

Maša P. Žmitek
Po sledih velikanov
**DINOZAVRI
JURE**



Uporabi
priloženo mrežo
in starodavnim
velikanom vdahni
življenje!

Mis



Maša P. Žmitek

**DINOZAVRI
JURE**

Po sledih velikanov



**SUPERCELINA
PANGEA**

Na začetku mesosotke je obsegala 6 na 1000
kontinentalna masa, imenovana tudi supercelina
Pangea. Ta se je v splošni južni smeri razpadla
posameznih tektonskih plošč nastanejo
razdelila na Laurazijo na severu in Gondvane
Jugu. Med nastajajo celinama se je oblikoval
ocean Tethys. Do konca mezozoja se je
Laurazija in Gondvana že počasi razpadli
in razcepili v grobe obsele današnjih celin
Evrazijo, južno Gondvane pa na Južno Ameriko in
Afriko, Avstralijo, Antarktiko in Indijo.

PODNEBJE

Ločitev in nadaljnja cepitev Laurazije in
Gondvane sta povzročili nastanek novih
mori in obsejnih obalnih področij, ki so
razdelili svet na severni in južni polkrog.
Južni polkrog je bil v tistem času bolj sušen in bolj
suhi naprimeri splošno ne posejane suhe
bila notranjosti sušnejše in bolj suhe, kar
povzročilo je, da se je v tistem času v tistem
sušnejše, razlike med letnimi obilicami pa
mnogo manjše, predvsem je nastala in
sustopne podnebje z bolj izrazitimi razlikami
za boljše osvetlovanje razlika in južna.



PALEOZOJ



TRIAS



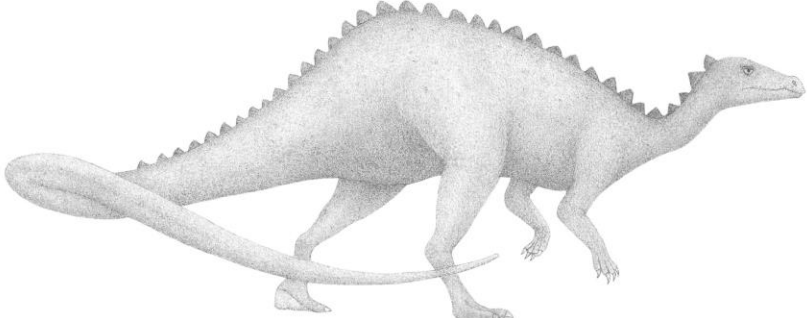
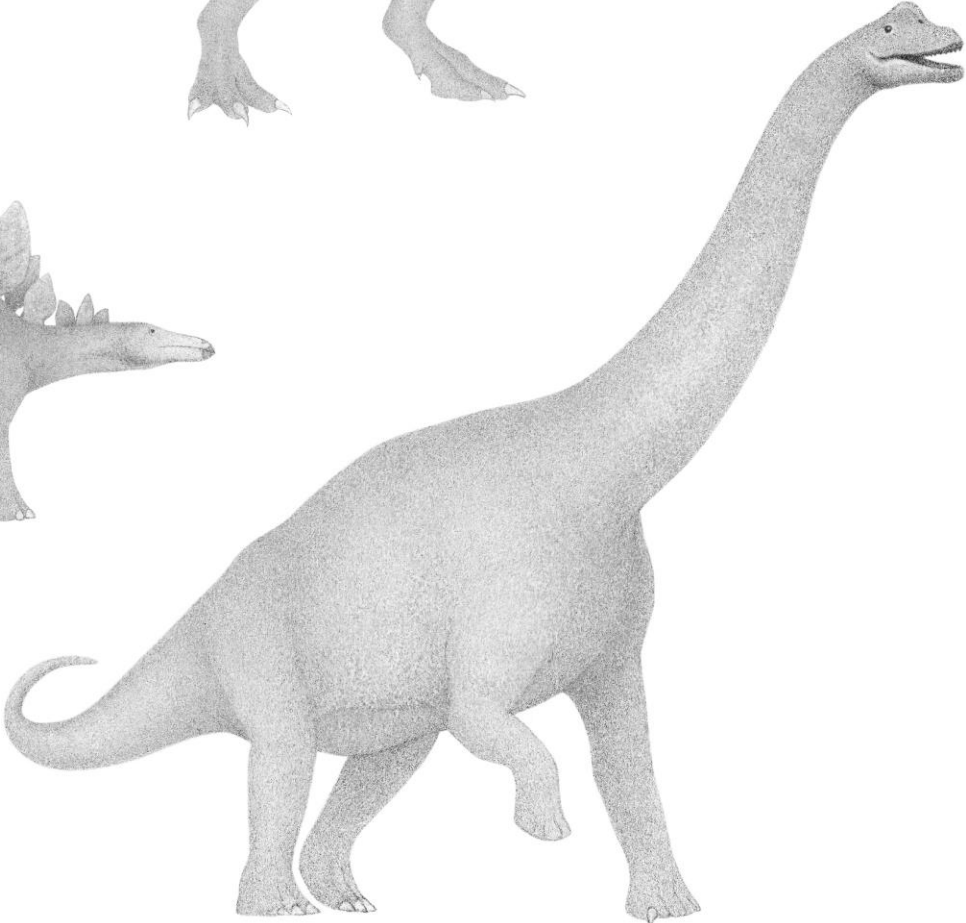
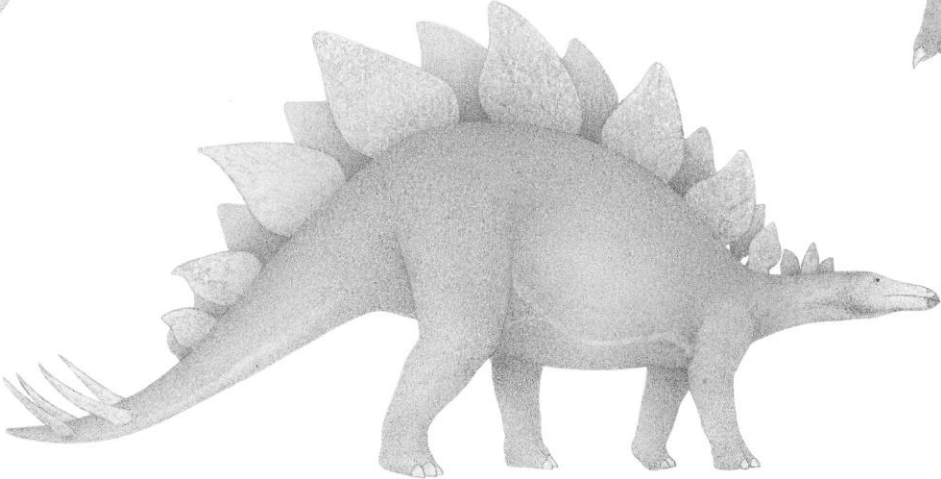
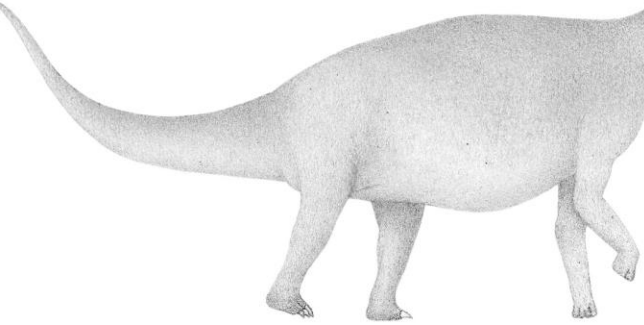
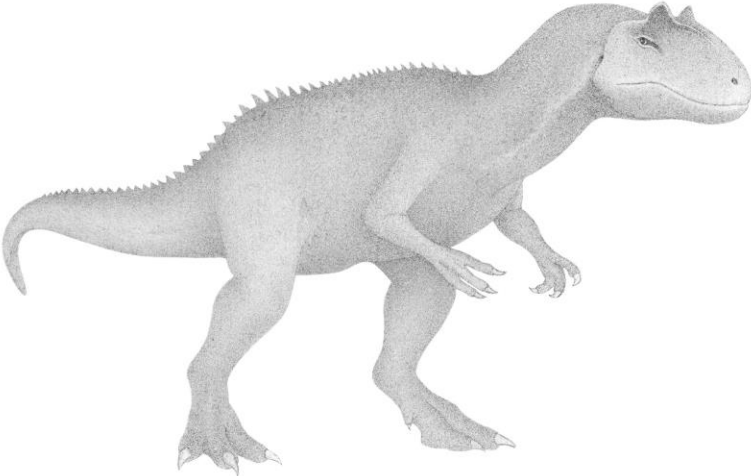
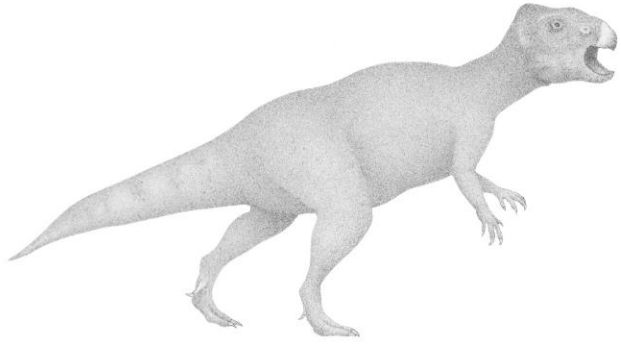
JURA

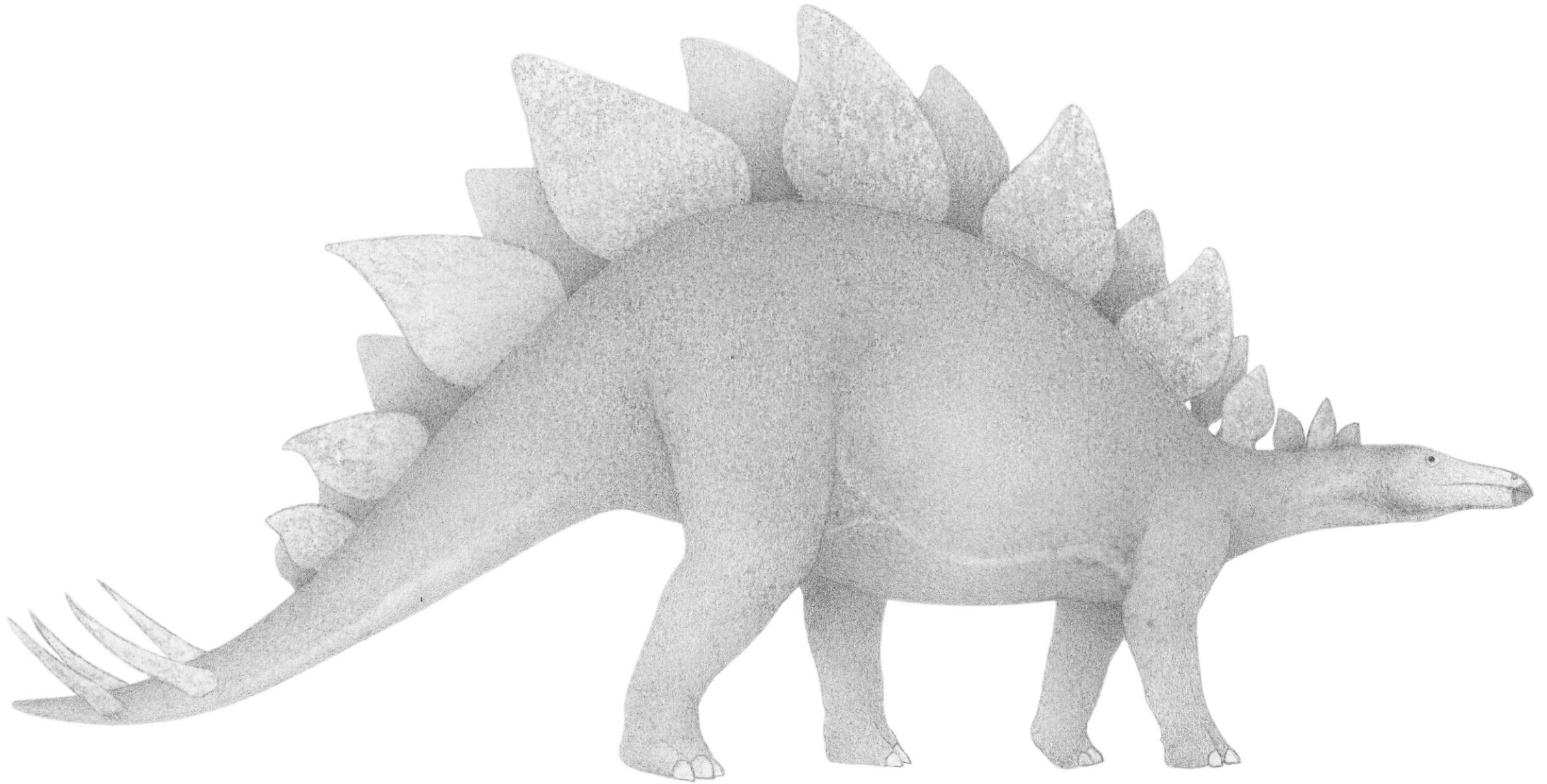


KREDA

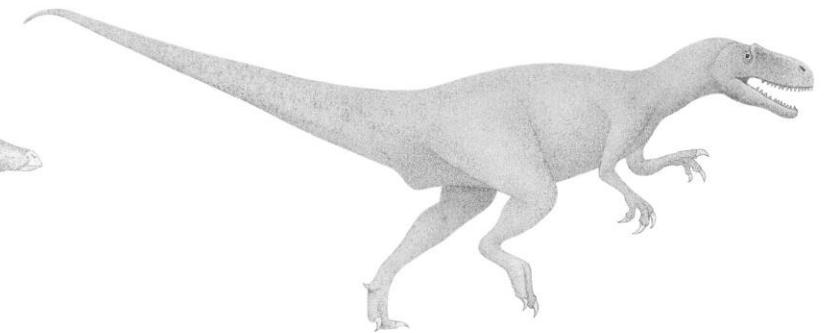
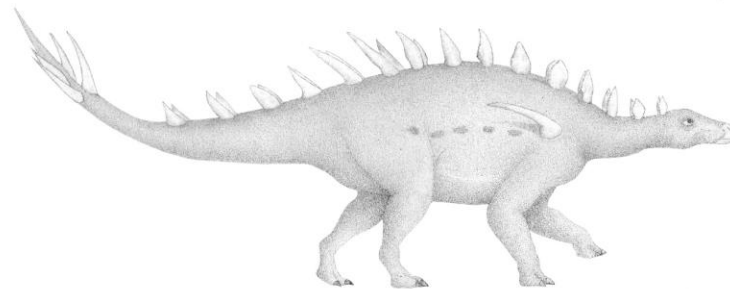
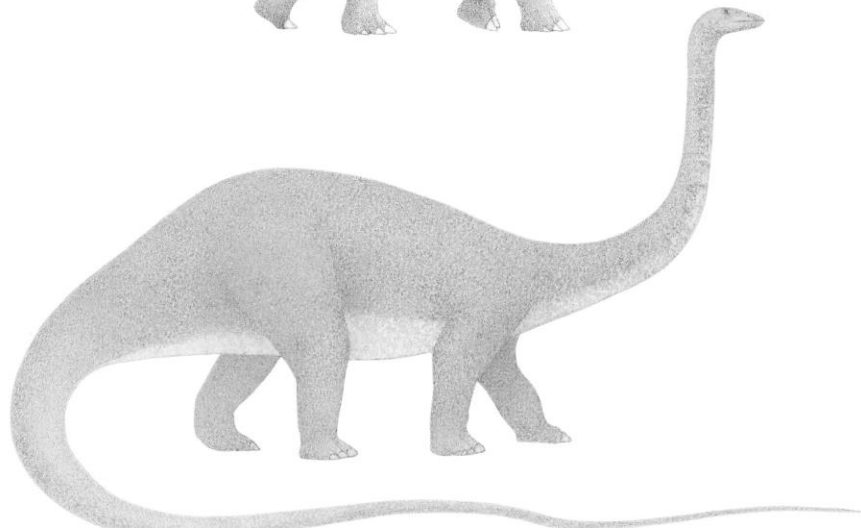
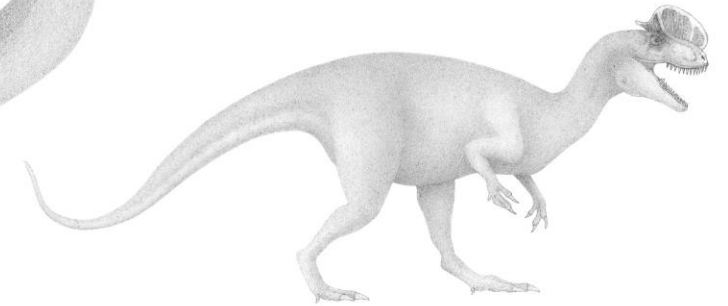
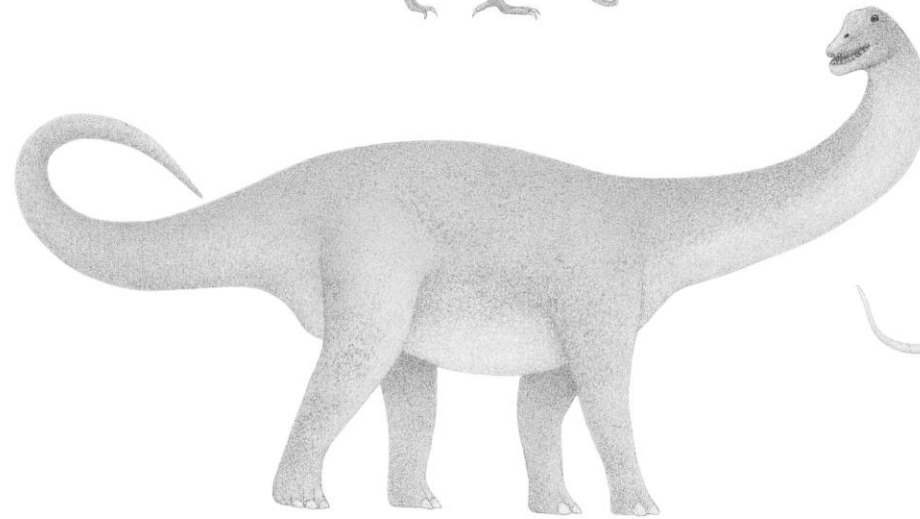
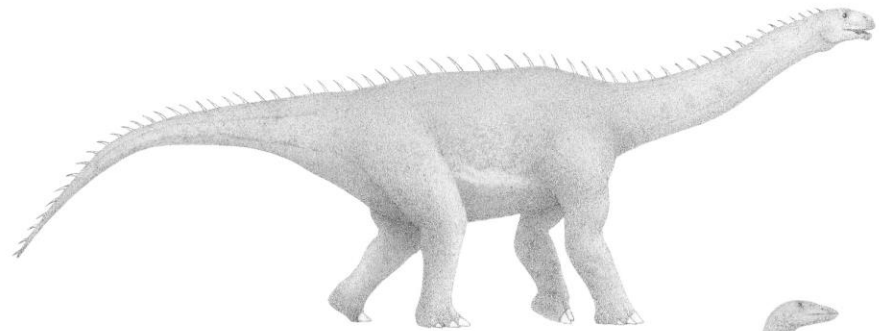
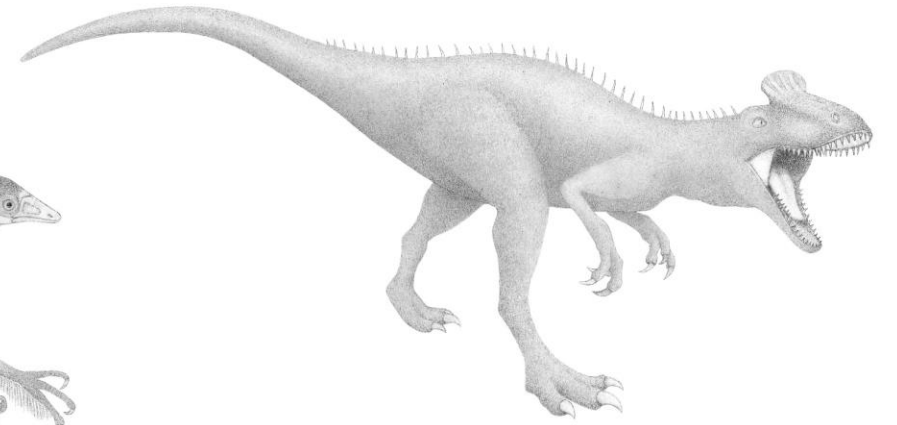
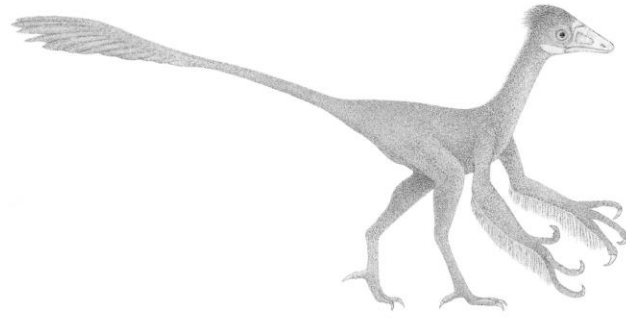
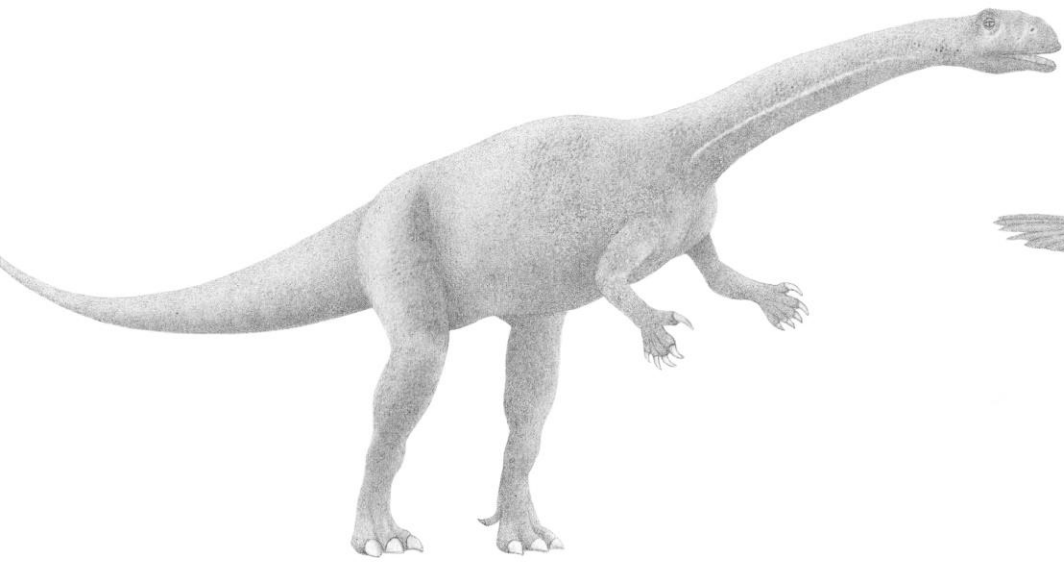


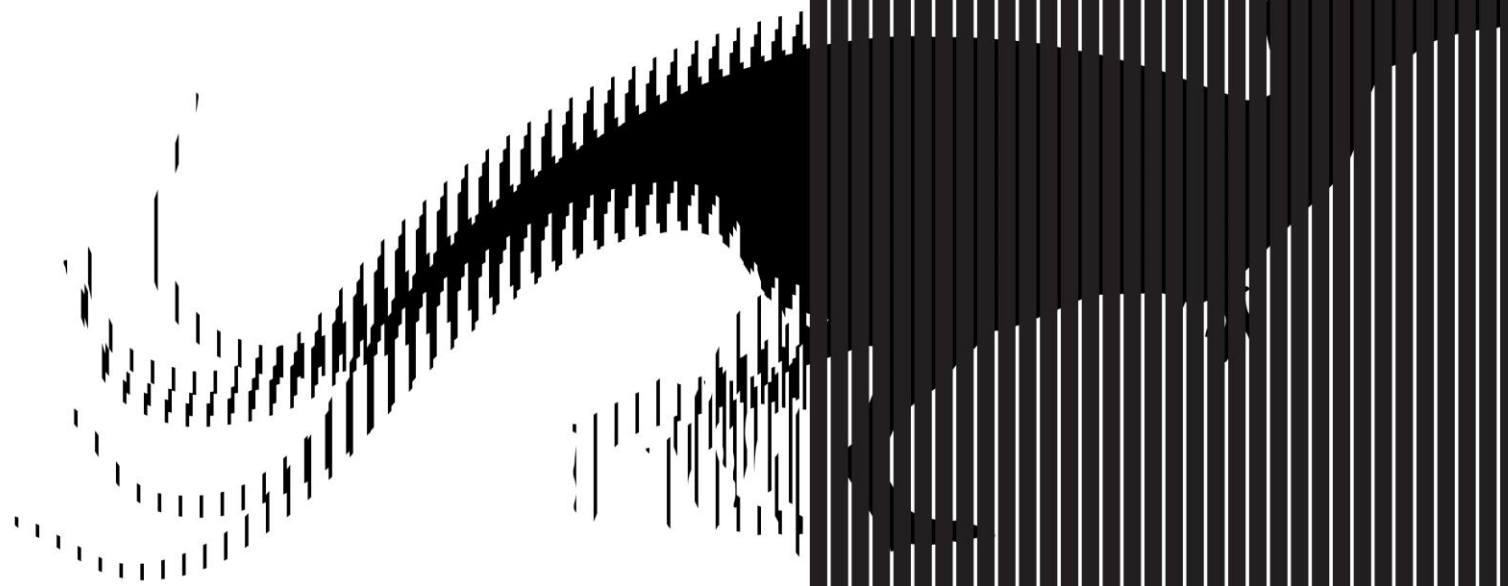
CENOZOJ

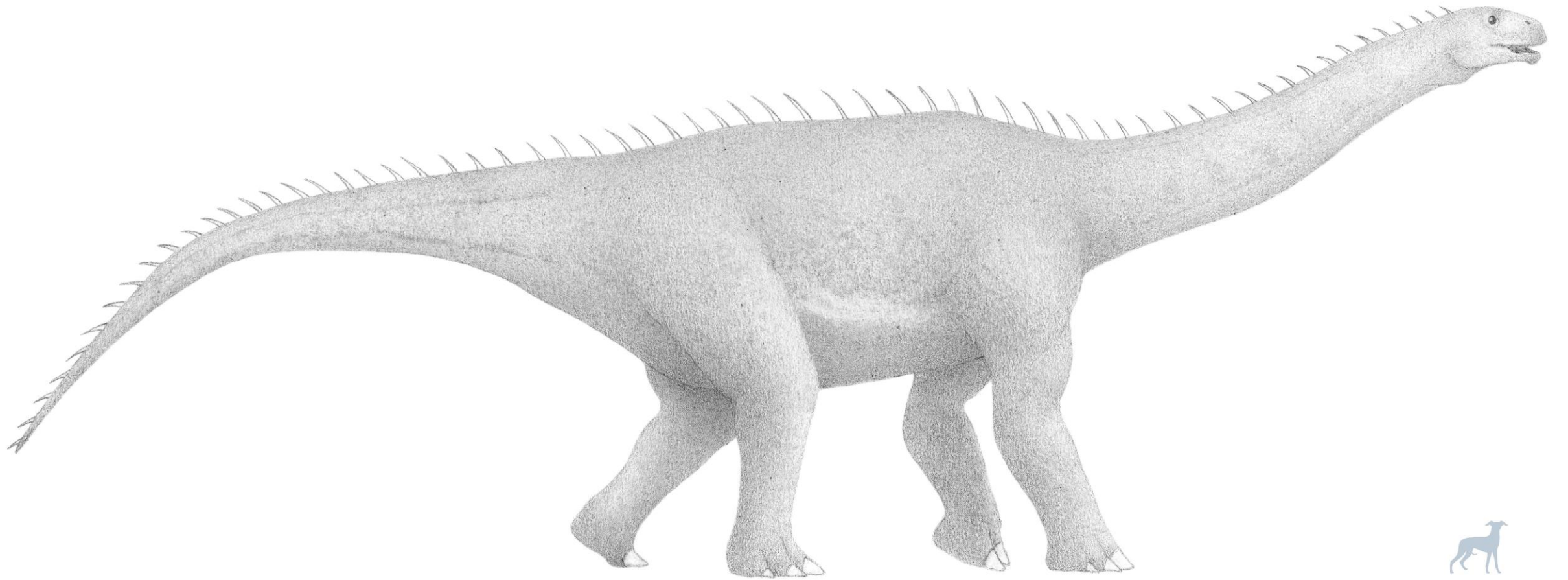












A tuo parere, che ruolo svolgono le liste di raccomandazione come la lista d'onore IBBY e i premi, come il premio Vasja Cerar, recentemente istituito in Slovenia, nel ricordare ai lettori l'eccellente lavoro svolto dai traduttori, e nel ricordare agli altri traduttori le sfide della traduzione della letteratura per bambini e ragazzi?

Mateja: I premi accentuano l'importanza di una buona traduzione per la formazione di un buon lettore.

I libri che vincono premi raggiungono più lettori, se ne parla di più ed è meno probabile che vengano tolti dagli scaffali in uno o due anni, come invece succede a molti altri.

Tradurre testi fantasiosi, complessi, che giocano con la lingua per un pubblico di giovani lettori può essere più difficile che tradurre un romanzo per adulti.

Mateja, similar to non-fiction illustration, the masterful and artistic work of translators is often overlooked. What role would you say do the recommendation lists such as the IBBY Honour List and the awards such as the recently established Slovenian Vasja Cerar Award, have in reminding readers about the amazing work of translators, and in reminding fellow translators about the challenges of children's literature's translations?

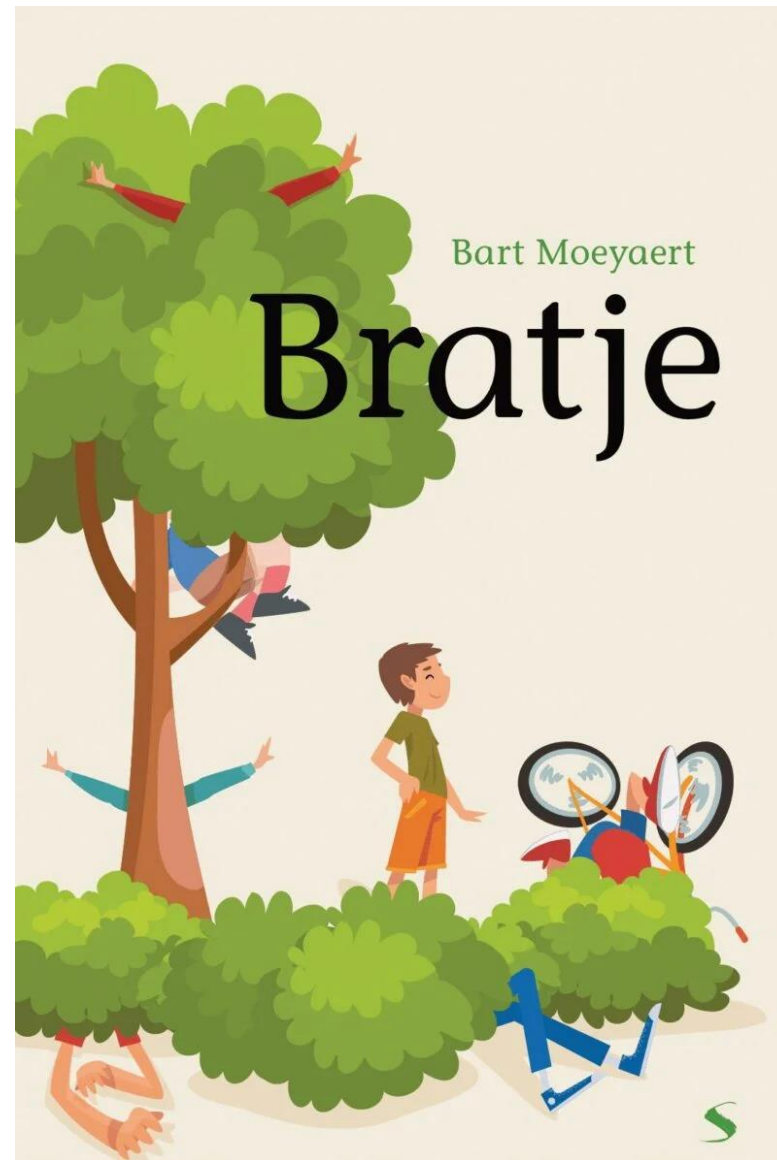
Mateja: Prizes emphasize the importance of a good translation for the education of a good reader.

Prize-winning books reach more readers, are more talked about and are less likely to be “washed” off the shelves in a year or two like so many others.

Translating imaginative, narratively complex and linguistically playful text for young readers can sometimes be more demanding than translating a novel for adults.



Broere *De oudste, de stilste, de
echtste, de verste, de liefste, de
snelste* & ik Bart Moeyaert
Verhalen Querido



La Fiera del libro per ragazzi di Bologna, con la Slovenia come Ospite d'Onore, si sta lentamente concludendo. Come immaginate il futuro della letteratura slovena per bambini e ragazzi dopo Bologna 2024?

Peter: Le buone case editrici continueranno a fare un buon lavoro.

Anja: Spero che opportunità come questa rendano la letteratura slovena per bambini e ragazzi più visibile e le aprano altre porte verso il mondo, verso un nuovo pubblico. Per me opportunità di questo tipo sono preziose perché mi permettono di esplorare, ampliare la mia prospettiva e il mio mondo, incontrare nuove persone e socializzare con le mie vecchie conoscenze. Le impressioni sono tante e tanti sono gli incoraggiamenti che sicuramente si trasformeranno in nuovi entusiasmanti progetti.

Damijan: Come docente presso l'Accademia di Belle Arti noto che non c'è bisogno di preoccuparsi del futuro dell'illustrazione slovena dopo la Fiera.



Conference on good practices in reading promotion
Conferenza sulle buone pratiche di promozione della lettura



The Bologna Children's Book Fair with Slovenia as the Guest of Honour is slowly coming to an end. What is your perspective regarding Slovene children's literature after Bologna 2024?

Peter: Good editors will continue to do their job well.

Anja: With regard to Slovene children's and young adult literature – I hope that opportunities such as this will contribute to the visibility and open further doors into the world for it, introduce it to new audiences. For me personally, such opportunities are valuable because they allow me to explore, to expand my world, to socialise with people I already know and meet new ones. There are many impressions, a lot of encouragement, which will most certainly nourish further enthusiasm in my work.

Damijan: As a lecturer at the Academy of Fine Arts, I can see that there is certainly no need to fear for the future for Slovene illustration after the Fair.

