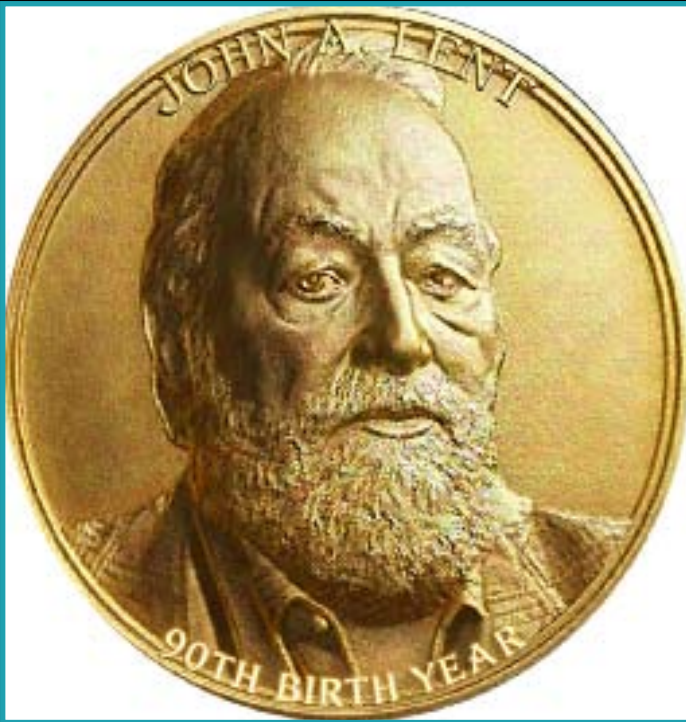


FECONEWS MAGAZINE 89



20



26



FROM THE BOARD

ABOUT BANKSY (SEE ALSO PAGE 13/14)

Many similar cartoons (no statues) have been made in this way of expression.

Tunin did, but also Zlatkovsky, Smirnov, Stanescu, Kazanevsky, Simeonov, and many other Eastern European cartoonists.

But we are NOT Julian Pena Pei, and I think it is not our task to mention this similarity. **Maybe it is Telepathy?**

It can happen. Of course, but not like years ago as Peter Kaste did (he just copied works of Quino and won prizes!) Blame it on the jury!

Once we had pages in FECONews made by our beloved Frank Hoffmann, called **Telepathy**.

An excellent name, because you can never prove that works are copied. Sometimes artists and cartoonists have the same idea!

Banksy seems to be the former Romanian neighbour of Cristian Topan. Banksy is surrounded by a group, moved to Great Britain, and Topan could not tell me more before he died!



Dear friends

For **FECONews 90** we will make a special. Inspired by **Banksy** we ask cartoonists and photographers to send their idea (see example above) and to create their own "Banksy". It can be a drawing, a collage, a photoshop creation or whatever way of producing you like.

A selection will be published in number 90. And a prize winner will receive a special FECO Award .

Deadline for sending will be October 30, 2026.

Wishing you a lot of success.

Greetings

PETER NIEUWENDIJK
President General FECO

FECONews MAGAZINE 89

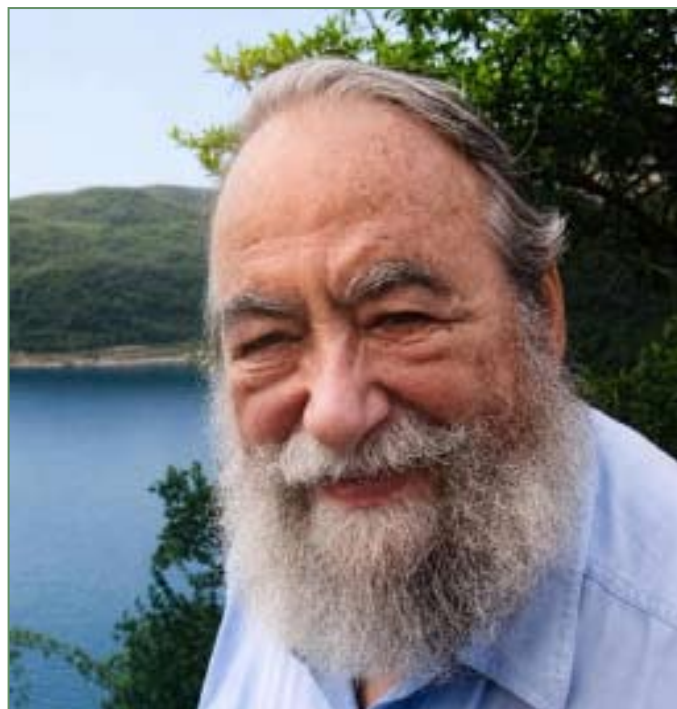
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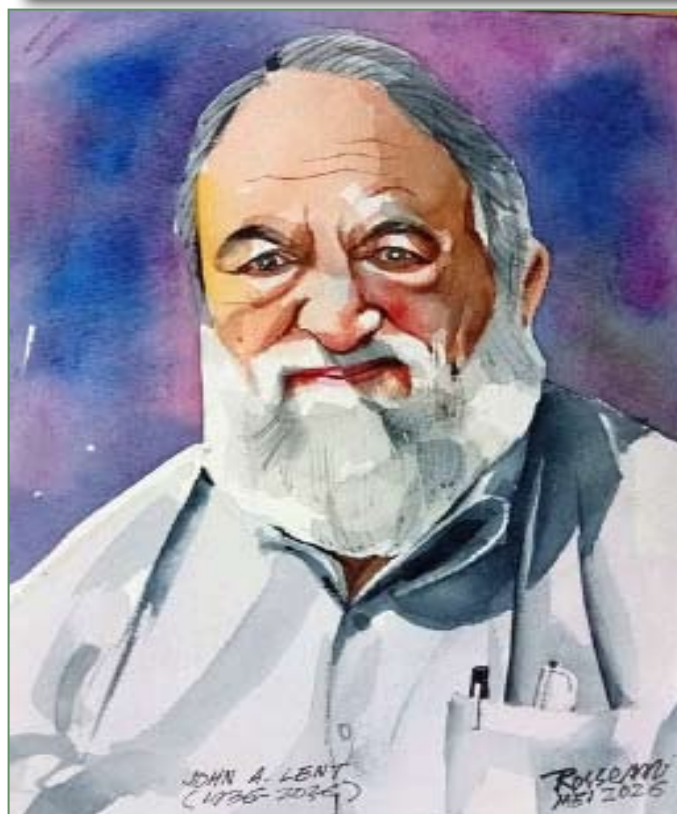
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Editor in Chief: Peter Nieuwendijk
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JOHN LENT



JOHN LENT 1936 - 2026



JAPE-MALU & MARIANA-PILOZO-CARI-PICHO-JORGE OCAMPO-JACK-ANDREA RODRÍGUEZ-SANTOS-JOHN LENT-PETER NIEUWENDIJK-LAUZÁN-TOMY RODRÍGUEZ-OSMANI SIMANCA-MARTHA BARRAGÁN-WILLEM-BRIAN BAGNALL-RUZ-ARES-MARLENE POHLE-GARRINCHA



JOHN LENT 1936 - 2026

CUBA 2000 -- Second Dedeté Biennial in Havana: "A Cuban Story with Police Included"

When in the Spring of 2000 we were invited as members of the jury for the 2nd Biennial Dedeté, in Havana, Cuba was just coming out of the Special Period. The expectations that preceded this visit to our dreamed Cuba of the Revolution with all its problems and its yearnings, was enormous, but several months passed until our presence on the island was confirmed. Those were years when, in addition to the bureaucratic apparatus, Internet technology was not as diversified as it is today. Especially, since in the building of the newspaper Juventud Rebelde was the only fax machine, that depended on a single telephone number. Email and all the other current media were not available.

Many guests were invited from different countries; some of us as jury members. There were from Cuba and Latin America: Caridad Blanco, Picho, Jape, Tomy, Pilozo, Ruz, Osmani Simanca, Jorge Ocampo, Andrea Rodríguez and Martha Barragán. Furthermore, Willem Rasing and Peter Nieuwendijk from Netherlands, Marlene Pohle from Germany/Argentina, John A. Lent from U.S., Brian Bagnall from Germany. The organizing committee was formed by Ares, Garrincha, and Lauzán. We can not forget our drivers Santos and Abel, who rushed us with a nice "Que se va la guagua!" (The bus is going!).

We visited some interesting exhibitions. In this way, we met Tomy, or Tomy Rodriguez, one of the most prestigious Cuban artists of the moment. He died a few years ago. It was very interesting to hear his comments, obviously very Latin American, about his own works and those he made with his students. In the 1990s, when Cuba lacked everything, he went with his students to find discarded material, cardboard, metal pieces, old fabrics, acrylics, etc. to carry out their works. With this he showed that what matters is the idea and the desire to create, no matter what you work with.

Some days were dedicated to lectures with the editors of different humor periodicals from Lat

n America, Spain, Italy, U.S., and FECONWS. Another day was dedicated to a visit to the Museo del Humor de San Antonio de los Baños, a traditional and important institution with many rooms and an interesting heritage in cartoons. This museum and the biennial already occupy an important space in the world of cartooning.

The most incredible story happened to us one night when, before going to sleep in our "Social Club," we sat in the patio next to an empty and abandoned pool, in the moonlight to chat and drink beer and a bottle of gin brought by our Dutch colleagues. We were Andrea Rodríguez, Peter and Peggy Nieuwendijk, John A. Lent, Willem Rasing, Jorge Ocampo, another of our Dutch friends, and me. A Cuban girl attended our table, the only one occupied, by the way.

Some drank more than others, as often happens, and after midnight we went to sleep. I shared the room with Andrea, who quickly fell into the arms of Morpheus and never woke up until the next day

I was also asleep when a knock on the window woke me up scared. I did not know where I was, what was happening, nothing!

The two giant policemen only told me that both Ocampo and the girl were going to be transferred to the police station. But why??? Then I got to see Ocampo half drunk sitting on a bench. The girl cried. Neither she nor Ocampo could get a word out to clarify the situation. At the same time I had to translate to John what was happening, when in reality, nothing was happening except the surreal situation of us being under the Cuban moon in a deserted courtyard, the girl crying, Ocampo drunk, the police trying to finish the story, John in shorts and barefoot, and I trying to know what happened. I asked myself, I can not believe that this is happening to me, to be in Havana in the midst of a conflict with the police of our discussed Fidel. After many sobs, I could understand that the girl was scared because Ocampo had some words with her; we do not know which ones.

When I managed to reason (Andrea, as I said,

JOHN LENT 1936 - 2026

was asleep), I realized that it was John who was asking me for help. "Marlene, please, help!! There are two armed policemen and I do not understand anything! Could you come to translate?" Because of the fright, I do not remember if I put on a pair of pants or a skirt and I went out to the terrace where apparently a drama was being developed, of which we did not understand anything. I saw that John did not care about the clothes because he was dressed in shorts and barefoot. There was the waitress who had served us, in a sea of tears, so much that she could not articulate a word and therefore we did not know what was happening. I started to talk with the policemen, two burly guys as tall as I had not seen any Cuban before. Or was it the amount of clothing and weapons that made them so gigantic?

A phone! We have to call one of the Cubans, Ares or Garrincha! I resolved while I translated to John. But alas! The only phone in that building was in a phone box that, of course, at that time had a huge padlock. Where in this neighbourhood is there a phone? Someone told us that about two blocks down the avenue there is a kiosk that will surely be open and will have a telephone. I rummaged through my papers and saw that I had Ares' phone number. Salvation!

At that moment, we saw with desperation that the policemen took both the girl and Ocampo. John and I imagined all the possible horrors regarding the fate of our Colombian colleague and the Cuban girl. I could, however, ask them which police section they were taking them to. I think I remember that they said "the 35." So, just as we were, with improvised clothes and John, always barefoot, we walked down the avenue of coconut trees zigzagging in case a coconut fell on us, until we found the kiosk.

It was open and they lent us the phone! I was able to communicate with Ares's wife and I apologized for this call at two in the morning, but she told me not to worry about that. I will never forget this kindness; that she would take care of us and that we go to sleep. We did that; we went back under the coconut trees and went to sleep not without some anxiety. In my room Andrea



was still asleep and I do not know if John washed his feet. In the morning at breakfast we told the story. The Dutch looked at us incredulous and the girl -- without tears -- served us coffee. We did not see Ocampo, but when our Cuban colleagues and friends came, they told us they had already arranged everything. Without details. We did not ask for anything either.

MARLENE POHLE
Vice-President FECO



PROF JOHN A LENT 1936 - 2026

MANY MORE ANNIVERSARIES, IJOCAHN LENTI

It was 1987. I had been working as a professional cartoonist in daily newspapers for five years, but I did not know enough about World Cartoon Art. Because communication opportunities were limited in those years. Despite this, I was following the cartoon publications I found and attending international cartoon events. After the cartoon events held in those years, very valuable cartoon albums were published and was being sent sent to all participants. These albums provided visual and graphic opportunities to improve my talent and cartoon style as a young cartoonist.

In 1987, the postman brought a large envelope to my address. When I opened the envelope, I came across "Witty World - International Cartoon Magazine". I was shocked when I flipped through the pages of Witty World. There were many visual and written materials about World Cartoon Art. There were cartoons, articles, competition announcements, interviews, research and news from many countries of the world. It was a very high quality cartoon magazine. It was published in English. It was the first time I saw such a cartoon magazine. The publisher of Witty World was Joseph George Szabo. (May he rest in heaven) Moreover, those years were the most original and beautiful years of World Cartoon Art. The majority of the cartoons published in Witty World were in Black and White. Some cartoons were published in color (on advertising pages or front and back covers), but they were not like today's cartoons, which are dipped in paint cans and create visual pollution.

Witty World's Managing Director was Journalist - Author John A. Lent. I first met John A. Lent in absentia thanks to Witty World. One year after Witty World magazine was published (1988), I published a monthly cartoon newspaper called "Scorpion" in Cyprus. (1988 - 1993) A few issues later, John A. Lent published a short introductory article about the "Scorpion" cartoon newspaper in his pages in Witty World. I was so happy, I can't explain it. After this promotion, hundreds of requests for subscription to the "Akrep" newspaper came from cartoonists and cartoonist organizations in various countries of the World. Cash dollars were sent to my mail address in letters for five or six months. In those years, fax, mobile phone and computer were still in their birth stage in many countries. We could communicate by letter or home phone. Interbank foreign exchange transfer was very difficult and expensive. Sending foreign currency was subject to government permission. Money Gram

Our friendship with John A. Lent began thanks to Witty World magazine. We communicated through letters for years. We were sending the cartoon books, magazines and event news we published in Cyprus by mail. John A. Lent prepared and published many interviews and news about Cypriot - Turkish Cartoon Art.

In 1999, John A. Lent published and sent IJOCA (International Journal of Comic Art) to our addresses. It's called "magazine" but it's not a "magazine"! A book weighing as much as a brick! John A. Lent is being very modest about this! He doesn't know or like ostentation. Each issue of IJOCA has a minimum of 300 and a maximum of 600, 700, 900 pages. IJOCA includes articles, drawings, carroons and interviews about Line Arts (Cartoon, Comics, Portrait Cartoon, Illustration, Animation, etc.) and its artists. Most importantly, it is printed in the printing house. John A Lent produces for line arts with his endless energy. He produces to create archives and resources for future generations, produces, produces.

While writing this article, I checked IJOCA's official website: 50 IJOCA books have been published from 1999 to 2023. 50 heavy books! IJOCA is a very important and academic publication for World Comic Arts. It is an important document for archives. It is an important resource for researchers. John A. Lent offers a treasure to the "World of Comic Arts". Not finished! He has published and continues to publish not only IJOCA but also dozens of books about "Line Arts". Thousands of articles, interviews, news about "Line Arts". Conferences, panels etc. Because of all these productions, John A. Lent is a person who needs to be protected among cotton.

John A. Lent sent an e-letter a while ago and asked me for an article on the occasion of the 25th anniversary of the "International Journal of Comic Art" (IJOCA). At one point in the e-letter he wrote:

"I take pride in our reaching this milestone and wish to thank all of you immensely for the articles you submitted, subscriptions taken out and maintained, and overall moral support. We could not have accomplished this without you." In my opinion, these lines reflect a very humble thought. John A. Lent does not like ostentation or boasting. If IJOCA has reached its 25th anniversary, it is not thanks to the articles, cartoons, drawings and research papers we sent. Reached thanks to John A. Lent. He has achieved success by publishing IJOCA in a high quality and , Western Union etc. facilities did not yet exist.

PROF JOHN A LENT 1936 - 2026

comprehensive manner with his inexhaustible energy for 25 years. It is not very difficult to write and draw on any subject. The difficult thing is to print what is written and drawn in a printing house and to leave resources for future generations by delivering it to the masses, libraries, archives, universities and comic arts organizations.

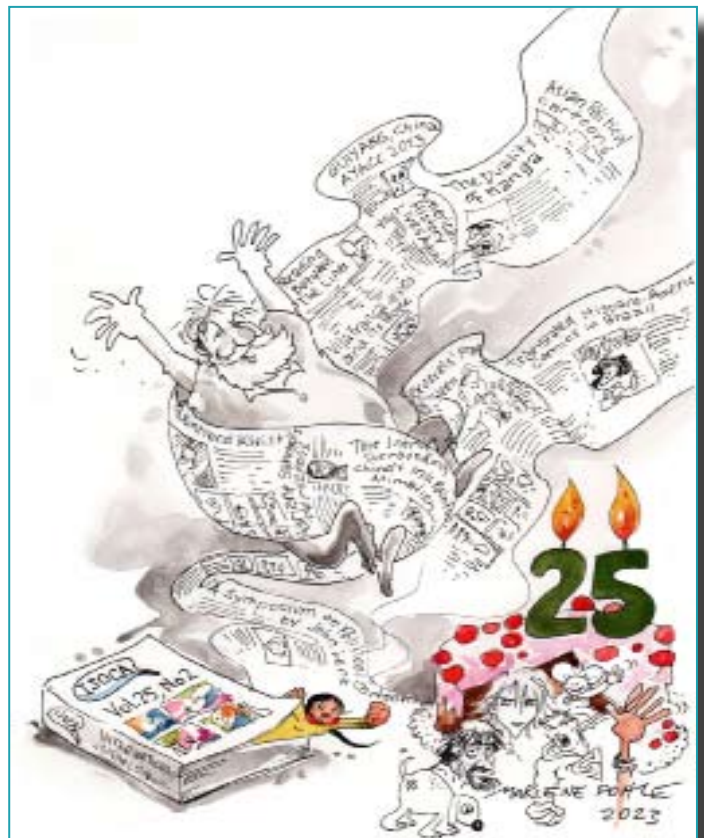
I want to write for those who don't know: I have been working and producing in the fields of Cartoon, Journalism, Humor Writing, book and magazine publishing and Graphic Arts for 40 years, since 1983. My archives contain my journalism memories, research on Cyprus Cartoon Art and nearly 500 ready-to-print book files on various subjects. Moreover, this year was my 40th year in cartooning. I thought of preparing a cartoon album for the 40th anniversary. So what happened! For years, book files have been looking at me, and I have been looking at book files. Because publishing is an expensive endeavour. (I'm not talking about Digital Publishing) It is very difficult to publish a book, newspaper or magazine if you do not have the financial means. I could write a 10-volume book about the troubles, despair, and tragedies I experienced on this subject. Because of this, the importance and value of IJOCA and his other books, which John A. Lent has published patiently and with various difficulties for 25 years, using the traditional and expensive printing method, are very important. For this reason, I would like to thank John A. Lent a million times for producing and publishing books, articles, research papers and interviews for "World Line Arts".

The task of illustrators or writers may be just to "draw" or just to "write". However, everything does not end with writing and drawing. It is important to publish what is drawn or written and transmit it to large audiences, libraries, universities and comic arts organizations, and to leave documents, resources and archives to future generations. Moreover, it is much more important to print, disseminate and archive these publications using the traditional and expensive printing method.

33 years have passed since 1990. As in every field, the field of "Lined Arts" has moved from traditional publishing to digital publishing. The period of sending text and visual materials to newspapers, magazines, contest and exhibitions has begun, not by traditional mail method, but by digital technology and electronic communication tools such as Email, Whatsapps, Twitter and LinkedIn. Tens of thousands of digital albums, magazines, newspapers and websites have



been published and continue to be published in the field of Drawing Arts. So, what is left to the archives from these digital publications? In my opinion, very few digital archives remain. Because digital productions do not have an archive. Even if there is, it is difficult to reach. Even if it is accessible, it is infected with viruses, deleted, corrupted, or has flown out of the computers' memory. As a result: Zero zero is available, zero!.



PROF JOHN A LENT



It is not possible to access digital archives recorded 30 years ago. There are no bookstores or online shopping sites that sell digital publications. There are no libraries or second-hand booksellers that collect archives of digital publications! As with other digital productions, the World Line Arts digital archive was massacred after 1995 and continues to be massacred. But all issues of IJOCA magazine are available in private and institutional archives, libraries, universities and second-hand booksellers in many countries in America, Europe, Asia, Australia and Africa, and will continue to be available for centuries.

John A. Lent served twice as the Chairman of the International Selection Committee of the International Olive Cartoons Contest organized by the Turkish Cypriot Cartoonists Association and Kyrenia Municipality in Cyprus in 2008 and 2015. We met John A. Lent personally, chatted, did interviews, and took cultural trips because of these two cartoon contest. Thus, our friendship was strengthened and we had the honor of getting to know John A. Lent better.

John A. Lent is a humble, affectionate, humorous, respectful personality who acts with fatherly affection. He doesn't like showing off, boasting or being praised. Hz. It is like Mevlânâ Celâleddîn-i Rûmî's saying: "Appear as you are, be as you appear."

I wish many happy anniversaries to IJOCAHN LENT, who made significant contributions to World Line Arts with his personality, writings, research and publishing.

**International Journal of Comic Art (IJOCA),
Vol. 25, No. 2, Fall / Winter 2023, Pennsylvania
– USA.**

HUSEYIN CAKMAK.

FELIPE & ANDREA



MARKO STAJIC



Born on October 16, 1978 in Vranje, Serbia. He graduated from the "Đorđe Krstić" High School of Art in Niš in 1998, and then studied painting at the Faculty of Fine Arts in Pristina in the class of Professor Zoran Furunović.

With a group of younger generation artists, in 2012 he founded the art group C4 in Belgrade, whose members are: Aleksandar V. Branković, Miloš Đorđević, Aleksandar Todorović, Milan Nenezić and Mihael Milunović. Member of ULUPUDS with the status of an independent artist. Marko lives and works in Belgrade.



WORLD FOOTBALL



The World of Football... Football Players Through the Art of Caricature” Exhibition at Instituto Cervantes in Cairo.

On Tuesday, June 30, Mr. Gregorio Laso Móstoles, Director of Instituto Cervantes in Cairo, inaugurated the exhibition “The World of Football... Football Players Through the Art of Caricature”. The opening ceremony was attended by a delegation from the Embassy of Mexico, headed by Paulina Merino, Cultural and Economic Affairs Officer, with the participation of caricature artist Fawzy Morsy and a distinguished group of Egyptian caricaturists.

In his opening remarks, Mr. Gregorio Lasso presented an overview of the history of caricature art in Spain, explaining that it emerged in the early nineteenth century during the French invasion of Spain. He described how the Spanish people used caricature as a means of mocking Bonaparte and his troops. He emphasized the importance of caricature as an art form and its role in highlighting social issues and political realities through a sharp, satirical, and critical approach. He also noted that caricaturists are generally distinguished by exceptional intelligence and a remarkable ability to observe and express ideas, whether through drawing or words.

Furthermore, he highlighted the significance of football in modern societies and how it has evolved into a global phenomenon that provides rich inspiration for an art form such as caricature.



culture through artworks that range from portraying the greatest football stars throughout history to exploring football’s influence on societies as a cultural and human phenomenon that extends far beyond the boundaries of the playing field.

The exhibition features more than thirty artworks by artists from Egypt, Spain, and several Latin American countries. It is being organized to coincide with the 2026 FIFA World Cup, which attracts the attention of millions of people around the globe, reaffirming the power of sport to bring nations closer together and to create shared spaces for dialogue and communication through a universal language understood by all.

FAWZY MORSY



ZLATKO KRSTEVSKI



Zlatko Krstevski is one of the few Macedonian comic artists, a contributor to several international anthologies, and one of the driving forces behind the Prilep art scene. He has also made paintings, which he has exhibited regularly throughout Macedonia, Serbia and Slovenia.

Vizant

Born in 1969 in Prilep, Zlatko Krstevski graduated from the Skopje Fine Arts School, where he majored in painting. He has worked as a visual artist, comic artist, photographer, video artist and performance artist. He is also a director of the Vizant Center for Visual Art (also written as "Byzant") in his hometown Prilep, where he has presented urban arts, organized international projects for visual arts and promoted cultural heritage. For instance, Krstevski is the driving force behind the mail comic festival in Prilep and the editor of several comics-related publications of the Vizant center. In addition, Krstevski is active as a curator on international visual art exhibitions, and he is author and photographer of four books about the cultural heritage of Prilep.



TELEPATHY



2005 - KIEV
2015 - KOSOVA



2007 - PORTO
2016
2019



2024



Chris Van Es 2016



seen on HUMORPLANET



seen on HUMORPLANET



Fares Garabet

1d · 🌐



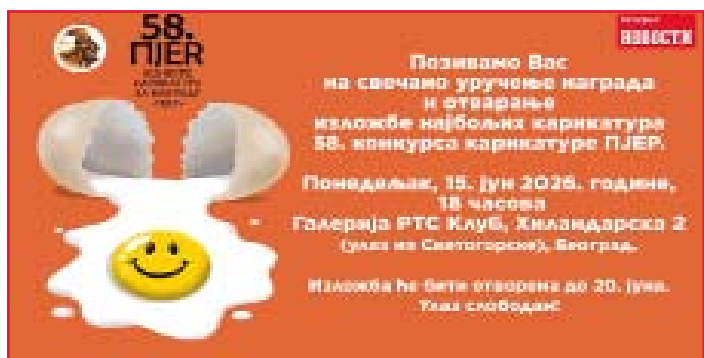
RUSU



BANKSY



PJER



58. PJER national cartoon contest 2026, Belgrade, Serbia. RTS club gallery

PRIZES:

Gold Pjer - Milenko Lukic

Silver Pjer - Dusan Reljic

Bonze Pjer - Dejan Borkovic

Portrait caricature "Ranko Guzina Award" - **Mladen Djurovic**



Petar Pjer Križanić (1890-1962) was a Yugoslav/Serbian cartoonist, writer and essayist, one of the founders of Yugoslav/Serbian cartoons, as well as political commentary in daily newspaper POLITIKA and others, a writer and essayist and one of the founders of "Ošišani jež (Hedgehog) humor magazine" 1935.



Milenko Lukic



PJER

Dusan Reljic



Dejan Borkovic



ERDOGAN BASOL



1936 - 2026

The international cartoon community has lost one of its most prominent and enduring voices. **Erdogun Basol**, the legendary Turkish cartoonist, award-winning master, and longtime executive of the Turkish Cartoonists Association, has passed away at the age of 90. He was laid to rest in Istanbul following an emotional funeral attended by his family, colleagues, and countless admirers from the world of art and satire.

Known for his poignant, wordless humor that transcended geographical and linguistic boundaries, Basol's passing marks the end of an era for both Turkish satire and global graphic art. From Istanbul to the World: A Lifelong Journey of Lines/

Throughout the golden age of Turkish satire, Basol became a cornerstone contributor to iconic satirical magazines such as Akbaba, Dolmuş, Tef, Taş, and Zübük. His sharp intellect and elegant, non-aggressive yet deeply impactful style established him as a household name, capturing the social, political, and cultural evolution of his homeland. A Global Master: Conquering the International Arena

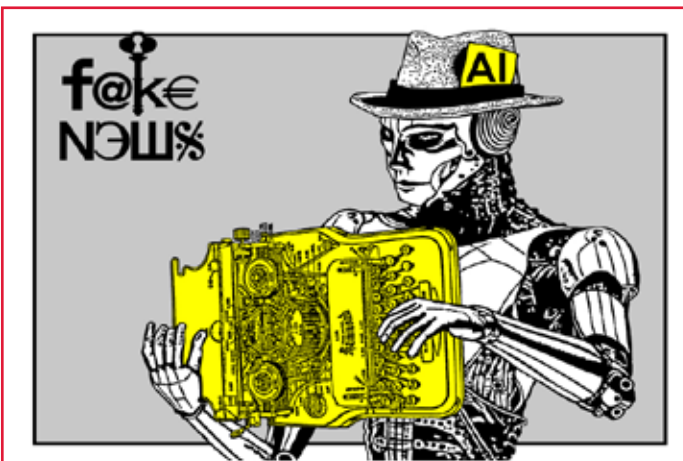
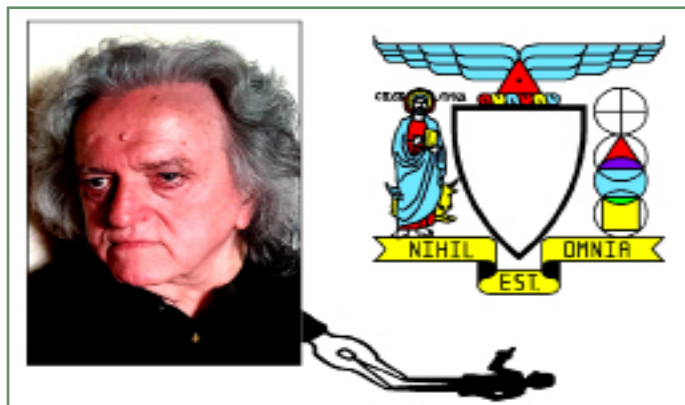
Perhaps his greatest legacy, however, was his dedication to younger generations. Basol frequently organized and judged national and international cartoon competitions for children and young adults, personally mentoring countless aspiring cartoonists and helping ensure that the torch of satire would safely pass to future generations.

At his funeral, colleagues, friends, and representatives from the cultural sector remembered Basol not only as a brilliant visual philosopher, but also as a humble, unifying, and endlessly kind human being.

JITET KOESTANA

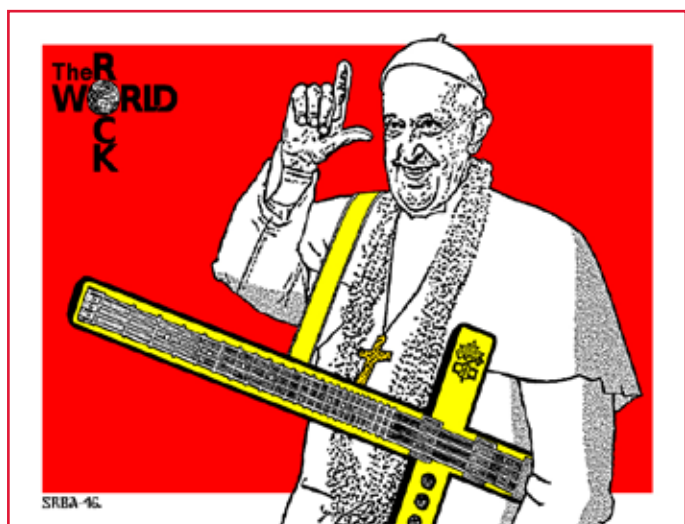


PREDRAG SRBLJANIN



Exhibition and a book PICTURING MUSIC (theme MUSIC) of **Predrag Srbljanin** Serbia in 2026 in SKNS Student Cultural Centre Novi Sad, Serbia.

This was his first exhibition of Predrag in the age of 73. T is never too is late!



SELECTED OLIVE CARTOONS



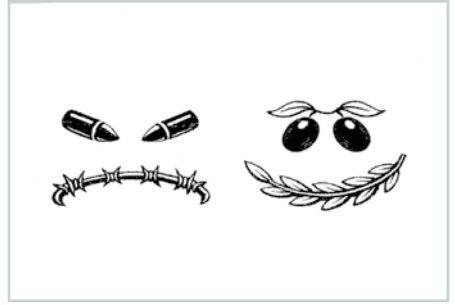
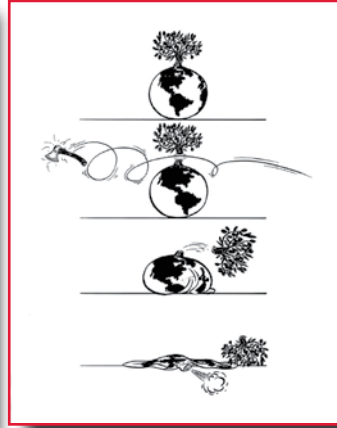
GİRNE BELEDİYESİ
KIBRIS TÜRK KARİKATÜRCÜLER DERNEĞİ
KYRENIA MUNICIPALITY
CYPRIOT - TURKISH CARTOONIST ASSOCIATION

25. Zeytinlik Zeytin Festivali
Olive Fest

ULUSLARARASI SEÇİCİ KURUL ÜYELERİ DEĞERLENDİRME ÇALIŞMALARI
INTERNATIONAL JURY MEMBERS EVALUATION STUDIES
14 - 18 HAZİRAN 2026
14th - 18th JUNE
9 DOME HOTEL
GİRNE - KIBRIS / KYRENIA - CYPRUS

ULUSLARARASI ZEYTİN MİZAH ŞENLİĞİ
INTERNATIONAL OLIVE HUMOR FESTIVAL
15. ULUSLARARASI KARİKATÜR YARIŞMASI
15. INTERNATIONAL CARTOON CONTEST

JURY MEMBERS:
KARİKATÜR YARIŞMASI
KIBRIS - CYPRUS
KARİKATÜR YARIŞMASI
KIBRIS - CYPRUS
KARİKATÜR YARIŞMASI
KIBRIS - CYPRUS
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KARİKATÜR YARIŞMASI
KIBRIS - CYPRUS
KARİKATÜR YARIŞMASI
KIBRIS - CYPRUS





JUDGES



RUSSIA / EGYPT



On June 15th, Russian dissident and satirist **Robert Kuzovkov** aka Semyon Skrepetsky was killed by a gunman in the city of Białá Podlaska, near Poland's border with Belarus. Three days earlier, he had been in Germany mounting a protest on Russia's national holiday; footage on social media showed him at the Brandenburg Gate in Berlin holding one of his paintings, depicting caricatures of Stalin and Putin in the style of a Madonna and Child.

Skrepetsky's alleged killer, evidently a Georgian citizen, has been detained and awaits trial.



Ashraf Omar will appear before a judge again on July 13th, as his trial on charges of "financing terrorism through funds, data and information" and "participating with a terrorist organization in achieving its objectives" continues. His former news outlet, Al Manassa, has assembled a helpful timeline of his entire detention and prosecution (above). The second anniversary of his initial arrest and disappearance from home will be marked on July 22nd; expect further comment from us, and allied organizations at that time.





SELECTED FREE B&W CARTOONS

15th International Cartoon Contest 2026

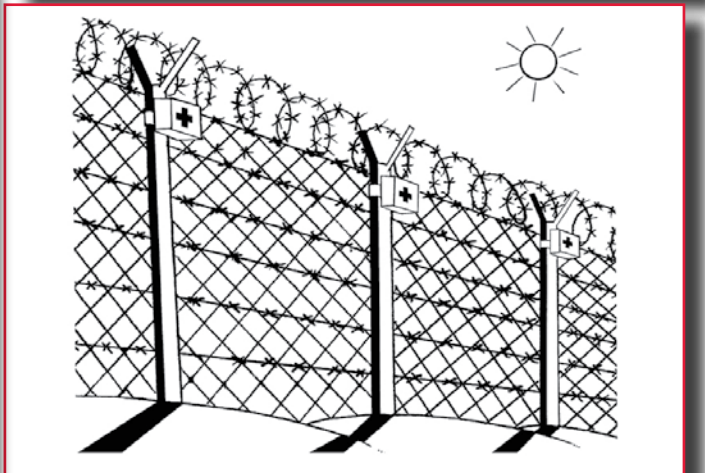
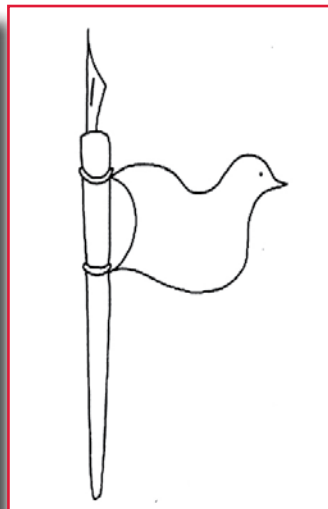
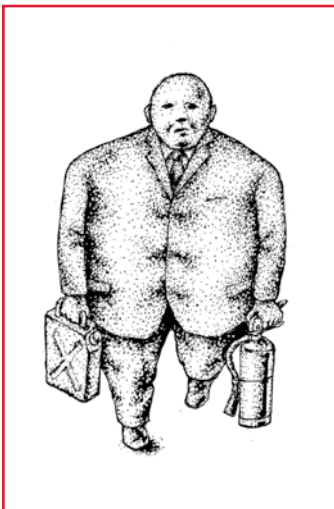
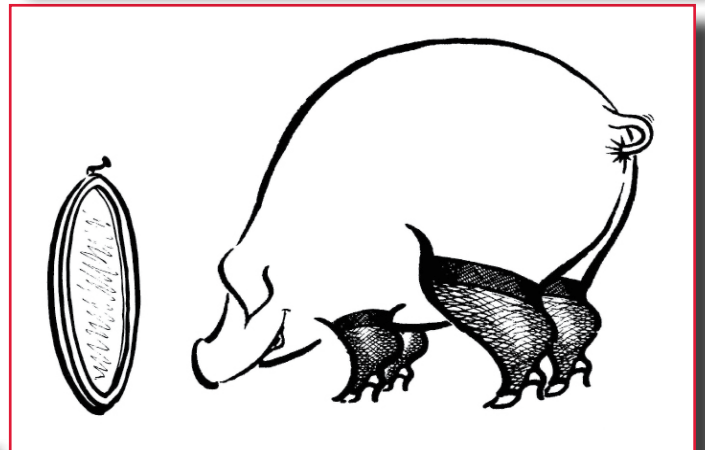
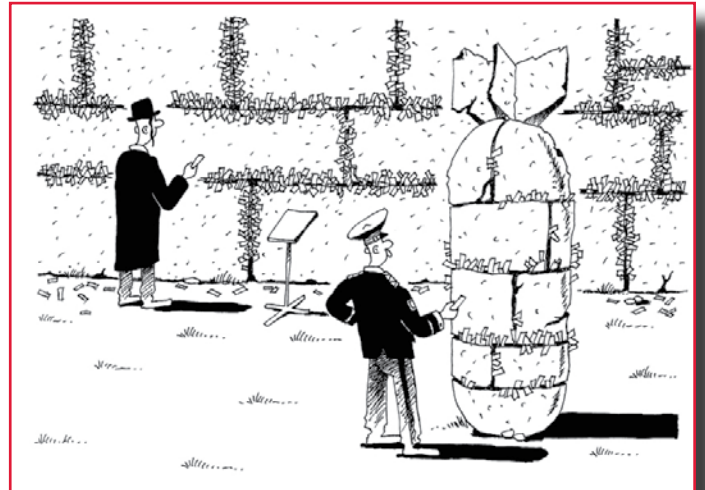
The International Selection Committee Members of the 15th International Cartoon Contest 2026, traditionally organized by Kyrenia Municipality and the Cypriot - Turkish Cartoonists Association, and featuring 586 works from 148 cartoonists from 44 countries, met at the Dome Hotel in Kyrenia and completed their evaluation work.

The International Selection Committee, consisting of Murat Şenkul (Honorary President Mayor of Kyrenia), M. Serhan Gazioğlu (Cyprus), Ivaylo Tsvetkov (Bulgaria), Musa Keklik (Turkey), Zafer Tutkulu (Cyprus), Musa Kayra (Cyprus), and Hüseyin Çakmak (Cyprus), completed its evaluation. 15 finalist cartoons in the "Olive" category and 18 finalist cartoons in the "Free" category will be submitted for appeals.

Following the evaluation, a farewell dinner was held for the International Selection Committee members at the Kyrenia Dome Hotel. At the farewell dinner, Kyrenia Municipality General Manager Hüseyin Köle presented commemorative plaques to the artists who served on the international selection committee.

The final results of the 15th International Cartoon Contest will be announced in July. The awards for the winning cartoonists will be presented at the **25th International Olive Festival, to be held in Zeytinlik village in October.**

SEE SOME EXAMPLES ON THIS PAGE>>>



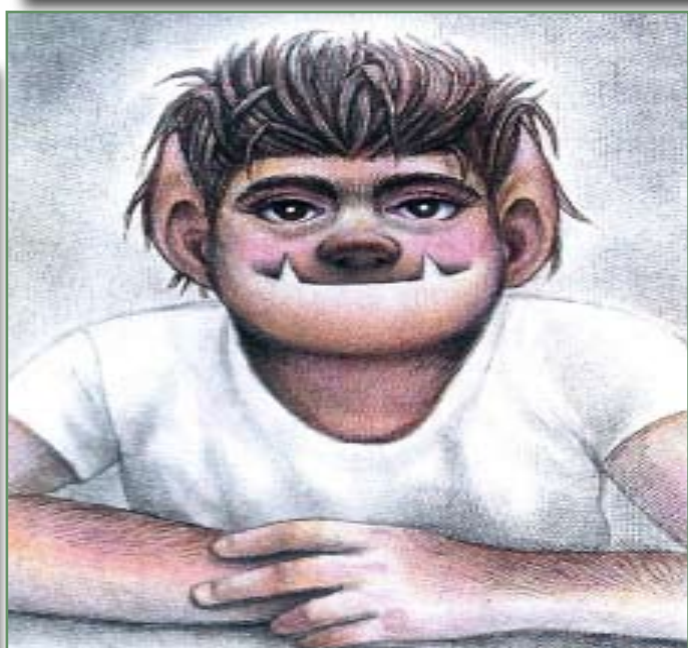
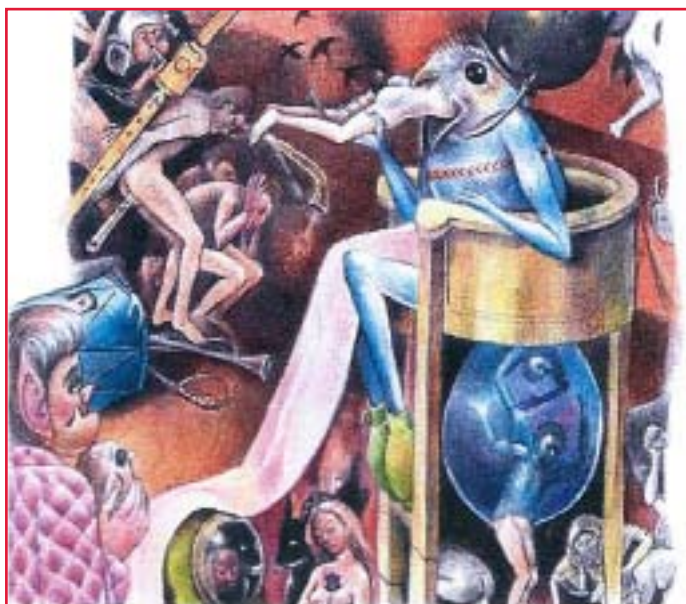
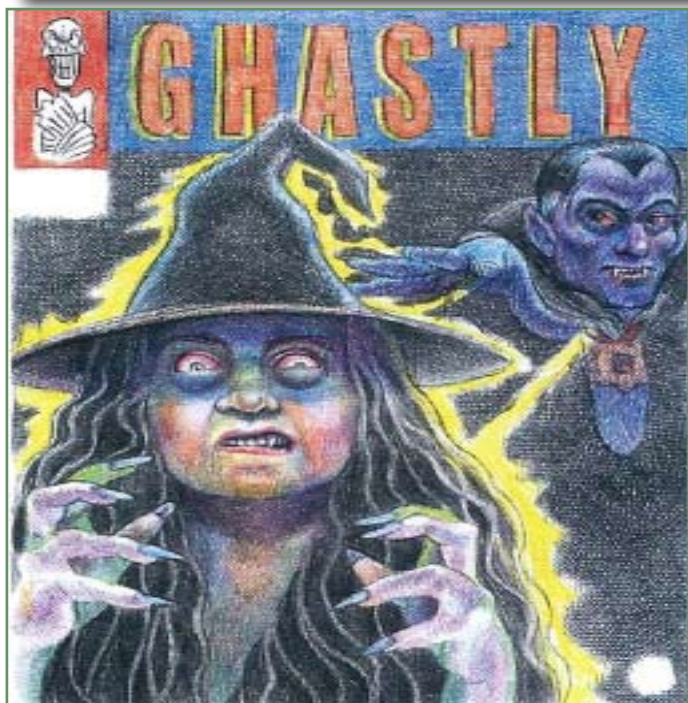
EMIL FERRIS IN BASEL

Emil Ferris (1962 in Chicago) is among the most important of contemporary comics artists. Drawn with a ballpoint pen on lined paper, the work combines masterful artistry with a radically subjective, deeply poetic narrative style. The debut, 'My Favourite Thing is Monsters' (2017), which won the Eisner Award and other prizes, is considered a milestone in modern comics. Encompassing several hundred pages, this graphic novel is set in 1960s Chicago. Its young protagonist, Karen Reyes, believes she is a werewolf. She loves monsters they represent her refuge and her view of a hostile world. As she tries to solve the mystery of her neighbour's death, the depths of her family's past are revealed. In the recently released second volume, the story goes back to the 1930s and the Shoah.

Ferris combines historical facts with myths, art history, psychology and pop culture. Her style is unconventional: Diary pages, full-page portraits, allusions to classical paintings and freely arranged image sequences merge into an intense, visually dense narrative form..

After working as an illustrator, designer from her graphic novels, unpublished drawings, objects and sketches. Emil Ferris will be on site for an extended period, offering workshops and providing fascinating insight into her artistic universe.

**Can be seen until November 15
Alban Vorstadt 28 Basel**



MORE BALLS



Ink turns into a ball, criticism into a play, and caricature into a pitch without borders. The Congress CDMX and the #ACM offer an irreverent look at soccer: a tournament where every stroke scores a goal and sparks smiles.

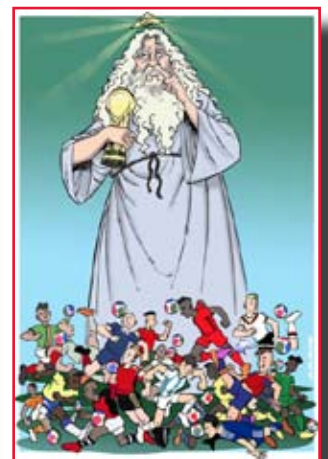
Plaza de la Constitución N O 7. Free admission. We look forward to seeing you there!

The Mexican Association of Cartoonists (AMC) and the Mexico City Congress invite you to the exhibition "A World Cup of Kicking: Soccer in Ink." This exhibition showcases the intelligent, critical, and diverse perspectives of a group of cartoonists from Argentina, Spain, the United States, Canada, Brazil, El Salvador, Colombia, and Mexico. These prominent members of the "republic of humor" portray the passions of the public when it comes to the art of kicking the ball, outwitting the opponent, and scoring the goal. A visual tribute to the emotions at play both on and off the field.

La tinta se convierte en balón, la crítica en jugada y la caricatura en una cancha sin fronteras. El #CongresoCDMX y la #ACM mirada irreverente al futbol: un torneo donde cada trazo mete gol y provoca sonrisas.

Plaza de la Constitución No. 7 1 Entrada libre. ¡ Te esperamos!

La Asociación Mexicana de Caricaturistas (AMC) y el ! !. Congreso de la Ciudad de México invitan a la exposición „Un mundial de la patada: futbol en su tinta". Se trata de una muestra que plasma la mirada inteligente, crítica y plural de un puñado de caricaturistas de Argentina, España, Estados Unidos, Canadá, Brasil, El Salvador, Colombia y México. Estos destacados miembros de la „república del humor" retratan las pasiones del respetable público ante el arte de patear la pelota, burlar al rival y meter el gol. Un tributo visual a los sentimientos que se juegan dentro y fuera de la cancha.



WORLDCARTOONISTS

A. STANKULOV



THE MOTHER OF DAMOCLES



C. WEYANT

R. RAKUS



W. RASING

CONSTRUCTION CARTOON CONTEST ?



Výsledková listina / Result list



The exhibition with the official announcement of the results will take place in September in Neratovice as part of the city celebrations. The exhibition will have a very dignified atmosphere, and the award ceremony will take place on the podium in front of hundreds of spectators. We will announce the exact date as soon as the Neratovice city council decides on it. The winners will be contacted individually and will arrange the award ceremony. The catalogue is being worked on.

FECO does not know when it will be?



Sergii Riabokon



Marcel Čizmár



Biljana Todorović



Raul Zuleta

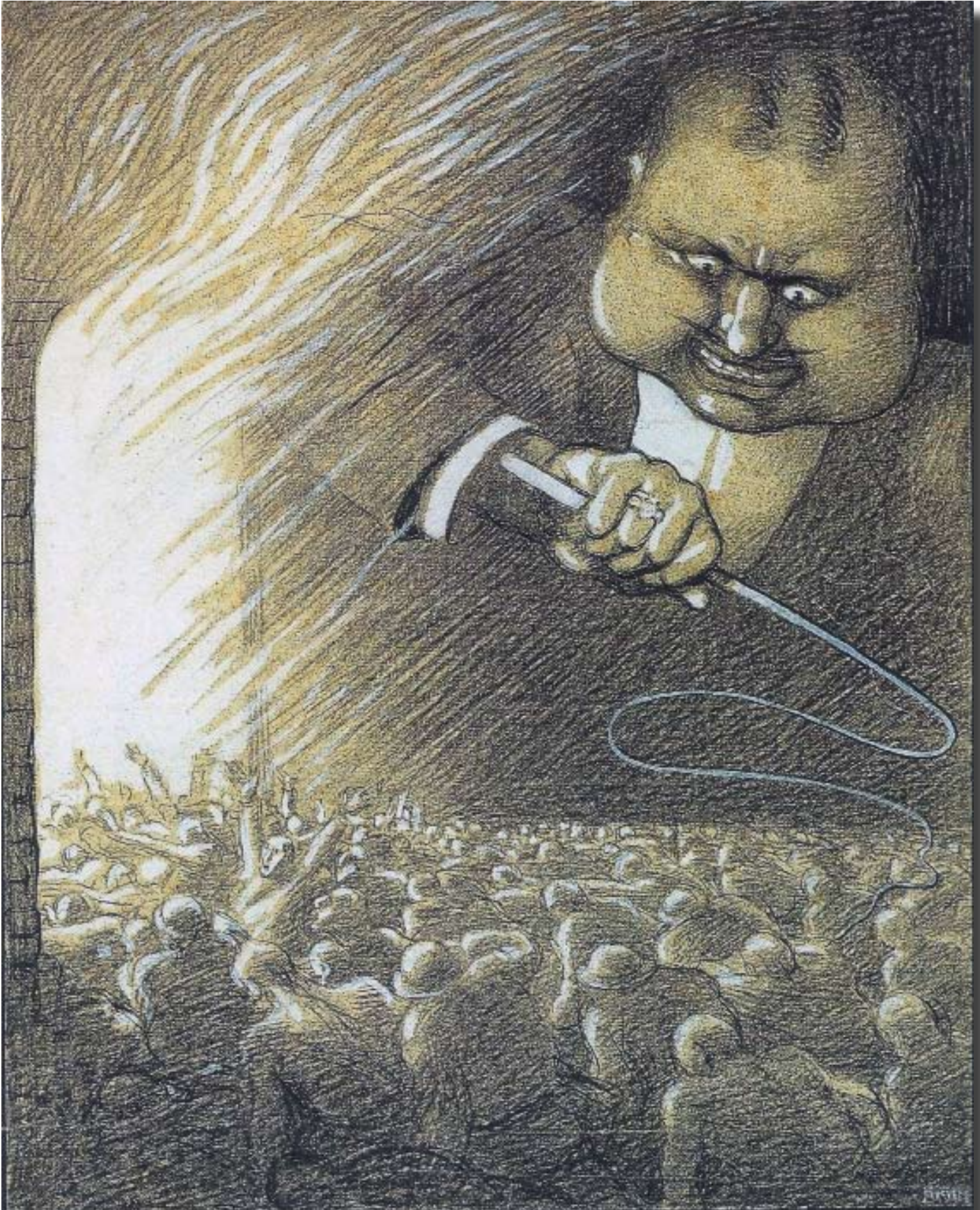
WINNERS

1. Marcel Čizmár Slovakia
2. Sergii Riabokon Ukraine
3. Miloš Randák Slovakia

Honourable Mentions

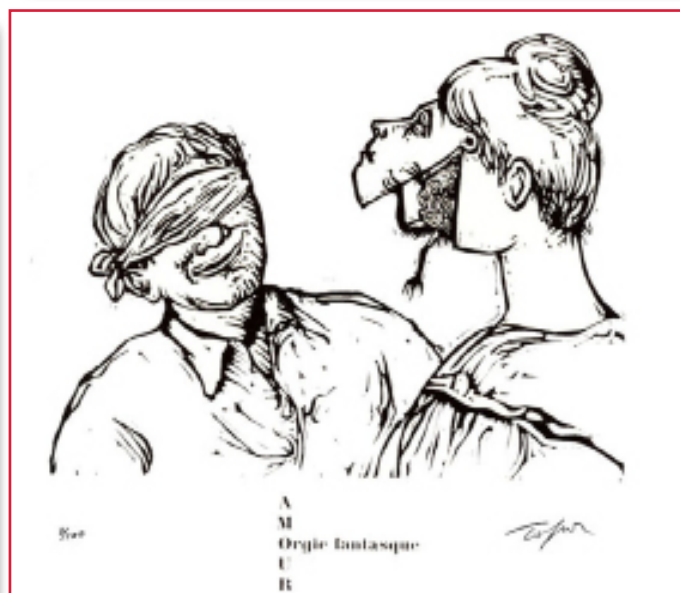
Biljana Todorović Serbia
Costel Patrascan Romania
Konstantin Kazanchev Ukraine
Heibat Ahmadi Iran
Radek Steska Česká Czech Republic
Raul Zuleta Colombia

ALBERT HAHN 1877-1918



NOTHING HAS CHANGED IN ALL THOSE YEARS

FIVE LOVELETTERS



GALYN BORANBAYEV



Galym Boranbayev (Kazakhstan) is one of the most awarded cartoonists from Central Asia. He was born in 1975 and studied Fine Arts at Abai Kazakh National University in Almaty.

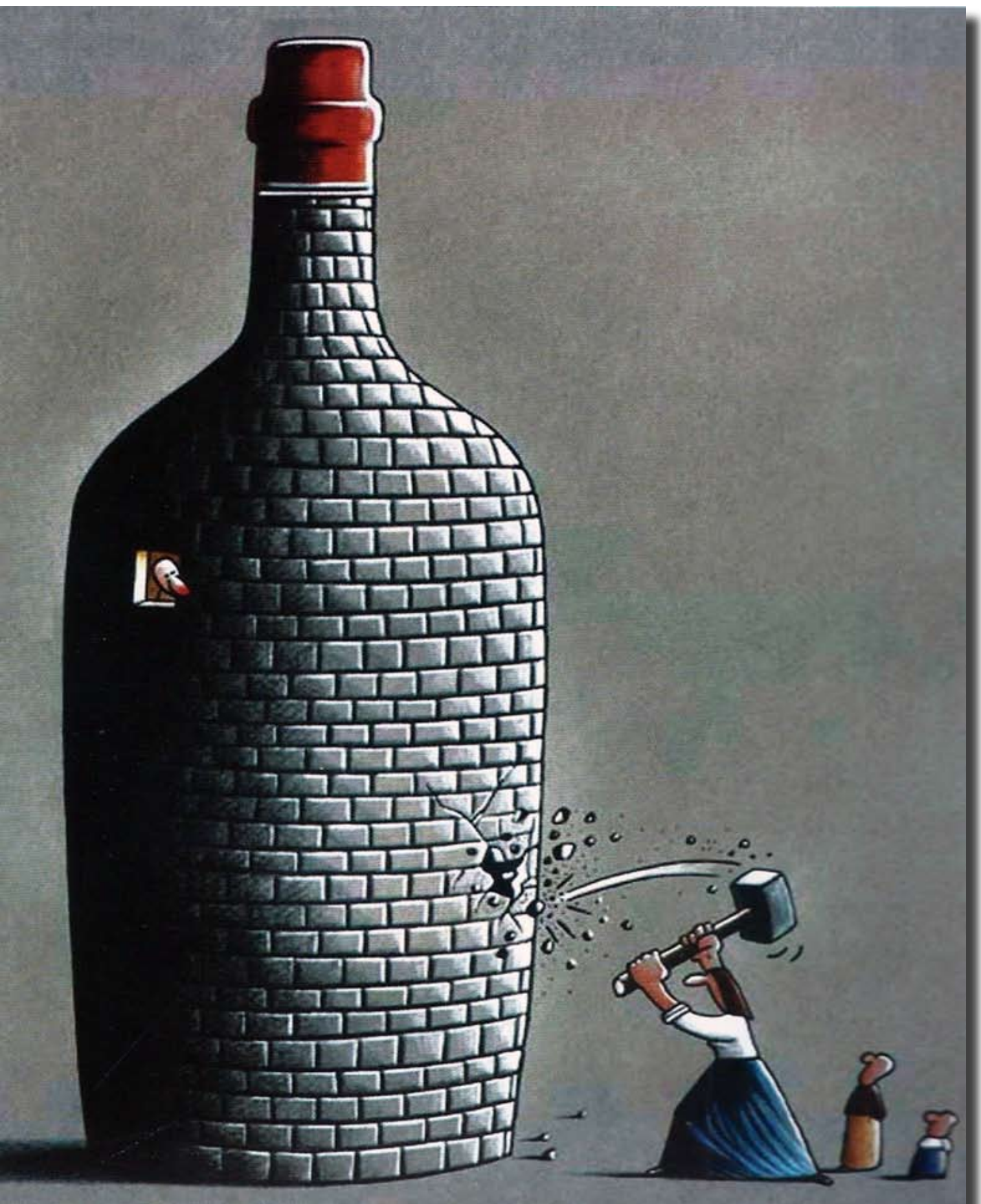
Since the start of his career, Boranbayev has been publishing cartoons in leading Kazakh newspapers.

With humor, irony, and rich symbolism, he addresses difficult topics such as human rights, war, and social inequality with an empathetic undertone. His critique is not sharp satire but very subtly and playfully wrapped, which makes his cartoons both accessible and universal.

Boranbayev has won more than 50 national and international cartoon competitions worldwide (from Korea to Brazil). Among his most prestigious awards are two Grand Prix: the Nasreddin Hodja International Cartoon Contest (Turkey, 2019) and the Molla Nasreddin International Cartoon Contest (Azerbaijan, 2005).



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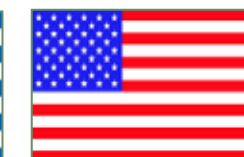
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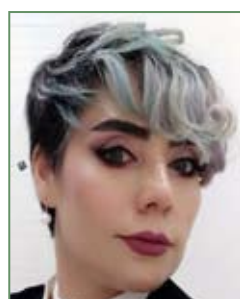


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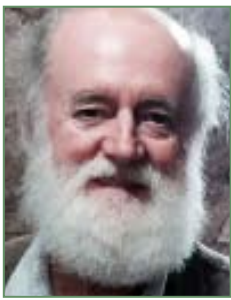
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MEMORIES