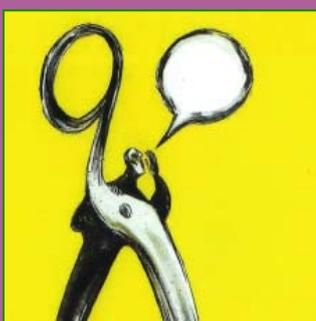
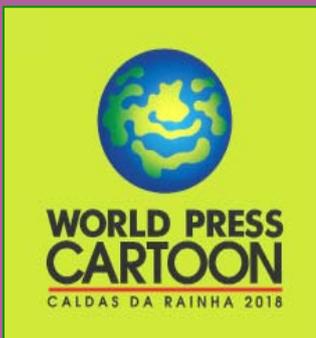


# FECON NEWS 64



If you reach a certain age, you may notice that you lose many friends. That happens private (I lost 6 close friends in the past 5 years), but it also happens in our world of cartoonists colleagues.

I can fill a whole issue of FECONews (maybe a special) with beloved colleagues who died. Just to mention some: **Mihai Stanescu**, **Jano Valter** (see special from Marlene), **Albert Poch** the grand old master from Romania, **Alex Noel Watson** who was everywhere around, and of course **George Wolinski**, **Fernando Puig Rosado**, **Dieter Burkamp** (the great animator of cartoonists). **Nikloas Otas** (see FECONews 62), **Kornel Foldvari** and good old friend **Ivan HANS Haramija**. Just to mention some who I met personally.

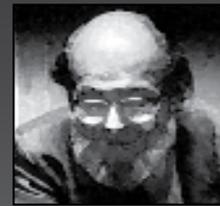
The 'great' Stanescu was one of the first winners of the Dutch Cartoon festival that I organized in 1983 (followed by 18 other editions). Mihai was a special one. He could travel around the world, while other Romanians were not allowed to do so. It seems that he had close contacts with Nicolae Ceausescu! Stanescu visited three times Holland and he showed me a special diplomatic passport.

Nevertheless he had a free spirit, he was very smart enough to draw between the lines. He opened a special shop in his street where he sold cartoons, shirts, cups and other stuff. I visited that shop twice but it was always closed. Very funny were the words on the windows of his shop where he had written "On request of the costumers we offer you an increase of 50% on all buying's! A real humoristic master...."

Yes we're getting old. We need more young cartoonists, however today it seems a dangerous profession. So we need heroes who like to draw about everything without self-censorship.



**Haramija**



**Foldvari**



**Stanescu**



**Watson**



**Puig**



**Burkamp**

So I am happy to notice that there are young ones, not 20 years old, but 35 till 45 years old. For me that's young as you know that the average age of the FECO Board is 69½ years old.

So we are very happy to welcome the new 'young' members from Morocco, Sudan, USA, Israel and Jordan. Soon I will have a meeting with Talal Nayer (FECO Sudan) who lives for the moment in Germany and we will work out new plans for the future of FECO. Maybe the magazine will change and maybe the website needs a facelift and maybe we will change the rules. If you have any ideas, please let us know.

During the prize ceremony in **Caldas Da Rainha** of the World Press Cartoon I have met another young cartoonist Fadi Abou Hassan from Palestina who lives now in Norway. He organized already an interesting festival about colourful world and is willing to rebuild a FECO Norway group.

So we lost a small British group 2 years ago (11 members), some kind of Brexit. And also the French Group who was a large group of 92 members. They changed in FECO France, but sadly they have just 32 members today. Of course we were not happy with that situation based on miscommunication and gossip. But we are glad to have new members who are very active as Morocco, Sudan, Mexico, and Jordan. So we're still growing!

FECO representatives were present in **Greece, Tunisia, Morocco, Serbia, Romania, Cuba, Spain, Holland, Turkey, Algeria, Egypt, Solingen, Knokke-Heist, Caldas da Rainha, Porto, Kruishoutem, Baku, Pisa and Shrewsbury.**

Maybe we will meet you soon somewhere.

**PETER NIEUWENDIJK**

**1995 visiting good old Albert Poch in Bucharest**



# FECONEWS MAGAZINE 64

cover: Saeed Sadeghi  
(Winner of the Golden Hat Knokke 2018)

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## HUMOR SOCIAL XVIII

### HAZARDOUS RELATIONS

At the time when Homo Sapiens was high at the divine level by the humanist religions, the farm animals stopped living as living creatures that could feel pain and anguish, and instead they began to be treated like machines. 'Sapiens'. Yuval Noah Harari

Innumerable abuses and excesses, originated by ancestral festivals, have made animal groups, PACMA mainly, have been involved in the defense of animals with campaigns to denounce abuse as popular amusement, getting to raise awareness that the animal is a be alive that deserves a deal that does not make him suffer.

This awareness has managed to reduce the bullfighting spectacles and eliminate or substitute acts of mistreatment in local festivals, such as e.g. The Toro de la Vega, which is still celebrated as bloodless as El Toro de la Peña. However, there are conflicting attitudes, because while in some cities bullfights have been totally or partially banned, in others these shows have been declared BIC (Cultural Interest Good). While the Congress unanimously approved to modify the Civil Code that considered animals as things, to go on to recognize them as sentient beings, a National Bullfighting Award with € 30,000 was recently created.



But it is not only about the bulls, there are other celebrations where it is indicated that the animals are mistreated, like the Tiro and drag, which is practiced in some Valencian localities, La Bajada del Cuervo in Mancor del Vall, La Fiesta de la Cabra in Manganeses de la Polvorosa, La Pava in Cazalilla or The Stoning of Judas in Robledo de Chavela, without counting the number of pets that are abandoned because they get tired of them or dogs -mainly greyhounds- abandoned by hunters. Not to mention the animals that we consume, produced in an industrial way, in narrow enclosures in order to get a more tender meat and that are slaughtered or electrocuted in chain.

It is necessary to be very insensitive or very brainless to put a custom or tradition before the suffering of animals. In contrast, we must also take into account the hypocrisy and cynicism that surrounds us. The hunting in Zimbabwe of Leon Cecil by an American dentist, had much more repercussion at world-wide level than the mass graves of extermination of the rival political ethnics of the president Robert Mugabe. Or the hypersensitivity that Walt Disney has given us, humanizing the animals in his films, which causes people to change television channels when an animal is mistreated and considers the drama of immigration or refugees as the roll of everyday.

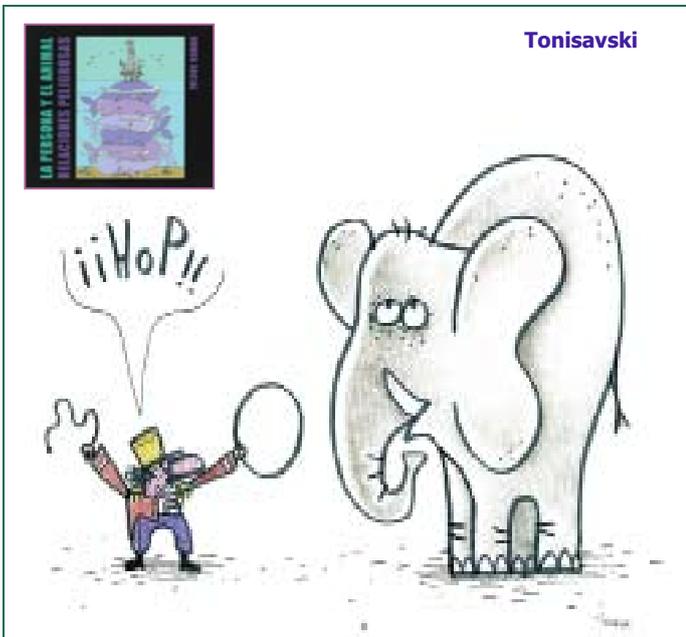
The painters of Feco Spain reflect on the subject and show our impressions, in key of humor, in this XVIII Sample of Social Humor, sponsored by the University of Alicante.

### JULI SANCHIS AGUADO HARCA

Vice President of Feco Spain



## JANO VALTER (1959-2017)



In November of 2017 we had another unfortunate human and artistic loss in the person of Slovenian cartoonist, illustrator and pedagogue Jano Valter.

He was an electrotechnician by profession, he worked in various research institutes. As an independent he worked for the Institute of Marketing Communication in the Faculty of Philosophy of the Comenius University in Bratislava.

I have known him for quite some time during one of the first "Humour et Vigne" Festivals in Jonzac, France. They were also my first years of contacts and work in the world of European humor, since I came from my homeland Argentina, and it made me happy to meet people who did the same as me and who came from all cardinal points.

I practiced my French, which was then quite basic, with my French colleagues, my native Spanish with those who also spoke it or with the Italians and with the others I managed with English and German. In these Humor Festivals the meetings are always international and multicultural!

Among the cartoonists that made caricatures of visitors to the Festival I noticed a man still young and somewhat corpulent, surrounded by his drawings and prints and talking only with another friend, they were a little away from us the most charlatans.

I thought he would be shy, in fact I think he was, and when I got close to him I discovered that we could understand each other in some way, probably in German.

I noticed the beauty of his works, of a very subtle spirituality, and I had never met anyone from Slovenia. What I remember most is that as a result of this communication that gives us graphics more than language, we usually achieve a happy approach towards other colleagues and visitors. With a happier result, because Jano also managed to sell some of his excellent works, drawings, engravings and also some small and beautiful sculptures made with stones and wire. I still have mine.

We met again on the occasion of a meeting of Cartoonists in Feldkirchen, Austria, and again I thought he was a beautiful person, as well as a great artist.

This communication led us to a friendship that was not sustained by more meetings, but every Christmas I received a greeting by a drawing or an engraving, numbered and autographed by Jano Valter.

The last one I received was at my new home in Argentina, sent by Mrs. Valter, announcing that Jan had recently died at 58.

My shy and faithful friend had left so young!

However, according to Cartoon gallery Jano is the author of more than 7000 works including graphics, drawings, cartoons, paintings and animation films. In addition to his work in advertising, collaboration in screenplays for films, book illustrations and he was awarded thirty times in his country and all over the world.

I wish that these few words about Jano Valter can serve as a tribute to a good artist and a beautiful human being ... and that besides that he was my friend.



## JANO VALTER



## MARLENE POHLE Vice-President FECO



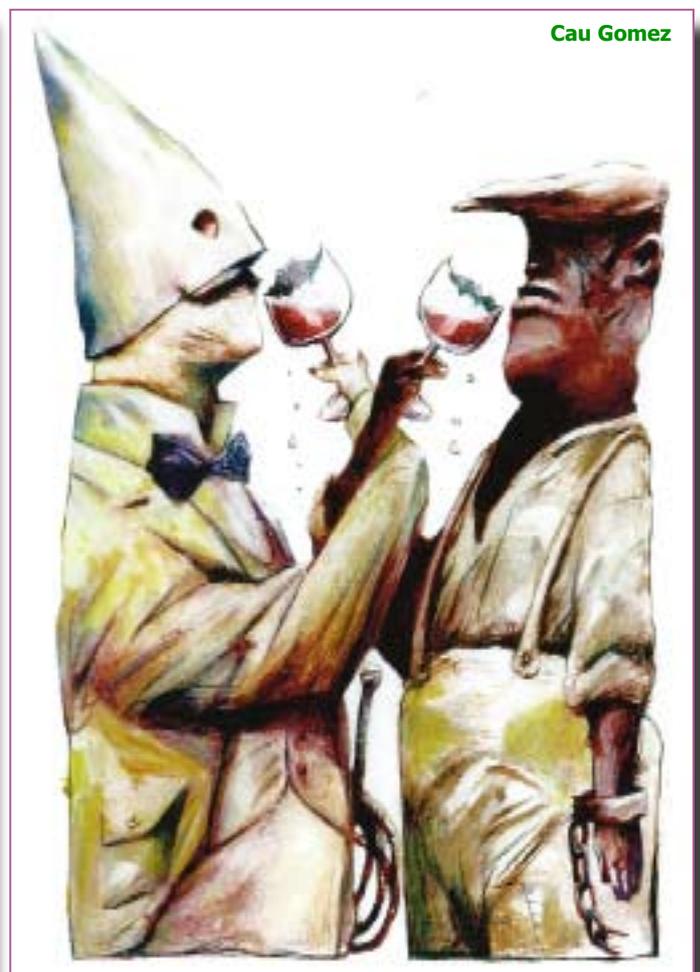
# WPC 2018 CALDAS DA RAINHA



Marilena Nardi (First Prize & GRAND PRIX winner) with Peter Nieuwendijk (2nd Prize Caricature)



Marilena Nardi



Cau Gomez

# WPC 2018 CALDAS DA RAINHA

## WORLD PRESS CARTOON 2018

So happy to see that the famous Sintra WPC is back again. Today this prestigious international festival is held in Caldas Da Rainha, a small city with 30.000 inhabitants, 60 km from Lisbon.

A very important message in the email I received: The organization will pay for the air travel from a main international airport, 3 nights of hotel and the meals included in the social program of the event. This is better than some festival do, where you have to be present to pick up your prize money and trophy on your own costs!

So happy to be one of the prize-winners this year. But above all to meet colleagues from three continents in Portugal. A real meeting place for cartoonists. So there were: from Belgium: Luc Descheemaeker (O-sekoer), Brazil: Cau Gomez, Brazil: Silvano Mello, India: Thomas Antony

Italy: Marilena Nardi, Netherlands: Peter Nieuwendijk (ENDYK), Norway: Fadi Abou Hassan

Serbia: Nedeljko Ubović (UBI) and from Turkey: Hicabi Demirc Most cartoonist arrived on May 31. The first night we stayed in Lisbon, two other nights we spend in Caldas Da Rainha where the prize giving ceremony and the exhibition was held.

We missed the prize winner from India (Thomas Antony) we had problems with the flight connections.

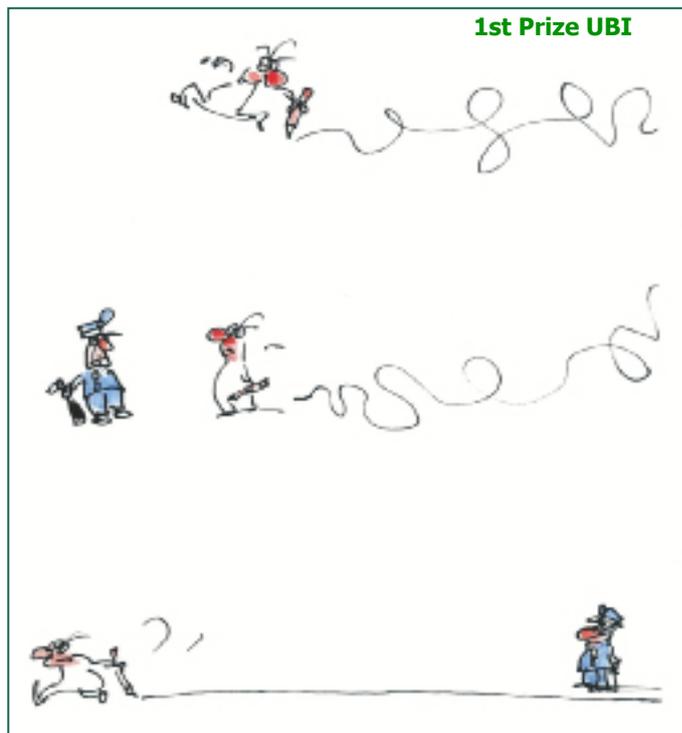
In Caldas we made by foot a city trip to Bortalania, Park, Thermanal Hospital, Fruit Market. In the afternoon we drove by cars to Foz do Arelho, San Marthino and Nazaré. All beautiful surroundings, gentle people, good food and drinks, lovely weather and an excellent guide named Ivo Figueiredo.

The second day we had to work in a street, where in many show windows of the shops cartoons from the WPC were presented. (An excellent idea!)

In the afternoon we went to the Ceramics Museum and visited Óbidos along the beautiful coast road of Portugal. A little nervous we all were present at the prize ceremony where a funny mime group did funny acts and where the speakers all spoke Portuguese!

But then we were asked on stage to receive the nice and very heavy trophy and a basket full of presents (ceramics, pencils, T-shirt catalogue of 2 kilogram, usb stick etc.). All well-organized.

I am working already on my participation for next year, love to be there again and thank all the people who made it possible: Antonio Antunes (and of course his wife) Alexandra Pereira, Margarida Fonseca, Tereza da Cruz, Rui Paolo da Cruz, Pedro Pereira da Silva and all others.



**Prize winners 2018**  
**Categoria de Cartoon Editorial:**  
1º Prémio - Nardi da Itália  
2º Prémio - Cau Gomez do Brasil  
3º Prémio - Hicabi Demirci da Turquia  
**Categoria de Desenho de Humor:**  
1º Prémio - Ubi da Sérvia  
2º Prémio - Mello do Brasil  
3º Prémio - FadiToon da Noruega  
**Categoria de Caricatura:**  
1º Prémio - O-Sekoer da Bélgica  
2º Prémio - Endyk da Holanda  
3º Prémio - Thomas Antony da Índia  
**GRAND PRIX: Marilena Nardi da Itália**



# WPC 2018 CALDAS DA RAINHA

Every picture tells a story and at this year's World Press Cartoon event in Portugal, for the first time in 13 years of competition, a woman won the coveted Grand Prix award.

It was with tears in her eyes that Italian cartoonist Nardi took to the stage to accept the prize and express her thanks. Her cartoon, about freedom of expression, competed in the Editorial category. Top honours for a female have been a long time coming but the prize was awarded strictly on merit as World Press Cartoon Director António Antunes explained.

"We have always had women in the jury, women always participated," he said.

"It had to do with the great quality of the winning cartoonist."

The 2018 awards were also marked by the opening of the World Press Cartoon competition to work produced for online publications.

"Many newspapers have literally disappeared, stopped publishing. Others have reduced the space dedicated to caricature, to editorial design," Nardi told 'Cult' reporter Dulce Dias.

"It is not a problem of censorship: it's worse. It is a cultural problem. The tradition of caricature, of editorial design, is being lost. The Internet is great because you can work with the whole world. The problem is that when you publish drawings on the Internet you are not always paid."

This year's exhibition is dominated by Donald Trump, with Kim Jong-un and Vladimir Putin also putting in an appearance!

The Trump trend started last year. Organisers are not surprised.

"Trump monopolises world political life. So, it's related," Antunes said.

"Trump, whether positive or negative - whatever he says, whatever he is about to do, or whatever he's done the day before. Every day, Trump is in the news!"

Inevitably then, the Caricature Prize went to a picture of Trump, signed by the Belgian cartoonist O-Sekoer Luc descheemaeker who told: "I feel good when I can make a design, when I can make a cartoon, when I can make a caricature, than I can feel I can do my own expression," he said.

"And free expression is very important for a cartoonist, all over the world."

Another innovation was the awarding of a Career Prize, to Portuguese cartoonist Augusto Cid for over half a century of drawings.

The winner of the Gag Cartoon category was the Serbian Ubi, with an untitled drawing.

Among the cartoons that marked the last year, drawings were influenced by the Weinstein scandal, the Syrian war and migrant crisis, the ever-present problem of climate change and Catalan independence aspirations.

"World Press Cartoon 2018 is 281 cartoons on three floors at the Cultural and Congress Centre in Caldas da Rainha until 28 July.



Cau Gomez  
&  
Peter ENDYK



Alecus



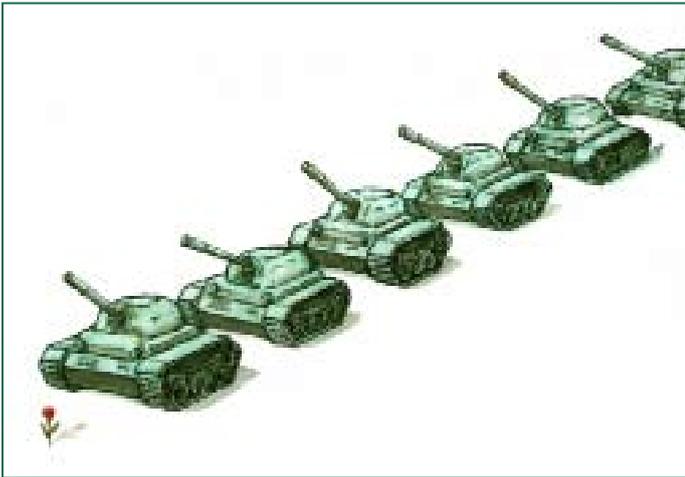
## FLOWER POWER



**Jugoslav Vlahovic** FLOWER POWER exhibition and the book was in New moment gallery, Belgrade, Serbia, march-april 2018 and will be at Dorcol Platz (a place we were together for drink, near NIN weekly, last summer) from June, 15, 2018.

My family group "Family manufacture of integral bread" play at the opening, after many years I start to play mandolin, with son Jakska and daughter Marta, and their wife and husband Marija and Tiho. It was fine.

FLOWER POWER book got a prize for art concept and collection of illustrations at the International BookIII exhibition in Novo Milosevo, Serbia.



## ANTONIO FRAGUAS

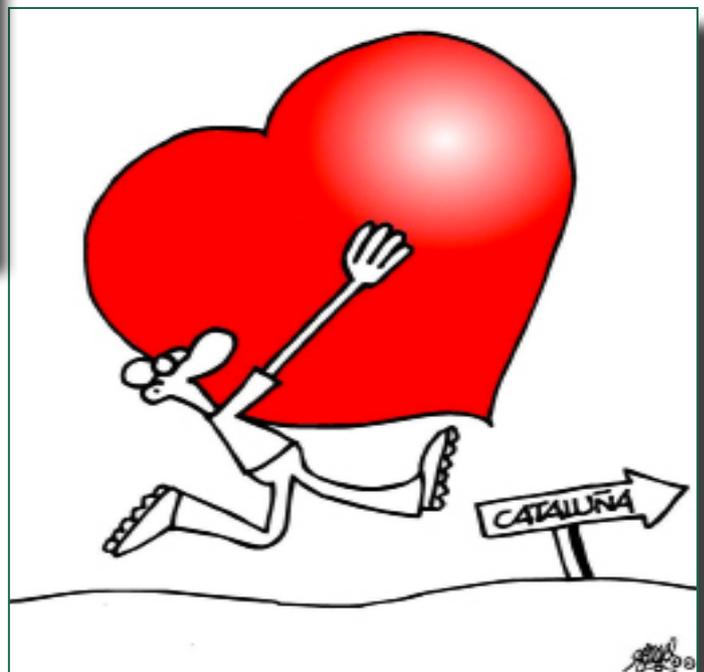
### EL INTRADUCIBLE TALENTO DE FORGES

España ha perdido uno de sus principales referentes en el mundo del humor gráfico. Antonio Fraguas, que firmaba como Forges, ha dado forma, con su obra, a buena parte del imaginario colectivo ibérico desde la transición del régimen franquista a la democracia.

Forges es fruto de un momento y unas circunstancias concretas. Hacia el final del franquismo, fue el humor el que empezó a resquebrajar el muro de censura y opresión que había construido la dictadura. En aquella sociedad atrasada y reprimida, con los medios de comunicación controlados por el régimen, el humor gráfico tuvo un efecto enormemente subversivo, y los lectores eran capaces de cargar de significados políticos y sociales dibujos aparentemente inocentes. Junto con Mingote, Chumy Chúmez, Summers, Ivà, Perich o Cesc, Forges lidera aquella revolución satírica desde revistas como Por Favor, Hermano Lobo o El Papus. La obra de Mingote, que era algo mayor, era algo más flemática e intelectual; la de Chumy más cáustica y negra; Summers tenía un gracioso desparpajo cargado de malicia; Ivà, el más feísta y desgarrado; Perich era el más políticamente significado, mordaz y lúcido; Cesc, en cambio, era más sutil y poético. Finalmente, la obra de Forges ahonda en el lado más ridículo, crea un mundo absurdo, loco y disparatado, sus viñetas aparecen amables y divertidas. Por otro lado, su firme compromiso social, acaban por convertirle en un referente de la intelectualidad progresista española.

Muchas cosas más se podrían decir de Forges, el artista de fértil imaginación y múltiples inquietudes (que además de dibujar, escribió libros, dirigió películas o series de televisión), o de Antonio, la persona tierna y afable, el maestro sensible y dinámico, el activista inagotable. Sirvan estas líneas para tributar el sincero homenaje de sus colegas españoles, que hoy estamos un poco más huérfanos, un poco más tristes. Pero a Forges debemos recordarle no con un minuto de silencio, sino con un minuto de sonrisas.

**JAUME CAPDEVILA**, Kap



# XX PORTO CARTOON 2018

## Miracle in Porto

"I'm not a believer but twenty years ago, here in PORTO, a miracle began to happen. The Birth of PORTOCARTOON!

That was only the beginning, because the true "extraordinary event" is that the miracle already counts with twenty years producing, improving, expanding, growing ... perfecting itself. It was born on the edge of Douro river, reflecting in its waters, producing good waves, walking under the numerous bridges that are part of Porto's landscape, watching the neighboring ocean, and becoming a tsunami of humor, reaching all corners of the world, round as it is.

It is a miracle that the contest emerged and stayed among the best in the world, and in response to its call arrived thousands of works from hundreds of cartoonists from all over the planet who compete with their best artworks.

Miracle that entities, sponsors, media and public support the celebration of another edition each year.

It's a miracle that the facilities of the Portuguese Printing Press Museum have improved not only with the creation of the International Cartoon Gallery, but also with the opening of the Wolinsky house, which welcomes cartoonists to perform Artistic Residences and is an events room. With exhibition rooms that cover everything the festival needs. It's also necessary to add the itinerant exhibitions and outdoor activities that the contest promotes.

A miracle that every year, in celebration of the festival, places a monument in Porto city, designed by great sculptors and inspired by the winning drawing.

A miracle that formed a team around LUIZ HUMBERTO that possesses skills and precision similar to Swiss watches, with the kindness and sympathy that characterizes Porto people.

A miracle that demanded a figure like LUIZ HUMBERTO, who was able to bring together, with work, determination, knowledge and decision, all the elements that are part of this miracle.

It's still a miracle that each year a jury of different nationalities, different occupations, different points of view, in a relaxed atmosphere, using the universal language of humor, can solve the huge problem of choosing among so many artworks, which will be the winner.

(...)

I want to congratulate those who are part of PortoCartoon's family throughout these twenty years, but also those who don't... after all the exaltation of humor does not harm anyone."

**XAQUIN MARIN (MEMBER OF THE JURY SINCE 1999)**

## Clean the Planet with a Pencil

"To clean the pavement, we use a brush. To wash the windows, we use a damp cloth. To wipe a pan, we wipe it with a sponge. But to clean the whole planet, a pencil is enough.

To really Clean the Planet?

No, the cartoonist is here to open our eyes, to refresh our brains. He's here to surprise us. And the authors of these drawings surprise us by playing with images and inventing metaphors.

In Agim Sulaj's beautiful metaphor, the plastic bottle is a crocodile that swallows the Earth.

In the magnificent drawing of Mahboobeh Pakdel, the fork teeth turn into factory chimneys.

In Luc Descheemaeker's drawing, the Earth becomes the remains of a dead bird.

Constantin Sunnerberg compares our planet to a cloth that dries after being washed.

Mahmood Nazari goes further and develops a complete metaphor: the smoke of the factory takes the form of a statue and the forest is a crowd that tries to knock it over.

Other cartoonists go even further to surprise by changing the subject. José San Martín wants to "clean" our earth of politicians, soldiers, corruption and violence!

And, more radically, Oleksy Kustovsky cleans the planet by getting rid of man!

However, the winning drawing doesn't have an elaborate metaphor, or diversion of subject. Nikola Listes offered us something much rarer and precious to surprise us: laughter. He made us smile with his ingenious finding.

Laughter is a priceless gift. I have to thank him for it!"

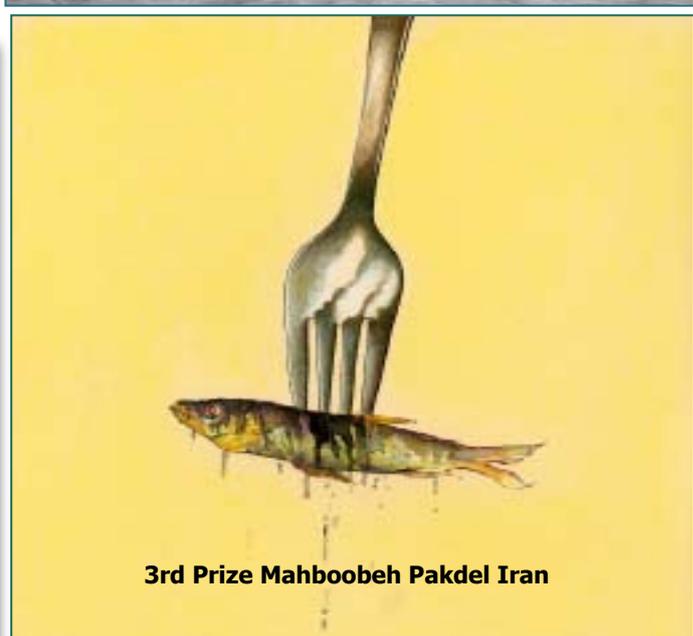
**BERNARD BOUTON (FECO REPRESENTATIVE)**



**1st Prize Caricature Pedro Silva Portugal**



**3rd Prize Mahboobeh Pakdel Iran**



# OFFENSIVE OR NOT?

## How far can you go? Offensive or not?

What is possible to draw for a cartoonist? That will always be a big question. Some cartoonists know about other cultures, some do not. So it is very hard to draw the line, to know when a certain cartoon will be seen as offensive or insulting for a group of persons.

Do disabled people laugh about cartoons with invalid people? Do black people like jokes about black people? Do gay people like cartoons about homosexuals? And what about fat people. Anorexia people, long, small, religious, yellow, blind, deaf, lame, ugly, Chinese, stupid, bold or whatever?

A cartoonists makes a funny drawing, tries to insert a message always in a funny way.

If a cartoon is just made to insult other groups, it is very often not funny.

But... it seems that religion is still a tricky business. Can we really have fun with Catholics, Other Christian, Muslims, Jews, Hindus, Nature Religions, Scientology or whatever one will believe.

I think a true believer is not easy to "hurt". A good cartoonist does not follow any intention to hurt or insult. He provokes, reacts, comments, make us think and make us smile. That's their job.

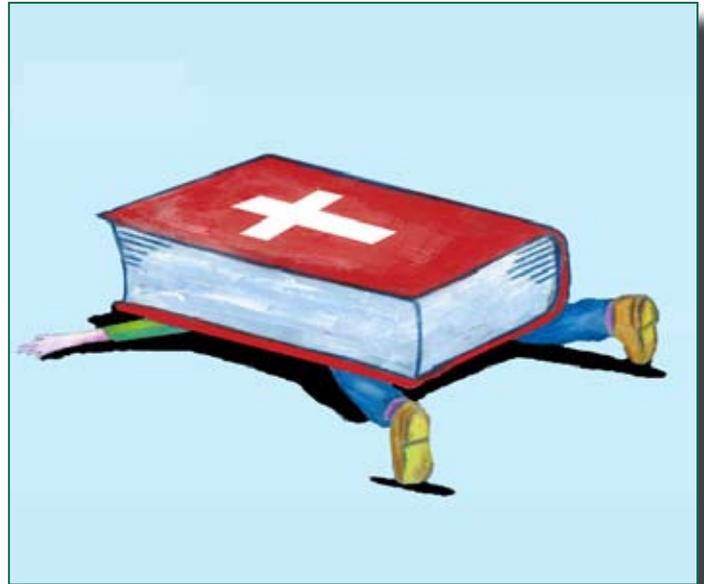
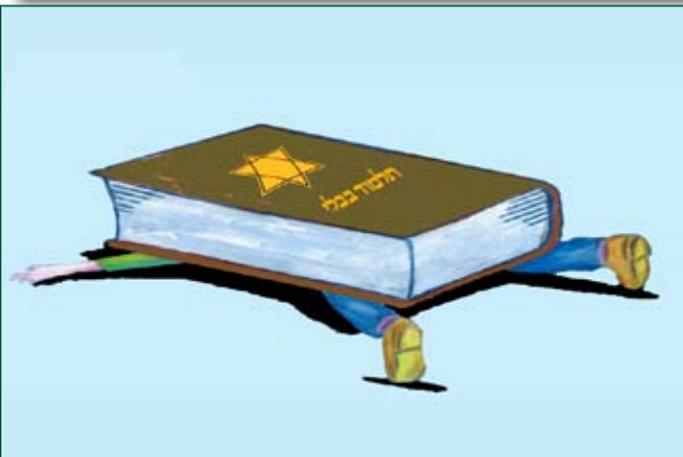
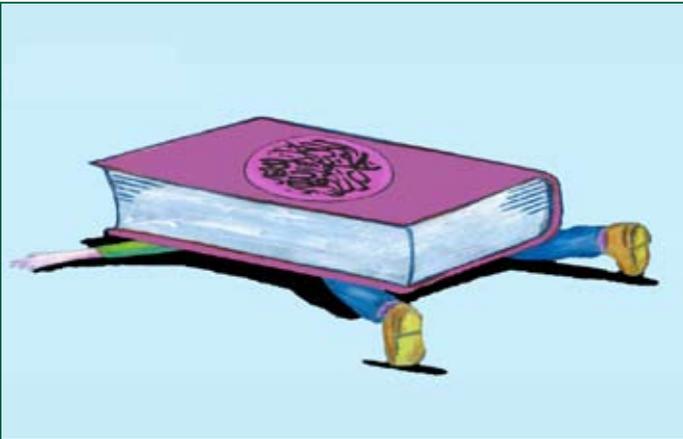
The past years I see many cartoonists who 'committed" self-censorship. When the create a cartoon about a religion, they add other religions in the same drawing, just to be sure that he is not insulting one religion, but makes fun of many.

I ask myself if this is a good way to do. A cartoonist should be free. Or is the power of a cartoon so strong that cartoonists will be attacked. Or is the religious person not so sure in his believe?

To think it over, cartoonist **ENDYK** made 3 examples.

Which one will be offensive?

## GRAHAM LEITH



## PANCEVO

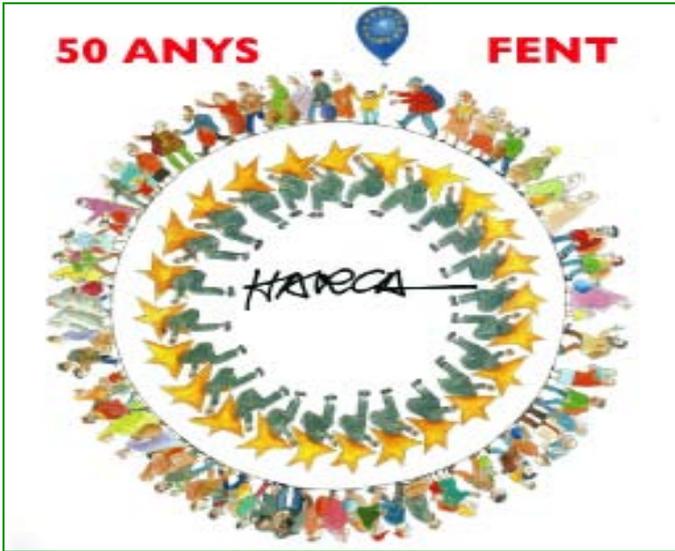
### SCHOOL OF CARTOONS IN PANCEVO

Nikola Dragas, illustrator and cartoonist, and father of 3 kids, from Pancevo near Belgrade, FECO Serbia member, is active as a teacher in his School of Cartoons in Pancevo. Many kids enjoyed this event and hopefully many new cartoonists are born. So there is hope for the future.

In Gracanica there is an old Serbian medieval monastery protected by UNESCO, and UN soldiers.



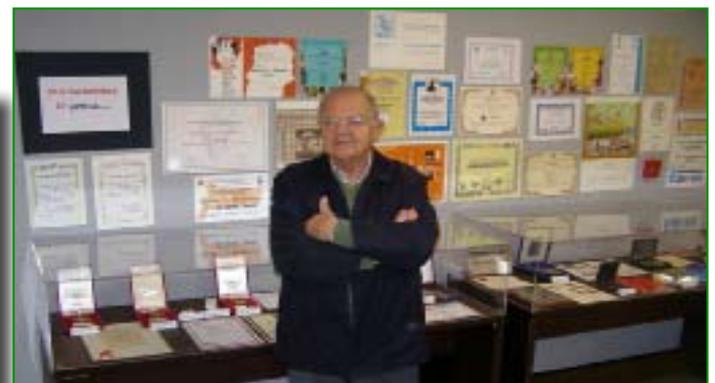
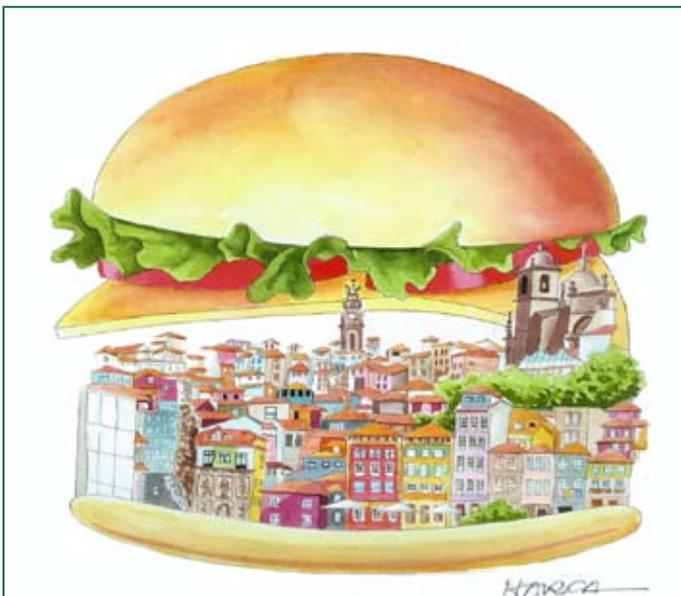
# HARCA 50 YEARS CARTOONS



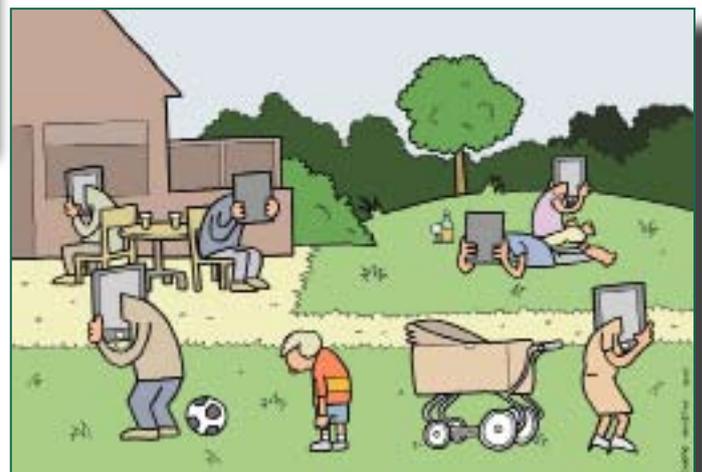
## Juli Sanchis Aguado HARCA

This year is the 50th anniversary of my beginnings in humour drawing. With this motive, I presented a project to the City Council of Picassent, in order to edit a selection of my drawings during this period. The result is the book that I sent you by mail titled 50 ANYS FENT HARCA.

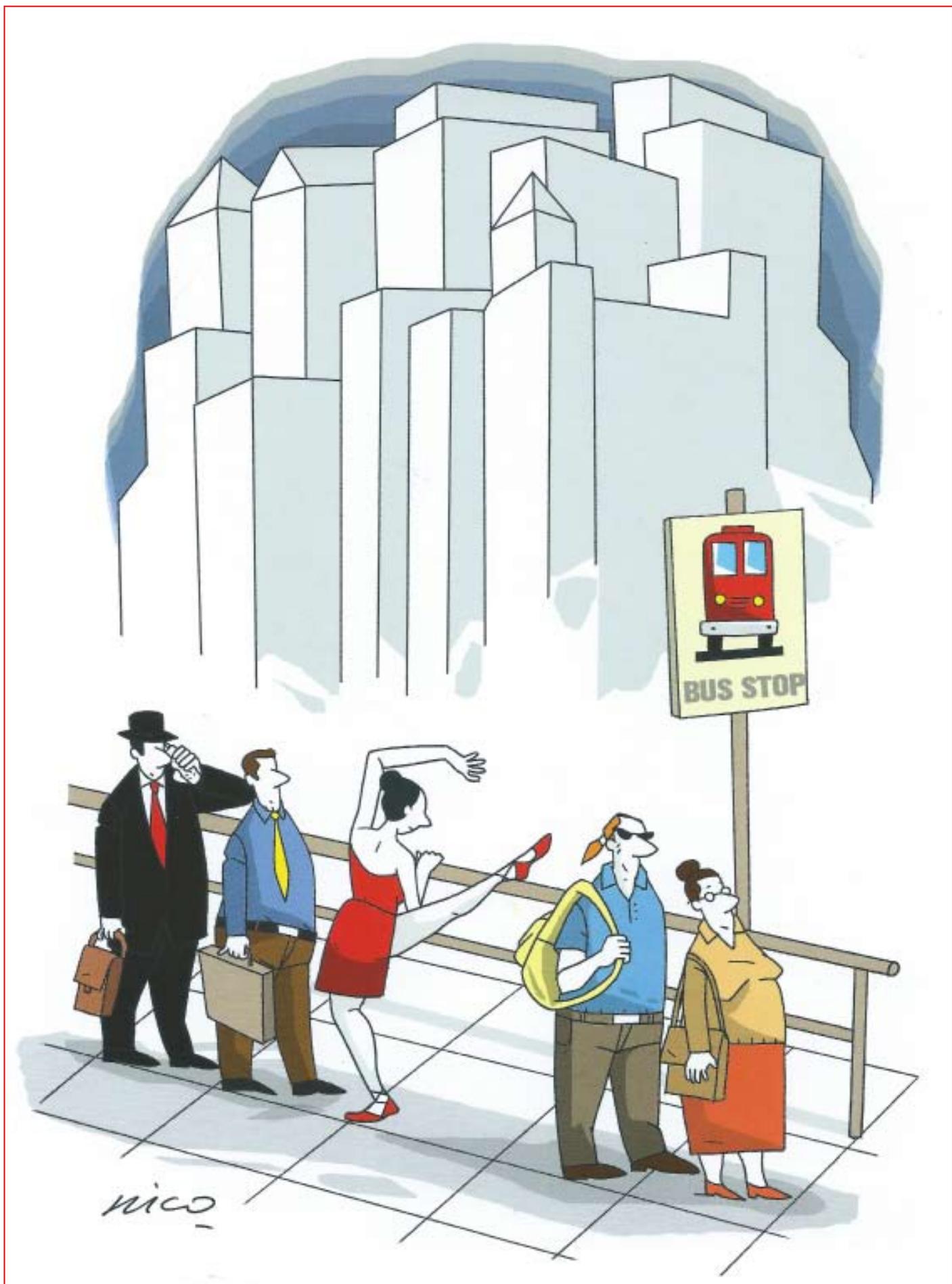
The book was presented on November 17 at the House of Culture of Picassent, with the assistance of more than 300 people, which was completed with the exhibition of a selection of my drawings. This has been an unusual local event, because in book presentations almost never exceeds the figure of 20 attendees.



## DOEKE OKKEMA



WORLD CARTOONIST: HICABI DEMERCI



## FICA 2



### **The 2nd edition of the International Caricature Festival in Africa (FICA) has kept all its promises**

The WAZ Association, in partnership with the weekly newspaper Le Canard Libéré, organized the second edition of the International Caricature Festival in Africa (FICA) and the second international caricature competition Morocco 2018 from May 4 to 6, 2018 in Agadir.

This second edition was organized with the support of the Moroccan hotel chain Atlas Hospitality, the Ministry of Culture and Communication; the Souss Massa Region; the Urban Commune of Agadir; the Regional Council of Tourism; the Souss Massa and Draa Hydraulic Basin Agency; ONEE; R.A.M.S.A; the Maghrebtoon site and other partners.

For the competition of the 2nd edition whose opening ceremony was enhanced by the presence of the first secretary of the Chinese Embassy in Rabat and his staff, the organizers have chosen a theme of great importance "Water, a resource under pressure. More than 600 cartoonists from 84 countries took part in the competition with outstanding works - about a hundred of which were exhibited at the Royal Atlas Hotel - each conveying the same message in a different artistic style: the precious character of the water, a commodity less and less abundant, which must be preserved while avoiding waste. More than drawings, visitors have admired works of art that all deserve to be awarded.

This year's jury was composed of renowned artists:

Bernard Bouton, vice-president of FECO (France); Gianni Geroulas, President of FECO (Greece); Emad Hajjaj, President of FECO (Jordan); Zhu Cheng, President of FECO (China); Mansour Albakri (Iraq); Talal Nayer, President of FECO (Sudan) and Abdellah Derkaoui, Vice President FECO (Morocco) In addition to the Moroccan cartoonists who have attended this second edition in large numbers (Larbi Sabbane, Naji Benaji, Farid Ouidder, Brahim Lamhadi, Bouchaib Debbagh, Jalal Hajir, Aissa El Wafi, Hicham Chafik, Mohamed Ajek, Youssef Khouila, Rachid Amghouz, Idelhaj Brahim, Malainine Bounilla and Hamid Al Moulki), the event was attended by three Chinese cartoonists: Xu Hongyan; LV Chu Fan and Dan Dan. The caricature school of Sfax (Tunisia), represented by 10 students and their supervisors, was the guest of honor of this edition. They conquered the public by their commitment to the different activities of the festival. The first day saw a considerable influx of fans of caricature who came to appreciate the works of cartoonists exposed at the Royal Atlas Hotel Agadir. The opening ceremony, brilliantly animated by artist Fatima Zahra Azouagh, was marked by an address by caricaturist Farid Ouidder of the Waz Association and the founder of Le Canard Libéré Abdellah Chankou.

The winners of the contest of the 2nd edition of Fica devoted to water are: First Duck Award of DH 25,000: Liu Diang and JIN Xiao Xin (China), Second Africa Prize, DH 15,000: LUC Des Cheemaeker (Belgium), Third Prize "stroke of pencil", 10,000 DH: Mojmir Mihatov (Croatia)

Three special prizes of 3,500 DH each: Kamel Berrani (Algeria); Mohamed Ajek (Morocco) and Brady Izquierro (Cuba). The inaugural ceremony of FICA was extended late into the evening with a musical show of high bill led by the young folk troupe "Issemgane" who interpreted to the delight of the public songs and dances of Moroccan heritage.

In addition to the permanent exhibition of caricatures, the festival has paid a fervent tribute to Larbi Sabbane, one of the deans of caricature in Morocco. Cartoonist Naji Benaji and critic Bouchaib Debbagh testified to the excellent artistic and militant career of this talented artist who has left its mark on the art of caricature in Morocco.

The FICA devoted the days of May 5th and 6th to the children: three workshops were thus organized in the alleys of the school Fatima Alfihrya (Agadir); SOS village Agadir and Community School of Arbiaa Sahel (Tiznit). Superbly animated by FICA guest caricaturists, these workshops were attended by no less than 300 children (boys and girls).

In addition, the FICA Committee organized a trip for foreign caricaturists to discover the tourist attractions of Agadir and its hinterland.

The FICA intends to upgrade the profession of cartoonist and cartoonist while symbolically rewarding the creation without borders in caricature and press drawings.

With the support of its partners and the commitment of its participants who deserve all our recognition, the FCIA aims to become the flagship event of caricature and press drawing on an African scale.

### **NAJI BENAJI (FECO President MAROC)**



## 2nd FICA



The 2nd FICA (Festival International of Cartoon in Africa) took place in Agadir from May 4 to 6, 2018. The theme of the contest was "Water". More than 600 cartoonists from 84 countries have sent their works.

The international jury selected about 100 cartoons to be presented in the Royal Atlas Hotel, Agadir.

The winners are:

**1st Prize: Jin Xiao Xin (China) and Liu Qiang (China)**

**2nd Prize: Luc Deschemaeker (Belgium)**

**3rd Prize: Mojmir Mihatov (Croatia)**

The Awards Ceremony also featured a warm tribute to Larbi Sabbane one of the oldest talented Moroccan cartoonists, in attendance of Giannis Geroulas, President of FECO Greece

Emad Hajjaj, President of FECO Jordan, Bernard Bouton, Vice-President of FECO International, Naji Benaji, President of FECO Morocco and Farid Ouidder, both organizers of the meeting.

The Caricature School of Sfax (Tunisia) was the special guest. The School was represented by 10 students and their teachers.

The magazine Canard Libéré was also involved in the event.

On May 5 and 6, three workshops were organized with children in Agadir and in Tiznit. That was an opportunity for open and realistic exchanges between cartoonists and schoolchildren.

Wahid Hentati, cultural advisor at the Tunisian Ministry of Culture, wrote a laudatory report about these meetings.

The hospitality and the organization were perfect during the 3 days of the meeting;

FICA aims at becoming really the cartoon and caricature's flagship event at the African level.

**FARID OUIDDER & BERNARD BOUTON**



## ANDREA ARROYO



Canvas of Compassion. Beauty is revolutionary.

Visual artist Andrea Arroyo, probably best known for colourful and lyrical images of goddesses, recently won first prize in the 2017 United Nations/Ranan Lurie Political Cartoon Award.

The Washington Heights artist's winning image is stark and powerful. Three female fists, raised to the sky, surrounded by unfurling leaves, inside a Venus symbol that forms part of the "T" in "Me Too." The black and white work was published in The Manhattan Times in December last year.

"I was so happy and so surprised," she said. Not only is Arroyo the first woman to claim first prize in the international competition—she is the first woman to ever win any of the top prizes in the 13-year history of the award.

Her husband, Felipe Galindo, is a cartoonist whose work regularly appears in The New Yorker under the name Feggo. He encouraged his wife to submit her work, telling her, "It's like the Oscar for the cartoon world." He would know, as he'd earned second place in 2012.

Three top prizes and ten honourable mentions are granted for the political cartoons that best reflect the spirit of the United Nations. The judges include Former Secretary-General Kofi Annan, Nobel Laureate Mikhail Gorbachev, actor Jeff Bridges, and syndicated cartoonist Ranan Lurie, for whom the prize is named.



Her art makes the impossible real: it is at once a timely reflection of what is roiling and occupying us in dialogue now as much as a universal statement of conflict and joy that resonates absent a time stamp," said Manhattan Times Editor Debralee Santos. "We have published her work for years, and we are proud of and delighted in her historic win."

While the Me Too topic is often dark and disturbing, Arroyo's image is a powerful and affirming message. "I'm interested in creating change and something that inspires hope, action and dialogue," she said.

That change comes from beauty. "We have a right to live a beautiful life," Arroyo said. "People have to make a living, they have to work. They have to fight against injustice. We live in a busy world. But I don't think a lot of people have time to pay attention to beauty."

"I do believe beauty is revolutionary," she said. "And we have preconceived notions of what we need to look at in the world."

Paying attention to beauty is as simple as noticing the color of the sky, the direction of the wind or birds in trees. "I think focusing on beauty can make people much more aware of other human beings," she said. It shifts the focus from the material to the spiritual and has the subtle ripple effect of caring for nature and instilling compassion and respect for others,

"In the past year, even compassion has become revolutionary," she said.

For more information, please visit [www.andreaarroyo.com](http://www.andreaarroyo.com).

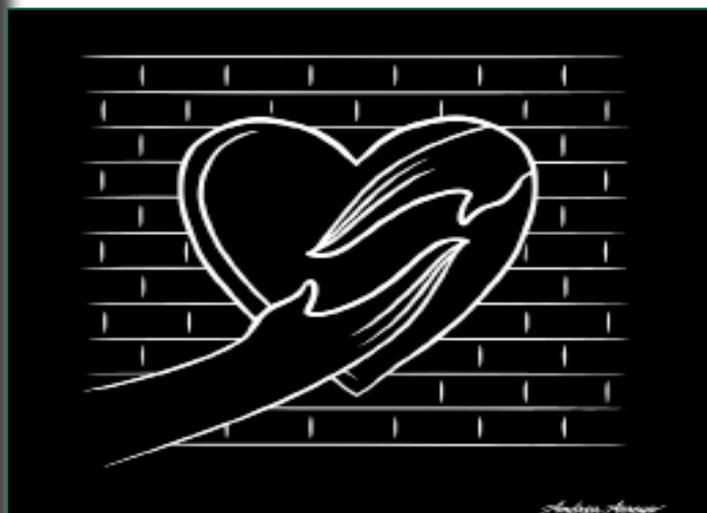
Photos:

Andrea Arroyo (photo of Andrea Arroyo in her studio)

The winning submission (image of MeToo)

Ranan Lurie is the syndicated cartoonist for whom the prize is named (photo of R. Lurie)

Story by **SHERRY MAZZOCCHI**



# HUMOR SOCIAL XVIII

Photos of the inauguration of the XVIII Social Humor Show that, as you know, this year was about "The person and the animal, dangerous relationships".

It was a very funny meeting between some members of FECO Spain, something short. In three days we took the opportunity to deepen the situation of humor drawing and the future.

On the pictures: Faust Ripoll, Director Secretary of Culture of the University of Alicante, Carles Cortés, Vice-Rector of Culture, Sports and Languages of the University of Alicante, Enric Arenós "QUIQUE", Notary of Humor 2018 and Enrique Pérez, President of FECO Spain. Second picture: Carles Cortés and Enric Arenós "QUIQUE". Third Picture: Members of FECO Spain with Carles Cortés, Faust Ripoll, Enric Arenós "QUIQUE" and Mari-Carmen, wife of "QUIQUE"



# HUMOR DEVA 12



HumoDEVA International Cartoon Contest 2017 Winter is over. We kindly thank everyone who contributed to the big success of The 12th HumoDEVA INTERNATIONAL CARTOON CONTEST Deva Winter, Romania, 2017! Congratulations to all, participants and winners! We look forward to the next edition! Until we complete the Humodeva 2017 Winter eCatalog, we invite you to download for free the Catalog-Calendar Petry and Crisan 2018.



# CUBA MEMORIES



## CUBA 2000 2nd Biennial of Humor in Havana, Cuba

When in the spring of 2000 we were invited as members of the Jury from the 2nd Biennial Dedeté, in Havana, Cuba was just coming out of the Special Period.

When we met for the selection of works of the humor contest, we did it in the courtyard of one of those beautiful and decadent buildings of Old Havana.

Everyone was sweating a lot due to heat and humidity, especially Osmani Simanca.

Santos, our driver, was always omnipresent. He took us to San Antonio de los Baños, to visit the important Museum of Humor, which has more than 10,000 works from different countries and Cuban cartoons since 1848. Here in San Antonio de los Baños, were born great cartoonists like Eduardo Abela, René de la Nuez and the many times internationally awarded Boligán.

Santos took us also to lunch and to dinner: rice and chicken, rice and chicken, rice and chicken...

Andrea Rodríguez and Martha Barragán presented their newspapers and magazines from Mexico.



Peter and me we talked about FECO and Peter asked more eggs at breakfast, and more coffee, and more toast... but there were only one egg, only one cup of coffee, only one toast by person.

There was an interesting exhibition from Tomy Rodriguez and another one from Brian Bagnall. ...

... and we lived an incredible story with the „visit“ of the Cuban police at 2 o'clock in the morning in the social club, which was our lodging...

We did not have a phone or Cuban colleagues to assist us and I had to translate and serve as an intermediary between John Lent (barefoot) and the uniformed giants to clarify a surreal situation that ended with colleague Ocampo in jail.

The next day everything was clarified thanks to the intervention of Ares and Garrincha and I think with the good will of the Cuban authorities.

We were able to finish our task as jury members in this country of talented and inventive people, where I was invited again in 2015. Things had changed a lot for Cuba but the people are still wonderful.

**MARLENE POHLE**



# BAYRAM HAJIZADEH 50 YEARS



In May 2018, the National Museum of Art hosted the opening of the personal exhibition of **Bayram Hajizadeh**, the President of Azerbaijan FECO Group. The Exhibition was dedicated to the 50th birthday of the cartoonist-artist. The organizer of the Exhibition was the Ministry of Culture of Azerbaijan Republic, the National Museum of Art and Azerbaijan Artists' Union. Various cartoons published in periodical press pages and in "Kirpi" ("The Hedgehog") satirical magazine covering the last years of Bayram Hajizadeh's creativity and also works of the artist that received awards in different international competitions, as well as his illustrations and other cartoons that he drew on various books were presented at the Exhibition.

The presentation of the book "Kirpi'nin Ressamları" ("Artists of "the Hedgehog") by Professor Bayram Hajizadeh was also presented at the event. The three-volume book provides detailed information on the creative activity of artists and cartoon masters who collaborated with "Kirpi" satirical magazine in 1952-1991.

Deputy Minister of Culture of Azerbaijan Professor Adalat Valiyev, Secretary of the Azerbaijan Artists' Union Professor Aghali Ibrahimov, Rector of Azerbaijan State University of Culture and Art Professor Valida Mammadova, Director of the National Museum of Art - Chingiz Farzaliyev, People's Artists of Azerbaijan Republic - Arif Huseynov, Arif Azizov and others made speeches in the event. Nearly 80 works by Bayram were shown



THE FECO BOARD OF THE FEDERATION OF WORLDWIDE CARTOON ORGANIZATIONS HAS DECIDED THAT **MASTER BAYRAM HAJIZADEH** HAS RECEIVED THE SPECIAL FECO FELLOWSHIP AWARD 2018 FOR HIS EFFORT IN THE NATIONAL AND INTERNATIONAL CARTOON WORLD. WE THANK YOU FOR YOUR CONTRIBUTION TO THE ART OF CARTOONING.

Viktor Neuvorobnyy	Felipe Galindo	Mariana Pardo	Stefan Jafarowski	Bernard Boulton
<i>Viktor</i>	<i>Felipe</i>	<i>Mariana</i>	<i>Stefan</i>	<i>Bernard</i>



# 7th INTERNATIONAL OLIVE CARTOON CONTEST

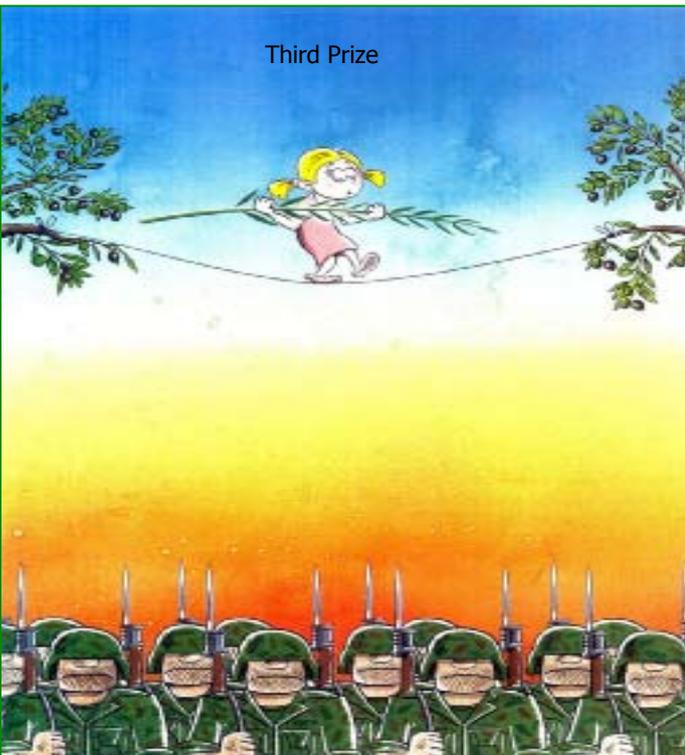


## FINAL RESULTS 7th INTERNATIONAL OLIVE CARTOON CONTEST 2018 (KYRENIA – CYPRUS)

### INTERNATIONAL JURY MEMBERS:

Nidai Güngördü (Cyprus), M. Serhan Gazioğlu (Cyprus), Omar Perez ( Spain), Fethi Develioğlu ( Turkey), Agim Krasnigi (Kosovo), Musa Kayra (Cyprus), Aziz Yavuzdoğan (Turkey), Yoshiaki Yokota ( Japan), Firuz Kutal (Norway), Derman Atik (Cyprus), Mustafa C. Azizoğlu (Cyprus) and Hüseyin Çakmak (Cyprus)

Frist Prize: Gold Olive Sculpture + Frist Degree Diploma  
Shahram Rezai (Iran)  
Second Prize: Silver Olive Sculpture + Second Degree Diploma  
Oleksy Kustovsky (Ukraine)  
Third Prize: Bronze Olive Sculpture + Third Degree Diploma:  
Seyed Ali Mirae (Iran)  
INTERNATIONAL JURY MEMBERS SPECIAL PRIZES  
Norbert Van Yperzeele (Belgium)  
Galym Boranbayev (Kazakhstan)  
Victor Crudu (Moldova)  
Hilal Özcan (Turkey)  
Arben Meksi ( Albania)  
Elena Ospina (Colombia)



# NICARAGUA

Nicaragua, a country in the heart of Central America, is ruled by President Daniel Ortega and by VP Rosario Murillo, his wife. They are in their third consecutive term, helped by opportunistic reforms and electoral fraud.

Nicaragua's population has been suffering many years of electoral fraud, rights restrictions, selective repression, social media and internet censorship of late and the mismanagement of a recent ecological disaster of catastrophic proportions. But the last straw was the enactment -without popular consultation- of a law that affects the country's social security, curtailing the rights of current and future pensioners, in addition to increasing the quotas of current contributors. The people revolted in protest.

The protests began discreetly, because we are in a country where anyone who goes out to the streets to criticize the government, however small is the protest, it's crushed by mobs like the JS-19 (a paramilitary arm of the government) and the police itself. When protests began also to emerge recently at the universities, which the Ortegas consider their stronghold, the situation began to get out of control.

At this moment there are protests and repression practically all over the country.

There has been destruction, aggression and deaths. There is also censorship, several TV channels that reported the attacks were abruptly removed from the air and international journalists who entered the country reported that the authorities confiscated their equipment. Local journalists on the street have been repressed, beaten, assaulted and denigrated.

Yesterday I accompanied one of the youth's demonstrations. I participated as a communicator and as a citizen.

While I was uploading news about the protest to the digital news website where I publish my cartoons, I could attest the civic attitude of the attendees, even though they had to avoid several anti-riot checkpoints.

At the end of the march, a member of the pro-government mobs fired several shots while the police near him did nothing to stop his aggression. Fortunately, there were no injuries.

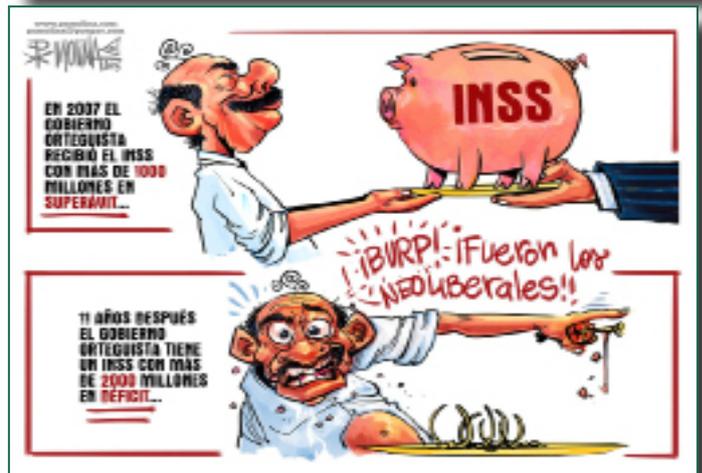
Later in the social media, some pro-government people that recognized me on the streets were denouncing that I was "leading" the youth march, something totally false.

This is just a small example of the official campaign to discredit anyone who reports what happens.

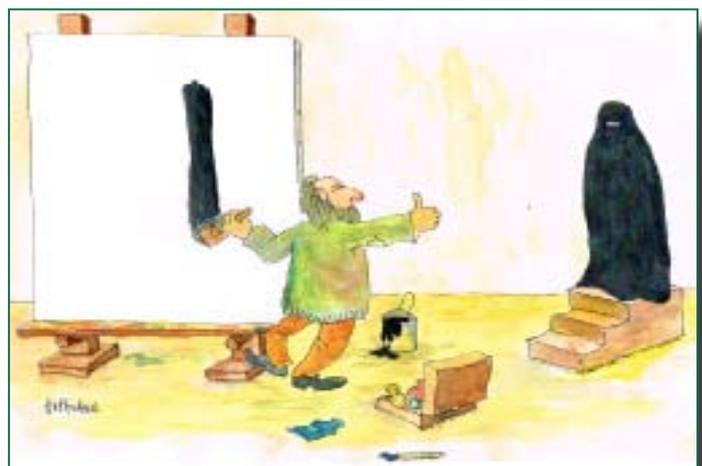
The president has not show his face since the protests began and Rosario Murillo, the VP and government's spokesperson, in a George Orwell's Big Brother style, likes to name war, "peace", and violence, "love".

Nicaragua urges the rest of the world to pay attention to the events occurring here. We do not want to become another Syria. The memory of the war we experienced and suffered in the 1980's is still fresh in our memory.

**PEDRO X. MOLINA**



# HOFFMANN

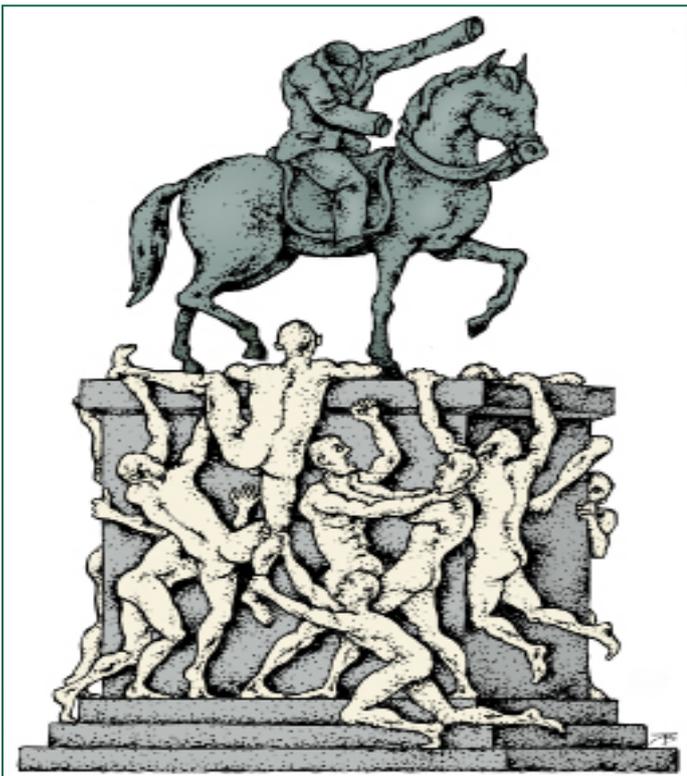


# PJER

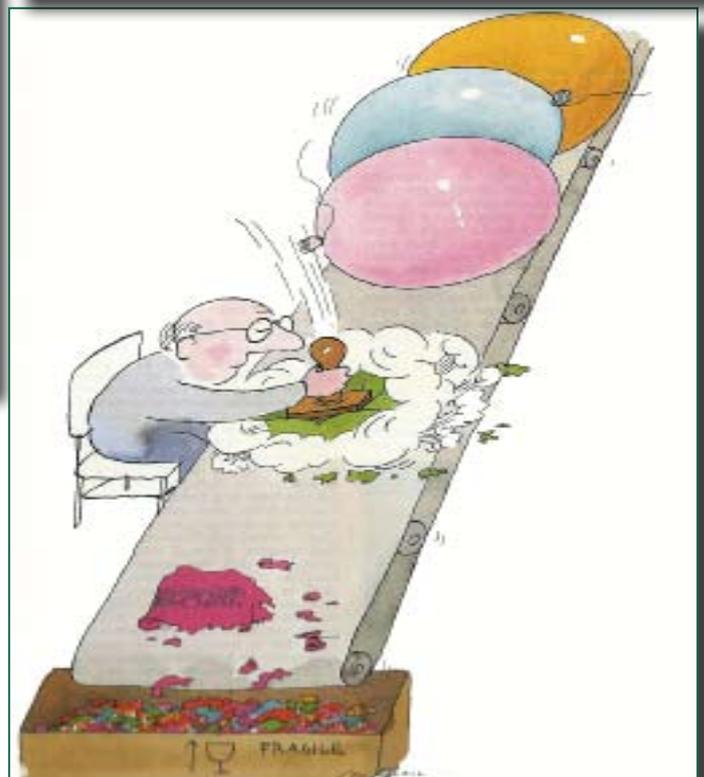
Pjer (Pierre) is the most important Yugoslav, now Serbian cartoon contest and prize for 50 years, established 1968.

In Att. awarded cartoon and award ceremony where Jugoslav and Jaksa played a song composed for Jugo by Bora Djordjevic (leader of the most famous Yugoslav / Serbian rock group "Riblja corba" ("Fish Dish") 30 years ago for an TV show. Jugo designed all official 25 LP covers for that group, also their international famous logo Fishbone.

Jugoslav Vlahovic got the PJER 2017 1st prize, grand-prix Golden Pierre 2017 for the best Serbian cartoon.



# MIHAI STANESCU 1939 - 2018





# BADEN-BADEN

## Solid Mockery. Pictures of Krähwinkel.

Since March 24th, 2018 the „Museum für Kunst und Technik LA8“ in Baden-Baden has shown the exhibition „Solid mockery. Pictures from Krähwinkel“. When vintage proverbs no longer ensured the context of meaning, the enclosed idyll was broken up and opened for the viewers a picture by its own flabbergasted laughter. From the midst of the plain, snug world of Biedermeier an anarchic humour, an immature strategy of undercutting developed. This apparently, childish humour in drawings the authorities and censorship could hardly suppress as efficiently as the political poetry (Heinrich Heine) of the pre-March-era. A graphic starting to the imagery of the relieving laughter!



## MARK JAN JANSSEN



## NOUR

I attach you some articles and publications and some photos taken during the opening of the exhibition. The event was successfully inaugurated despite the small problems I had with local elected officials. The problem is because the exhibition was inaugurated at the time of the electoral campaign for the installation of elected officials at the head of the town halls.

Concerning the association France-Cartoon, they never supported me during my exhibitions that I gave in Algeria or elsewhere. They never answered me when I send them articles or open letters about my situation with my authorities. They exploit us that's all. And if there are salons and festivals in Europe, they never invited me. it's a racist clan. That's why I'm removed from this association.

I am always proud to be a FECOIST.

Sincerely, Nour El Yakine FERHAOUI

Reporter & Dessinateur de Presse

Membre actif à FECO Internationale

Tel : +213657879711 Courriel : fecocartoon@gmail.com

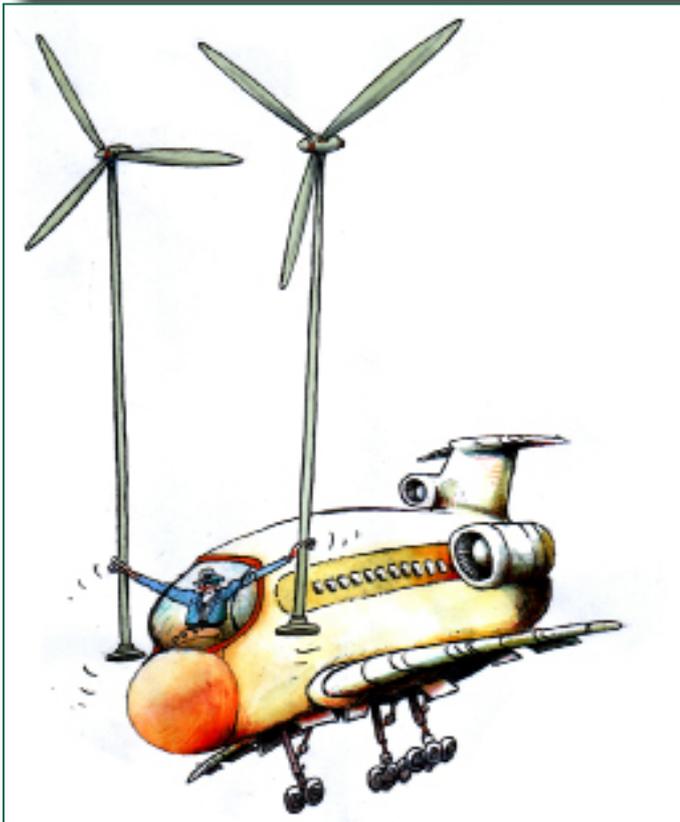
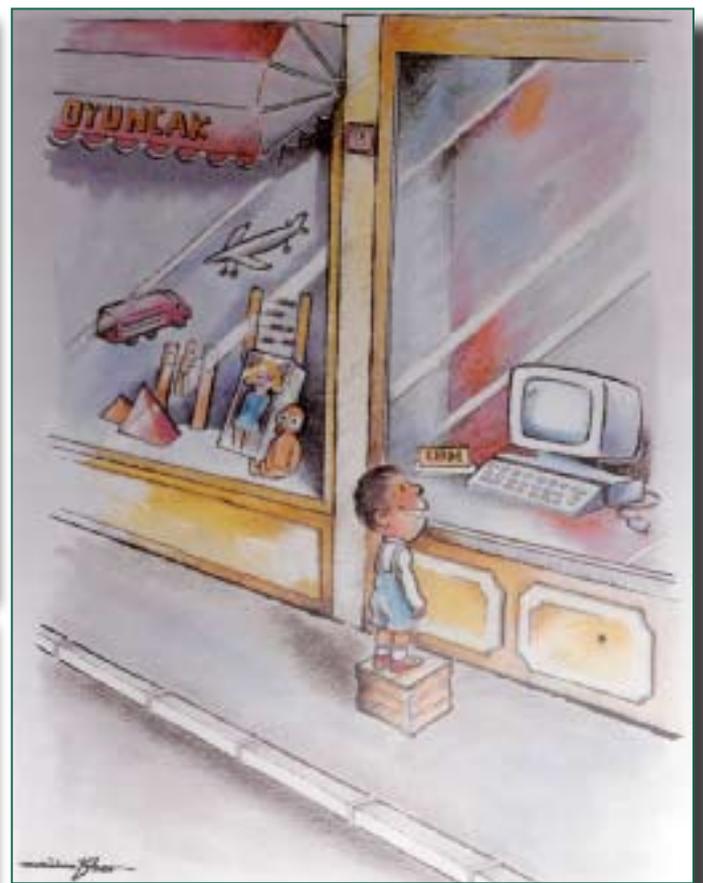
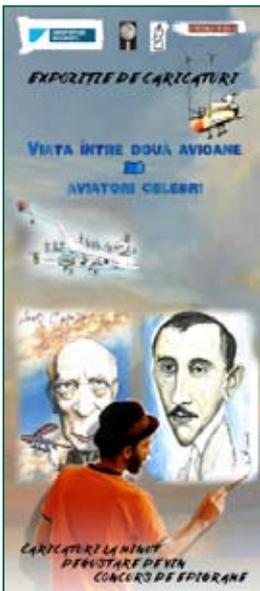


## PACO BACA



# AVIATORI CELEBRI

# ATILA ÖZER MUSEUM



# SOLINGEN CENTRUM FOR PERSECUTED ARTS



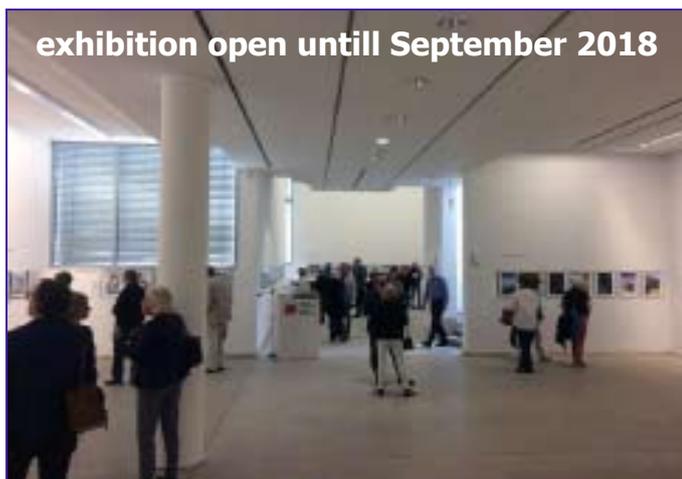
On Sunday June, 24 was the opening day for (Cartooning for Peace - Die Neunte Kunst); a collective cartoon exhibition in Zentrum für verfolgte Künste in Solingen, Germany.

Curators: **Talal Nayer** and **Jürgen Kaumkötter**  
Cooperation-partner: Cartooning For Peace (Jean Plantu)

The artists of the exhibition are: **Agim Sulaj, Anthony Garner, Aristides Hernandez Guerrero (ARES.), Constantin Sunnerberg, Constantin Pavel, Darko Drljevic, Ernst Volland, Firuz Kutal, Ivailo Tsvetkov, Vladimir Kazanevsky, Luc Descheemaeker, Luc Vernimmen, Oleksiy Kustovsky, Paco Baca, Peter Nieuwendijk, Tjeerd Royaards, Nayer Talal, Michel Kichka and Victor Bogorad.**



These artists were present at the opening: **Constantin Sunnerberg, Luc Descheemaeker (O-Sekoer, Peter Nieuwendijk (ENDYK), Tjeerd Royaards, and Nayer Talal.**



exhibition open until September 2018

## "Die Neunte Kunst": An Experimental Lab of Diversity

The experience of art usually puts the cartoonists in an existential self-confrontation about the meaning of individuality and the question of self-definition among the society, and about the role of art in front of politics. The exhibition of "Die Neunte Kunst" is living proof that the cartoonists have enough sensitivity to take in their consideration the value of the individuals and the strong solidarity and bring a political statement, an opinion against the generalizations and stereotypes, a unique idea with extraordinary drawings.

Sartre designed his famous play (Huis Clos) in a way that locates the three characters equally in everything: the distance between them in the stage of the theater, their distance with the audience, and more importantly; equal degrees of complexity in relationships, all the time. The exhibition hosts cartoonists who did as same as Sartre did in (Huis Clos): They built an entire structure of criticism of hot political issues like immigration, censorship, racism, multiculturalism, and new fascist movements in an artistic way with many elements, like being rational, have subjective political statements, being deep and creative, stand in solidarity with humanity, and by keeping the equal-distance between the columns the hold the roof of the political cartoon. This exhibition hosts a group of cartoons who know how to keep the roof always high, like:

Anthony "Ant" Garner who He has illustrated over 20 books, adult and children and has collaborated in theatre work with the Catalan theatre company La Fura dels Baus. Ant has drawn caricatures and cartoons for Punch, Private Eye, The New Statesman, El País, Ara, The Progressive (USA), The New York Observer, Greenpeace. Currently, he draws political cartoons for the Spanish newspaper El Periódico and a weekly cartoon dealing with environmental issues for the satirical magazine El Jueves, as well as collaborating with El Economista, TV3 (Catalan TV) and France 24 TV channel.

Paco Baco (FECO President Mexico), a multitalented artist, he is the editorial cartoonists of the daily Mexican newspaper El Universal and Television presenter, and soon he will realise his new experimental Sci-Fi

# SOLINGEN CENTRUM FOR PERSECUTED ARTS

novel "Los Elegidos: La Revelación de Los Cristales" or "The Chosen Ones: The Revelation of The Crystals" about extraterrestrials come to earth by UFOs.

There is also Luc Descheemaeker Winner of the 2nd prize in the United Nations/Ranan Lurie Political Cartoon Award New York (USA) in 2014; he won of more than 250 international prizes. Luc Vernimmen is a special artist with a respected academic background and successful professional careers. Vernimmen studied Graphic Arts at St.-Lucas School of Arts (Antwerpen) between 1978 and 1982, and in 1983 he studied sculpture on the Royal Academy of Fine Arts.

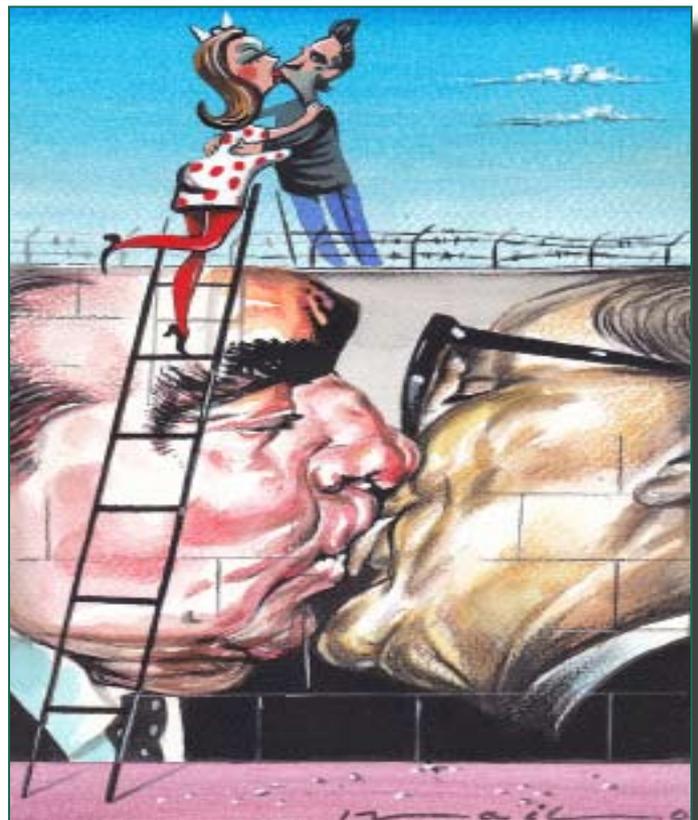
The Dutch artist Peter Nieuwendijk is the current president of Federation of Cartoonists Organizations (FECO) who recently received a Special Prize World Press Cartoon Lisbon, Portugal, and he is the winner of the Golden Award from The European Cartoon Centrum. Nieuwendijk was a jury-member for than 50 different locations around the world.

Among these creative cartoonists we will find also Arístides Hernández Guerrero, or simply, as known as Ares; is self-made Cuban cartoonist who studied medicine and psychiatry. Ares brought an anatomical analysis in "Die Neunte Kunst" for themes of media, immigration, terrorism, and militarism. Ares is a cartoonist in a special category "Prizes Hunters" with more than 150 international awards. Ares see the immigrants as victims to the bureaucracy and the politicians and their games. Ares draw an immigrant standing in a ping-pong ball, standing alone, as a helpless object in the playing-table of politics. In other cartoon Ares gave his opinion about the phenomena of terrorism, he believed it is a direct result of militarism.

Agim Sulaj belongs artistically to a unique category of cartoonists; he is a cartoonist who built a bridge between the classic styles in drawings and the political cartoon. The amazing Albanian/Italian cartoonist stands with the weak and toothless people because he understands the meaning of living under totalitarianism when he experienced life under the rule of a communist regime. Sulaj had been born during in the time of the dictatorship; then he flees to Italy where he had found art and freedom of thought after the collapse of Berlin Wall. For being an immigrant, Sulaj dedicated a lot of works to immigration and refugees, where he also had many satisfactions and awards..

It is well-known that President Truman said once that he was afraid only of two things; death and cartoonists. Vladimir Kazanevsky incarnated this fear conspicuously in his cartoons, not only the fear of politicians from cartoonists and journalists, but it was a cocktail of fears and phobias: the confrontation between two professions: journalism and militarism, a confrontation between a journalist in front of movements and regimes that only use the language and the logic of violence. "Censorship is created by politicians, but more important is self-censorship; it had been created by our own aesthetic, ethical, philosophical and political rules. We can say that we live in freedom when only our self-censorship will exist" Kazanevsky says.

Kazanevsky portrayed the world -in his collection- as a gloomy prison with different layers: the mind is the first layer where the self-censorship is a sadomasochist sacrament that will lead to losing the personal characteristic. In Kazanevsky's cartoon we see many ignorant credulously building their own physical prison after they are already living in mind-prison statues, he draw countless birds bring sticks to a cage-maker when the birds cannot, or don't want to see, that these sticks which they are gathering now they will be the base of their cage in the future. Kazanevsky tragically told the story of every dictatorship: it starts with ignorance, and grows acceptance. "The reality of the modern absurd world gave me inspiration, but life is beautiful even in an absurd world," Vladimir Kazanevsky says



.Darko Drljevic draws in his collection the world as a chaotic place full of violence and gory images, just like the novel of the Portuguese writer Jose Saramago; Blindness. Saramago wrote about how people can act when they live in anarchism and fighting in the absence of law when nobody can see anything. Drljevic used the theme of "blindness" in a funny cartoon about racism, he draws a white man and a black man in a friendly hug with big smile smiles in their faces, and both are blind. He suggested that the world we better place when people can be color-blind in the absence of discrimination and racism. Sometimes blindness

# SOLINGEN CENTRUM FOR PERSECUTED ARTS

isn't that bad, sometimes.

The cartoonists in "Die Neunte Kunst" had the impressive power that could create the possibility of a positive contribution that could rehabilitate the world, and make it a better place of living. The drawings of Constantin Sunnerberg were full of hope and fun in part of it, and also eye-tearing on other parts, which is just an embodying of the living reality. Drawing cartoon is this unique art that can make us laugh, and also make it cry. Ivailo Tsvetkov illustrated and reproduced the famous graffiti painting that many people know it as (The Socialist Fraternal Kiss) between USSR's Leonid Brezhnev and DDR's Erich Honecker. Tsvetkov is hoping that the love between individuals can be above walls and borders, and it is stronger than the fancy love between dictators. A Strong message from the Bulgarian cartoonist, but also a message that makes us smile. The cartooning is "Die Neunte Kunst" because it has the ability of interpenetration between all the other eight branches of art. That could contribute to the reinforcement of acceptance of other.

"When the discussion comes to the disagreement the political cartoonists appear" but among the magnificent artistic diversity in the world of cartooning, but many people can agree about that the "Die Neunte Kunst" is dynamic art with a magnificent ability to recondition itself and readopting new tools. There is a big disagreement about ideas and philosophy of Karl Marx after 200 years of his birth, but probably we can allowedly agree with one thing Marx said: "Art is always and everywhere the secret confession and, at the same time, the immortal movement of its time".

## TALAL NAYER FECO President Sudan



## LEVADIA 22

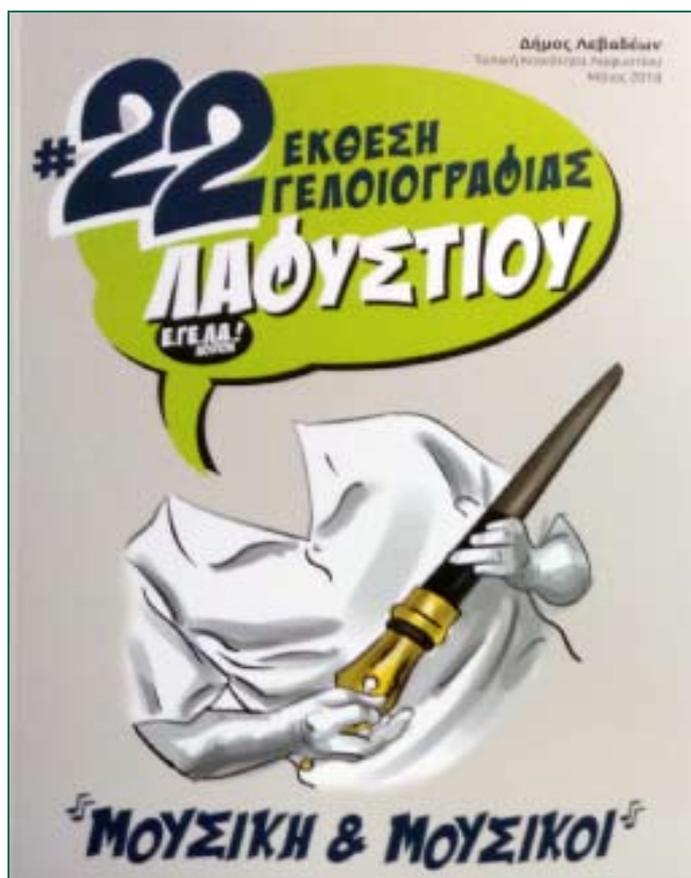


The exhibition took place in Lafisi, a beautiful small town near the town of Levadia, Greece between May, 26 and June, 3. The exhibition was about music and musicians.

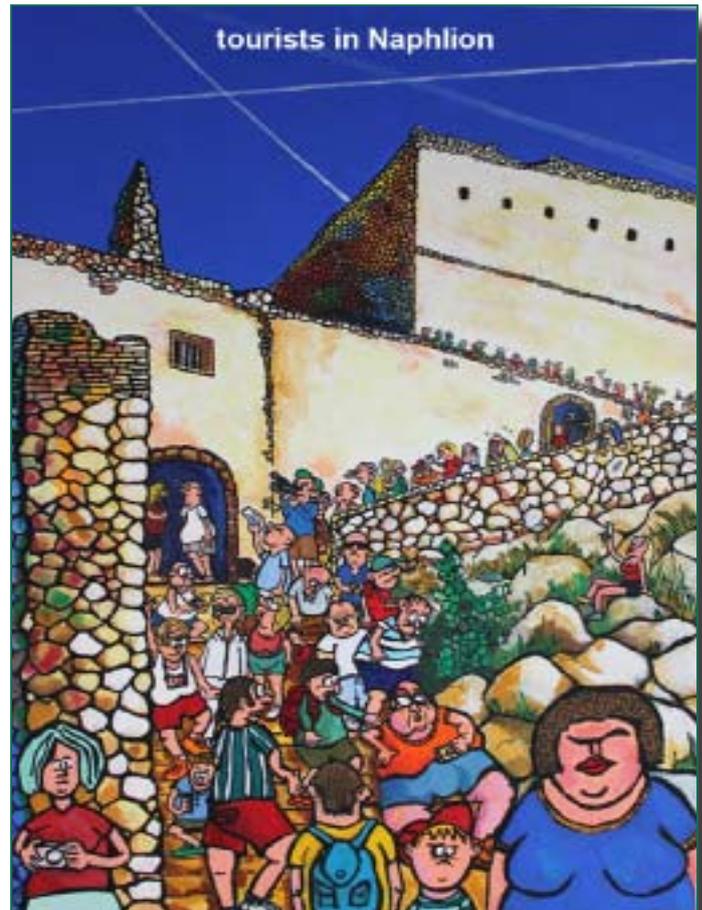
**Giannis Geroulias, president of FECO Levadia Greece**, opened the exhibition officially beside the mayor of Levadia, Spyros Derveniotis, son of the great composer of folk song Thodoris Derveniotis, music composer Antonis Kontos, and Talal Nayer the president of FECO Sudan group.

The exhibition contained portraits, caricatures, and cartoons of more than 90 artists. The exhibition had a special section for the Greek musicians that practiced cartoon, or on another way, to say that, the cartoonists who had a musical career. A group of musicians called (The Rebetiko's Saturday Society) played wonderful pieces of Greek folkloric music on an opening day. There is also a special section in this exhibition for the anti-war cartoons, a collection of classic cartoons from the European Cartoon Club.

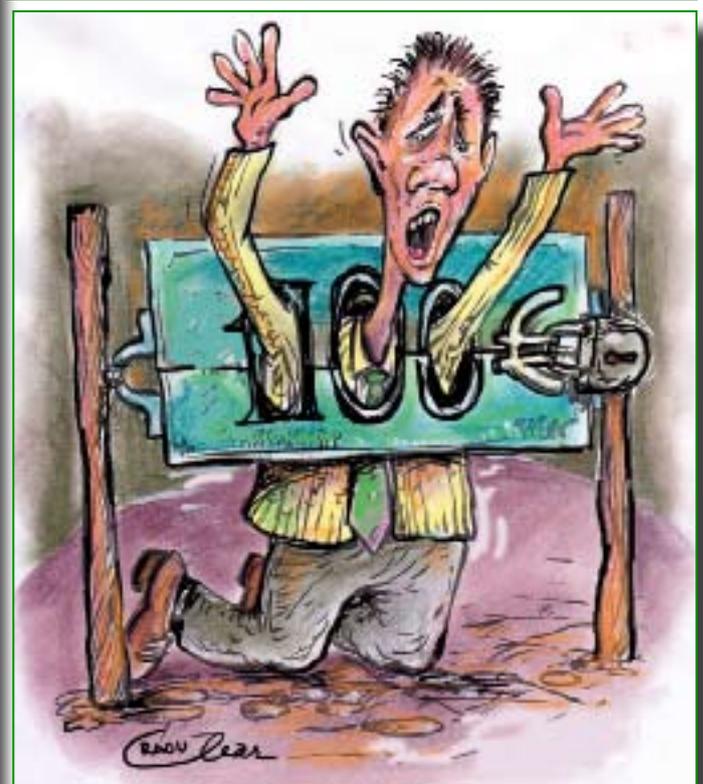
The third special section is cartoons of FECO Sudan. Giannis Geroulias gave an invitation to Sudan to be a guest country of the 22nd edition of the exhibition of FECO Greece. 16 Sudanese cartoonists participated as guests in this exhibition.



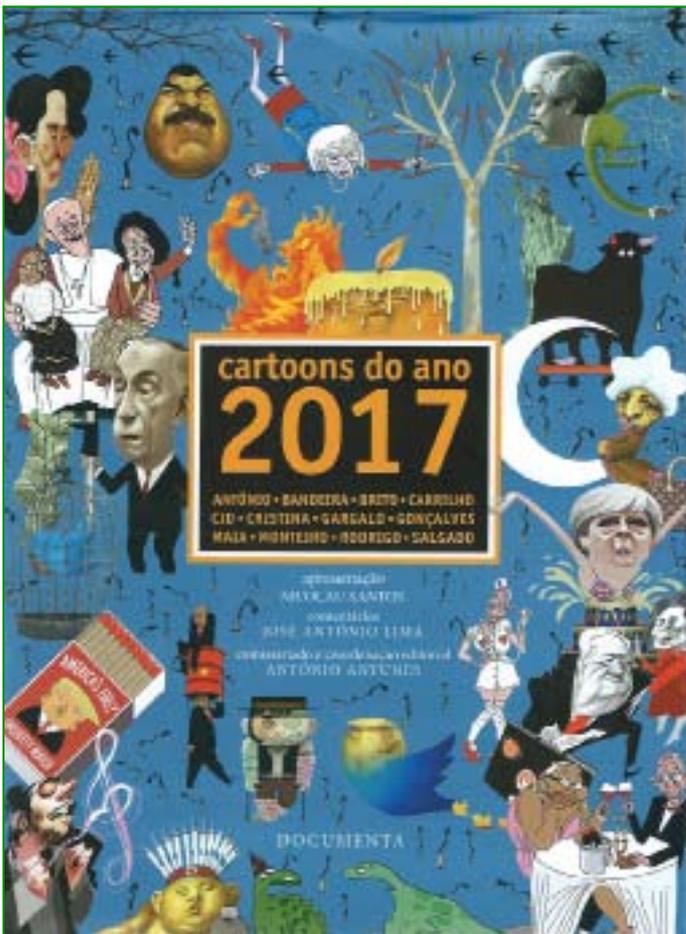
## HANS MADER



## RADU



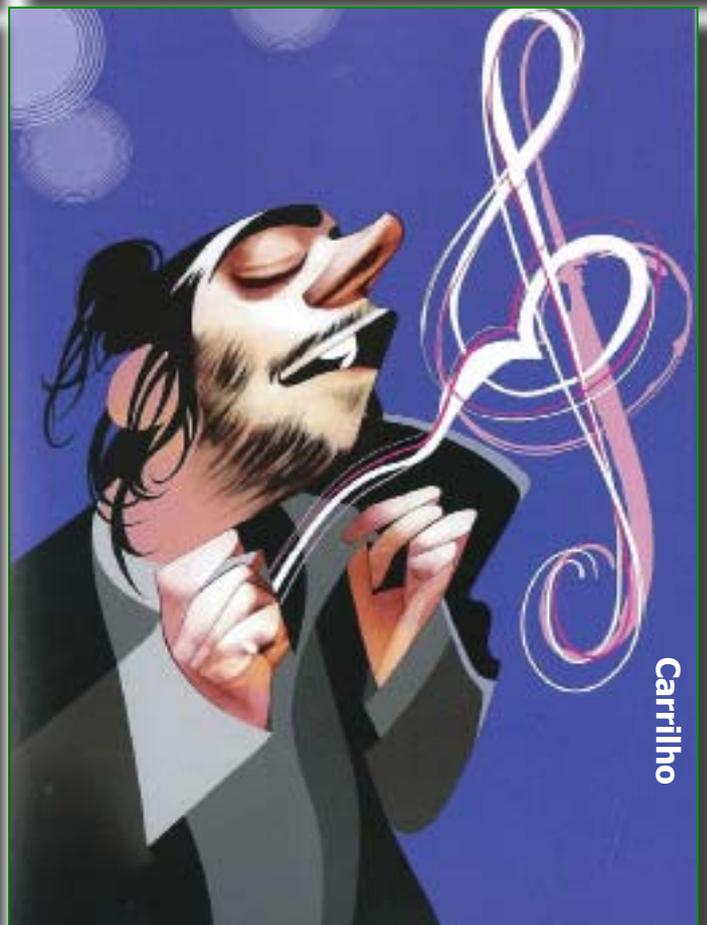
# POTUGUESE BEST 2017



Cargolo



Congalves



Carrilho

# KNOKKE-HEIST 2018



The 57th edition in Knokke Heist (Belgium) was held recently. The winners were: Golden Hat for **Saaed Sadehi** (see cover of FECONews 64). The Silver Hat for **Vasco Gargolo** from Portugal, the Bronze Hat for our Bulgarian FECONews Chief **Ivailo Tsvetkov**. A special prize from the editor of the catalogue (Davidfondsprize) for **Jo Lieben** from Belgium. And the Prize of the Public 2017 was given to **Luc Descheeaeker** who was not present because he was at the same time jury members in the MIKS contest.

A warm sunny day in a bif shelter on the beach, where people can visit all the selected cartoons during the whole summer (free entrance!)



The Knokke Heist logo has changed in 57 years. On the left the logo that was used in the sixties, in the middle the logo that was used for many years during the seventies, eighties, nineties until the year 2005. Today they use the logo on the right side.



From left to right: The GOLDEN Hat, The BRONZE Hat, Peter Nieuwendijk (no Hat) and The SILVER Hat winner.



## KNOKKE-HEIST 2018



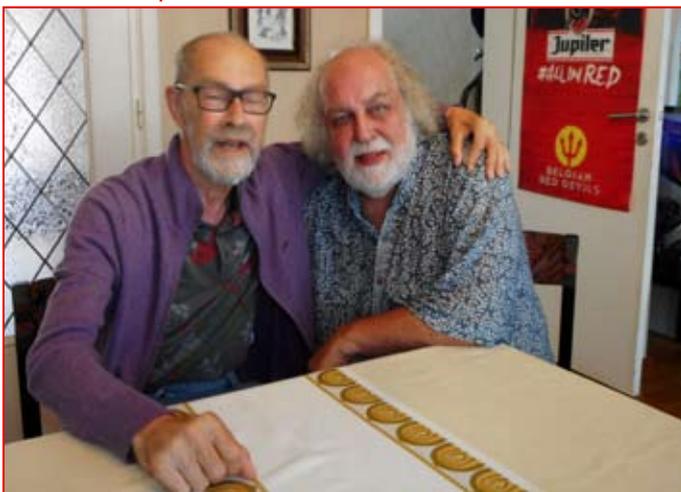
Prize of the Public 2017: O-Sekoer (Luc Descheemaeker)

## SWEET MEMORIES

During the 57 Cartoon festival in Knokke-Heist we missed Ronald Libin (BING). He was always there. As a guide for cartoonists all over the world, he made friendship with cartoonists from all continents. Sweet memories, all those meetings in Hotel Restaurant King Boudewijn in de Lippensstraat in Knokke and the dinners in the Casino with the beautiful paintings of Magritte. So I went to his home in Oostende (not so far from Knokke). I'm happy to say that he is still alive and kicking although he has some serious health problems.

As you know (or not) BING was from the start very active in FECO. He was twice our President General (from 1988-1991 and from 1998-2001). He was also the first editor-in-chief of FECONews. He produced 17 issues of the magazine between 1989-1996. After his resignation he kept active for the Belgian Cartoon Association KEVER, of which he is still a member.

During his period as member of the FECO board BING visited many countries to 'collect' new members. Good to write this again. Good that he did not lose his sense of humour during our visit on a sunny afternoon in Ostend.



## MIKS



the winners of 4 editions of MIKS "Black Sails" cartoon exhibition in Sisak (Croatia)

**1st Prize: Igor Smirnov (Russia)**

**Second Prize: Marcin Bondarowicz (Poland)**

**3rd Third Prize: Slawomir Makal (Poland)**

MIKS Special Mentions:

Luc Vernimmen (Belgium), Andrei Popov (Russia), Elena Ospina (Colombia), Marco De Angelis (Italy), Grzondziel Krzysztof (Poland), Eshan Ganji (Iran), Konstantin Kazanchev (Ukraine), Julio Cesar Ibarra Warnes (Argentina), Regis Teixeira (Brazil), Klaus Pitter (Austria) and Doborslav Bob Živković (Serbia).



# ZIELONA GORA 20

**GRAND PRIX**  
Krzysztof Grzondziel (Poland)



**XX INTERNATIONAL OPEN CARTOON CONTEST**  
„Light” Zielona Góra (Poland) 2018

The Winners

GRAND PRIX – Krzysztof Grzondziel (Poland)

1st Prize – Magdalena Wosik (Poland)

2nd Prize – Mojmir Mihatov (Croatia)

3rd Prize – Werner Rollow (Germany)

**3rd Prize – Werner Rollow (Germany)**



## TRUMP AGAIN

**1st Prize Magdalena Wosik (Poland)**



**2nd Prize Mojmir Mihatov (Croatia)**



# GIANNIS GEROULIAS

**"Cartoons can bring a big world smile".**

I met Giannis Geroulia for the first time during the 22nd edition of Lafisi, Levadia exhibition that orchestrated successfully by FECO Greece for years. Giannis Geroulia is the president of FECO Greece. I had a very interesting conversation with this polite man about art and politics when he was driving his car from the Athens International Airport to Lavysio of Livadia where is FCO Greece is organizing their artistic event, but also where Giannis Geroulia had been born in 1962 to a Greek agricultural family.

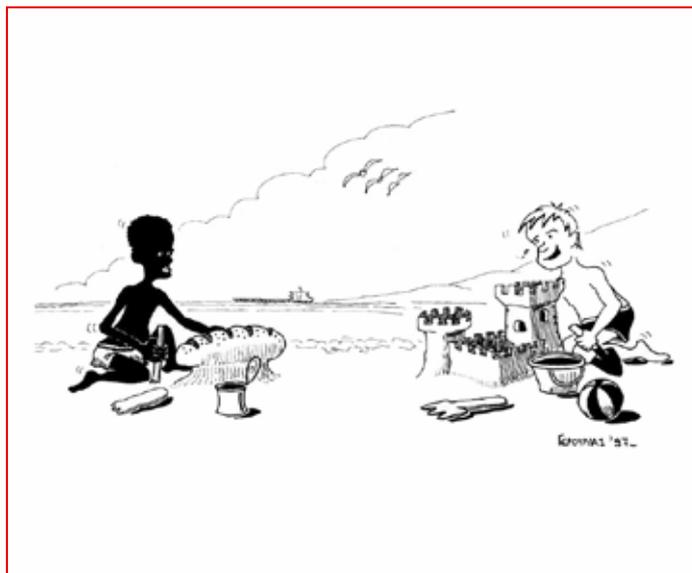
The car of Giannis Geroulia explains his lifestyle; technical types of equipment located near to cartoon books and drawings, he is an electro-technician in the morning he is, and in the night he is a cartoonist. Giannis belongs categorically to the self-made artists and how they build-up slowly their artistic career without artistic pedagogical. From the moment that Giannis started reading, he found the first materials for his experimental art career (school books). He filled the margins of his school books and block-notes with of funny figures and caricatures. Later on, then he moved to another level by trying to make caricatures of people too. Until he graduated from school, my books were full of funny figures and caricatures, and it is the time for the Greek young man to find new spaces for his art. Giannis didn't study art because in his period there were no schools, especially in the province where was living. Giannis kept his passion about art and he designed a realistic plan to reach his goals slowly but also with an immutability: he started working as an electrician since 1987, but on the other face of the coin there are other details, he was making cartoons in the local press, and sketches for events and friends. Giannis had influenced by many cartoonists, not so much about the technique of the sketch, but the way of thinking.

Giannis inspired more by the political news that is always intense in Greece, and sometimes the inspiration comes from social issues that they are a direct result of the political interactions. Giannis is drawing a cartoon in Greece where its first satirical prints appeared in the middle of the 19th century, and where there was an upward trend in the cartoon. Political cartoons were at the forefront of Public life, the printing press was rapidly evolving and at the same time illiteracy diminished.

After WWII a lot of magazines and newspapers appeared which allowed too many cartoonists to appear. "I can mention Polenakis, Bost, Kostas Mitropoulos, KYR, Archelaos, Vassilis Christodoulou, Kostas Vlachos, Giannis Ioannou, Giannis Kalaitzis and many others who have produced a huge cartoon project," Said Giannis.

I had so many conversations about political issues with Giannis Geroulia, sometimes we had an agreement, and sometimes disagreements, but after any political debate between us I get sure about one idea; Giannis Geroulia is a committed person who dedicates himself to people, he thinks about the people, and he committed politically and socially to them. When he walks or driving his car everybody in Lafisi, Levadia smile to Giannis and greets him respectfully. I made a joke about him: (Why not you nominee yourself as the mayor of the city?). The response was a big smile.

Giannis Geroulia started to draw cartoons local newspaper "OVERVIEW" for ten years; from 1987 until 1997, then he continued until 2015 in the local newspaper called "VOIOTIKA NEA", unfortunately, both newspapers no longer exist. In 2002, He worked for a short period with the Turkish newspaper CALLED "EKIP".



Giannis Geroulia didn't describe himself as a professional cartoonist, he prefers to label himself as "an amateur". Giannis Geroulia have the contacts with a group of cartoonists; locally and internationally, but his activities located mainly in the provincial press and many amateurs. Giannis and his group are trying to set up exhibitions at every possible opportunity, and Levadia exhibition is one of these events. Giannis Geroulia and his group are working to build a bridge between them and the International community of cartoonists.

Giannis Geroulia is president of FECO GREECE LEVADIA, and this group – does not represent all Greek cartoonists. "Protestants, we are a group of amateurs, who in 2003 decided to join FECO to have contact with creators and clubs from around the globe," Said Giannis. "...by participating in the international exhibitions, we acquire sketchbooks, at the same time we acquire knowledge of the techniques of other creators and we know humor and reflection that exist in other countries."

I asked Giannis about his opinion about freedom of speech and journalism, he thinks it exists in Greece with almost the same level as the rest of Europe, but he had feared that freedom of speech does not work as it should, because in Greece, as in most countries the media are owned by ship-owners and contractors, or in other words: non-professional journalists. "I personally have many doubts about the quality and objectivity of the information" Said Giannis.

An answer to his opinion about the artistic styles and drawings techniques, "If we talk about abstract art in general, I do not have the necessary knowledge to judge it. I like Netline (clear line) Sketches and especially those who are in the fight for the good of many." Said Giannis "I like the sketches and cartoons that focus on the environment, the social justice, and which is trying to illuminate the dark sides of the public's life."

The house of Giannis Geroulia is a big archive of music and art, there are drawings and books everywhere. He said: "I like cartoons because in few words, or even without words, you can say a lot of things. Art can communicate with people from different countries, art bridging languages, and cultures. I remember - a few years ago - a cartoon exhibition on an island in Greece, in that event thousands of visitors came from countless countries, people with different languages, all of them visited this exhibition, and everyone smiled, this power is the cartoon, it can bring a big world smile.

**TALAL NAYER**



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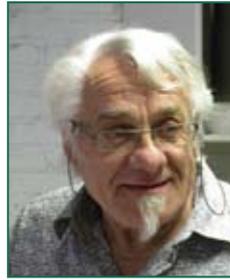
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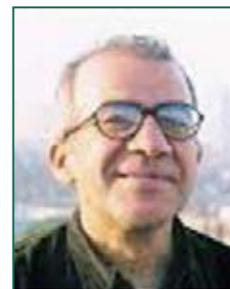
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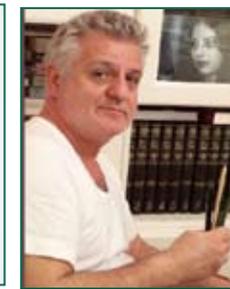
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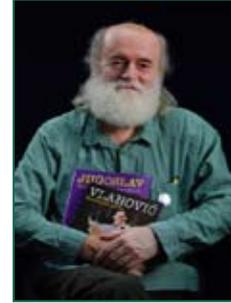
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# WITH FECO ON THE ROAD

FECONEWS 60



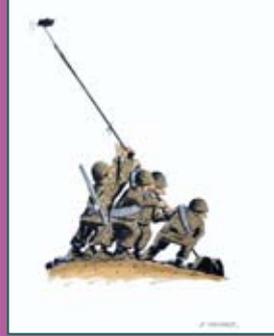
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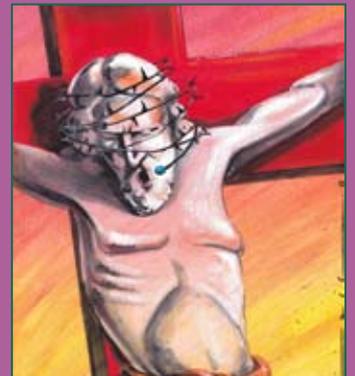
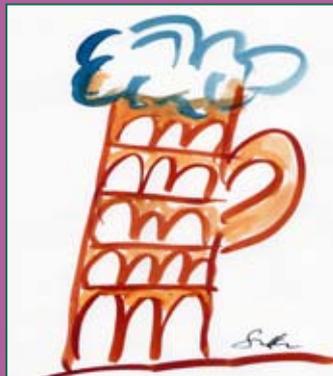
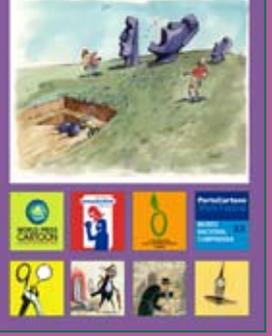
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