

# FECON NEWS 65







**Gerhard Harderer**  
26 +27



**Dear friends and colleagues,**

First I want to apologise for the delay of this issue of FECONews magazine. It had to be printed in November 2018 and distributed one month later. However we could not do so. Some reasons; we did not receive enough material from different country-members. So I had to collect more stuff and finish this issue (during me stay in Indonesia) later last month.

**Important to ask you all once again. Please send your articles, news, cartoons and pictures in time. And please write all reviews in ENGLISH. For next issue I hope to receive your contribution before April 2<sup>nd</sup> 2019. Remember that each member-country can claim one page in each issue of the magazine. Collect cartoons of your members and send them to us. (Also for the website we reserve place for all members, if they wish).**

Also good news to write about. A new FECO group will be formed soon! FECO Algeria. Kamel Berrami will send us soon the names of his members, a logo and his picture. So FECO is still growing.



**Hereby already a picture of our new FECO President  
Algeria: Kamel BERRAMI.**

Also excellent news; Talal Nayer who was involved in the successful exhibition in Solingen (see FECONews 64) is willing to be a member of the FECO Board. He will act as a kind of communication manager and will help by editing FECONews 66 all will be helpful with the distribution of exhibitions. He also has many ideas to change the FECO website. In February I will have a meeting with Bernard Bouton and Talal Nayer in Paris to discuss this all.

For this issue Talal wrote already some articles. May I ask your special attention for the interview with Gerhard Harderer on the pages 26 and 27.

Good to see that many of our members were prize-winners last year and that some of our members were invited as jury members in different cartoon contest all over the world.

As FECO is a **non-politic organisation**, we don't care who is in charge in which country, crazy leaders nor dictators. Our motto is still "drawing the world together" being friends with all colleagues. Nevertheless we have a good relation with CRNI (Cartoon Rights Network International) and where we can we will help. To give our comment on troubles and dangerous situations in which some cartoonists are.

**Jitet Kustana "our" cover cartoonist for number 65**



Hoping to see you somewhere in 2019. Greeting you all hoping for a good and creative year, but above all in good health. We have lost already too many fine friends and fellow-cartoonists.

Keep on, make your best works in this year!

**PETER NIEUWENDIJK**

# FECONEWS MAGAZINE 65

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## ORGAN DONATION

### 1<sup>st</sup> International Organ Donation Cartoon Contest

Give support for organ donation  
awareness with your cartoon

Submission Deadline

**May 15, 2018**

For detailed information: [www.fomx.org.tr](http://www.fomx.org.tr)



Chinese cartoonist **Ba Bilig** was invited to attend the judges' meeting of Turkey International Cartoon Contest

From May 15 to 20, 2018, Mr. Ba Bilig, a member of the FECO CHINA, was invited to participate in the "1st International Organ Donation Cartoon Contest" jointly organized by the Turkish organ transplant foundation and the Turkish cartoonists association and served as the judge of the competition.

As of May 15, 2018, the competition has received 950 original cartoons from 40 countries. A jury of 11 cartoonists from six countries concluded on May 17 with eight winners.

During the evaluation activity, President of Turkish organ transplant foundation, mayor of Istanbul city, President of Turkish cartoonists association and other officials also attended the meeting and communicated with judges of cartoonists from various countries. At the same time, cartoonists from different countries talked about the art of comics and exchanged their creative experiences based on their own culture. The organizing committee organized cartoonists to draw caricatures and other activities. This event promoted the communication between Chinese cartoonists and cartoonists from all over the world. We hope that in the future, Chinese cartoonists will frequently communicate with cartoonists from all over the world to promote each other and jointly develop the cartoon art.

### 1. Uluslararası Organ Bağışı Karikatür Yarışması

### Jüri



Alessandro Gatto  
Italy - Italy



Angel Boligan Corbo  
Cuba - Cuba



Ba Bilig  
China - China



Deniz Zeyrek  
Turkey - Turkey



Eray Özbeke  
Turkey - Turkey



Gürbüz D. Ekşioğlu  
Turkey - Turkey



Jitet Kustana  
Indonesia - Indonesia



Metin Peker  
Turkey - Turkey



Metin Üstündağ  
Turkey - Turkey



Mikhail Zlatkovsky  
Russia - Russia



Valentin Drushinin  
Russia - Russia





# LUC PETER DONALD YANG

O-Seskoer



Endyk



Yang



O-Seskoer



# ABOUT STYLE

## ABOUT "STYLE"

A young colleague asked me why I used 4-5 different graphic styles in my cartoons. I consider this question important and I would like this statement of mine to be regarded as a personal manifest.

In our tradition, it is acceptable for each artist to have a style of his/her own and not to go out of it. It is fine and I respect the artists who succeed in that. Even so, my respect does not suffice to hold to this tradition. Because I am a humorist and cannot accept anything without questioning. Besides I think that the strategic style is more important than the graphic style.

Considering art history; in the beginning, in almost all the branches of art, many generation consecutively have maintained the same style; afterwards, the artists have devoted their whole lives to one, unique style; as approaching the contemporary times, different style periods appear in important artists' lives. In today's fast changing world, our life span has got too long to confine oneself to only one style. As well as getting longer literally, it has got longer in terms of increasing capabilities and quickening production processes...

## Who decides it is time to stick to a certain style we developed at which age?

I have strong reasons to insist on trying different graphic styles:

In order to effectively stimulate the target audience, it is a good option -if not a necessity-, to use unusual methods rather than the conventional and inured ways. This method is valid in the eye of the cartoonist's own audience and during his/her productive years.

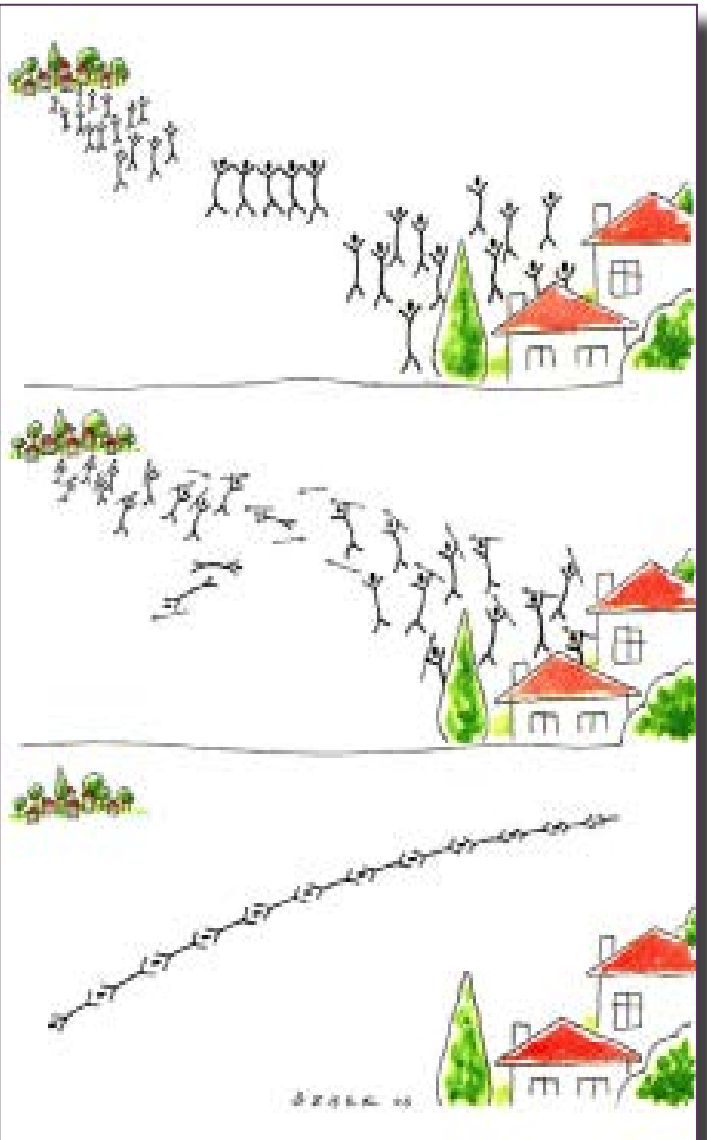
Daily evolving, changing and sometimes even extincting capabilities in the communication world and instruments are shifting our established styles.

Personally, a substantial reason why I draw cartoons is that I enjoy it. Furthermore it is the creation process that gives me the joy, not the result... A style that I have tried and developed does not excite me anymore if I cannot go beyond it. You do not have the risk of not succeeding if from the start you know how the cartoon will end up; but there will not be a nice surprise, either. The thrill a child feels when painting is a great thing, because it is unclear whether he/she will be happy with the result or throw the paper away with rage until the very end. Inexperience might be gambling, but open-ended. Mastership on the other hand ties you down, holds you, pulls you and puts you into the same cell. The personal style is a result of mastership. You elaborately build yourself a strong fortress and then cannot get out of it.

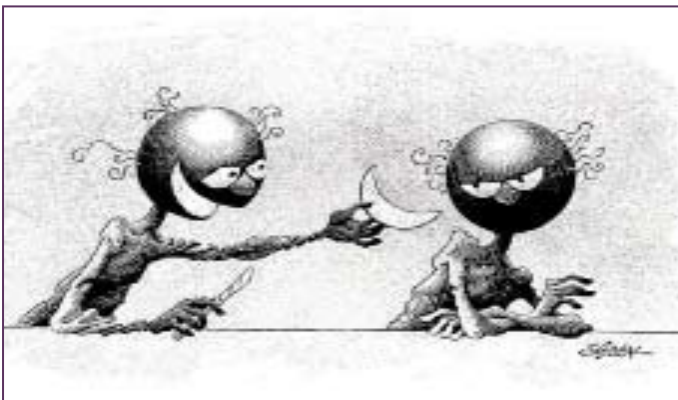
In art, the important thing is not what is told, but how it is told. However the cartoon audience wants to at least have a scent of something even if they do not understand what has been told. I believe that **rather than struggling for being a unique cartoonist, trying to make my new cartoon a unique one** and giving it the chance to progress independently from my former work is a right way to pass my feelings to my audience.

I sincerely answered my colleague's question that I mentioned at the beginning as "I have not counted, but if I stopped at four or five different styles it means I cannot pull off more and I got stuck somewhere..."

I am including four cartoons of mine in different styles. I do not think that they would have made the same effect if were created with the same style.



## ERAY ÖZBEK



See page 6 for example number 4 >>>



## FORGES

### The untranslatable talent of Forges

Spain has lost one of its main point of references in the graphic humor's world. Antonio Fraguas, also known as Forges, gave -with his work- shape to a good part of the Iberian collective imagination since the transition of the Franco regime to democracy. Forges has not only humorously portrayed the history of our country, but his drawings have directly influenced it, at a political, social level, and even incorporating the dictionary of the Spanish language terms that Forges invented and popularized in his characters' dialogues. It's true that, despite his peculiarly personal graphics, his work has transcended little in the international circuit. Although his drawings achieved an enormous impact in Spain and the sphere of Spanish-speaking influence, Forges is not a draftsman especially recognized in the rest of the world.

This is because the fundamental asset of our humorist was the distortion to which he subjected language. Most of his cartoons are absolutely untranslatable, because the weight of his humor lies not in the gag, the joke or the distortion of the situation, but in the very personal contortion of the characters' speech, in the alteration of the language itself through suffixing, creation of neologisms, interjections or use of jargon and slang outside of their context. There are comedians who can be read on the international scene despite creating a personal work and linked to the near and the local, such as Sempé, whose work accurately describes the lives of the French, or George Booth, who does the same with the USA's way of life. But it is very difficult to connect with the humor of Forges without being Spanish or to know deeply the country, its people, its greatness and misery.

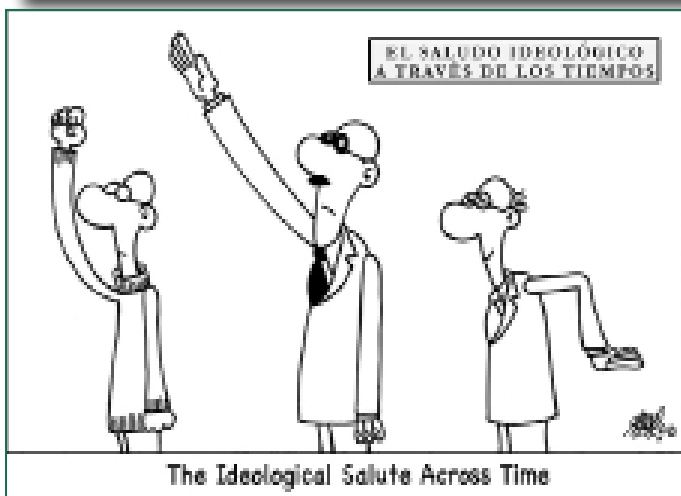
Forges is the fruit of a specific moment and circumstances. Towards the end of the Franco era, it was humor that began to crack the wall of censorship and oppression that the dictatorship had built. In that backward and repressed society, with the media controlled by the regime, graphic humor had an enormously subversive effect, and readers were able to carry seemingly innocent drawings of political and social meanings. Along with Mingote, Chumy Chúmez, Summers, Ivà, Perich or Cesc, Forges leads that satirical revolution from magazines such as



Por Favor (Please), Hermano Lobo (Brother Wolf) or El Pápus. Mingote's work, which was somewhat older, was something more phlegmatic and intellectual; Chumy's was dark and caustic; Summers had a funny self-confidence loaded with malice; Ivà, feisty and torn; Perich was the most politically meaningful, sharp and lucid; Cesc, on the other hand, was more subtle and poetic. Finally, the work of Forges delves into the most ridiculous side, creates an absurd and crazy world, its vignettes friendly and fun. On the other hand, his firm social commitment, end up making him a benchmark of the Spanish progressive intelligentsia. Many more things could be said about Forges, the artist of fertile imagination and multiple concerns (who in addition to drawing, wrote books, directed movies and television series), or Antonio, the tender and affable person, the sensitive and dynamic teacher, the inexhaustible activist. These lines pay tribute to the sincere homage of his Spanish colleagues, who today feel a bit orphans, and sadder. But we must remember Forges not with a minute of silence, but with a minute of smiles.

**JAUME CAPDEVILA (Kap)**





## MILANOVIC

Serbian cartoonist **Gane Milanovic** (1939-2018) died at 79. He was a FECO Serbia member. Start doing cartoons for "Jez" (Capricorn) magazine as a student 60 years ago. Worked as a journalist for an TV magazine, then on TV Belgrade. Made a few animated films. Took part at many cartoon festivals and won several prizes, among them PJER prize, the most valuable prize for cartoons at Yugoslavia / Serbia. He draw cartoons till the last days of his life, so his self-cartoon was with him at his funeral in Belgrade.



## GOLDEN OPOSSUM ?

**The Russians are coming! Are the Russians coming? Or the strange cartoon contest in the USA organized by... Russians!**

It is well known that the USA doesn't have many cartoon competitions, except perhaps the United Nations/Ranan Lurie International Political Cartoon Awards. And, since before Trump won the elections in November of 2016 and took office as President of this country in 2017, he and his associates have been under investigation and a Special Prosecutor is trying to find out the extent of Russia meddling and influence in the American election process. In this political context, there is the case of a strange cartoon competition that was supposed to take place back in 2016 in Tulsa, Oklahoma, organized mostly... by Russians! It was called the Golden Opossum. Why the name Opossum? The logo is cute but why this animal was chosen to represent a cartoon contest in the middle of America is strange, and it is not explained in the website (still active online). Apparently, the contest was organized by a Russian publisher of a cartoon encyclopedia, an Iranian printer as partner & sponsor, other local and Russian organizations and an investment firm and a publishing house from Tulsa.

The jury list of names sounds like a Russian ministry: Elena Muravjeva, Executive Secretary, and editor of the Russian magazine Global Investment Review; Co-chairman Vladimir Stepanov, artist Michail



Zlatkovsky, cartoonist, illustrator, also member of the Creative Unions of Artists & Journalists of USSR and Russia; Marat Valiakhmetov, cartoonist, founder and editor in chief of the Big Encyclopedia of Caricature (these last three are members of the Creative Union of Artists of Russia); Leonid Shuvalov, writer, lawyer, owner of an art gallery in Sevastopol, Russia; Kanstantsin Strausau, publisher, from Minsk, Belarus; Chairman, competition organizer Alex Yar, a Russian writer, lawyer, businessman & publisher living in Tulsa, Oklahoma. A couple of nationals from Israel (with Russian names) Helena Limonova, publisher and social activist and Lina Goncharskaya, culturologist (sic), art critic, editor in chief of the Russian arts website Culbyt.com; two Chinese publishers: Mandy Guo and Linda Zeng; a social activist from Iraq, Hiba Jameel...and finally what looks like two Americans: Sean Kouplen, a bank CEO and Lidia Lawson, lawyer and social activist, both from Tulsa.

Topics of the contest were "Money/Investment", "Immigration/Migration", "Cowboys", "Passion" and "Funny Money". 4 awards were listed: First Prize "Golden Opossum" \$2500, 2<sup>nd</sup> Prize Silver Opossum \$1500, 3<sup>rd</sup> Prize Bronze Opossum \$1000 and 4<sup>th</sup> Prize Encouraging Opossum \$500. Plus a Special Award of \$300 provided by Mr. Vladimir Larionov from St Petersburg, Russia. Also, a Poster Competition with the theme "Money Will Save the World", with similar monetary awards.

The requirements to enter the contest were standard: professionals and amateurs could enter, no more than 3 cartoons per topic, no more than 15 in total, bio & photo.

Entries were accepted starting January 1, 2016 and the deadline was December 31, 2016. It was later extended to June 1, 2017. Winners would be announced in July/August and exhibit and award ceremony in September/December 2017. The best 8 works would be selected for publication in the Russian magazine (in English) "Global Investment Review" and 12 works would be selected for publication in the electronic version of the magazine. Cartoonists were asked... to pay a \$100 USD fee for the publication in the print edition and \$25 USD in the electronic edition! The works published in the magazine were to be the finalists of the competition. The jury would select the winner of the main prize of the competition from these works, and these works will be placed in the catalog and will participate in exhibitions. And the guidelines stated that "The works, selected for publication in the magazine and catalog, would become the property of the organizer, and when submitting works for the competition, the participant understands and accepts the fact that if the work is selected for publication, participants cannot claim any payment from future publications of the works, submitted for the competition." The organizers had also an announcement on YouTube that to this day has 380 views.

was looking for sponsors. They could be both companies and individuals, who could provide material support to the project. The Gold Sponsor: for a donation of \$25,000, he or she can select 3 works and reward authors of the works \$2,500 each. The works would be placed in Global Investment Review magazine and in an album-catalog. The Gold Sponsor would receive a double-page spread advertising space in

2 issues of such magazine. Same with Silver, donate \$15,000, select 2 works, reward \$1,500; and Bronze, donate \$10,000, select 1 work, award \$1,000.

The contest, as we can see, was well organized and right in the money. Lots of people, lots of themes, lots of awards, and apparently lots of money.

But the weird part is that the contest never took place!

I sent an email requesting the names of the winners and never got an answer. If any of you reading this story submitted work, please let me know if you got an answer back. I promise not to tell the FBI or Special Counsel Robert Muller.

Many questions come to mind: Was the competition very suspicious with so many Russian names? Did the FBI find out and intervene? Was not there enough sponsorship money at the end? Did Trump learned about it and asked Putin to stop interfering in the American Cartoon business? This last I doubt, the American President doesn't have a sense of humor and he can't stand anything or anybody who criticizes him.

In any case, I think the main question is: Why they didn't organize this competition in Russia?

**FELIPE GALINDO Feggo**

## WHY MARX WAS RIGHT







### Why Marx was right f

rom the exhibition and speEcheS about =[200 years MARX]  
IN C.C OF THE UNDREGROUND TRAIN-ATHENS

Participants:

**Sophia Mitrakis, Michael Kountouris, Nikos Koundouros. Giannis Dimitropoulos., Coutarell and Giannis Geroulas**



## WILLEM RASING

**Museo Itinerante de Arte  
Contemporáneo del Mercosur  
NOCHE DE LOS MUSEOS 2018**



Willem Rasing (Holanda), Sello postal 'Volke Dorens'



## ALIM SMITH

**Alim Smith** also known as "Yesterday Nite" is a Delaware born interdisciplinary artist whose work has been exhibited in American art galleries primarily on the east coast. He creates original surrealistic cultural artifacts to shift and challenge your current perspective.

His artistic process expands beyond a singular medium due to several years of applied studies in Visual Art, Communicative Arts as well as Photography. Smith's creative exploration stems from experiences and events within his culture, applying a variety of ideas based on his knowledge of self and understanding of others.



It is the rhythm and life of his subjects, the dark humor embedded within each brushstroke, the rich cultural inspiration and the bold, often sensual nature of his work that distinguish Yesterday Nite. Smith says he is devoted to creating art that is heavily inspired by entertainment (primarily music and comedy), women and black culture.

### TALAL NAYER





# NASREDDIN MOLLA AZERBAIJAN 10



This year is the 10th anniversary of the International Cartoon Contest "Molla Nasreddin - Azerbaijan". The International Cartoon Contest "Molla Nasreddin" which is a project of Azerbaijan Cartoonists' Union has been held since 2008 with the support of the Ministry of Culture of Azerbaijan Republic and FECO. Over this 10 years, we have tried to work by the rules adopted in all international cartoon contests, as well as by the regulations which FECO adopted concerning contests. Voting has always been open and transparent via the Internet. Each participant have had the opportunity to clearly see how many votes they collected for their works. I am very glad that our contest was appreciated by 5 stars by FECO for its transparency and great organization. This is the highest value given to our work, our labor.

The themes of the contests were specifically selected topical issues reflecting global problems that concern everybody, such as: "Occupation of Lands", "Media and Freedom of Speech", "Artists and Their World", "My Favorite Cartoon Work", "Multiculturalism", "Oil and Its Effect", "Seperatism", "No Drugs" and free themes. Hundreds of cartoonists from 50-60 countries participate in our contest each year. Such activity of our colleagues' and friends' certainly makes us happy, as well as inspires us. Over these years, dozens of artists have been awarded gold, silver, bronze medals, special diplomas and prizes of our contest. Hundreds of works of them were included in the specially designed book-catalog of the contest and sent to our friends as a gift.

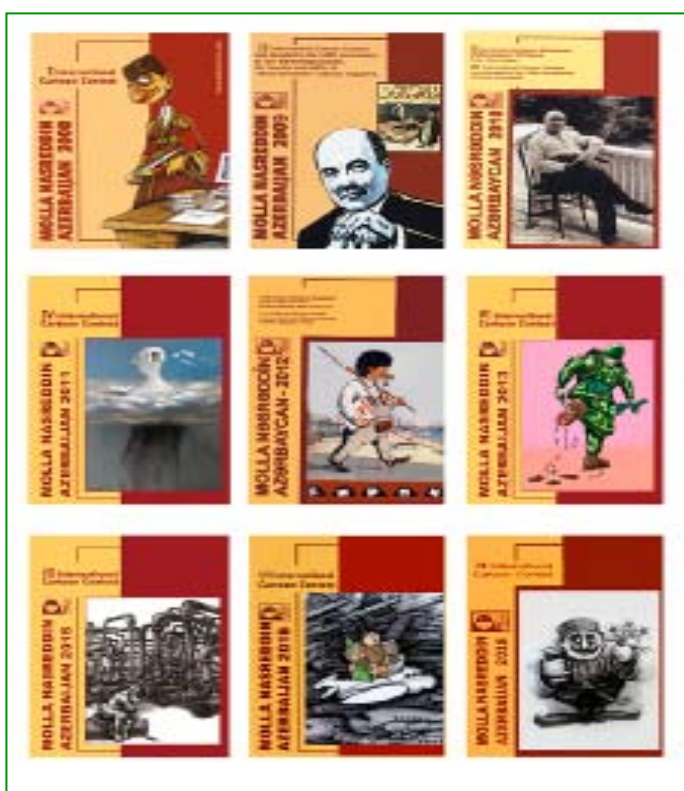
By taking this opportunity, I would like to thank all those who have always supported us in this work. I would like to express my deep gratitude to the board of FECO - Mr. Peter Nieuwendijk, Bernard Boutton, Ms. Marlen Pole, and all FECO group managers for their moral support. I would like to thank my dear colleagues and friends who have worked with us as jury members in the International Cartoon Contest "Molla Nasreddin"! I congratulate cartoonists who have been winners of the International Cartoon Contest "Molla Nasreddin" over these years. I would like to sincerely thank all the participants, and my cartoonist friends for being with us over these years!

Continuing this tradition, this friendly and cooperative relation, we have started the IX International Cartoon Contest "Molla Nasreddin" this year. It is no coincidence that the theme of the Contest has been chosen as "Jubilee". Plenty of cartoons have already been sent to the Contest. Hopefully, the international jury will determine the winners and they will be awarded by the end of this year. I invite each of you to actively participate in this year's "Jubilee" Contest!

Wishing each of you new achievements, peace and success!

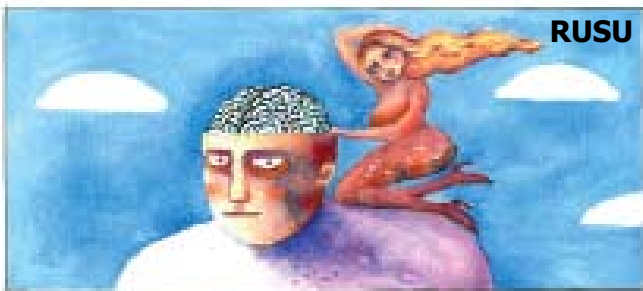
**BAYRAM HAJIZADEH**

The President of FECO Azerbaijan Group



# WORLD CARTOONISTS

RUSU



KUSTANA



CARDO



ZLATKOVSKY





# HORACIO CARDO

## HORACIO CARDO

**a great friend and a tall friend (1944-2018)**

My friendship with Horacio lasted not many years, too few. Actually we could have been friends since our childhood, since we were both from Temperley, I from „this side of the railroad tracks“, that of Avenida Almirante Brown and Calle Pasco, and Horacio was from „the other side of the railroad tracks“, where there were less mud streets. He went to Lawn Tennis Club and I went to the German Club. We were both students in the same years of the Euskal-Echea School, but we never met.

We just met through a wink that our colleague Pol Leurs gave me, giving me his telephone contact. When I dialed his number, in his house in Pinamar, we chatted for almost two hours. As if we were friends forever. I also had to pass on greetings from many of my European friends, all of them fascinated by his artistic work. He had just won an important prize at the Aydin Dogan International Cartoon Competition in Istanbul, Turkey.

Going into his house, created by himself, was already an event, because you had access to a room on whose walls were his works, large in size and in artistic sensitivity, a profusion of shapes and color that forced you to look and look. An explosion of creative art with fantastic resolutions, vibrant colors and a flight sometimes poetic and sometimes aggressive, always with a magnificent artistic force. His atelier was, as you would expect, a work room full of papers and painting material, lamps that were not all lit, of course, the beautiful order within the chaos that we artists like so much.

His works were published in the supplement of the newspaper „Clarín“, but he also made exhibitions, one of which interested some Israeli filmmakers to make an important film. He published several books, uniting his unmistakable outline with absurd and hilarious stories. In the United States they recognized his talent very soon, and Horacio resided and worked for several years in New York. His CV is very long and intense, it is worthwhile to appreciate his works on his website:

[www.horacio cardo.com](http://www.horacio cardo.com)



He was a big man in size, equal to his talent. Also his sensitivity was. His departure too early leaves us the sadness of the abandonment of a friend and a great artist, a discontent vegetarian and a magnificent person.

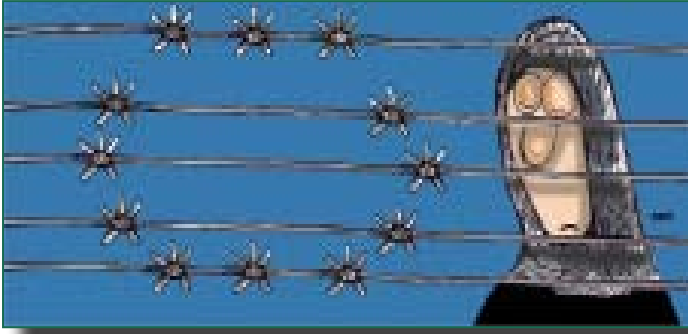
Here is this paragraph of his website:

“My work is perhaps the conductive thread that has saved me from dissolution. I am and have been many, although none of them so consistent, whether by determination or necessity, as the one who keeps on painting.”

**(from an interview by Douglas Mac Donald)**



## NANI



Nani, a well-known cartoonist, she is from Colombia but lives in Spain, made the cartoon you can see above about immigrants, and a gay from Cúcuta, Colombia, did complain at the judge because „it’s a racist cartoon“. Just the sense Nani gave to her cartoon was an antiracist message!! She has now troubles with Colombian government.

Denounced in Colombia as racist for making a strip that denounces racism.

Well Gabriel García Márquez said, in Macondo incredible things happen, and from there he took the magical realism. Today it does not seem so magical to me if under that mantle there are injustices like the one that is being committed against my work, my name and my tranquility.

Incredible as it may seem, I have a judicial process opened against me by the strip that I send, that someone misinterprets my work, makes me guilty of racism and inciting hatred against Venezuelans.

For those who do not know I am a Colombian immigrant in Spain and is one of the first causes that I defend, the defence of the rights of immigrants, for that reason, it is even more painful the accusation.

Where: Cúcuta-Colombia

When: September 18, 2018 and still in progress

Sentence: in 6 months or more we will know if I come out as guilty for something I did not do...

## CYPRUS

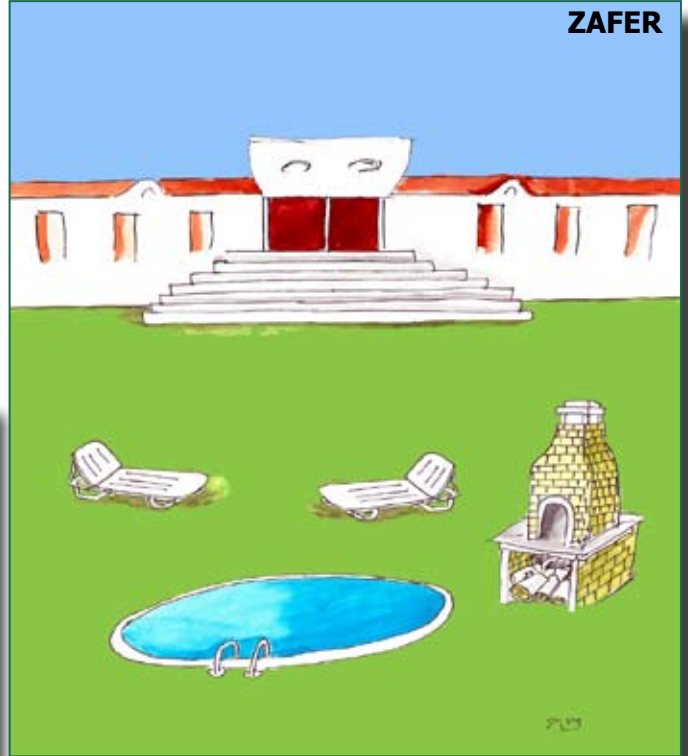
Işık Kitabevi 31. Kitap Fuarı'nda, Kıbrıs Türk Karikatürü Sergisi Devam Ediyor...

14 ÇİZERDEN 140 KARİKATÜR

(31 Ağustos 2018 – Lefkoşa) Işık Kitabevi tarafından düzenlenen 31. Kitap Fuarı çerçevesinde, 27 Ağustos 2018 tarihinde, Lefkoşa'daki Gençlik Merkezi (Kızılbaş Kilisesi) avlusunda açılan Kıbrıs Türk Karikatürcüler Derneği üyelerinin eserlerinden oluşan karikatür sergisi devam ediyor. 07 Eylül 2018 tarihine kadar, öğleden sonraları 20.30 – 24.00 saatleri arasında izlenime açık olan karikatür sergisinde, Arif A. Albayrak, Cemal Tunceri, Devran Öztunç, Dolgun Dalgıçoğlu, Elif Atamaz, Hüseyin Çakmak, Leyla Çınar Algül, M. Serhan Gazioğlu, Musa Kayra, Mustafa Azizoğlu, Mustafa Tozakı, Selen Selışık, Serkan Sürek ve Zafer Tutkulu isimli çizimlere ait toplam 140 karikatür yer alıyor.



**ZAFER**



**DOLGUN**



## The other wall





# EDUARDO MAICAS



**Eduardo Maicas 1951-2018**

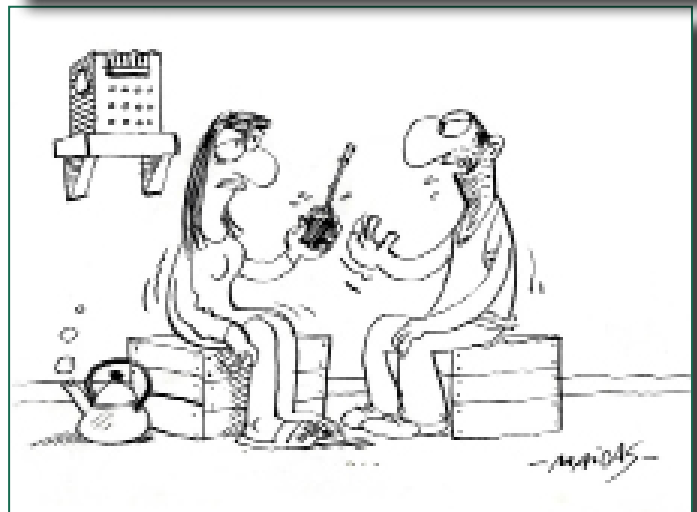
About the Argentinian cartoonist Eduardo Maicas, who died on August 2 in Buenos Aires, it can be said that he was one of the most important graphic artists of Argentina today.

But Maicas was much more than that: he was a cartoonist, scriptwriter, sports writer, he liked the sharp black humor but always with something friendly ... As a human being he was a good friend and always smiling, talented and full of spontaneous ideas. More than anything he knew how to laugh at everything, even about himself, and I had the pleasure to meet him in the best way, amazed at everything. Even in 2001 when he won the first prize in Stuttgart, the city where I lived and where I had to act as a cicerone for him and one of his sons.

His career began, such as many graphic artists in Argentina, at the Panamerican School of Arts, and his works were published in magazines such as Humor, Sexhumor, Satiricón, Tía Vicenta, Fierro, Billiken and many others. Or in newspapers like the supplement of Página 12, or in La Razón, El Cronista Comercial, La Voz and La Prensa. He also published in the satirical magazine of Spain El Jueves. Part of his cartoon work was made with Carlos Trillo, among others, and there were several radio and television programs that were enriched with his spontaneous humor and his sonorous and sincere laughter.

Although I have not had a deep friendship with Maicas, the news of his death caused me great sadness, and I think the best way I can pay a small tribute, is telling a personal experience. This goes back, then, to the year 2001. I had set up residence in Stuttgart, Germany, about ten years ago, where I had found a good place to also dedicate myself to Cartooning. As such, I met a group of extraordinary German-Latin American people, members of the KATE association, who were mainly dedicated to creating a form of sustainable tourism, and who had the good idea to organize a graphic humor contest on this subject .

I collaborated with them in the diffusion and awarding of the contest, and who was chosen for the first prize was Eduardo Maicas, which gave me great joy especially because he was a compatriot, but I did not know him personally.



When Maicas arrived with his son in Stuttgart, invited to receive the prize, Angela Giraldo, the director of KATE and an adherent of FECO Germany, asked me if I could guide them a bit around the city. Of course I agreed and I began to list several of the highlights offered by Stuttgart, trying to reach the specific interests of my new friend. I mentioned the Arts Gallery, the Historical Museum and the Automobile Museum or the Library, the Opera and theaters, the municipal park or the pedestrian zone... What would you like to see, Eduardo? " You know what? - he replied - take me to know the soccer field ".

It was not one of his jokes, I noticed that it was his most ardent desire, so I boarded my car to the court of VfB Stuttgart, and together we climbed the ramps, he limped with his cane but he was determined and expectant, and I will never forget he looked like a child amazed by the immensity of that court, which, as he told to his son, "had no networks or barbed wire to stop fans from entering the field".

Here the people are civilized, he said with some irony, and he also discovered all the ramps that the German technique had already developed to help disabled people, in the streets, shops, buses or tramways.

Probably his own experiences lived in Germany, those of his deserved prize as those that his critical eye saw, have inspired him for his later cartoons.

I met him again in some exhibitions in Buenos Aires and it was always a great joy to be able to chat with him. A happiness for me was also knowing that later he was awarded with the Comic Prize (Buenos Aires, 2014) for his life's work. A well-deserved tribute to this man with a sense of humour, both as an artist and as a human being.

**MARLENE POHLE**



# BOZZETTO



## Bozzetto: The Maestro of the Italian Animation

**Tapum! - La Storia delle Armi;** or **Tapum! The History of the Weapons** was one of the earliest animation films of Bruno Bozzetto (born 3 March 1938 in Milan). This film hilariously highlighted and summarized the history of weapons; or in other words, the history of human mankind. Bozzetto illustrated intelligently and comically the violence of the man since the Homo-sapiens-idaltu – the first extinct rational human - used the club in hunting and killing to until the America's atomic bombings of Hiroshima and Nagasaki by the Americans in the WWII. Bozzetto considered the human consciousness is the first weapon in history, but also the most powerful one.

Bruno Bozzetto produced his first film in 1958 when he was 20 years old. He almost did everything alone; the script-writing, designing the animation the direction, drawing and coloring the background. The music of the film was composed by Mario Coppola. Bozzetto used Kodachrome in his first film to show the colors. Kodachrome used a subtractive color method to be successfully mass-marketed. Kodachrome was something revolutionary by the standards of that era, and it happened that there is a national park named after this brand; Kodachrome Basin State Park in 1949 after National Geographic magazine published a photographic-report about this park. Now the Kodachrome is part of the history.

Talking about the history, this theme (History) was one of the main categories of Bruno Bozzetto who always came around the behavior of the human-beings from different perspectives, analyzing the core of this complicated creature. Bozzetto produced in 1990 one of his most famous films **Cavallette** or **Grasshoppers**; a political or and satirical animation of the history of humanity since the Stone-age until the modern age. The idea of the film is can summarize in the phrase that came from The King James Version of the Bible: "Ashes to ashes, dust to dust".

**Cavallette** or **Grasshoppers** is narrating silently the aggression of humans, the film jumps randomly in the timeline of a history full of massacres and wars, but also syncopates comically the darkness of this history: people from all races and civilizations living, fighting and dying needlessly when they are totally blinded of a life that is more peaceful and joyful to others; Grasshoppers who live happily between the grass, eating, jumping, and humping. Bozzetto used symbolically the grass in his film to show the evolution of human beings since the dawn of history; which is the evolution of violence. In another hand that the grass - and nature generally - is metaphorically and realistically is the logical replacement of the human nonsense and shallowness. This short film is like an invitation to think alternatively out the closed circle of wars and to enjoy life. Bozzetto and his film enjoyed a worldwide success after it was nominated for an Academy Award for Best Animated Short for the Oscar's of 1991.

Before releasing **Tapum! - La Storia delle Armi**, Bozzetto produced shorts animated experimental films since 1954 like **I LADRI CHE MASCALZONI**, **Indian Fantasy**, **IL CERCHIO SI STRINGE**. In 1955 produced **PICCOLO MONDO AMICO**, then **A FILO D'ERBA**, **I GATTI QUESTI FURBACCHIONI**, **TICO TICO**, **DAMA**, in 1957.

Besides the political satirical animation films, Bozzetto produced many famous comical short serious like **Signor Rossi** who had been seen in several short films, about ten minutes each. The show had a lifespan of 15 years between 1960 and 1974 with 6 episodes, 3 movies, and 11 skits. Rossi is a very common name in Italy, and naming this cartoon character as (Mr. Rossi) comes as a suggestion that he is a reflection of the ordinary Italians. Bozzetto is also famously known with for Europe vs. Italy, a short film that he was laughing about the stereotypical about Italy, and the socio-cultural attributes of the Italians who are unlike many other countries we can laugh at themselves, which it makes life a little happier to them





## BOZZETTO



. Sociocultural attributes. The diversity of styles and emotions of Bruno Bozzetto appeared in his masterpiece **Allegro Non Troppo** (1976) which features six pieces of classical music, the film is considered as a parody of Walt Disney's **Fantasia** (1940). In this film appeared the magnificent abilities of Bozzetto and the deepness of his philosophical cinematography where he used psychedelic atmosphere in most of the animation.

Bozzetto firstly showed the story of the old and ugly Satyr – a male nature spirit representing sex, alcohol, and nature – who has blinded with the obsession of his brutish lust, or desires generally. The obsession led Satyr to suffer because of the deprivation and the rejection and his failure to recapture his youth. The obsessional lust of the Satyr locked him in sightlessness, he was disabled to see the bigger image: meditating the beautiful universe is the biggest desire that someone can get if he/she looked to the surrounding space.

The poster of **Allegro Non Troppo** came from the third story where primordial sugar water at the bottom of a Coca-Cola bottle left behind by space travelers attains life. Intentionally or unintentionally this could be a comical projection of Raëlists explanation of the birth of life. The Raëlists believe that humans had been created by aliens and all gods and prophets are extraterrestrials came from outer-space to create humans in their image. Bozzetto illustrated in this story the progress of life where everything started from the residue of Cola-Cola that transformed slowly into the gelatinous creature. Everything moves through fanciful representations of the weird stages of evolution and history until skyscrapers destroy all that has come before. **Allegro Non Troppo** is sentimental value is uniquely high film, and the way the animation came in from the actual film was very fluid, and it fit the musical themes for each, where Bozzetto wittingly mixed contradictories like humor, tragedy, comedy, love, violence, nudity, religious stories. And the logical ramification of this experience is a consistent extraordinary film.

The films of Bruno Bozzetto earned him 130 acknowledgments among which the remarkable Winsor McCay Award, 5 Silver Ribbon Awards, an Honorary degree, 15 Awards to the Career, an Oscar Nomination (to the short "**Grasshoppers**") and a Berlin Golden Bear Award (to "**Mr. Tao**"). Listing and analyzing the filmography of Bozzetto needs a book, not an article. In 2013 The Walt Disney Family Museum paid tribute to Bozzetto and celebrated his great diversity in style and themes, and his continuity, and his creativity. Accumulation of hundreds of films in more than 60 years can crown Bozzetto and naming him as "The Maestro of animation".

## TALAL NAYER

## PEDRO MOLINA

**Cartoonists Rights Network International**, the human rights organization for cartoonists facing threats to their life, liberty and livelihood, announces its annual Courage in Editorial Cartooning Award.

Pedro X. Molina of Nicaragua is a long-standing proponent of freedom of expression and a tireless ally of cartoonists in trouble elsewhere. Of late he has had cause to chronicle the deteriorating condition of society under President Daniel Ortega

and his wife, Vice President Rosario Murillo. As citizens took to the streets to protest, in Molina's own words, "several years of suffering electoral frauds, selective repression, attempts to censor the internet, mismanagement of environmental disasters and the enactment of a social security law that curtails the rights of current and future pensioners" the Nicaraguan government has embarked upon increasingly brutal crack-downs.

Human rights groups' reports differ on the scale but it is apparent several hundred have died in the violence. Despite all the unrest and direct threats and attempts at intimidation by masked paramilitaries working for the regime, Molina has continued to produce hard-hitting cartoons confronting the abuses of the Nicaraguan government. The CRNI board feels that Pedro exemplifies exactly the courageous kind of cartoonist we wish to honor with our award.

The decision to recognize Molina this year is further evidence of the lurch toward authoritarianism that has gripped nations around the world and fits the pattern of cartoonists reporting - along with their colleagues across all mass media - an increasingly hostile environment to journalism and satire.

CRNI Executive Director **Dr Robert Russell** said:

"I am so happy that we can recognize the incredible contribution that Pedro Molina has made to political cartooning and more generally in the field of human rights around the world. His courage in the face of credibly life-threatening incidents along with the defiance and support of his family make him a role model in the fight against tyranny and brutality. He has given us a constant flow of reports and cartoons about the plight of all Nicaraguan citizens during this very difficult period in the nation's history."

### FURTHER INFORMATION:

Past winners of CRNI's award:

-**Zunar** (Malaysia) until recently accused of multiple counts of sedition, subject to a travel ban and periodic confiscation of work, now able to sell his satirical books in mainstream outlets;

-**Atena Farghedani** (Iran) formerly imprisoned and tortured over a Facebook post and still pursuing a visual art career in Tehran;

-**Ali Durani aka Eaten Fish** (Iran) formerly a hunger-striker in Australia's "regional processing centre" on Manus Island, Papua New Guinea and now living in Norway;

-graphic novelist **Ramón Esono Ebalé** (Equatorial Guinea) who was jailed on a counterfeiting charge falsified by police, released from prison earlier this year;

-**Musa Kart** (Turkey) who is currently appealing his case after being found guilty of supporting terrorist activity

While we're perhaps accustomed to seeing such stories from Africa, Asia, the Middle East or even South America, colleagues in the supposedly liberal and enlightened west should not be complacent. Spain was designated a nation "alarmingly" harsh in its treatment of artists by Freemuse this year and cartoonists there distributed a magazine in defence of humour as a form of speaking truth to power. In the USA at least one editorial cartoonist has been dismissed from their post due to their portrayal of President Trump, raising the question who the profession should scrutinize if not the head of state?

The 2018 Courage in Editorial Cartooning Award was presented September 22nd during the concluding gala at the Association of American Editorial Cartoonists' annual convention, this year held at the Citizen Hotel Sacramento, California. The banquet will be attended by Molina, his family and representatives of the CRNI board.

**TERRY ANDERSON**

terry.anderson@cartoonistsright.org +44 7739139597



**Pedro Molina**

# VIBORG 2018

## VIBORG CARTOON AWARDS 2018 „ARTIFICIAL INTELLIGENCE“

This international cartoon contest, which from 2013 to 2017 was successfully carried out under the name of "NIELS BUGGE CARTOON AWARD", was able to find a continuation thanks to the good arts of the Commune of Viborg, Denmark, which along with its sponsors managed to recognize that an undertaking of this category dedicated to both defend the freedom of ideas and expression and achieve an important touch of humor in our society, must necessarily be kept alive.

The awards ceremony was held in a climate of great friendship and good humor, from our meeting at the airport of Billund, both the members of the jury and the winners, then the happy initiative of staying in family homes where we could share the table and the talks with the kind Danish families, a walk through the historic streets of Viborg with a visit to the internationally recognized Animation School and the award ceremony on Friday 12th October.

During the ceremony, which was held in the Viborg Musiksal with the presence of a large audience, the mayor of Viborg Ulrik Wilbek made the opening, our colleague and president of the jury Lars Refn presented the winners, the Danish physicist Holger Bech Nielsen gave the note of the real happy scientific immersed in the discoveries of the Higgs boson, and our artists guests took their deserved awards.

**The first prize was awarded to Cost, or Constantin Sunnerberg, from Belgium.**

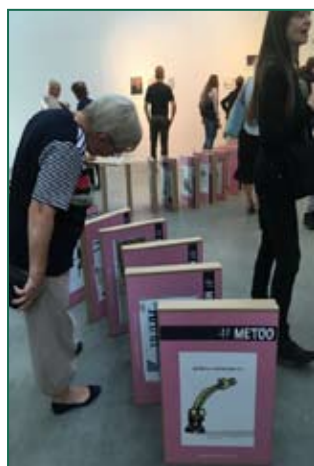
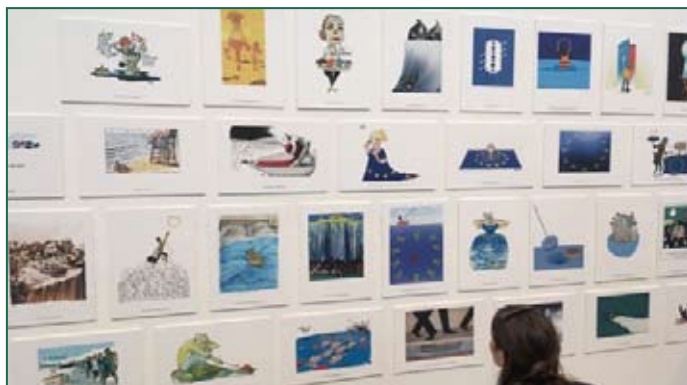
**The second prize was for Shahrokh Heidari, from France and Iran.**

**The third prize was won by Cau Gomes, from Brazil.**

There were also three awards for young talents, a very good initiative!

In my speech, before the opening of the exhibition, I spoke of the drawing as something magical that people believe to see in the fast stroke, but I referred above all to the fact that carrying out a first level contest like this, is nothing magical but it requires the effort and goodwill of many people. That is why I thank once again the Commune of Viborg for having skipped the difficulties that appeared and for having made possible the continuation of this event. And to Gitte and Poul Nielsen, as well as to Zoran Petrovic, having initiated and maintained it for six years against all odds. This competition counts on the sponsorship of FECO.

There is a good catalog with works of the exhibition.





## VIBORG 2018



**VEJLE ART MUSEUM, Vejle, Denmark**  
Exhibition „RIGHT TO THE LINE. A SATIRICAL WORLD TOUR“

In the rooms of the magnificent Art Museum of the city of Vejle, the Exhibition of Humor Drawings was presented on Saturday, October 13, which includes four themes:

**The face of power**, showing caricatures of the American president Donald Trump.

**The exposed**, with focus on the European crisis with refugees in boats.

**#Me Too**, a campaign that went viral all over the world.

**Right to the line?** where focus is the consequences for cartoonists, crossing the line.

This very complete international exhibition, of high artistic level and with current proposals, was made under the curatorship of Trine Grøne, coordinator of the Museum, and with the contribution of FECO for the invitation of the participants and it is open to the public until March 17. of 2019.

At this vernissage there were recognized artists of the Cartooning world of Denmark, and it was a good coincidence that we, the jury of the Viborg Cartoon Contest and the awarded artists, could be present. We recommend the Danes and travelers from Denmark to visit this magnificent sample of the critical and artistic talent of cartoonists from around the world. There is a good catalog with works of the exhibition.

**MARLENE POHLE**

## PORTO IN BRASIL



### **The Portuguese Printing Press Museum PortoCartoon-World Festival culture of PortoCartoon 2018**

Implantation in the Portuguese Printing Press Museum surrounding area of a sculpture based on the cartoon of Nikola Listes, winner of the 2018 edition of PortoCartoon. It was present in the ceremony the Portuguese Ministry of Culture.

The project was started in 2008, with a work of Siza Vieira. By the occasion of the PortoCartoon 2008 with the presence of Wolinski and other artists, was proclaimed, in ten different languages, Porto as Cartoon World Capital.

Every year a new sculpture is implanted in a public space of Porto. Main aim: to create a tourist route of humor, in public art.

(photo in attachment: "20PortoCartoon2018\_Sculpture\_and\_author.jpg")

### **Centenary of Mandela in S. Paulo, Brazil**

The centenary of Nelson Mandela's birth was celebrated in São Paulo from August 25 to October 14 with caricatures from works sent to PortoCartoon World Festival.

This was one of the three PortoCartoon festival exhibition presented at the 45th International Humor Salon of Piracicaba, São Paulo, under the scope of the 20th anniversary of PortoCartoon celebrations.

The main works of the Mandela Special Caricature Prize, presented at the PortoCartoon in 2014, were presented of the Piracicaba Tourism House, a city in the north of São Paulo

(photo in attachment: "Centenary\_Mandela\_S.Paulo\_Brazil.jpg")

### **PortoCartoon Street in S. Paulo; Brazil**

The International Humor Salon of Piracicaba celebrated the 20th anniversary of PortoCartoon, at the end of August, with an exhibition about the two decades of the PortoCartoon festival.

Twenty cartoons of big dimensions were presented from August to October. on Porto Street, in Piracicaba, named for the occasion as the PortoCartoon Street. The works represent the twenty grand prizes of PortoCartoon-World Festival, that begun in 1989, with the presence of the president of the Portuguese Republic.



## PORTO IN BRASIL

It was also presented some photographic moments of the 2008 proclamation of Porto-Capital of Cartoon, with the presence of artists from Brazil and other countries.

This initiative happened under the scope of a partnership between PortoCartoon and the Piracicaba City Hall, based on a protocol signed in 2005 by the Mayor of Piracicaba and the director of the Portuguese Printing Press Museum.

(photo in attachment: "PortoCartoon\_Street\_S.Paulo\_2018\_20years\_PortoCartoon.jpg")

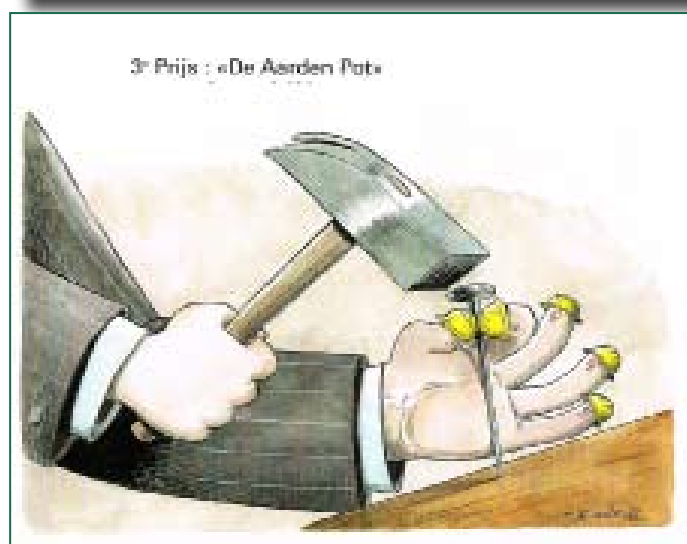
### 70 years of the Universal Declaration of the Human Rights

On the occasion of the celebration of the 70th anniversary of the Declaration of Human Rights (10/12/1948), the Portuguese Printing Press Museum is preparing for December 2018 a national and international campaign exhibition named "70 years of the Universal Declaration of the Human Rights".

This humor exhibition will show cartoons from national and international artists of several PortoCartoon-World Festival editions.



## OLEN





## OLEN



Carlos David Fuentes Hierrezuelo  
Olen

## MARCUS VAN ROODE



## PACO

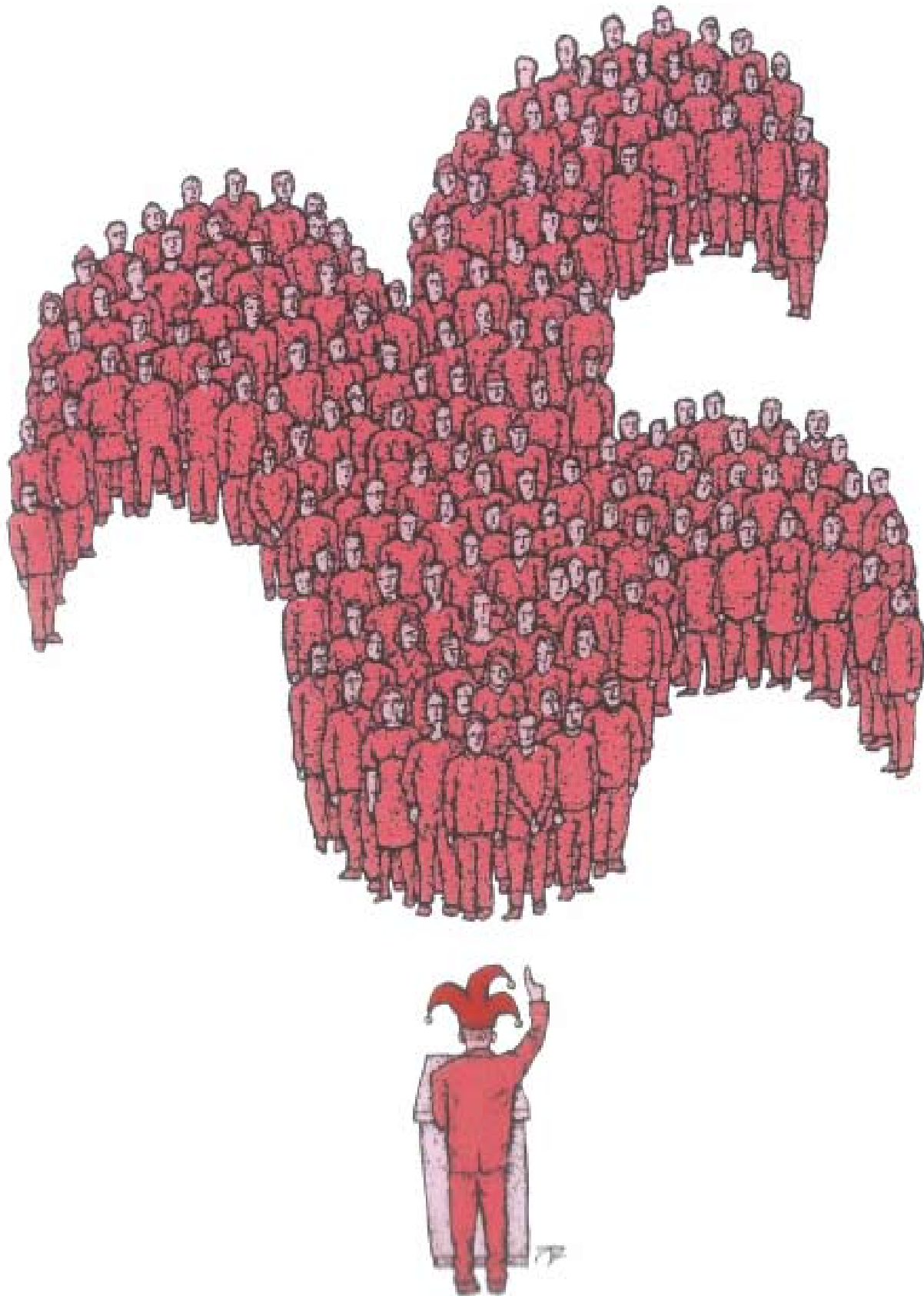


«¿QUÉ?» ... «COMO SIEMPRE MISUEL»  
...ESTE OTRO INVENTO TUVO NO TE LLEVARA A NINGUNA PARTE.

## ERAY ÖZBEK



## WORLDCARTOONST: JUGOSLAV VLAHOVIC





## AYDIN DOĞAN VAKFI 35



AYDIN  
DOĞAN  
VAKFI

### SERIOUS AND AN INTERESTING

As a jury member I have been taking part in more than 60 international cartoon contests. As visitor I saw more than 100 cartoon exhibitions. I participated in more than 200 contests in the past 25 years. So I think I know what I am talking about, writing something for the celebration of the 35<sup>th</sup> Aydın Doğan Vakfı.

It is one of the most respected cartoon contests in the world. Not only because they started in the eighties of the twentieth century, but also because they kept all those years a high standard. And it has been always very important for the art of cartoon worldwide and the cartoonists.

The catalogue has been always excellent. The prize money is high. The trophies are well designed. The exhibition is respectfully shown. The opening ceremony is serious and an interesting meeting place for cartoonists all over the world.

As being a judge I noticed that judging all the cartoon that are sent in, is also a serious and well organised part of this contest. There are several rounds where the jury members can have a 'timeless' look at the cartoons. They can give remarks, they can discuss. And finally they can decide who will be the winners and the special mentions.

This is much better than all those digital judging's of which many other contests are using very often today.

Besides this all there is a nice program for the winners, showing them around in Istanbul, having dinners and drinks.

It is not only an organiser of a so-called "top-cartoon-contest", but the Aydın Doğan Foundation stimulates young children to draw, helps by education, public health, woman oppression and believes in freedom of expression as important part of a real democracy, which is very important in Turkey today (and of course other parts of the world).



All this is why I love this contest and I admire this organisation. It is a unique group of people, who is trying to make the world a bit better. FECO (The Federation of World Cartoonists Organisations) tries to help the world also a little (as far as they can) by "drawing the world together".

Hopefully 35 years will be 50 years or more.

Thankfully I congratulate all those who work for the Aydın Doğan Foundation.

### PETER NIEUWENDIJK

President General FECO



## AYDIN DOĞAN VAKFI 35

### Aydın Doğan Foundation Cartoon Contest 2018

The Jury chose two grand award winners in this year's contest. **Jugoslav Vlahovic (Serbia)** and **Dokshid Ghodratipour (Iran)** shared the grand award, and received their awards from Sema Doğan, Deputy Honorary Chairperson of the Aydın Doğan Foundation; **Shahrokh Heidari (Iran)** received the second place award from Arzuhan Yalçındağ, Member of the Board of Directors of the Aydın Doğan Foundation, and **Krzysztof Grzondziel (Poland)** received the third place award from Vuslat Doğan Sabancı, Deputy Chairperson of the Aydın Doğan Foundation.

The **Special Award** for the cartoon by **Bernard Bouton from France**, among the cartoons drawn with the theme **"Empowered Girls, Empowered Futures"** for this year, was given by Vuslat Doğan Sabancı, Deputy Chairperson of the Aydın Doğan Foundation.

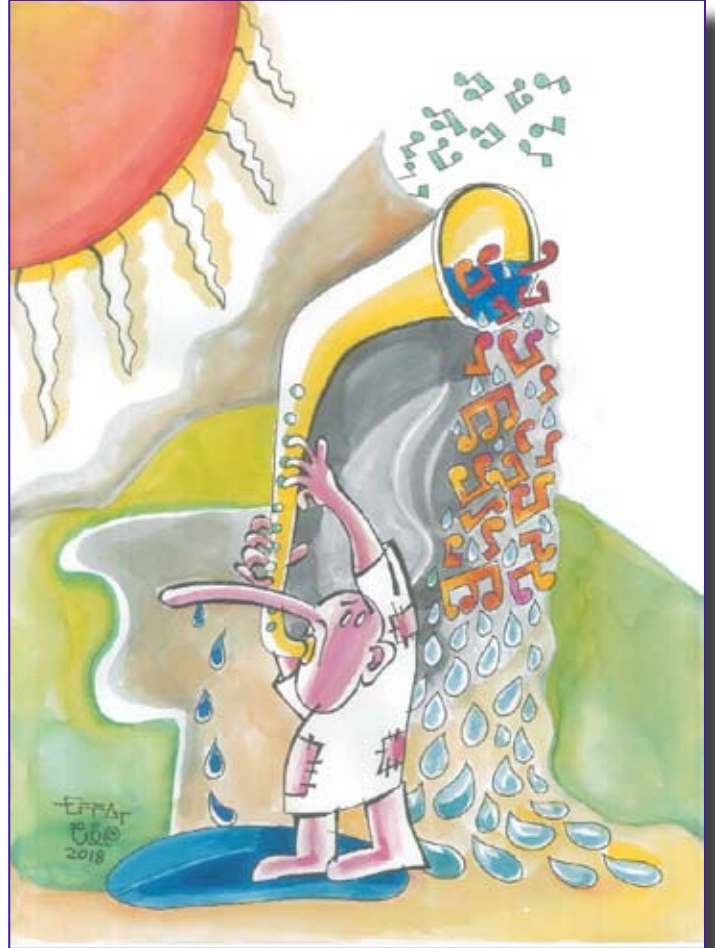
The Jury also deemed the following names worthy of Success Awards: **Turan Aksoy (Turkey)**, **Constantin Pavel (Romania)**, **Moacir Knorr Gutterres (Brazil)**, **Konstantin Kazanchev (Ukraine)**, **Silvano Mello (Brazil)**, **Roman Peshkov (Russia)**, **Sajad Rafeei (Iran)**, **Nicos Terzis (Sweden)**, two awards for **Didie Sri Widiyanto (Indonesia)**, and **Kürşat Zaman (Turkey)**.



Vlahovic received an award wearing a jester hat to him that was the inspiration for his cartoon, saying: "For centuries, years, humorists and cartoonists were considered fools. Today the situation has changed, many speakers and leaders, and their followers and listeners have become a fools, and cartoonists become serious, socially responsible, and naturally witty" as the audience obviously liked a lot and then many wanted to photo with the author.



## EGYPT



The second forum of cartoons was opened at the Culture Palace of Marsa Matrouh Governorate in Egypt, The exhibition was organized by the General Authority for Culture Palaces in cooperation with the Federation of Cartoon Organizations (FECO Egypt) and the Egyptian Cartoon Association, from 27 to 30 October 2018. The workshop will be accompanied by a group of workshops for 3 days. The workshops will be conducted by the cartoonists: Mohamed Effat, Fawzi Morsi, Mohamed Omar, Said Badawi and Ahmed Samir Farid. Forty cartoonists participated in the exhibition and the exhibition dealt with sports. A collection of works by the cartoonist Mohamed Effat, which monitors the Egyptian culture and customs and traditions of Egypt (attached 4 photo for this exhibition)

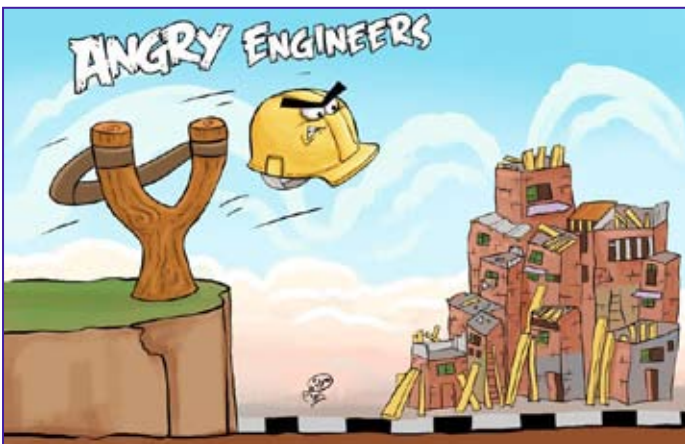
in Egyptian Engineers Syndicate contest 2018 which held in Port Said Governorate in Egypt under the supervision of FECO Egypt, and the contest theme was : (Engineer)  
Marwa Ibrahim (member in FECO Egypt) won the first prize in this contest  
(attached 2 cartoons for Marwa which won in this contest)

**MOHAMED EFFAT**  
president of FECO Egypt





## EGYPT



## SAN GIULIANO

The prestigious setting of the San Giuliano Milanese exhibition hall, heated by a large audience, finally the winners of the first edition of the international competition of Satira Scoomix, dedicated to the school, were unveiled to the world.

The competition was attended by 282 authors from 42 different countries for a total of 588 vignettes forcing the jury composed of; Giorgio Giunta (which then would be me), Nadia Pizio, Riccardo Orlandi, Goia Zar, Nicole Marnini and Marco Fusi

A painful choice to extract the 100 to be exhibited and the winners. But no more talk and come to the prizes, first of all we owe you the final ranking of the public vote that sees the third place with 32 votes: Pietro Vanessi, the second with 35 Pooya Sareh (England) and the first with 45 votes: Mariagrazia Quaranta

As for the winners decreed by the technical jury, we have: Under 18 Special Mention: Sofia Slobodyan, Rossella Palmiero, Lorenzo Grignani, Petya Chernyshev and Aminov Ruslan

Winner: Ruslail Lopez Herrera

Over Foreigners Special Mention: Sergey Sokolov (Russia), Yangduoi (China), Sepideh Faramarzi (Iran), Wesam Khalil (Egypt), Aleksei Kivokurtcev (Russia), Goran Celicanin (Serbia), Hamid Soufi (Iran)

Over Italy Special Mention: Giovanni Beduschi, Enrico Biondi, Armando Ljupini, Valentino Villanova, Pietro Vanessi

Satire Award Winner: Tino Adamo

Illustration Winner: Mariagrazia Quaranta

Before finishing let me thank the town of San Giuliano Milanese For the patronage, S-cool and in particular Gioia Zar who in these months has endured my anxieties, the cartoonists and the cartoons without which the exhibition would not have been so beautiful, cared for and successful.

**GIORGIO GIUNTA**





# GERHARD HARDERER

## Can you introduce yourself to us?

My name is Gerhard Haderer, born 1951 in Linz/Austria. I studied Graphic Design for four years, after that I worked as a graphic designer and illustrator for advertising agencies and painted panoramic maps for touristic areas in Salzburg for 15 years. That did not satisfy me, so in 1983 I quit this occupation and started drawing cartoons. These were distributed by magazines in Austria and Germany and still are today.

Did academic studies influence your cartoonish style? Do you consider your style in drawing and coloring as an attempt to bridge between the classic methods of painting and the new form? I think that my education, notably the graphic designing of a picture, influenced my personal cartoon style. I learned how to combine pictorial elements to create appealing, promotionally effective images, such as in the field of commercial advertising, to attract the attention of the audience. I was then able to use these striking elements for my cartoons, but with altered statements. This combination of opposites is probably what led to my personal style.

## What are the sources of inspirations of your art?

I draw my inspiration not only from the media, but above all from my everyday observations of the people around me: What these people occupy themselves with, the way they dress, what excites them, what they fail at and what they believe in. From all this, images, that touch me emotionally, emerge in my mind. Humour is the essential element that makes all these observations bearable for me.

## Did you dedicate your art for specific themes, subjects, and issues? Or you draw spontaneously?

There are different approaches to different topics. In my work for newspapers, I always make sure that my statements match the mood of the people who open those newspapers. During Christmastime, my picture stories play in winter, in summer they play at the beach, etc. It is different with books when a monothematic narrative is staged. And again the situation is different with my black-and-white comic strips, which appear monthly. Here, the spontaneous, fast drawing takes center stage.

## What are the newspapers and magazines that publish your cartoons and illustrations through your long artistic career?

In PROFIL (Austria) and STERN (Germany) I had weekly a page for 25 years. Currently I am being published in NEWS (Austria) and sporadically in various European newspapers. There is also MOFF, a small-format comic booklet with black-and-white drawings, which is being published monthly since 2008, and cartoon books with my own stories.

## Is there are anyone that you consider him/her as your artistic ideal who influence you?

There are certainly many names : from Claire Bretecher, Robert Crumb, Carl Barks, Albert Uderzo, Manfred Deix, Gottfried Helnwein, Erich Sokol to Caravaggio and countless others.

Music, literature and film, however, had an even greater influence on my development than graphic artists and painters had.

## You started last year "die Schule des Ungehorsams" or "The School of disobedience"?

## What is the significance of this name? Can you tell us about this institute and what are its activities, achievements, and ambitions?

The "School of Disobedience" is an independent platform for the exchange between art and politics. It hosts various events on the premises of a former tobacco factory in Linz: cartoon exhibitions, readings, workshops and discussions on political and philosophical issues. A think tank that recognizes disobedience as the basis of any progressive development, particularly since we know that obedience in the political sense leads to the enslavement of people. Thus, the School of Disobedience is a democratic-political project that encourages people to intervene in the shaping of society through artistic means.

Cartoons, cabaret and parties are what we offer to our audiences.

## You had once that conflict with the Catholic church in Austria, and the Orthodox church in Greece because of your book "Das Leben des Jesus," or "Life of Jesus." What is the back-story of this incident? Do you consider what happened as a form of censorship, or it was a discrepancy of a point of views?

Before the release, nobody expected a small comic book like this to cause such a scandal. The misunderstanding was that my criticism of the church was equated with heresy and understood as blasphemy. However, since there are basic laws in the democratically constituted countries of Europe that protect the freedom of expression and the freedom of art, I was finally acquitted, not least by Greek courts, of the accusations of disturbing public order and insulting a religious community.





# GERHARD HARDERER

According to your observation and experience, what is your opinion about the current situation of cartooning in Austria, Europe, and the world? What happen been changed through these years, positively and natively?

It is said that Austria is a small biotope which serves as a sample for the big world. In the cartoon scene of this country, there were no extreme events such as in France with Charlie Hebdo, but there were always

politically involved artists like Manfred Deix who provoked and polarized. In the last four decades, however, society's scale of values has changed considerably, and so has the willingness of the print media to publish such provocateurs. This trend is also evident in cabaret: entertaining comedy is the order of the day, political cabaret in the classical sense is no longer fashionable.

Do you think that democracy is in danger because of the populism in the world? Or there are other threats?

Of course, this danger exists. Considering that the European democracies have only emerged in the course of the last seven decades, it is a relatively short period. Democracy, in the literal sense, means power by the people. It can only be maintained through the participation of each individual. If, however, there is more and more willingness to hand this power over to populists and nationalists who only act by the motto „nothing is as successful as success“ while ignoring the fact that there can be no peace without social justice, then that is really worrying.

Last year you did an interview with "Deutschlandfunk" about the elections in Austria and you were disappointed by the political atmosphere? Is the cartoonists are part of these debates, or they are neutral somehow or somehow?

Over the past 70 years, the Austrian welfare state has established relatively high standards for people's lives. Sure, mistakes have also been made along the way, which need to be rectified again and again. But at present, the foundations of this positive development are being questioned, there have been cuts in many social and cultural areas, there is talk of redistribution from the bottom to the top. In this political climate, cartoons are certainly called to contribute to the debate. "Neutral cartoons"? I do not understand what this is supposed to be.

Some critics assumed that the cartooning, or caricaturing is a "political art"? Are you agree with this politicalizing of art ? or cartooning is much extensive than politics?

Cartoonists stand in the tradition of the classic court jesters. They ridicule themselves when they take themselves too seriously and attempt to shape politics. But they can at least ask the right questions.

What is your impression about the diversity of schools of cartooning thought your experience and observation?

I have already described how I developed my style: the pleasure of observing others, the joy of good cartoons, filtered through my own talent. I love stylistic extremes. A little duckling with a text bubble "Knows Karate" makes me just as happy as any opulently executed painting, which shows how much pleasure there is in the execution of this work. Long live the diversity!

## TALAL NAYER



# SALAH HAMADAH

## A smiling cartoonist with deadpan comedy

Salah Hamadah is a Sudanese cartoonist and satirist (born in 1960 in Ruofaa, Aljazzera), he attended Faculty of Fine Art in Sudan University of Science and Technology in 1976. Hamadah was a classmate for the cartoonist Mounem Hamzah, a member of FECO Sudan. Both artists were preparing themselves to be professional painters, but the future was holding other plans: after their graduation from the class 1980, they will be both the leading cartoonists in their generations and the icons of the Sudanese satirist journalism.

In 1981; the fresh graduator Hamadah became an employer for the Ministry of Labor. He worked in the Section of Designing and Architecture until 1988. In parallel, he was working actively in his journalistic career as a cartoonist. The value of Hamadah isn't just only about his extraordinary dry sense of humor, but also because he bringing a new form of cartooning and satire into the Sudanese journalism. He was mixing both categories smoothly. Hamadah was editor of a ¼ daily page entitled (Minn Ghair Za'all); or (Without Anger). Hamadah gets popularity by his joyful commentary of the reader of al-Seyasa newspaper. The cumulative outcome of his daily cartoons and satire were monthly books had published in 1988 between 1989; these books hold the same title of his famous editorial-corner; (Minn Ghair Za'all). Hamadah was a colleague in al-Seyasa newspaper the cartoonist, Tariq Nasr.

Politically; the 1980's was a transitional period in Sudan, but it was also a turning point for the Sudanese cartoonists: after **Intifadat April**; or **The Uprising of April**. New generations of artists appeared in the era of young democracy like Salah Hamadah, Moneim Hamza, Mohammed Abu Sabeeb, Omer Jadalabb, Tariq Osman, Emad Lala, and Saed Baraka. That period of the 1980's was one of the Golden years for Sudanese cartoonists; the Sudanese Third Democracy (1985-1989) came after falling off the face of the **Second Dictatorship (1969-1985)**; Gaafar Nimeiry. Many published books of cartoons and satire at this period and many exhibitions had been taking place.

After the success of **Intifadat April**, the newly elected government sent the main generals of the **Second Dictatorship** in person. Everybody was cheering joyfully to see the dictators behind bars. In (Minn Ghair Za'all) Hamadah was responding to the letters of his corner. A reader sent a letter joking about the imprisoned army generals that seemed under total control:

**The reader:** From where did you gain this important aristocratic attitude?

**Hamadah:** After my visiting to the prisoners of Intifadat April! But Hamadah also wasn't entirely sure about the situation of the democracy.

Other reader wrote to Hamadah about the booming success of al-Seyasa newspaper and its high-selling:

**The reader:** I am afraid about al-Seyasa from arrogance. What are you afraid of about al-Seyasa?

**Hamadah:** I am afraid of the Coup d'état.

al-Seyasa means (The politics), and the respond of Hamadah could also mean "I am afraid about our politics (democracy) of the Coup d'état." The whispers and the conspiracy theories about the coup were spread out around Khartoum since the Islamist officers in the Sudanese Army sent a memorandum to the Prime Minister al-Sadiq al-Madhi on February 20, 1989. Everybody was considering the note as rumors that cannot be a threat to the ruling coalition or democracy. But after four months, the prophecy came from the dark joke of Salah Hamadah turned to be



a nightmarish reality: the Coup d'état took over the politics and the democracy. The military troops attacked the young Sudanese democracy again; it was the Coup d'état of the Islamic National Front, and from there it was the beginning of The Third Dictatorship on June 6, 1989, and which is ruling until now.

The military coup changed the country dramatically; in a few days later the Islamists opened many detention centers where many civilians where had been tortured and killed. All the newspapers were shut down, and many cartoonists lost their jobs. Some of them retired voluntarily, some cartoonists had been forced to stop, some emigrated, and the rest are working in miserable conditions. The new military government established its newspapers and attracted new artists; Salah Hamadah and the cartoonists of the older generations reduced their activity for a while.

1994 was an exceptional year to the Sudanese cartooning movement after the appearance of Nabbedh al-Karicatir. The name means "Pulse of Caricature," and it was indeed illustrated its experience because the newspaper was like a resurrection for the cartoon movement in Sudan; individually and collectively. Nabbedh al-Karicatir - after the disappearance of the publications of the Third Democracy - was the only space for free speech after the coup.

Mounem Hamzah was first editor-in-chief Nabbedh al-Karicatir; he structured the newspaper to be ranked No.1 as a best-selling newspaper in Sudan newspaper with more than 150,000 copies per issue. Salah Hamadah was a co-founder of Nabbedh al-Karicatir that became a congregation of dozens of talented cartoonists in Sudan. Individually, Salah Hamadah supported the Sudanese cartoon movement when he occupied the position of editing manager of Akhbar al-Mugtama'a newspaper where he was promoting other cartoonists and satirists. For 20 years, Hamadah kept editing his great corner Minn Ghair Za'all in many publications like al-Ayam, al-Sahafa, Akher Khaber, A'alam al-Komedia and a lastly he was working for al-Watan where he was a college with the cartoonist Nader Genie.



Hamadah created many functional comical characters like (al-Muttreib Hannag) which representing a singing donkey. This character was serving that lousy quality in the local mainstream media, and mistakenly some people were assuming that Hamadah was criticizing the famous musician Mahmoud (1967-2013) who was the rising star of the 90's music in Sudan.

The deadpan comedy was the style of Hamadah who was drawing about poverty, misery, and sadness. Hamadah was criticizing and disagreeing the idea of marriage, and he created in his day editorial-corner space call it (Azzawaj Woa) which is mean (The Marriage is) where is he bring in a comical intensive sentence how miserable is to be a married man.

Salah Hamadah was infamous for being funny, and he smiling face was like a trade-market until the last day of his life that had been ended suddenly by heart-attack in 31/3/2009 in the age of 49.

## TALAL NAYER

# ZAGREB 23

## 23 international CARTOON EXHIBITION ZAGREB 2018 - CROATIA

The 23rd International Exhibition of Cartoons ZAGREB 2018 has seen the arrival of 788 works of 357 authors from 62 countries.

### THE WINNERS

FIRST PRIZE: LUBOMIR LICHY, Czech Republic

SECOND PRIZE: HOU XIAOQIANG, China

THIRD PRIZE: ANDREI POPOV, Russia

### SPECIAL MENTIONS

SASA DIMITRIJEVIĆ, Srbija / Serbia

LUKA LAGATOR, Crna Gora / Montenegro

DAMIR NOVAK, Hrvatska / Croatia

GORAN ČELIČANIN, Srbija / Serbia

KFIR WEIZMAN, Izrael / Israel

### CARTOONS AND METEOROLOGY

"Laughter is the cheapest medicine", wrote Lord Byron a long time ago. Since cartoons often bring smile to your face, one might say that it also cures. Meteorology, though, does not cure but could help in the healing and prevention of some health conditions caused by weather changes. After all, connection of these changes to the health and mood of humans has long been proven, and is almost daily additionally explored in biometeorology - a special part of meteorology in which it is linked to medicine. And is there a connection between meteorology and cartoons? Of course! And it's multiple. Not only do we often find meteorology in a cartoon, but sometimes we even find a kind of cartoons in meteorology, especially in weather forecasts. In a positive and a negative sense. Droughts, floods, heats, swelters, coldness, severe weather and other meteorological "motives" have long inspired many cartoonists around the world.

## ZORAN VAKULA,

SECOND PRIZE: HOU XIAOQIANG, China



THIRD PRIZE: ANDREI POPOV, Russia



KFIR WEIZMAN



GORAN ČELIČANIN, Serbia





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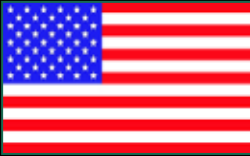
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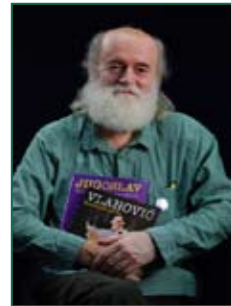
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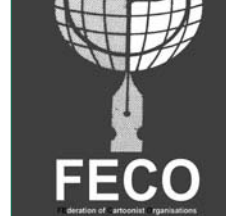
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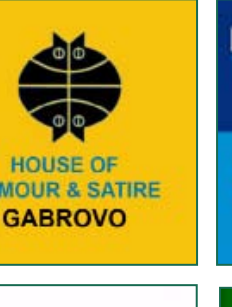
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# WITH FECO ON THE ROAD

