

Dear colleagues,

As you probably all know I am Dutch, born in the capital Amsterdam. During the past 35 years many fellow cartoonists passed away. I counted 57, but it can be even more. We can fill a complete issue of FECONews with memorials for friends.

But that will be a very sad magazine. Let's keep them all in our minds.

So this time I like to share with you

A SHORT HISTORY OF CARTOONING IN THE NETHERLANDS

The origins of cartoons in printed matter are to be found in paintings and in engravings in the 15th Century. In fact the first big war in which people made use of engravings as a form of paper-propaganda with allegoric pictures were made during The Eighty Years War between **Holland** and Spain (1568-1648). Most of the engravings were clandestinely published. The authors liked to remain anonymous!

In the early years of the 20th Century, the crisis time, there were many social and political abuses to fight against and every newspaper had three or more illustrators or cartoonists to visualize and create their comments on society.

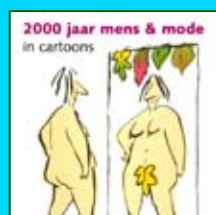
During The Second World War cartoons with a critical content were forbidden by the Germans. Soon most of the cartoons were clandestinely published. Underground newspapers were born.

After 1945 Holland was influenced by the American way of producing a cartoon and comic strip. It took several years to have an own identity: The wordless cartoon. Without captions a cartoon goes without saying, language is not going hand in hand with the image. The result of this category of wordless cartoons is that they easily are international understandable.

It is a pity that there is no Dutch tradition in producing regularly humor magazines. There has been a few in the 20th Century. In 1953 a humorous monthly was published under the name "Mandrill" 1953-1956, in the late seventies "De Opstoot" (Uppercut) was published, which vanished after a few years, In 1985 the Dutch Cartoon Association (founded in 1983 by Elly Holzhaus and myself) published the magazine **SICK** starting in 1988. First named SIC (Later together with our Belgium colleagues from Kever we add the **K**).

Until 1995 irregular 35 magazines were published. Money problems were the main reason for ending the publications. Until today there is no special magazine for cartoonists in Holland.

However the Dutch Cartoon Association was able to organize successfully **19 Dutch International Cartoon Festivals between 1985 and 2017**. Many of you participated. I am sorry to tell you that the 20th Dutch Cartoon Contest cannot be organized in the near future. (It's not only Covid Problems



We do not want to have digital jury's nor digital exhibition nor openings without guests!

Still there are many cartoonists in the Netherlands who work for magazines and who participate regular in international cartoon contests. They are all individualists of whom some (more than 40) form a group called The Dutch Cartoon Association "De Tulp" (the Tulip). Of course they're all member of FECO

They're all free to publish what they want. They get paid for that.

There is no censure of censorship; however an editor can refuse for several reasons not to publish a cartoon.

If someone get upset by seeing a certain cartoon, he can go to the court of justice. The judge will decide if it is offensive or not. A Dutch judge has -until now- never forbidden a publication.

We do have fully freedom of speech, written words as well as freedom of images.

PETER NIEUWNDIJK

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MILENKO 1948-2020



VLADO VOLAS 1948-2020



Milenko Kusanovic was born in 1948 in the city of Bajmok, in Serbia, ex-Yugoslavia. Cartoonist veteran, since 1966 has cartoons and the illustrations as its main occupations.

He participated in many cartoon competitions, having received many prizes national and international. Milenko worked as cartoonist for Suboticke novine (Subotica). Near Palic Lake he organized several national cartoon contests on theme WINE that was planned to become an international festival in future. He died before he could finish his job.



BADEN BADEN 2

Museum of 19th Century and Technology (LA 8), Baden-Baden Exhibition: Bathing in Beauty – Body Optimization in the 19th Century

A spa treatment can offer relaxation, recuperation, healing, training, streamlining, rejuvenation and enhancement. Many of today's body technologies – wellness spas, fitness clubs, body cults, up to and including plastic surgery and teeth braces for teenagers as a medical standard – have their roots in the spa culture of the 19th century. At that time, artistic ideals and medical progress, social utopias and technical apparatus came together to produce a new image of the human being.

The exhibition presents a whole panorama of artistic and medical strategies aimed at liberating the human body – from the banality of chance, the non-ideal or even from ugliness, illness, deformities or signs of aging. Cast-iron training apparatuses were intended to improve not only health, but also the human body's outward appearance. Research and science enabled an ever more precise intervention into human organs and their functions. Many of the innovations and inventions of the time are still valid and successful today because they consistently linked the invisible, what was inside the body and the mind, with the visible, what was measurable, trainable and operable.

The respective therapies always involved objectives and promises that could covertly become models of the body-self and guidelines on how to live. Like medical technology, painting and sculpture in the 19th century also experimented with the realistic exploration, ideal embellishment and deliberate optimization of the human body. In this way, art supplied the visual models for medical optimization. Famous caricaturists like Honoré Daumier, George Cruikshank and Grandville are completing the exhibition with their caricatures.

ERWIN PISCHEL

FECO Germany



WORLD CARTOONIST: ZORAN



BLACK IS BEAUTIFUL?

Black is black or shall we call it just coloured, bronze, brown? It seems that we have a problem talking about black, white, red, yellow or any other colour. It seems to be offensive specially to use the word black. Only exception is "Black lives matter" (sorry "All lives matter!").

In The Netherlands (and Belgium) and some parts of the world there is a tradition since the Middle Ages. In December Saint Nicolas is coming. He is a white bishop, dressed in red clothes assisted by Black Knights (named Black Pete). Saint Nicolas is a little bit similar with Father Christmas, however Santa Claus does not have knights, only Rudolph (a deer). They both bring presents to children and grown-ups at the end of the year.

Since three years there is group named "Kick out Black Pete". They use the history of slavery. Black Knights seems to look like slaves. That's their opinion. It's an aggressive group that does not tolerate an other opinion. It is just 5% of the Dutch population. But today other countries are also involved of this typical historical celebration for kids. Even cartoonists are afraid of making jokes about this matter. Black Pete is mostly a white man or woman who is dressed in colourful clothes and they all paint their face black (that's the tradition for over 500 years). The assist Saint Nicolas by carrying sweets and presents. The history says that they are black because the enter the houses trough the chimney.

The "Kick out Black Pete group" prefers to paint the faces red, yellow, purple or sooty colour helper.

And what about the Chinese or Indians people. Will they be insulted too? If we use those colours?

I partly understand the problem, But we can also exaggerate. Of course there is in some parts of the world not the right equality. But that has nothing to do with this old historical festival for children!

Spanish people use for black the words negro, sucio, malvado or deprimente. Black seems to be a forbidden word. So we have to search for a substitution for 'black'. No more: **Blacklist, black jack, black beetle, black berry, black bird, blackboard, black current, black guard (mine fellow), black leg, black head, black mail, black out, blacksmith, black label, black coffee, black Friday or Saturday, black cross or black humour.** Just to call some.

This 'problem' seems to be a borderline for cartoonists. As I see in papers, magazines, internet and other digital ways, many cartoonists do not make sharp cartoons. Mostly it is funny, humorous and never offensive. (Yes there are of course cartoonists with a sharp pencil, but that's an exception I think). For the many international cartoon contests cartoonists makes funny drawings to win money prizes, invitations, travel expense, trophy's or diplomas, if the organisations (some do) will stick to their own rules. That is another problem. We put those festivals who do not send catalogues, nor prizemoney, nor diplomas on our **BLACK LIST**. But can we call it in the near future an black list?

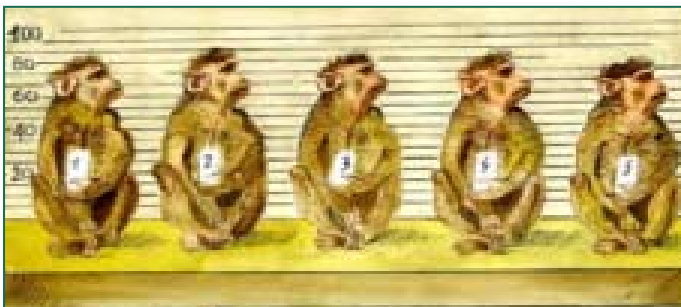


Together with our well-respected FECO Chief from Cyprus (Huseyin Cakmak) we prepare a new list for cartoonists who have problems with the promised prizes or catalogues. For the moment we keep on calling it The FECO Black List!

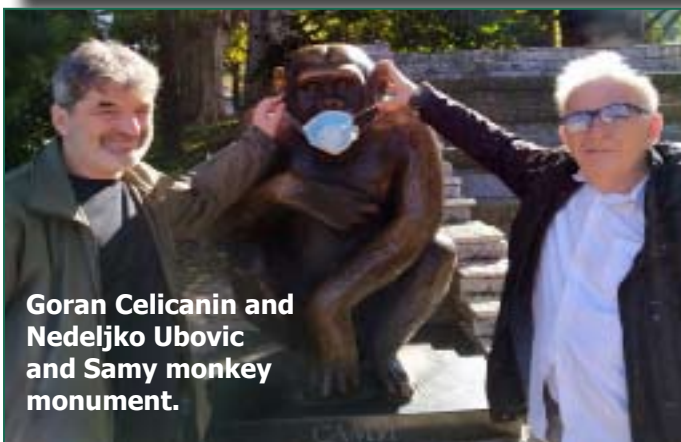
PETER NIEUWENDIJK



5TH ANIMAL CARTOON



Doru Axinte ROMANIA
3rd prize



**Goran Celicanin and
Nedeljko Ubovic
and Samy monkey
monument.**



**Mojtaba Heidarpناه
IRAN 2nd prize**

Sava Babic SERBIA
1st prize

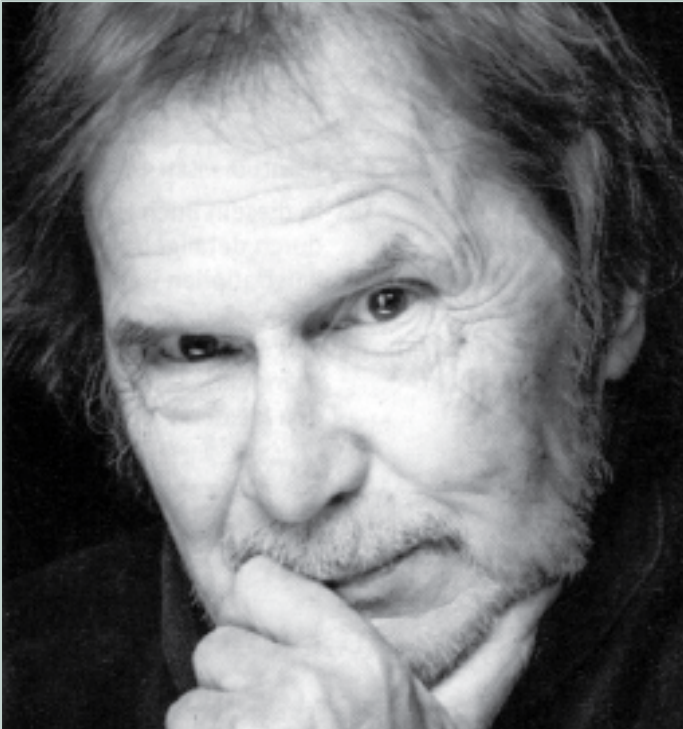


**Sava Babic SERBIA 1st prize with Belgrade
ZOO director Srba Aleksic and Cartoonist and
organizator Spiro Radulovic.**

JUGOSLAV



ULI STEIN 1946-2020



Cartoonist, photographer and animal lover Uli Stein passed away

Uli Stein, Germany's most popular and successful cartoonist, is dead. He died unexpectedly in his house near Hannover in the night from 28.8. to Saturday 29.8.2020. The funeral took place at Uli Stein's request in the closest circle of friends in Hanover. Uli Stein leaves no family behind.

Uli Stein was born on 26 December 1946 as the son of a civil servant and a housewife in Hanover. He attended the Goethe School there. After completing what was then a two-year military service, he moved to West Berlin and studied German, geography and biology at the Free University of Berlin, where he was awarded a teaching degree. During his studies he worked as a freelance photographer and copywriter for newspapers. Shortly before his exams, he broke off his teacher training to become a full-time journalist. He then worked for six years for the Saarland Broadcasting Corporation, among others, until he concentrated entirely on drawing at the end of the 1970s. In 1982 the first postcards and in 1984 the first books by Uli Stein came onto the market.

A steep career beyond the borders of Germany followed. Egg-eyed and bulbous-nosed people, the cheeky mouse, but also his cats, dogs and penguins became trademarks, immortalised on almost 200 million postcards and in now over thirteen million books. His cartoons appear in over 100 magazines and journals throughout Europe.

"I want to make people have fun, entertain them and give them nice moments in gloomy times or even in good times," says Stein in an interview in 2009. He often brings the human and animal worlds together. His view of people is sometimes biting, his humour always animalistically funny - and for him the result of hard work: "It is never the case with me that I experience something during the day, take it with me in my thoughts and later translate it into a cartoon. It's always the case that in the evening I sit down in front of a blank sheet of paper or my tablet PC and think of something. The muse doesn't kiss me at the cash register at Aldi."

Besides drawing, Stein has had another passion for many years: photography. As a photographic artist he concentrated on nature, landscape and urban motifs from the region of Hanover and Lower Saxony. Added to this was his passion for animal photography.

It is also this passion that gives the passionate animal rights activist the idea of setting up a foundation to combat the suffering of animals. During hundreds of photo sessions for his illustrated book "Dogs" he talked to the owners. Often they were former street dogs that were brought to Germany from miserable conditions or killing stations. He comes into contact with small, committed groups of people who have decided to help on the spot and do everything possible to end the misery of these dogs. "I was very touched and impressed by this," says Stein in 2018, and in the same year the "Uli Stein Foundation for Animals in Need" is founded. This charitable foundation supports smaller organisations at home and abroad that are committed to animal protection, help and rescue - from underfunded animal shelters to mercy courts.

The foundation is a project of the heart for the passionate animal welfare activist. In fact, he has shied away from the light of publicity for years. In the last months of his life, however, he makes public appearances more often again. Why the change? According to his manager Katja Seifert, one sentence was enough: "Uli, do it for the animals!"

The Uli Stein Foundation for Animals in Need mourns the loss of its founder. Catprint Media GmbH, his agency, friends & employees* are in great mourning and deeply saddened by the artist's unexpected death.

The foundation is being continued in Uli Stein's spirit by Katja Seifert, who, as Managing Director, has built up the foundation together with Uli Stein from the very beginning. The tasks of the Foundation remain unchanged: To support animal protection organisations at home and abroad, from underfunded animal shelters to the Court of Grace, to work for animal protection, aid and rescue. All donations continue to flow 100% into aid projects.

STEFFEN JAHSNOSWKI



9TH INTERNATIONAL CARTOON CONTEST CYPRUS

MUNICIPALITY OF KYRENIA
CYPRIOT TURKISH CARTOONISTS ASSOCIATION
9th INTERNATIONAL CARTOON CONTEST 2020

JURY MEMBERS

Nidai Güngördü, M. Serhan Gazioğlu, Derman Atik, Musa Kayra, Selen Selişik, Hüseyin Çakmak (All Cyprus).



PRIZES

Grand Prize (Free Section): 1.500 Euro + Golden Olive Statue + Diploma: Ali Rastroo (Iran)

OLIVE SECTION

First Prize: 750 Euro + Golden Olive Statue + Kyrenia Municipality Prize (Diploma): **Ayhan Alkan (United Kingdom)**

Second Prize: Silver Olive Statue + Cyprus Turkish Cartoonists Association Prize (Diploma): **Elahe Khoraman (İran)**

Third Prize: Bronze Olive Statue + Olive Festival Prize (Diploma) **Zhaleh Yoosefinezhad (Iran)**

Elahe Khoraman (İran)



Ali Rastroo (Iran)



Zhaleh Yoosefinezhad (Iran)



Ayhan Alkan (United Kingdom)



9TH INTERNATIONAL CONTEST CYPRUS

FREE SECTION

First Prize: 750 Euro + Golden Olive Statue + Kyrenia Mayor Special Prize (Diploma) **Mustafa Tozakı (Cyprus)**
Second Prize: Silver Olive Statue + Olive Humor Festival Prize (Diploma) **Damir Novak (Croatia)**
Third Prize: Bronze Olive Statue + Ramiz Gökçe Special Prize (Diploma) **Grigoris Georgiou (Greece)**

Mustafa Tozakı (Cyprus)



Grigoris Georgiou (Greece)



Damir Novak (Croatia)



FORGES 1942-2018



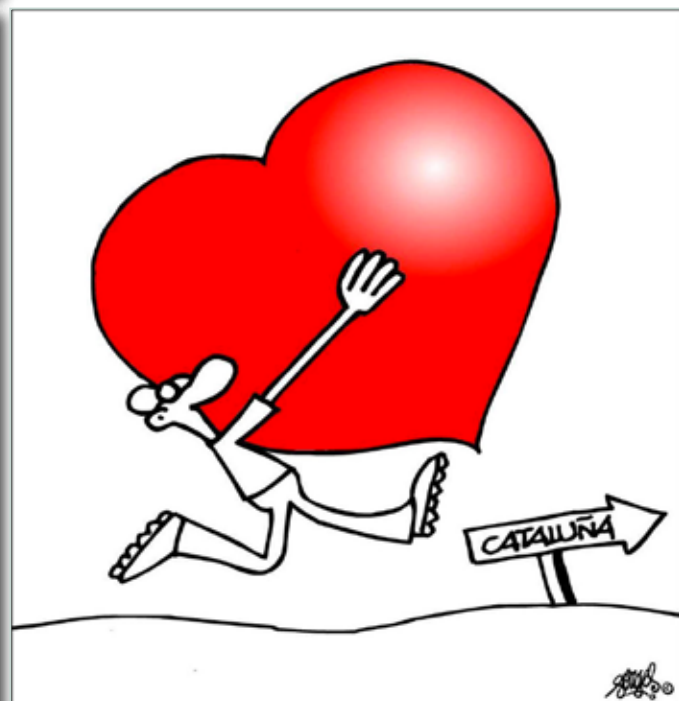
**Homenaje a Forges (Antonio Fraguas de Pablo)
in Alcalá de Henares**

If the pandemic has taught us anything, it is that the best is to be a good person and leave a pleasant mark on our passage through this world. Perhaps the best example was the Spanish cartoonist Forges, he was the godfather of many of us who today dedicate ourselves to this trade, an excellent person and colleague. To describe him we would have to invent a word, like many of those words he left us as an inheritance. He was also the soul of many of the projects of the General Foundation of the University of Alcalá de Henares, department of humor. This is today called the Quevedos Institute, where Forges led all the proposals offered by Juan García Cerrada, turning them into reality with his magical smile.

A roundabout in his honor was recently inaugurated in Alcalá de Henares, adorned with one of his cartoon characters as a sculpture, and of course with him distributing peace.

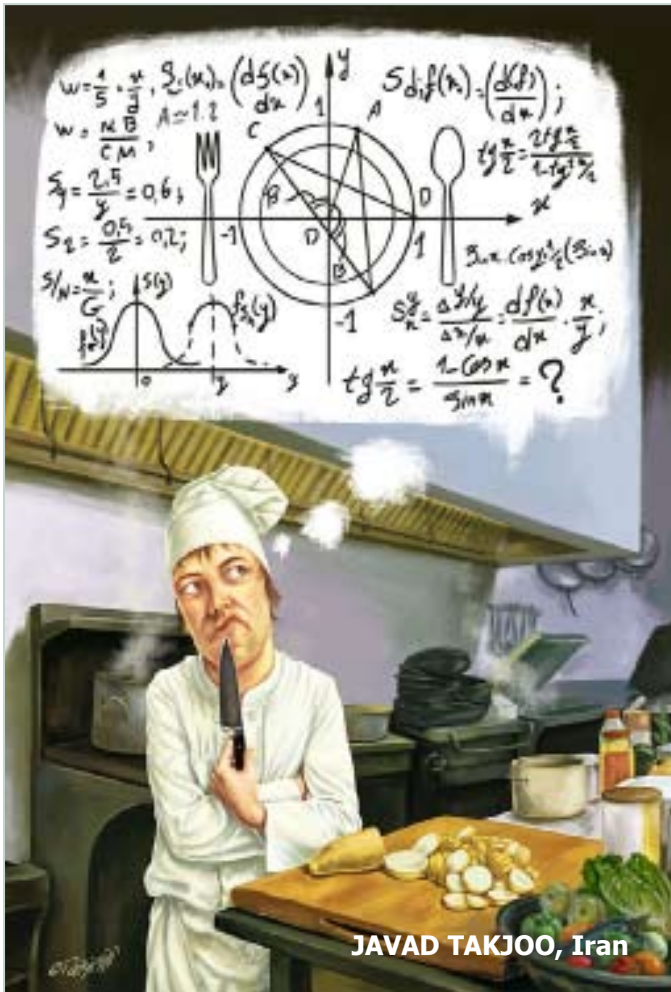
All of us who had the honor of knowing him, of living under his protective cloak and the fortune of being the target of his kind phrases, drawings and hugs, we let a tear run when we passed this place on the Complutense Road of Alcalá.

Forges did not need to live this pandemic; he already came with the chip of being his best version.



25 INTERNATIONAL ZAGREB

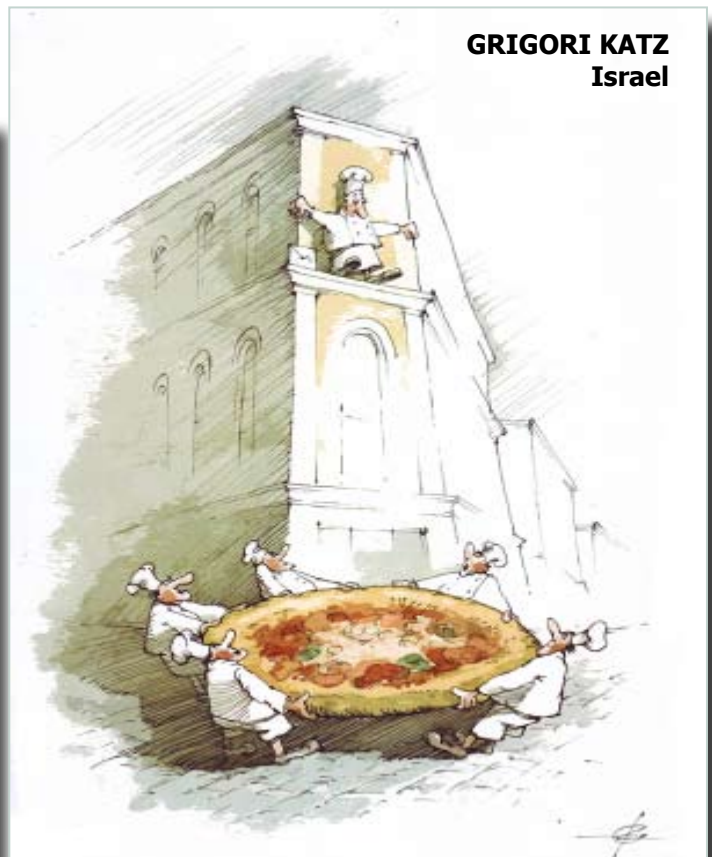
The 25th International Exhibition of Cartoons ZAGREB 2020 has seen the arrival of 1.061 works of 439 authors from 60 countries



JAVAD TAKJOO, Iran

THE WINNERS

FIRST PRIZE: MOJMIR MIHATOV, Croatia
SECOND PRIZE: GRIGORI KATZ, Israel
THIRD PRIZE: JAVAD TAKJOO, Iran



**GRIGORI KATZ
Israel**

SPECIAL MENTIONS:

FRANO CEBALO, Croatia, JUAN G. BENAVIDES FORMAS, Spain, VALENTIN GEORGIEV, Bulgaria, OLEG GUTSOL, Ukraine and PAL LEHAFT, Serbia



**PAL LEHAFT
Serbia**



**FIRST PRIZE:
MOJMIR MIHATOV
Croatia**



**VALENTIN GEORGIEV
Bulgaria**

NANI



SPANISH TEXT FROM PAGE 10

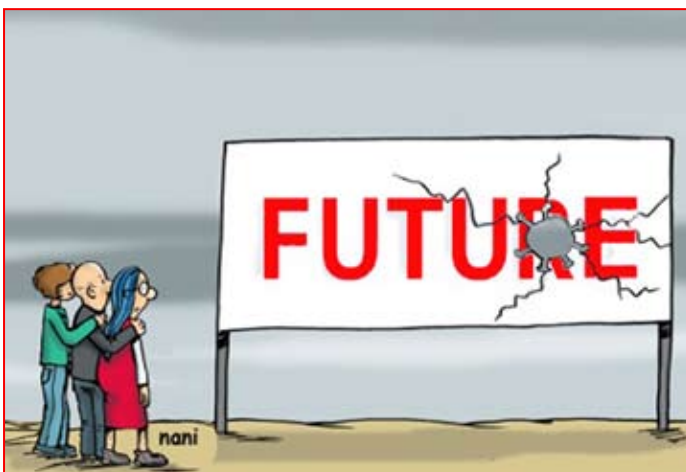
Homenaje a Forges en Alcalá de Henares, España

Contribución de Nani, FECO España

Si algo nos ha enseñado la pandemia, es que lo mejor es ser buena persona y dejar una huella agradable en nuestro paso por este mundo. Tal vez el mejor ejemplo fue el caricaturista español Forges, padrino de muchos de los que hoy nos dedicamos a este oficio, excelente persona y colega, para describirlo tendríamos que inventar una palabra, como muchas de las que él nos dejó como herencia. También fue el alma de muchos de los proyectos de la Fundación general de la Universidad de Alcalá de Henares, departamento de humor. Este es hoy denominado Instituto Quevedos, donde Forges lideró todas las propuestas que ofrecía Juan García Cerrada, convirtiéndolas en realidad con su sonrisa mágica.

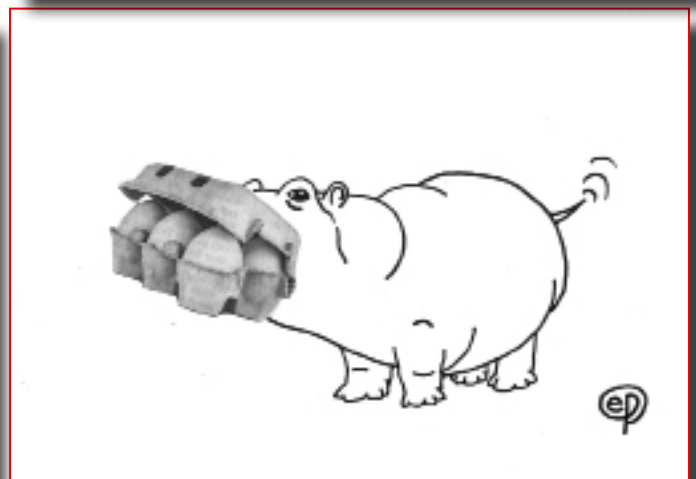
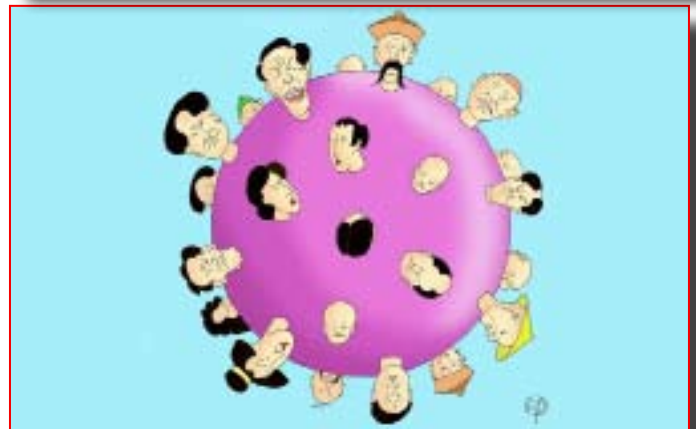
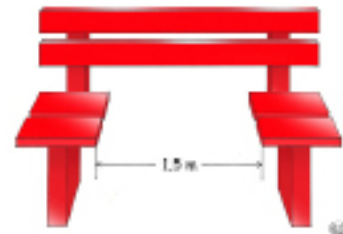
Recientemente se inauguró en Alcalá de Henares una rotonda en su honor, adornada con una de sus viñetas a manera de escultura, y por supuesto con él repartiendo paz. Todos los que tuvimos el honor de conocerlo, de habitar bajo su capa protectora y la fortuna de ser el blanco de sus cariñosas frases, dibujos y abrazos no podemos evitar dejar correr una lágrima al pasar por este punto de la vía complutense de Alcalá. Forges no necesitó vivir esta pandemia, él ya venía con el chip de ser su mejor versión, puesto de fábrica. Gracias siempre,

NANI



ERWIN PISCHEL

Corona Seat
(Model Jeppe Hein)



QUINO 1932 - 2020



Joaquín Lavado, alias Quino, was born in 1932 in Mendoza, Argentina. We got the sad news that he passed away in Buenos Aires, on September 30. He was 88.

An interesting report from our friend and colleague Osvaldo Laino tells how Quino started shyly his career. His comic character Mafalda was created to advertise household appliances, but the drawing was rejected.

However, Quino must have intuited that this questioning girl could be used to express his own ideas of freedom and nonconformity in the society in which we lived.

Indeed Quino became known worldwide through Mafalda, that six-year-old girl who made comments with the other people in the comic strip, that is, her parents and her friends. According to the jury in Spain that awarded Quino the Prince of Asturias Award in 2014, Mafalda was „ironic, nonconformist, rebellious and sensitive“, all qualities that did not appeal to the military dictatorship that was then in power in Argentina. When threats were getting clearer, Quino preferred to go into exile and lived for some time in Italy and Spain.

At an international level, Mafalda was a character every human being on the planet could identify with. Mafalda hated soup but loved the Beatles, questioned adult attitudes, and stood in front of the globe doing monologues about the human condition. Her ironic but profoundly logical questions made all of humanity feel identified. In fact, the Mafalda strips were translated into 30 languages and were used in books and magazines, they were even copied and falsified, which made Quino very angry, rightly so. According to the Spanish newspaper El País, Quino was the most translated Spanish-language cartoonist.

In 1973 Quino stopped drawing Mafalda to devote himself more to publishing books of graphic humor „in which themes of the human condition, ethics or divine existence predominate, treated with a corrosive and black humor“, in the words of our colleague and friend António, director of the World Press Cartoon, in Lisbon, Portugal. And António also organized an exhibition of the Cartoon Xira series from Quino, in the city of Vila Franca de Xira, in 2017, where he did not present any Mafalda. António wanted to show that these Quino´s cartoons were perhaps less known but equally important because his drawings carried the same rebellious and universal thought. António refers in his current comment to an interview with the Efe agency in 2016, Quino recognized that he would like to be remembered as someone who makes people think about things that happen and that Mafalda today would feel ashamed of the current world.

Quino received many international awards, including the aforementioned Prince of Asturias Award in 2014, he was appointed Official of the French Legion of Honour, and Honorary Professor of Humor by the University of Alcalá de Henares and many other awards in Argentina and the world.

His legacy consists of 60 edited books and the recognition of the entire human race that identifies with his clear, honest and universal thinking. One of Mafalda´s emblematic phrases: „As always: the urgent leaves no time for the important“

A phrase from Quino himself that we should remember: „I believe that Mafalda can provide children with a sense of justice and freedom. And we must educate ourselves and defend equality and that together we can make a better world“.

QUINO



La Nación, Buenos Aires

A common error that pops up when someone of importance passes away is that those who write about the lost celebrity end up writing about themselves and not about the person who just died. In this case it is almost imposible not to do so, because the person in question is Quino, and he portrayed us so well, and became so much a part of our lives, our philosophy and our culture that talking about Quino is talking about ourselves.

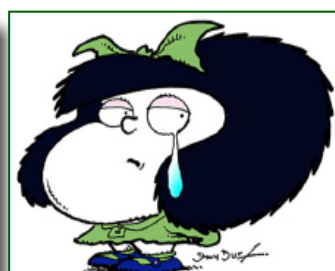
It is said that Giotto once said "All painters paint themselves", and I am sure that every Mafalda character, every victim of bureaucracy, every patron at a restaurant, every music lover, and every individual lost in the crowd that Quino once drew were a part of what he was and what he felt. And by looking at a mirror and drawing himself we were seeing our own reflection. Many times I have found myself thinking "that can't be, I'm Felipe", or "I'm Miguelito" or even "I'm Susanita". That's why Mafalda is still so up to date, because we are all Mafalda.

Quino has been part of my life as far as I can remember. I had the honor, the privilege and have been proud to know him personally since I was 5 years old, thanks to the friendship he had with my father Hermenegildo. Many personal recollections rush to my head at this moment, from the Córdoba Humor Biennial of 1972 to the Charlie Hebdo Tribute at the Museum of Humor in Buenos Aires in 2015. Some of the photos on wich I'm at his side are among my most esteemed possessions. But if there's one thing that I am and have always been, is a Quino devoted reader. And on that subject I am on the same page with people from around the world. It seems incredible but Quino's work is so widespread that his books are published in places so far away from Argentina as Greece and Canada, and everywhere they are local and current. That is testimony to the genius, timelessness and universality of his work, but also of how little the world has changed since he created those jokes.

Mafalda is a typical product of the 60s, of the dreams of those who wanted to change the world and of the bygone tensions of the Cold War and Vietnam years. But the fact that we don't mind coming across references to Fidel Castro or Nixon while we reread it make clear that everything else is the same, only the names have changed. And I understand the sadness that Quino may have felt about it. The fact that his greatest work, which meant immense sales and countless awards is still up to date is a double edged sword. It speaks well of Quino's vision but badly of us, not being able to evolve as human beings.

And here we are, coming across Quino characters on a daily basis, sometimes on our own mirrors. Because Quino drew the world so well, that the world is now a Quino joke.

ALFREDO SÁBAT



HOMAGE TO QUINO BY OSVALDO LAINO

I met Quino upon his arrival to Buenos Aires. I found him to be on the quiet side and even somewhat timid but with an abundance of creative talent. On the advice of Juan Angel Sagrera, this young artist's early cartoons were published for the first time in our Dibujantes magazine; hence, giving life to Quino.

Once his creative capacity was proven, I proceeded to publish 2 articles in Dibujantes: "La Figura que Surge" (Dibujantes #15, julio/agosto 1955) and "7 Estrellas del Dibujo" (Dibujantes #18, enero 1956). It's important to emphasize that this was done prior to Quino becoming the internationally and famous artist the world got to know and love.

Now, his family, friends and colleagues mourn the loss of a legend and a truly wonderful human being. His legacy will forever live in future generations.

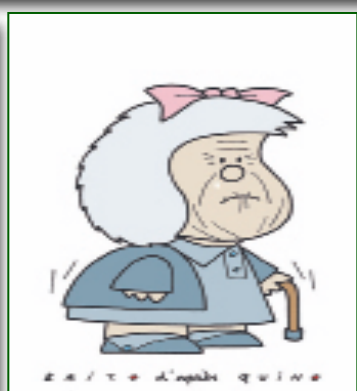
You will be sorely missed, dear friend!

OSVALDO LAINO

Ex-Director de la revista DIBUJANTES

QUINO

Drawings for Quino by:
Bolígán, Bonil, Brito, Cau Gomez, Claudio Kappel,
Dany Duel, Crist, Marlene Pohle and Elena Ospina.



HOMO SAPIENS



Jugoslav Vlahovic, FECO Serbia president, is a winner of the Year Prize of the Union of Journalists of Serbia 2020, so he was invited for photo session by NEDELJNIK Weekly, Belgrade, by famous Serbian photographer Nebojsa Babic. His harlequin hat, in colours of Serbian flag, has been designed by Jugo.



"Everything would be dust and nothing if it was not recorded in an unusual way"

Jugoslav Vlahovic, Nedeljnik Weekly, Belgrade, XII 2020
His cartoon **HOME SAPIENS** was chosen by publisher for facebook and other add. Jugo present the book at the popular Serbian national TV RTS - OKO magazine in 10 minute show

SHORT PROFILE 7



FRITZ KUTAL INTERVIEW

1. Do you make your cartoons by hand?

Yes, I love to do cartoons by hand. The relation between the hand and the brain seems more natural to me by that way. Of course when it's necessary I can master some programs in the computer too, but if I have to be honest, may be I am old fashioned, no matter how inaccessible and successful having the million possibilities and perfectionism in computers make the work done, most of the outcome production feels to me as cold and as distanced, even I do too use often the technology,

2. When making cartoons, do you listen to music?

I do listen music all the time, especially when I do cartoons. Gives me energy when I follow my drawing lines on paper...

3. Who is your favourite musician (can be also a group)?

I have many favourite musicians in many difference music styles, which I close after my mood. I love Vivaldi in classics, Miles Davis, Chet baker in jazz, I do listen rap, heavy metal too. Tom Wait is another favourite of mine. I also have in my repertoire ethnic music's from Africa, Latin Amerika (love Victor ara f.ex.) and MiddleEast. I love Rembetiko music from urban Greek music too.

4. Where were you born? Which year?

I was born in Turkey in 1957

5. Do you have another job besides being a cartoonist?

I am graphic designer, illustrator and political cartoonist

6. Who is your favourite cartoonist?

Tomi Ungerer and Ronald Topor

7. What is your favourite movie?

A clockwork oranges, based on Antony Burgess's 1962 novel, directed by Stanley Kubrick

8. What is your favorite comedian?

Buster Keaton

9. What is your favorite country if you had to leave yours?

Norway

10. Your favourite dish?

Spinach and cheese pie/ Ispanaklı Peynirli börek

11. What do you like to drink?

Red wine, beer

12. Last book you read?

Roald Dahl, den kjempestore krokodillen (in English: The enormous crocodile)

13. If someone gave you €100 to spend straight, on what?

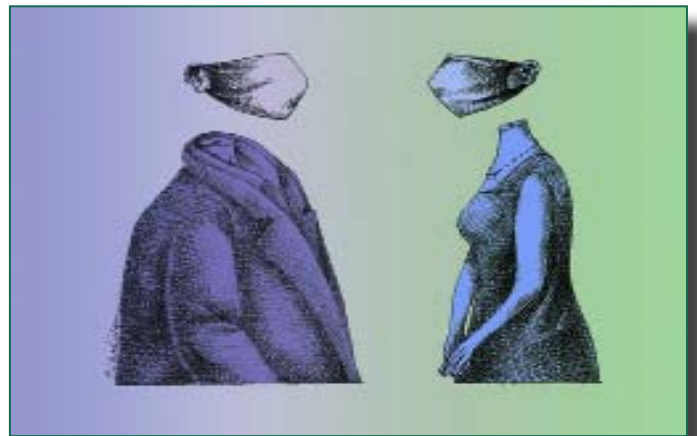
I would like to use the money to buy wings for doing exercises to fly myself.

14. What is your most important plan for the near future?

Traveling around the earth corona-free

15. Do you have any children?

Yes, a daughter.



SHORT PROFILE 8



DOEDE OKKEMA INTERVIEW

1. Do you make your cartoons by hand?

I used to. But since 2 years I have started drawing fully digitally. It saves me a lot of time. I kept this off for a long time, because I was afraid that drawing digitally would make my drawings too polished and perfected. But fortunately, I still find my drawings far from perfect.

2. When making cartoons, do you listen to music?

Yes, definitely! I love to pump up my adrenaline when drawing by listening to punk, rock and other kinds of music with a lot of energy in it.

3. Who is your favourite musician (can be also a group)?

The Prodigy, Queens of the Stone Age, Incubus

4. Where were you born? Which year?

Born in 1982, 38 years old now.

5. Do you have another job besides being a cartoonist?

I am cartoonist for 1 day in the week and in my evenings and weekends. The other 4 days I teach Industrial Engineering in a university.

6. Who is your favourite cartoonist?

I have always been inspired by the cartoons appearing in 'The New Yorker', for example by Bob Mankoff. I love the gags that stay away from politics. The things I really love are basically the subtle cartoons that are about ourselves, and being human. Not about making fun of other people.

7. What is your favourite movie?

The Matrix

8. What is your favourite comedian?

Ricky Gervais

9. What is your favourite country if you had to leave yours?

Belgium. I love Belgian people. And it's only a 50km drive from here. I wouldn't like the hassle of having to move all my stuff to another continent.

10. Your favourite dish?

Difficult question. I'll have the chef special please.

11. What do you like to drink?

I can really appreciate a specialty beer.

12. Last book you read?

'Understanding comics' by Scott McCloud

13. If someone gave you € 100 to spend straight, on what?

This is suspicious... Receiving money without having to do anything for it?... Here's your €100 straight back. Before I owe you anything. Shoo. Haha.

14. What is your most important plan for the near future?

Draw more cartoons. Find them on Instagram @cartoonsbydoede.

15. Do you have any children?

I have 2 boys: 5 and 7 years old. And I wish I had a fraction of their creativity and open-mindedness.



1ST HYDRO CARTOON CONTEST SERBIA

International caricature contest Mini Hydropower Plants – Maximum Destruction

Organizers: Sharawatch and the Union of Cartoonists of Serbia FECO

Jury

Jugoslav Vlahovic, karikaturista / cartoonist, president
Zoran Tovirac, karikaturista / cartoonist
Iva Markovic, osnivac inicijative Pravo na vodu
Ulrich Eichelmann, CEO RiverWatch, Austrija
Nebojsa Redzic, organizator, SharaWatch

Esmail Babaei IRAN



Toso Borkovic SRBIJA



1st Prize - Toso Borkovic SRBIJA

1st Prize - Vladan Nikolic SRBIJA

2nd Prize - Esmail Babaei IRAN

3rd Prize - Lazo Sredanovic MONTENEGRO

DIPLOMA - Sava Babic SRBIJA, Konstantin Kazanchev UKRAJINA, Vojtech Krumpolec SLOVACKA, Zoran Mihailovic SRBIJA, Diego Gelmetti ARGENTINA, Dobrivoje Lazarevic SRBIJA
Honorable mention - Milenko Kosanovic (1948 – 2020) SRBIJA

Konstantin Kazanchev



Vladan Nikolic SRBIJA



Diego Gelmetti



SHORT PROFILE 9



13. If someone gave you €100 to spend straight, on what?

I like to give to someone who needs it desperately.

14. What is your most important plan for the near future?

To continue FECO as long as possible. But I rather give my job to new young optimistic cartoonists who like build FECO out and make it more important for all cartoonists.

15. Do you have any children?

Yes, I have a son and a granddaughter.

ENDYK INTERVIEW

1. Do you make your cartoons by hand?

Partly. I make a sketch on paper, scan it, colour it by hand and scan it again.

2. When making cartoons, do you listen to music?

I very often listen to music, Dutch and French songs. I got spotify. So I can listen to music according to my mood.

3. Who is your favourite musician (can be also a group)?

Many. I Like Dire straits, Eric Clapton, Pink Floyd, Bob Dylan, Charles Aznavour, Stromae, Jim Croce, Joe Cocker etc. Is that enough

4. Where were you born? Which year?

I was born in Amsterdam in 1946. I left the city in 1986 to move to the country 12 km from the North Sea and 35 km from Amsterdam,

5. Do you have another job besides being a cartoonist?

Yes I' am sculptor, painter and graphic designer. I have been working as a professor during 32 years of which job I stopped in 1995.

6. Who is your favourite cartoonist?

There are many, not to count on two hands. Well some of my favourites: Ronald Topor, Bartak, Agim Sulaj, Ernst Kahl, Ralph Steadman, Bert Witte, Luc Descheemaeker, Willem Rasing and many more.

7. What is your favourite movie?

One flew over the cuckoo's nest.

8. What is your favorite comedian?

Two Dutch guys: Theo Maassen en Freek de Jonge, bur also Mister Bean, John Cleese and Monty Python.

9. What is your favorite country if you had to leave yours?

Belgium, France or Bali.

10. Your favourite dish?

Indonesian food.

11. What do you like to drink?

Coffee and cola.

12. Last book you read?

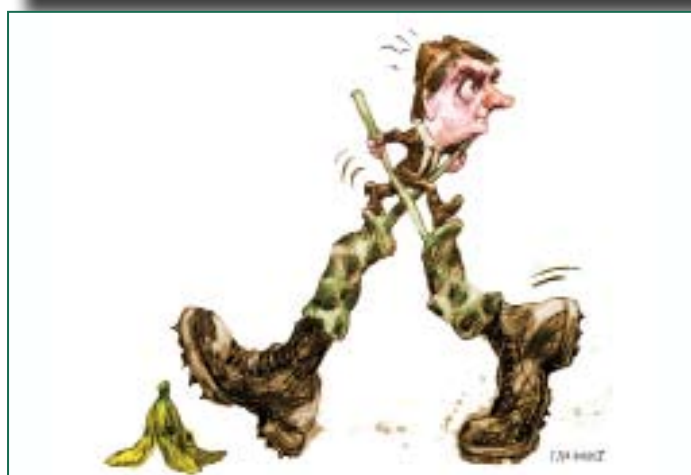
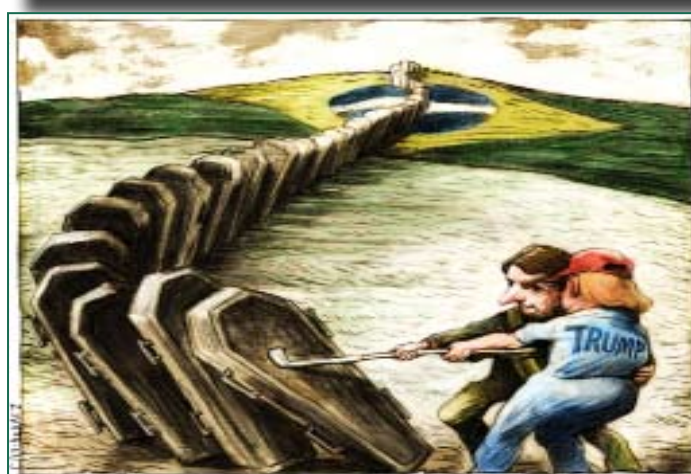
A Dutch book from Jeroen Brouwers "Client E. Busken". I also read a lot of poetry.



WORLD CARTONIST: ROLAND TOPOR



CAU GOMEZ



MARINO 1957-2020



MARINO AGUIRRE, caricaturist from Córdoba, Argentina

Marino Aguirre, or simply Marino, left us on September 19, without prior notice, but to remind us that Covid-19 really exists and that this year 2020 will remain in our hearts full of pain and sadness.

Marino, who was a cartoonist who knew all the pencil techniques and also those of psychology when caricaturing people, was one of the pillars of the very popular HORTENSIA magazine.

When in that world of men they made a place for my friend and journalist Cristina Wargon and me, creating, imagining and producing a comic strip, Marino and I became very close friends. With his affable, positive character, always present his typical Córdoba humor it was impossible not to befriend him.

I always remember the moments of conviviality when we went in a small group to present and represent HORTENSIA at the Fairs or cultural and folk festivals of Córdoba and other cities in Argentina and Uruguay.

We cartoonists did what all cartoonists in the world do in this situation: we dedicate ourselves to making caricatures of those who are curious and who like to challenge the ridiculous. For the simple pleasure of being able to laugh at themselves. With Marino, as well as with the plastic artist Ana Giuffrida, with Carlos Jiménez or Marcelo Amuchástegui we have had moments of great friendship and joy.

Whether drawing live, setting up exhibitions in the galleries of the city of Córdoba, or going to the bar to eat empanadas and have a glass of wine, I remember those 80's and 90's with great pleasure.

Marino left, but we still have his great humanity and sympathy, his talent and above all his great sense of friendship.

MARLENE POHLE

VILMATRACA

I started to published in "El Comercio" ecuadorian newspaper in march 2018 as freelance. I was make the cartoon once at week for a humor page with others cartoonists whose working there and other cartoon too for "Últimas Noticias" newspaper (This newspaper is part of "Grupo El Comercio"). Once a week also I was make the animation of the same cartoon for the website and social medias pages, that is to say I was make 3 works at a week. The topics for both newspapers were discussed with the editor and I adapted myself to their way of work.

When the pandemic began, the humour page was eliminated and my editor stopped talking to me about topics, so I was sending 3 cartoons about political actuality and the editor used to choose one for the editorial cartoon to Ultimas Noticias once at week. I know that editorial cartoon is the representation of position of newspaper, however directly I didn't work for the newspaper, but the cartoon has my signature and my opinion and they hired me for to give my opinion with cartoons, no for to drawing their opinion.

In June, the Government Minister said that she'll open the beaches of country despite the death people by the pandemic, so I sent a cartoon with the minister drawing on the beach, with the sun as a virus and many deaths around her. Editor said me that they would edit for the final version, and I said yes, (regularly when they was asking me to make some change of some DETAIL, I did it as long as I didn't change the original idea) but finally they cut behind my signature erasing the people death. I wrote to editor saying that I didn't understand what is the offense with the deaths in a cartoon when in the real life our country has many people whose passed away for the virus. I can't attach the final version because the newspaper was not printed but was in digital version and I can't find the PDF inside the web of the El Comercio of this date. They sent me the edited cartoon to my what Sapp.

And finally few weeks ago I sent a cartoon about the speech of one of the candidates for the presidency about the COS (Código de la Salud) or Health Law. This law was in the congress for more than 8 years and this law was guarantying health access for women and youth in case of abortion and other topics more. The banker and conservative Guillermo Lasso, one of the most eligible candidates for the presidency sent to letter to the president asking the total elimination of this law, and another occasion he said that "I am feel as Bruce Wayne in the bank but I am Batman in the political party". So, I did a cartoon with both topics and I sent to my editor and he said me that they can't published because "the problem was a cartoon was a cartoon about just one of the candidates". Ecuador has more than 17 candidates for the presidency and the cartoon is a space of 5 x 7 cm. I wrote him saying that sadly we disagree because I thought all they are awful and I've drawn all the candidates and I quit. Three days after the President eliminated all the law.

I thought that to publish in traditional medias was a great jobs because they were speaking about the defence the freedom of speech but when you are working there none speak about any more about the freedom, censorship, self-censorship. They don't make a self-criticism of journalism they are doing. Ecuador don't have a group of cartooning but I have not even received any support from the rest of cartoonists in my country.

I've worked in many newspaper, magazines, web pages of my country and currently I collaborate in "La Historia" and "Wambra Medio digital" and I continue to publish my political cartoons regularly on my social medias.



ZORAN



XX HUMOR SOCIAL SPAIN



Save Planet Earth!

The University of Alicante, and the association of cartoonists FECO Spain, held the 20th Seminar on Social Humor, a long-awaited annual event for its mandatory reference to aspects of interest, and this time the topic was: "The Earth: a planet without plan B".

We must recognize the support given by the rector of the University, Manuel Palomar Sanz, by the curator of the exhibition, the cartoonist Enrique Pérez Penedo, and by the vice president of FECO, Spain, Juli Sanchis "Harca", so that, despite the current difficulties to the Covid 19 epidemic, and with a limited number of visitors, the event and the exhibition nevertheless came to a positive conclusion.

Once again, cartoonists analyze current events with a critical eye, sensitize the viewer and warn about the dangers that all countries face and the need for an energetic response.

Problems as serious and urgent as global warming, the presence of garbage and plastic in the oceans, the increasing desertification of many countries, the melting of the poles, the fires that devour forests, the use of polluting energies, the disorderly growth of cities and exasperated consumerism, among others, are undeniable facts, which the satirical drawing faces with its usual lucidity and its weight of denunciation.

There are polluting countries like China, the United States, India, Russia, among others, which can no longer invoke ignorance and continue to look the other way.

And we don't have another planet in reserve! Cartoonists denounce this bitter and meaningless situation, in front of which we must act now, for the good and the future of humanity.

We must applaud this important work of the University of Alicante and FECO Spain, which for twenty years with these public exhibitions have brought the students, teachers and administrative staff of this higher education center closer to the work of the graphic humorists who focus their gaze on wide-ranging issues, such as youth unemployment, the mistreatment of women, corruption, intolerance, the importance of reading, discrimination, the crisis of values and other aspects in which, with the elements of humor and satire, the causes of the multiple manifestations that influence social development are questioned.

In this event, each year the title of "Notary of humor" is awarded to one or two prestigious cartoonists, for their contribution with their work to the improvement of society, and in this edition that award corresponded to Manuel Álvarez Junco, and who received a scholarship from the University and a trophy, a doll created by Antonio Ortiz Fuster "Ortifus", made on the basis of a clay mold, covered with sheets of paper, hollowed out, joined and painted, that is how traditionally it is they made the figures of the Fallas de València.



LA TERRA: UN PLANETA SIN PLAN B



In the catalog of this twentieth day, homage is also paid to the Spanish graphic humorist and cartoonist Santiago Almarza Caballero (Santa Cruz de la Zarza, Spain; 1931-Madrid, 19 April 2020), known under the pseudonym Almarza, who has received several awards international and national, including the Paleta Agromán and also the Notary of humor. Jesús Zulet, a friend of a thousand battles, remembers him in his text, for his work in various publications such as "Don José", "La Quorniz", "Diez Minutos" and the ABC newspaper, etc.

How these days of humor were born at the University of Alicante. Juli Sanchis "Harca" tells us:

"In 1999, in a city in Germany, near Stuttgart, an exhibition of humorous drawings on immigration was held, together with Spanish and German cartoonists, sponsored by the great illustrator Marlene Pohle, vice president of the FECO (Federation of Cartoonists Organizations) and that the same exhibition could then also be represented at the University of Alicante. Gabino Ponce, then vice-rector of the University fell in love with humorous drawing and comics, and had the brilliant idea of proposing sponsorship of the same to the university, to continue with the exhibition, which in this edition turns 20".

FRANCISCO PUÑAL SUÁREZ

ANTISEMITISMUS



ARES

Respecto a los premios,

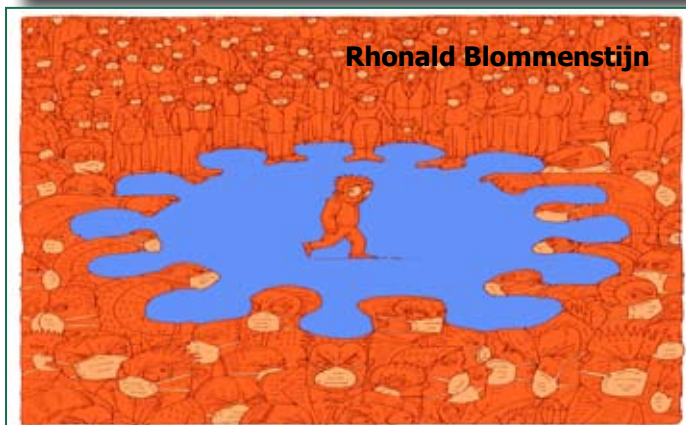
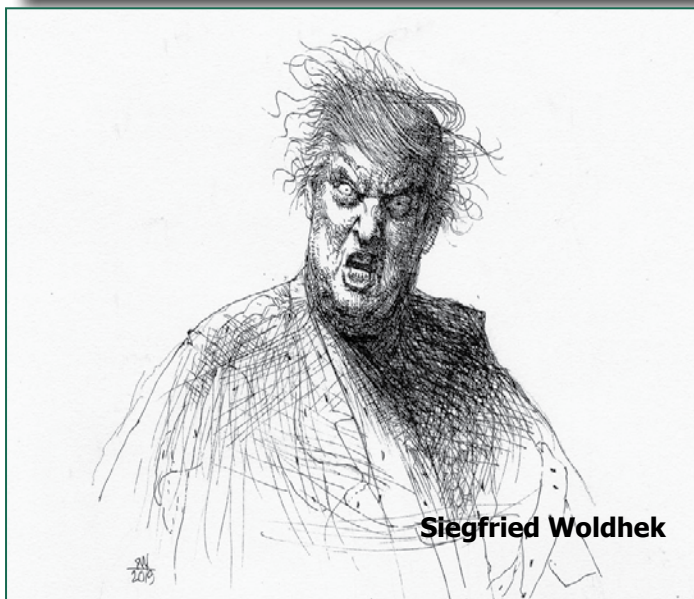
De eventos para mí el más importante fue el primer premio del salón UYACC 2020 AntiCoronavirus, que se organizó en China. Gané con el dibujo que te adjunto.

En Cuba me entregaron el Premio Nacional de Humor, se entrega cada dos años, por el ministerio de cultura y es un premio honorífico por la obra de la vida pero no es de humor gráfico, lo han recibido actores, escritores, cineastas...

Y el otro que me comentabas es algo de la página Cartoon Home network International, que lleva Faditoon en Noruega y que cada año selecciona su top ten del año, en el cual me incluyeron. (Pero nada de mejor del mundo ni cosa que se parezca que atrás vienen Ajubel, Pena pai pai y Toscano a estar jodiendolo a uno!!! Jajaja jajaja)
Besotes



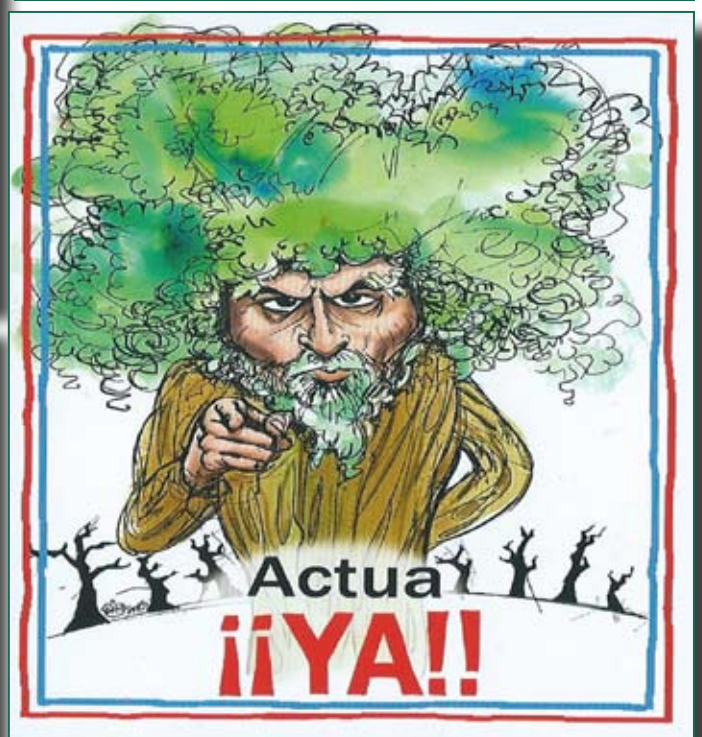
PRESS PRIZE HOLLAND



DEMITROPOULUS



ANGELINES



NASREDDIN HODJA 38



SPECIAL PRIZE Kambiz Derambakhsh **IRAN**
SPECIAL PRIZE Allesandro Gatto **Italy**
SPECIAL PRIZE Valentin Druzhinin **Russia**

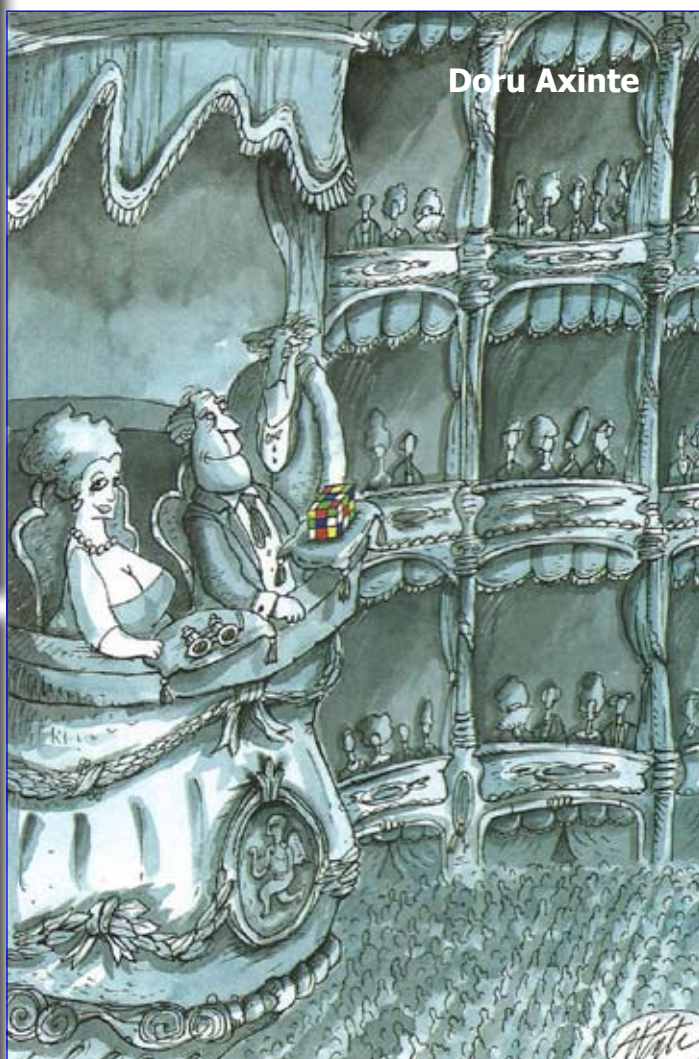
GRAND PRIX Jitet Koestana **Indonesia**
HONOUR PRIZE Doru Axinte **Romania**

Special Prize FOX TV Cau Gomez **Brazil**
 Special Prize Ministry of Culture and Tourism Necdet
 Yilmaz **Turkey**
 Special Prize of the Jury Ivailo Tsvetko **Bulgaria**
 Special Prize of the Jury Zeki Bol **Turkey**

Jitet Koestana



Doru Axinte



Kambiz Derambakhsh



11TH INTERNATIONAL TOURISM CARTOON COMPETITION



Grand Prix
Valeriu Kurtu



2nd Prize
Sait Munzur



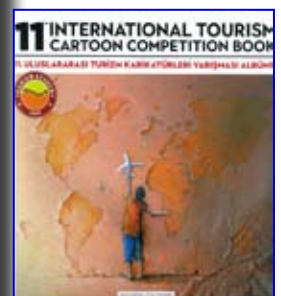
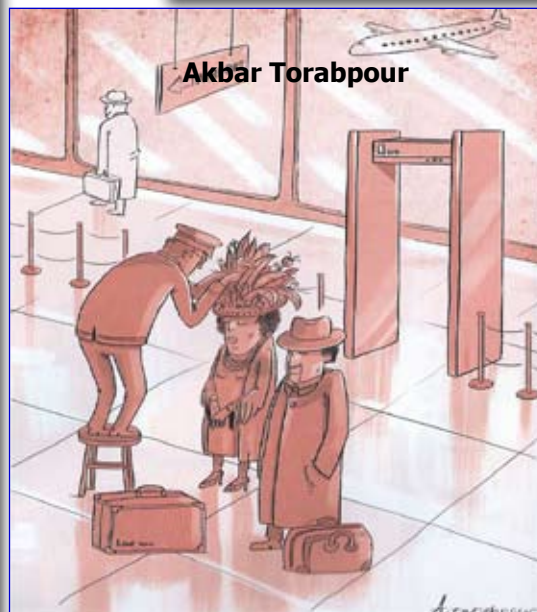
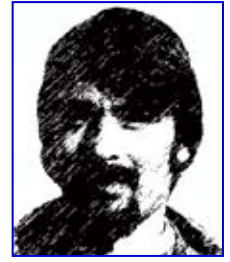
3rd Prize
Ross Thomson



3rd Prize
Ivailo Tsvetkov

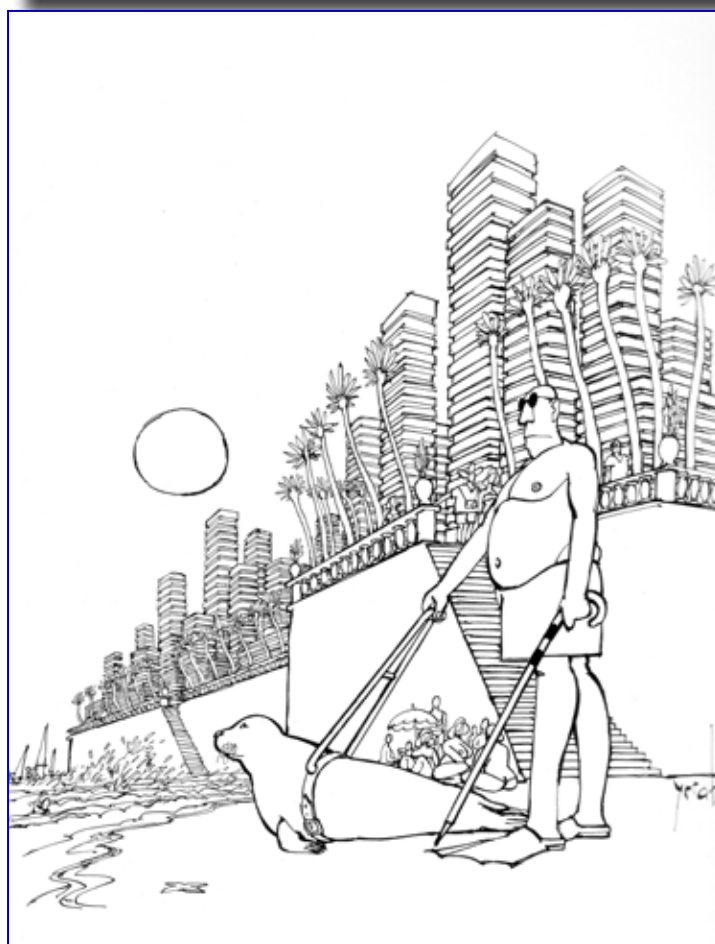


Atila Özer Memory Award
Akbar Torabpour (Iran)



Y R R A H

DIGITAL 'COVID' JURY



It was a strange experience to have a digital jury meeting to choose the winners of **the 23th Euro-kartoenale Kruishoutem** 'Chances and Opportunities'. We find it always important to gather the international jury members in the European Cartoon Center during a live meeting. The worldwide pandemic decided otherwise this year. After 3 rounds of selections on the jury platform, 38 cartoons stayed in competition for the final discussion between the jury members by video conference. It was difficult to choose because of the very high number and quality of the cartoons on this edition. But we can admit that the jury did a great job and showed a very high engagement.

The jury did decide that 9 cartoonists are nominated for the 6 prizes and 3 honourable mentions (in alphabetical order): Alessandro Gatto – Italy, Jerzy Gluszek – Poland, Mojtaba Heidarpanah – Iran, Marilena Nardi – Italy, Muammer Olcay – Turkey, Alexander Sergeev – Russia, Constantin Sunnerberg – Belgium, Davoud Housmand Taghiabad – Iran and Zbigniew Wozniak – Poland



Also **the 23rd Porto Cartoon World Festival** will held (as in 2020) an international digital jurymeting by Zoom. This will happen in next April 2021, the results will be given on the website of Porto Cartoon and can be seen on the website: www.cartoonvirtualmuseum.org

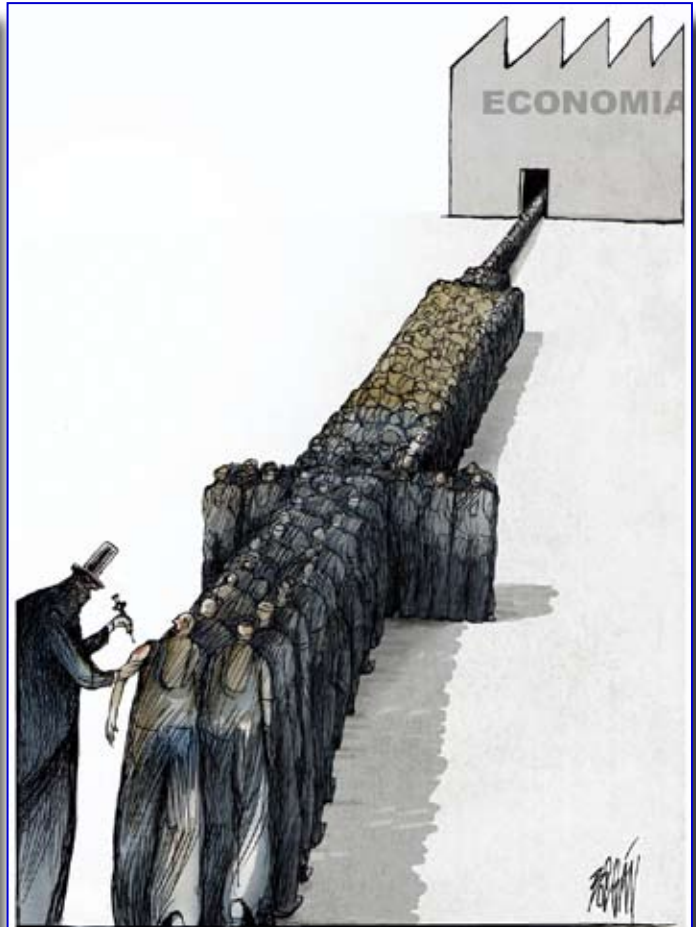
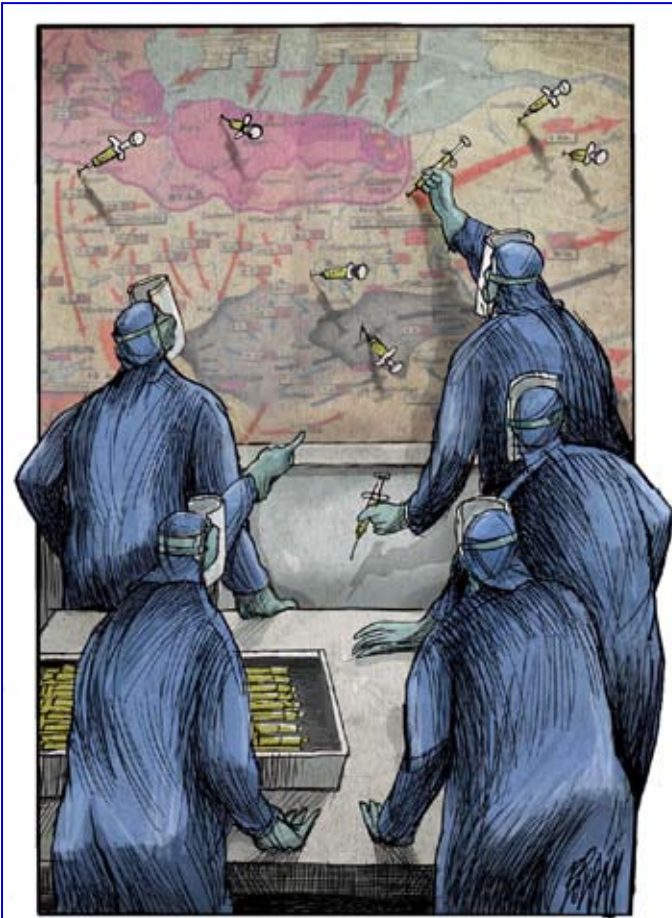


The Aydin Doğan International Cartoon Competition will be celebrating its 37th year in 2021 as a firmly established event in the international arena. Nearly 10.000 artists from 137 countries, from diverse ethnic and cultural backgrounds and varied world perspectives have participated in this competition through the years.

The jury is an essential element of the Competition and we are proud always to have had internationally known and respected masters of the art of illustration and cartooning with us for judging. As a cherished and experienced artist we invite you to be a one of the jury members of the 37th Aydin Doğan International Cartoon Competition. Due to the unfortunate situation of Covid-19 that we have all faced this year, we opened a digital competition platform for the 37th Aydin Doğan International Cartoon Competition. We are proud to have received more than 4.000 works from 83 countries. The preliminary jury has carefully selected 166 cartoons among them to be presented to the international jury. We will organize the international jury meeting on March 31, 2021 through zoom.

During the zoom meeting, the international jury will select the prize winners. The recipients of the first three prizes receive the grand awards, certificates and the Foundation's trophy. An additional three are selected for honourable mention.

WORLDCARTOONIST: BOLIGAN





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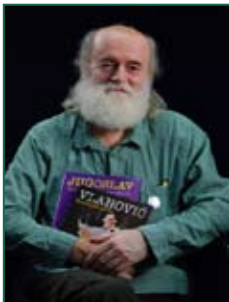
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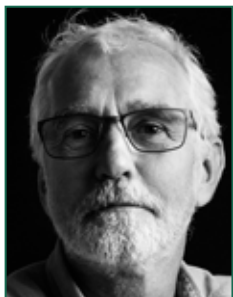
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HONORARY FECO PRESIDENTS FOR LIFE



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(Great Britain)
FECO President Genral
2001 - 2005



BOB VINCKE (Belgium)
Co-Founder of FECO
Vice-President General
2001 - 2006
Treasurer General
1985 - 2011

FECO SWEET MEMORIES

BUSTENI 2004



BODRUM 2016



ZEMUN 2006



CYPRUS 2009



CORSICA 2014



PORTO 2010



ANKARA 2013



JERUSALEM 2005

