

FECONEWS MAGAZINE

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A NOTE FROM THE PRESIDENT GENERAL



He was an excellent cartoonist with a very personal style, made many funny sculptures but was also an expert in bird watching. He graduated in Biology and made weekly cartoons for different magazines in Romania, and was also a respected prize-winner on many festivals in the world. He had always many ideas to organise some exhibitions or meetings.

Dear friends and colleagues,

Sad news once again

My dear friend Cristian Topan, who I have met for the first time in 1993 during a visit organised by Pavel Constantin, died at the age of sixty years.

I know he was depressed the last year, because of the death of his mother who he loved very much. He lived together with her. The reason of his illness is (for the moment) unknown. The only thing I know it that the people in the hospital could not find him after he died. If he knew that he could make an excellent cartoon about that.

I am very sorry that we lost him, too young, too soon.

Ab Moolenaar and I organised together with Pavel three exhibitions with Romanian cartoonists and Dutch cartoonists in 1993. Starting in Focsani and after that first exhibition we travelled through Romania, having another two exhibitions on different places.

At the end Pavel introduced me at the home of Albert Poch (who I met years before: in 1984 in Skopje). During this meeting at Pochs home I came in contact with Cristian Topan.

After a while he took over the FECO Precedency of Pavel and became a close friend.

During the years I have met Cristi many times. In Amsterdam, Rotterdam, Knokke-Heist, Bergen

op Zoom, Middelburg, Calarasi, Bucharest, Eforie North and special I do remember the meetings at Busteni where he organised several times exhibitions and workshops with international cartoonists.

PETER NIEUWENDIJK



FECONEWS MAGAZINE 81

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YAYO



THE DISCIPLINE OF DREAMS

Diego Herrera, known as Yayo, lives and works in Montreal. He is a convinced dreamer. His works, which have been featured in numerous Canadian, American, Colombian and French publications, colour the greyness of materialism and consumer society with a dose of visual poetry, humour, irony and absurdity. His talent has been rewarded with numerous international awards, including the Grand Prix of the International Cartoon Biennial, The Golden Smile in Belgrade and the Grand Prix of the Porto Cartoon World Festival in Portugal.

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DEADLINE:
October 30
2024

FECONEWS MAGAZINE

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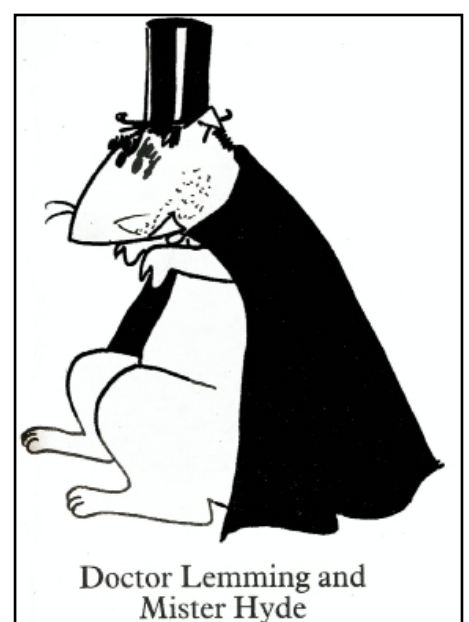
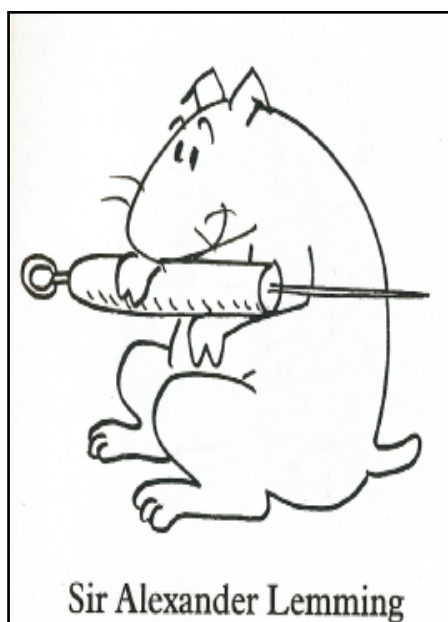
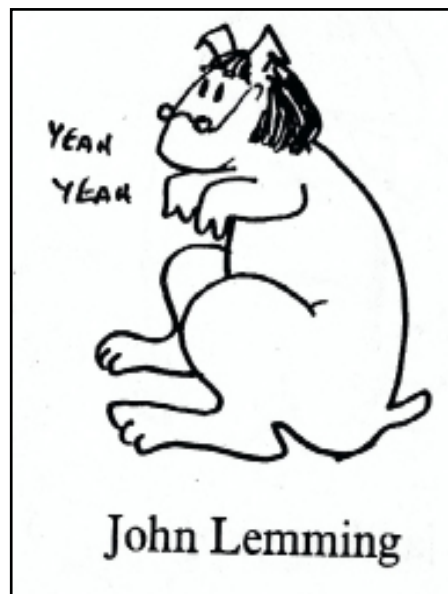
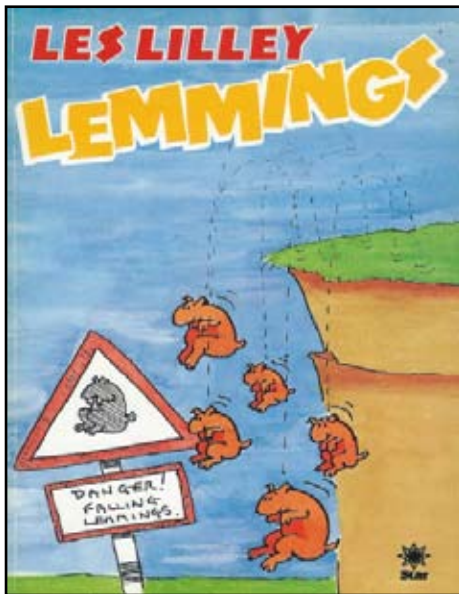
DEADLINE:
April 2
2025



REMEMBER LILLEY



Our beloved Second FECO President General, Les Lilley (from 1991-1994) who died suddenly in 1998, produced in 1987 a funny book with a parody on Lemmings. Hereby some of his crazy ideas to remember him.



SABINE VOIGT



She studied art in San Diego and completed a degree in illustration in Düsseldorf.

Her exhibitions and awards:

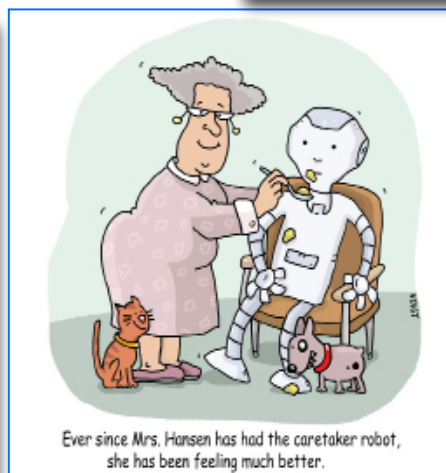
1st prize cartoon competition "Digitalization-no problem, Ministry of Culture
 Warner Brothers, 1st prize poster for James Bond movie, 1st prize, SAP Berlin competition
 2nd prize, Aachen district cartoon competition "Zum Wiehern" ,City of Lübben, Grafikatur ,Prisma magazine competition with Johan de Moor, 3rd prize, Free Cartoon Festival China, Selected Prize, First Prize, Cartoon Art Baden-Württemberg , Ver.Di, art competition, Third prize, IG Medien art prize , First Prize, Red Ribbon Move and IG Medien, Robin Art Art Prize

The winning poster for the Bond movie is from the last film. (SEE ABOVE)

She won the first prize for the cartoon of the old lady with the care robot. From BAGSO and the Ministry for seniors in Germany.

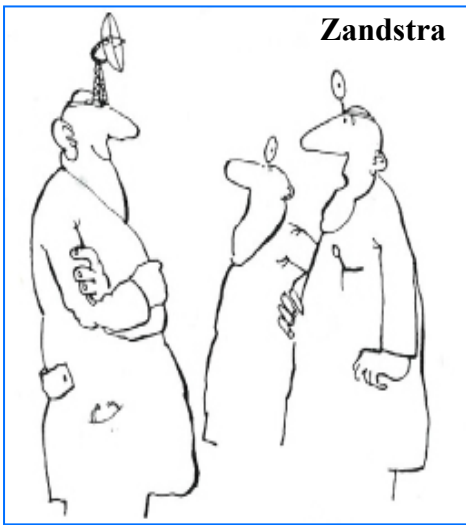
Also the 1st prize for the red ribbon in the "Red Ribbon Move" competition. An AIDS run.

And she was the winner of the 1st prize in the competition: Berlin without SAP is likeBerlin without dogs.



RECOVER SOON, PLEASE...

Zandstra



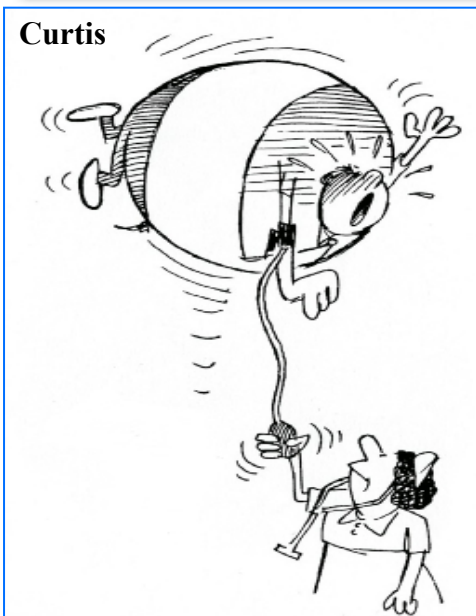
Meyer



Fiddy



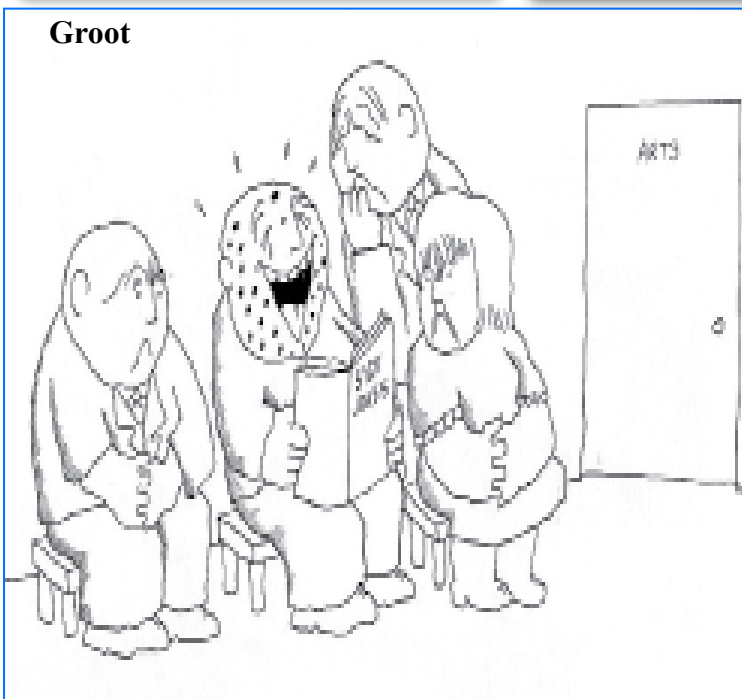
Curtis



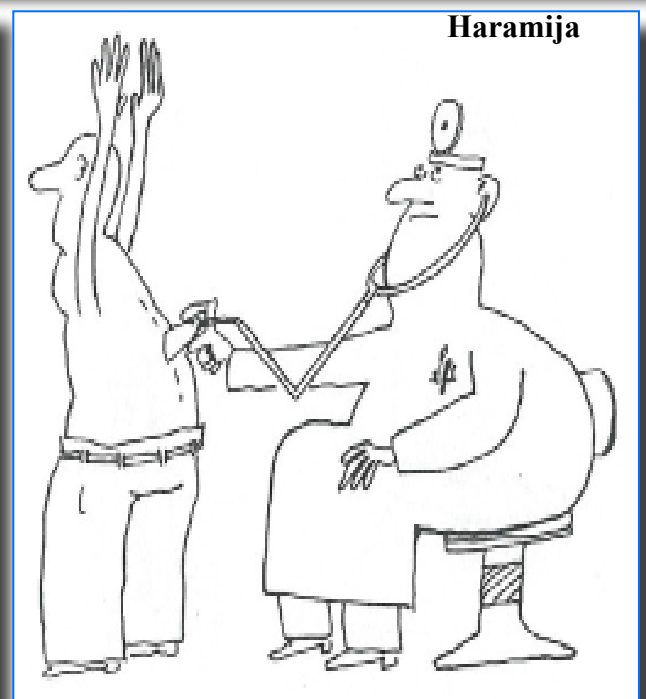
Zandstra



Groot



Haramija



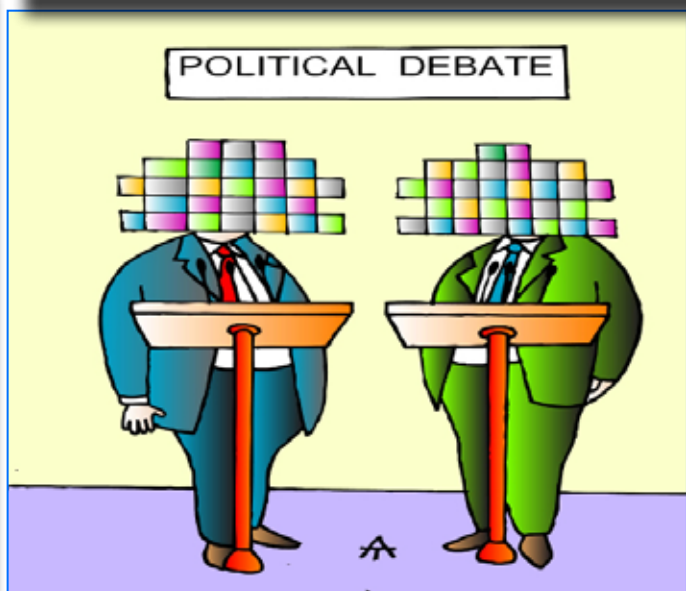
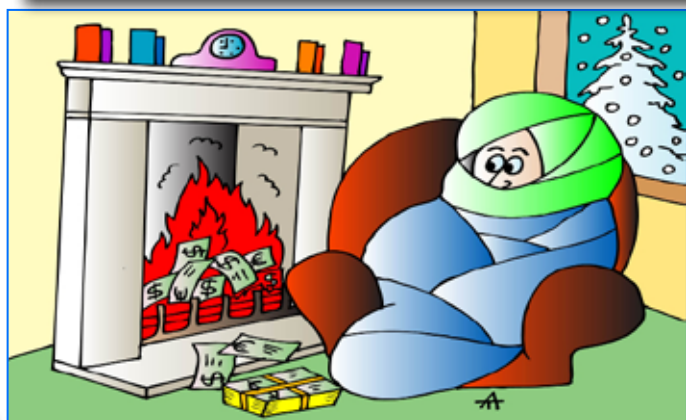
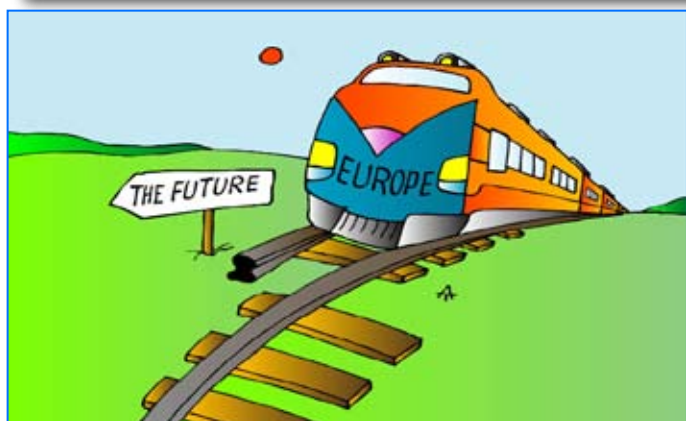
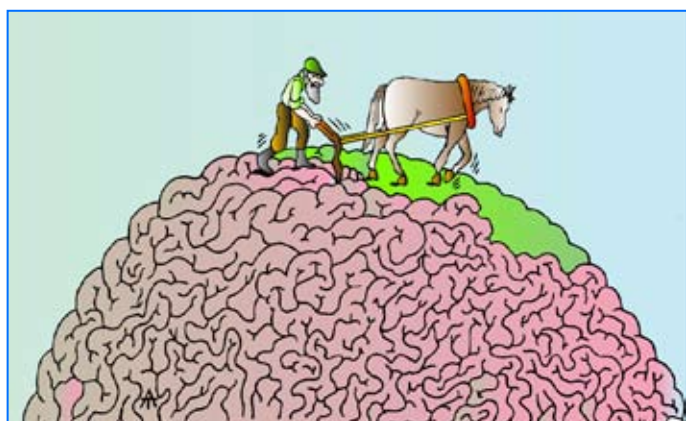
ALEXEI TALIMONOV



Ukrainian born **Alexei Talimonov** is a successful and award-winning cartoonist and illustrator. He is a member of The Cartoonists' Club of Great Britain and the FECO. Was a member of The Association of American Editorial Cartoonists. Alexei has exhibited his works worldwide. His cartoons have been published in newspapers and magazines since 1978.

Four books of his cartoons were published in Russia, Ukraine and UK. Also Alexei has illustrated several books. More than 5,000 of his drawings have been published in various newspapers and magazines in the UK, Russia, Ukraine, USA, Canada, Germany, Italy, Iran, China and other countries. Amongst the British periodicals publishing his works are The Lancet, New Statesman, The Oldie, The Spectator, Prospect, Ethical Consumer Magazine, Writers' Forum, Music Teacher, Philosophy Now, The Jester and others.

In Russia Alexei Talimonov's cartoons have been published in the leading newspapers and magazines of the country, such as Izvestia, Pravda, Trud, Literaturnaia Gazeta, Krokodil, Zdorov'e, Argumenty i Fakty and others. Alexei Talimonov regularly participates in international exhibitions and contests. He himself is well known for his support of artists in Russia and other countries of the CIS. In 1994 Alexei Talimonov was awarded the International Goncharov Award as "The Patron of Arts."



MAROSTICA 2024

Umoristi a Marostica. Theme: Silence
For the 51st edition of the international
competition 535 authors from 72 countries

The winners are
Manuel Lareo (Spain), Liu Qiang (China),
Angel Ramiro Zapata Mora (Colombia)
Grand Prix Internazionale Scacchiera 2024
Manuel Lareo (Spain)

Premio Speciale "Marco Sartore" :
Liu Qiang (China)),
Premio Speciale "Sandro Carlesso"
Angel Ramiro Zapata Mora (Colombia)

Premio Internazionale Umoristi a Marostica:
Toso Borkovic – Serbia, Guido Clericetti –
Italia, Marco De Angelis – Italia, Lorenzo De
Pretto – Italia, Goran Divac – Serbia, Mustafa
Kurmali – Turkey, Alireza Pakdel – Cyprus,
Marlene Pohle - Argentina, Alexander Shmidt
Russia, Lucio Trojano – Italia

The jury of Umoristi a Marostica 2024 is made
up of Traxeler Christine (Presidente), Gianesini
Tiziano, Giromini Ferruccio, Minoggio Maurizio,
Quaranta Maria Grazia "Gio", Tich Alessandro,
Fondazione Banca Popolare di Marostica -
Volksbank, Comune di Marostica, Gruppo
Grafico Marosticense.

UMORISTI A MAROSTICA 2024
4 Maggio - 2 Giugno - Marostica - Castello Superiore



SILENZIO

**51° RASSEGNA INTERNAZIONALE
DI GRAFICA UMORISTICA**

Salone d'autore
dedicato a: **Christine Traxeler TRAX**

Inaugurazione
e premiazione: **Sabato 4 Maggio ore 17.00**
Castello Superiore di Marostica


Mostra presso le sale espositive del Castello Superiore, dal 4 Maggio al 2 Giugno
Orario di apertura: sabato e domenica, 10.00-12.00 / 15.00-18.00

COME ARRIVARE AL CASTELLO SUPERIORE

ITINERARIO IN MACCHINA:
Viale Rimembranza, Via Giugrande
della Scala, imboccare il bivio
a destra per Via Consiglieri della
Scala ove è presente un parcheggio.
Proseguire a piedi.

ITINERARIO A PIEDI:
Dopo la Scalinata Centrali
seguire il sentiero pedonale.
Si consiglia l'utilizzo di scarpe
da ginnastica.

**MUMORISTI A
MAROSTICA**

con il patrocinio di:

Città
di Marostica

con il sostegno di:

Fondazione
Banca Popolare
di Marostica -
Volksbank

Manuel Lareo (Spain)



Angel Ramiro Zapata Mora (Colombia)



TAGORE + MAHFOUZ IN CAIRO



Indian Ambassador to Cairo inaugurates "Tagore and Mahfouz Caricature" Exhibition

On the occasion of the celebration of Tagore's birth anniversary, the Maulana Azad Indian Cultural Centre in Zamalek hosted an exhibition of caricature portraits under the title "Tagore – Mahfouz". The exhibition was opened by the Indian Ambassador to Cairo, Ajit Gupte, Dr. Camelia Sobhi, a member of the Senate, and Cartoonist Fawzy Morsy, in the presence of Peter Mollema, Ambassador of Netherlands to Cairo, Dr. Magdalena Cruz, Cultural Counsellor at the Spanish Embassy in Cairo, and an elite group of caricature artists and visual artists, and a number of journalists and media professionals, and the audience.

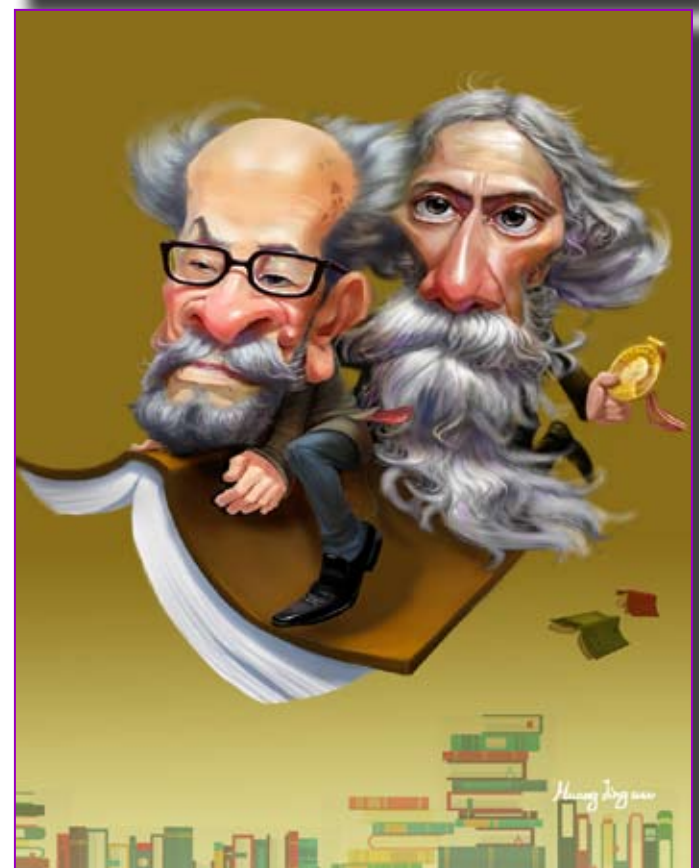


Artist Fawzi Morsi, the exhibition coordinator, said: The exhibition presents a wonderful collection of caricatures that bring together two of the world's greats who won the Nobel Prize in Literature, namely the Egyptian novelist and writer Naguib Mahfouz and the Indian poet and writer Rabindranath Tagore. It includes more than 50 caricature panels drawn by the fingertips of 50 artists from 21 countries around the world. Among them are Egypt and India.



The exhibition is organized by the Maulana Azad Indian Cultural Centre in cooperation with the Caricature Museum in Fayoum and the Egypt Cartoon (FECO), and a group of prominent Egyptian artists participate in it from Egypt, including: Ahmed Alawi, Hosni Abbas, Adham Lotfy, Farouk Moussa, Khaled Al-Marsafi, Noura Makram, Ghada Mostafa, Hadir Yahya. Bassem Adham Lotfy, Hani Abdel Gawad, Marwa Ibrahim, Omar Siddiq, Shaima Shafi'i, Yasmine Gamal, and others from different countries.

Rabindranath Tagore and Naguib Mahfouz, two of the most prominent novelists from India and Egypt, won the Nobel Prize for Literature in 1913 and 1988, respectively. While Rabindranath Tagore was the first person from outside Europe to win the Nobel Prize in Literature, Naguib Mahfouz was the first Egyptian to win this award.



FAWZY MORSY

WORLD BOOK & COPYRIGHT DAY

There is nothing in the world more exquisite than the sight of beautiful books, artistically bound with well-placed columns of rich black text in beautiful borders and cunningly inserted beautiful pictures. But today, instead of looking at books, people read them.

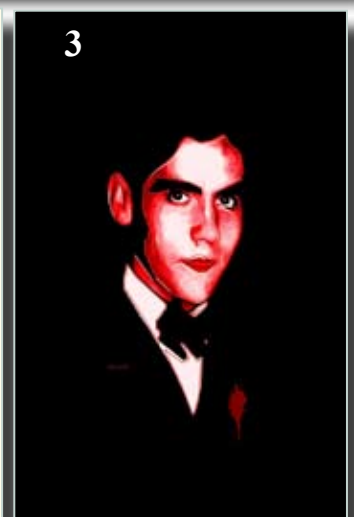
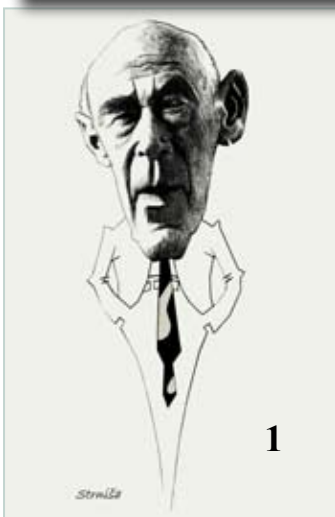
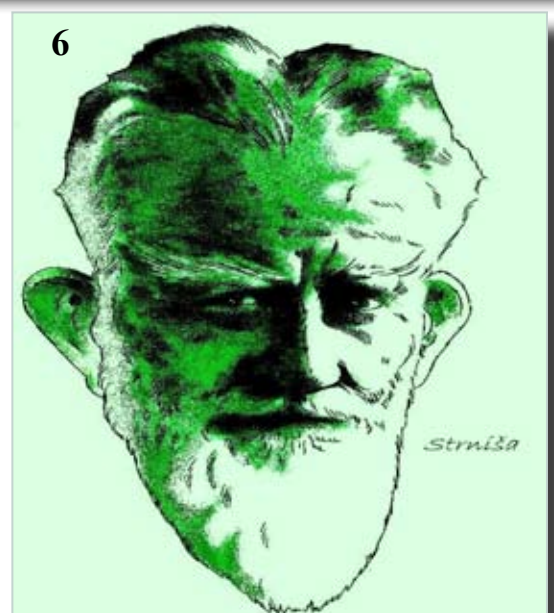
George Bernard Shaw

World Book and Copyright Day is celebrated on April 23 every year as a symbolic date in world literature, because Miguel de Cervantes died on that day in 1616. and William Shakespeare was born in 1564., and the idea itself is based on the Catalan custom of gifting books and roses on Saint George's Day. The decision to celebrate World Book and Copyright Day was made at the UNESCO General Conference held in Paris in 1995.

Hereby several works by great artists from the pen.



1. Henry Miller
2. Ksaver Sandor Dalski
3. Federico Garcia Lorca
4. Bernard Shaw
5. Antoine de Saint-Eupéry
6. Samuel Beckett
7. Voltaire

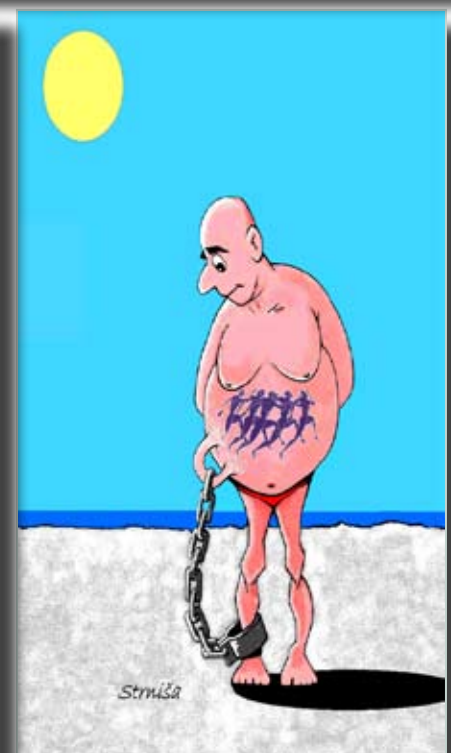
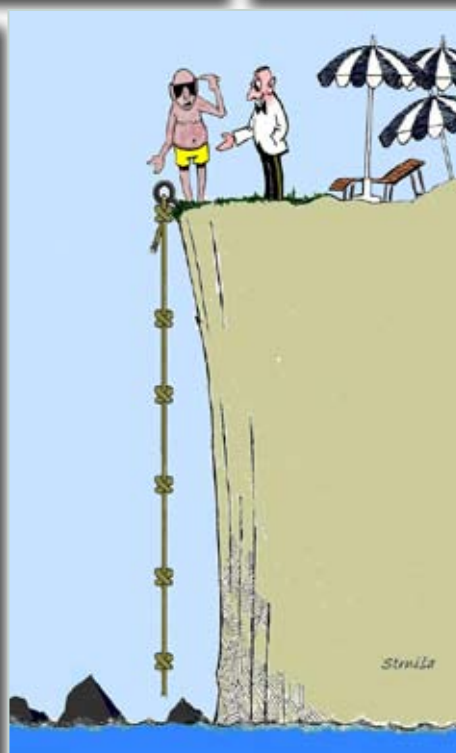
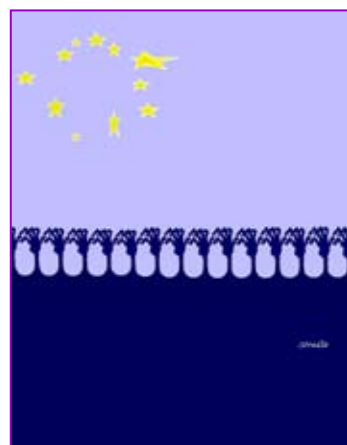


EMIL STMISA



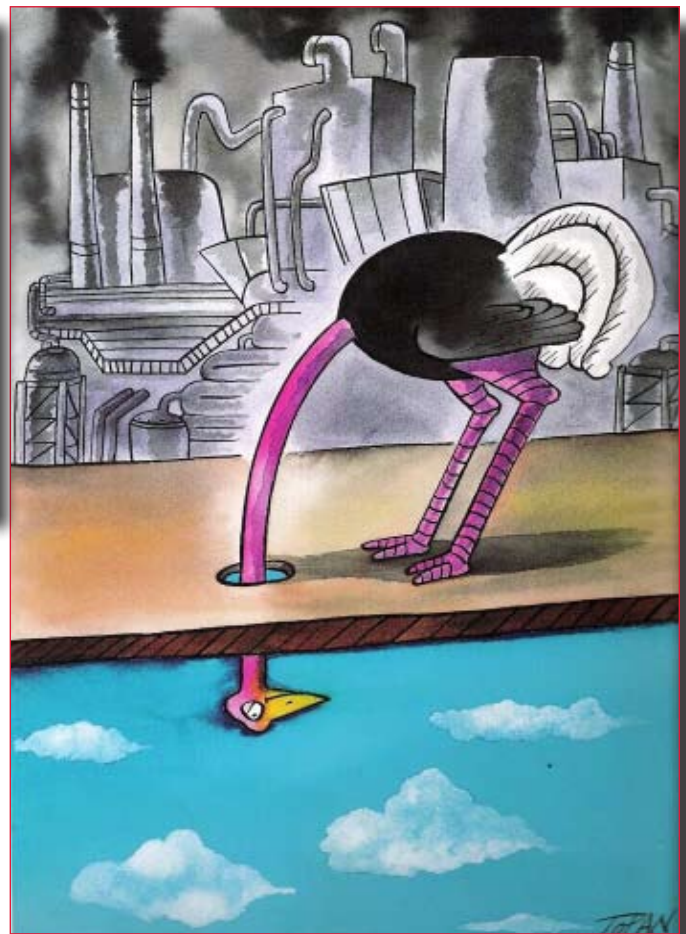
Emil was born by accident, through no fault of his own, in Split, Croatia. Participated in several collective and independent exhibitions of paintings and caricatures in Split, Croatia. Since 2009, He has been participating in international caricature festivals in Blato, Zagreb, Solin... in Croatia, as well as in Turkey, France, Spain, Portugal, Austria, Norway, Belgium, South Korea, China, Russia, Italy. .. Awarded in Croatia, China, Russia, India, Italy, Spain and Turkey.

Emil published his caricatures in newspapers for more than 40 years, especially as the author of the character "Zvonko" in "Solinska kronika" from 1994. until today. He is a member of the Croatian Society of Cartoonists and the Society of Croatian Humorists and Aphorists.





CRISTIAN TOPAN 1953-2024



A sad and unexpected news for all Romanian cartoonists

A good friend and colleague from the guild, cartoonist Cristian Topan, has left us. Too early. (he was born in 1963). He would have many more drawings to draw. Topan had a unique and healthy sense of humor both in his drawings and in real life. His work was appreciated in the country but also all over the world, at many caricature competitions on all the meridians.

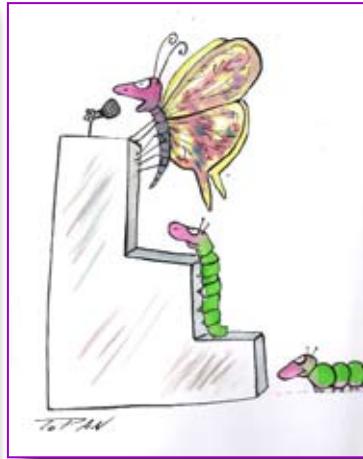
He was president of FECO for Romania. From this position, he fully fulfilled his duty, being the organizer of national caricature competitions, as well as of caricature creation camps. He was a very diligent collaborator with many newspaper and magazine editors, his presence being very popular among journalists and members of the press. His premature sin among us left a great void in the Romanian caricature. Good way to the stars, Cristi!

PAVEL CONSTANTIN





CRISTIAN TOPAN 1953-2024





PROBLEMS IN TURKEY



In Turkey, for a while now, a live show on "cartoon" has been broadcasting on YouTube under the name "Dissident Illustrators", hosted jointly by Erdoğan Karayel and Hicabi Demirci. On this show, in which guests can also participate, the problems of the cartoon are voiced out and solutions are generated in this respect.

In the recent show it was focused on two main topics:

- 1) Whether cartoons illustrated by use of Artificial Intelligence are ethical or not?!
- 2) Cartoons that advance to finals of the competitions are required to be exhibited for a certain period of time without rating. (Hang Method).

...

In the show broadcast on 28.05.2024, it was discussed that the work of the participant who received the first prize in the 14th Turhan Selçuk Cartoon Competition was detected to be performed by use of "artificial intelligence", however there existed opinions that such a situation would not pose a problem since the inscription "Any kind of technique is allowed" included in the specifications. In his statement, the said participant asserted that he did not perform his work in question by use of artificial intelligence. While uncertainty continued on that issue, at that time; it was revealed by cartoonist Hicabi Demirci that the cartoons sent by the said participant to other competitions were not his own, that he sent them by copying the works of others, and that he even used artificial intelligence in one of the cartoons. Following the above mentioned developments, the "Turhan Selçuk" Competition Selection Committee was obliged to cancel the award.

The question is: Should awards in cartoon competitions be given to works performed by use of "Artificial Intelligence" or not? Does it make sense for someone who has never drawn a cartoon in his/her life to gain "unfair profits" by giving commands to "artificial intelligence"? We do not ask this question with an anti-technological sense. We would like to attract a particular notice on this point. We believe that in the future, the number of works performed using artificial intelligence will multiply and we will encounter them frequently in competitions. If we can make a clear decision on this issue and implement it in advance, we can prevent future problems and glorify the art of cartoons.

Another topic of the show was that among



cartoons sent to the competitions those advance to the finals should be shared with the public prior to the judgments/rating and thus similar and copied works could be identified and excluded from the competition. This method (Hang Method) is preferred in a number of competitions, although it is rare.

...

Cartoon art is going through an interesting course. Editorial cartoonists in a considerable number of newspapers and magazines around the world have been dismissed. The capitalist system and global capital can no longer tolerate cartoons and their creators that criticize the system. Cartoonists are led to illustrate cartoons that do not criticize or question so much. Doors are shut on illustrators who act otherwise, and they are alienated from the cartoon world.

...

Similar problems are experienced not only in cartoon competitions held in Turkey but also in ones held in foreign countries. We do also witness that cartoons are increasingly devalued, selection committees do not take ethical decisions, and they do not refrain from granting awards to the same cartoonists/illustrators almost every year.

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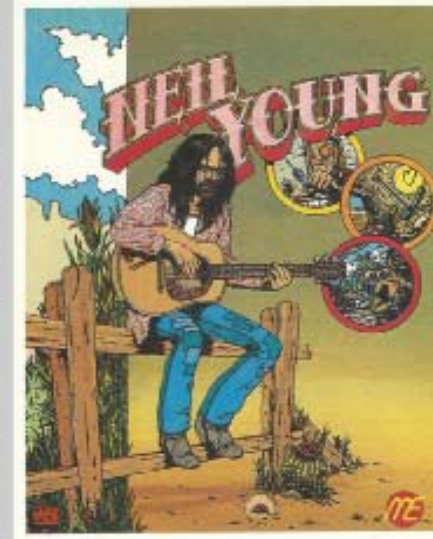
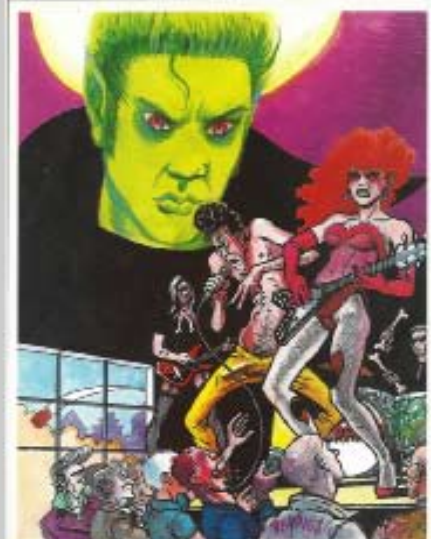
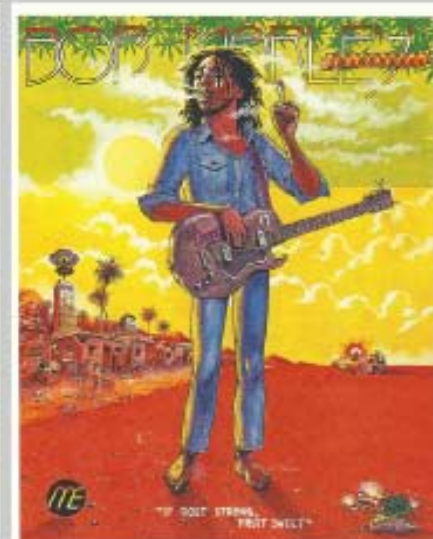
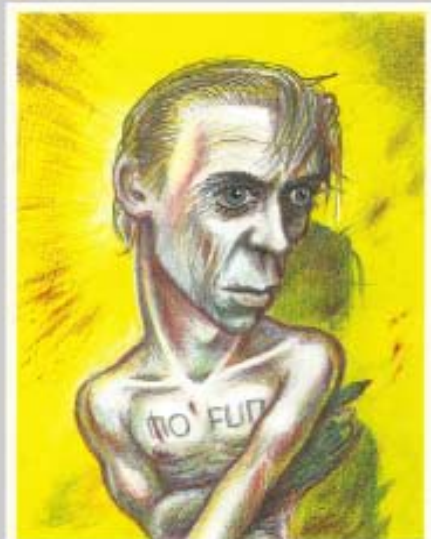
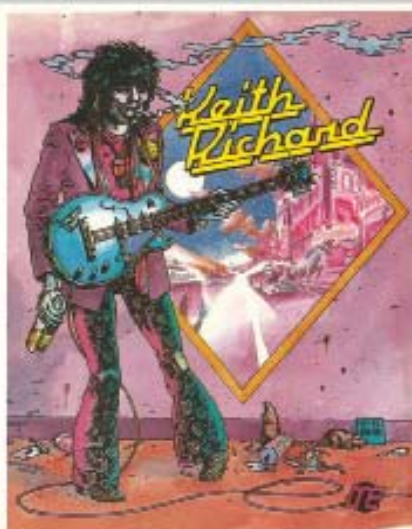
Problems regarding the cartoon, for sure, are not limited to the above-mentioned. We would like to present you an abstract of what we question as we produce the show. If you have any questions or solution suggestions regarding this issue, please communicate them to us. We will be very pleased to tell these load during our show.

With our kind love and greetings to the World Cartoonists.

ERDOGAN KARAYEL
HICABI DEMIRCI



WORLD CARTOONIST: PONTIAC



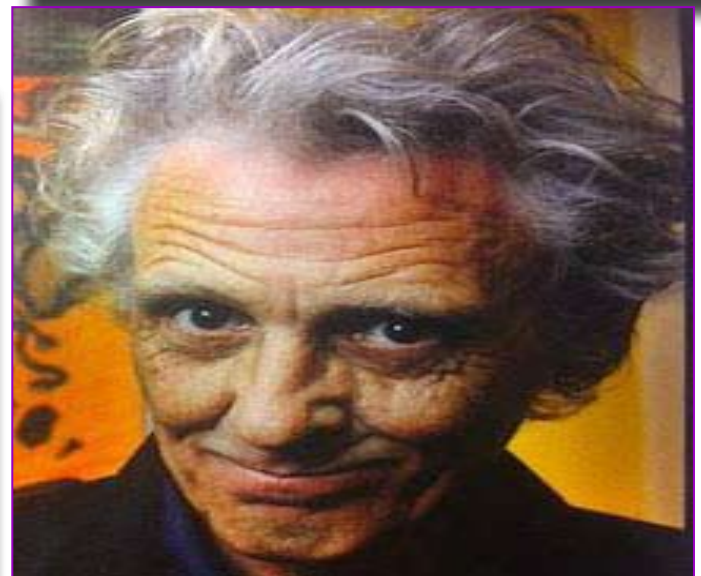


WORLD CARTOONIST : PONTIAC

Peter Pontiac (born Peter J.G. Pollmann: 28 April 1951 – 20 January 2015) was a famous Dutch cartoonist, comics artist and illustrator. He was the winner of the 1997 Stripschapprijs, the Professor Pi Award in 1998 and the Marten Toonder prize for his complete oeuvre.

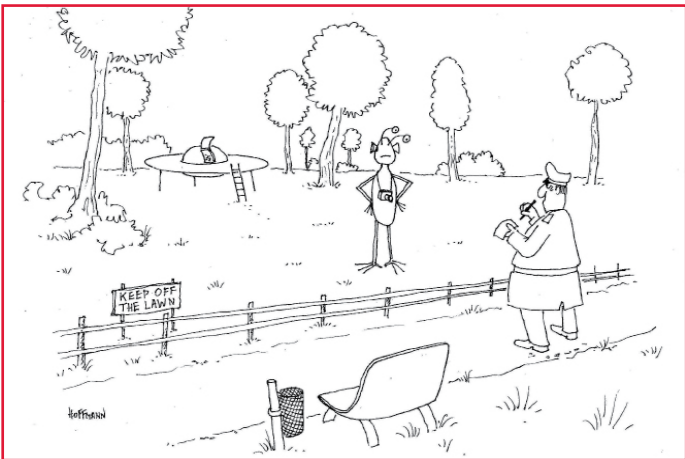
In 1997 he was the guest of honour at the Dutch Cartoonfestival where he made this drawing laughing with me. Peter died nine years ago, after a lengthy battle with severe liver disease. He was known for leading a life in the fringe and was addicted to heroin for several years, something he drew autobiographical comics about as well. He illustrated various album covers for bands like Parados, Thud!, The Bouncers, The Schizophrenics, Dead Moon and bootleg singles by Lou Reed and Bob Dylan.

The last years Pontiac was working on a new graphic novel STYX about his disease and awaiting death. He got money for this project through crowd funding as he was very popular by lovers of pop music all around the world. His drawings are wanted by many collectors in Europe. Specially his set of cards with colourful paintings of famous artists (see page 15)





HOFFMANN



VERTIGO



Slovak cartoonist **Peter Razus** will organize (with the support of the Dutch Embassy) a special exhibition with cartoonists from Ukraine, Holland and Slovakia under the name **Vertigo**. Dutch FECO members **Willem Rasing** and **Peter Nieuwendijk** were invited as well as Tjeerd Rooyards. The exhibition will be held from July till December 2024.



FROM CHENG ZHU

"Comic Professor" Tao Ye: When Academia Meets the "Second Dimension" (China News Service)

"Attachment theory," "neurasthenics," "modern and pre-modern"... These "profound terms" appear alongside Feng Zikai's (1898-1975) "simple illustrations" like "The Cat that Loved People" and "The Snipe and the Clam" in an academic journal, creating a "serious yet lively" style that stands out in the academic community. As China's first comic academic journal, the newly launched "Comic Research" Volume One focuses on "Feng Zikai Art Research," compiling over ten research papers from both Chinese and international scholars. It analyzes how Feng Zikai, whose heart was occupied by "the gods and stars in the sky, art, and children on earth," became "the most artistic artist in modern China" through an academic lens.

As the chief editor of "Comic Research," a non-partisan individual and professor of Japanese Language and Comic Creation Major at Beijing International Studies University, Tao Ye recently gave an exclusive interview to China News, sharing the story behind the journal's creation. He also discussed why university researchers united to inject "academic strength" into the "second dimension" (the term used by netizens for comics), providing new nourishment for contemporary society.

The Birth of the First Academic Journal on Comics

"Science is analytical; art is understanding; science creates rules, art seeks value"... In 1922, Feng Zikai discussed the differences between art and science in his article "The Principles of Art Education." At that time, this art master could not have imagined that a century later, he would become the "analytical" subject in the field of humanities and social sciences. Scholars from China and abroad "seek value" from his works and ideas, nourishing contemporary art and education.

"In China, when it comes to comics, Feng Zikai is an unavoidable name." On February 20th, in his studio at Beijing International Studies University, Tao Ye told the reporter that although there is no consensus in the academic community about the origin and definition of Chinese comics, Feng Zikai became a pioneer of "modern Chinese comic industry" since his works were serialized in Shanghai's "Literary Weekly" in 1925, with the column named "Zikai Comics" by the editor Zheng Zhenduo. 2023 marked the 125th anniversary of Feng Zikai's birth. "Comic Research," which was then

in preparation, chose Feng Zikai as the primary focus for its inaugural issue, inviting researchers from multiple universities and the comic community. After a year of paper collection and double-masked review, the first volume of "Comic Research," a national first academic journal on comics, was published by Capital Normal University Press. This beautifully bound "book" was presented to readers.

"Feng Zikai was not only a cartoonist but also a calligrapher, educator, and translator... We sorted through several sections to present some of the latest research from different perspectives," Tao Ye explained as he flipped through the table of contents of "Comic Research." For example, the first paper, "Secure Base' in Manga: The Intimate Relationships in Feng Zikai's Manga from the Perspective of Attachment Theory," might require non-psychology majors to read slowly; Professor Zhao Hong from Capital Normal University's analysis of "An Attempt to Analyze the Artistic Style of Feng Zikai's Calligraphy and Its Features of Precocity and Consistency" is very specialized. Tao Ye admits to finding it challenging to read. However, even though some articles may be difficult to understand, they demonstrate that comics play a multifaceted role in society.

The Responsibility of the First "Comic Society"

An attractive design in the first volume of "Comic Research" is the flip-book animation in the lower right corner of the page. Rapidly flipping through the thick pages, a small figure of a gentleman with a mustache and a cane changes actions amusingly.

This comic figure is the emblem of the Beijing Comic Society, the organizer behind "Comic Studies," founded in 2021, it is the first non-profit social organization in Beijing dedicated to comic research, education, international exchange, and communication, with Tao Ye as its founding president.

The Beijing Comic Society has been operating for over two years and has become an exchange platform for numerous universities and social organizations in China and abroad. The newly founded "Comic Research" makes these exchanges more tangible through specific distribution channels. "After the first volume was published, Feng Yu, the president of the Feng Zikai Research Association, contacted us, hoping to reprint the entire volume. The president of the Macau Comics Practitioners Association, Huang Tianjun, expressed a desire for stronger communication. Relatives of the

FROM CHENG ZHU



famous cartoonist Zhang Leping also asked someone to purchase a copy for him,” Tao Ye said. “Comic Research” elicited a warm response from academic and industry circles, with some companies proactively offering financial support. However, to ensure authority and fairness, Tao Ye declined “capital” investments, preferring to “lose money to gain a reputation.”

“I now feel a kind of ‘pride’—we represent the standard of contemporary Chinese comic research. It is our responsibility to maintain the highest quality of ‘Comic Research,’” Tao Ye stated. “When we look back at the development of modern Chinese comics in ten years, ‘Comic Studies’ will undoubtedly have left its mark.”

What were the “comic exhibitions” in the 1980s like?

Tao Ye became acquainted with comics during the 1970s and 1980s. While attending middle school in Inner Mongolia, he submitted two comic works to the Hohhot Evening News, which was successfully published. Subsequently, his comics appeared in newspapers from time to time, and he gained the appreciation of Wang Fuyang, the then director of the art and photography department of the Beijing Evening News and a famous cartoonist.



In 1986, Tao Ye was admitted to the Asian and African Language Department, specializing in Japanese, at Beijing International Studies University. At that time, the domestic comic scene was experiencing a wave of enthusiasm. The Beijing Working People’s Cultural Palace held a weekly comic exhibition where a circle of wire was pulled up, and many small clips were attached to the wire. Comic enthusiasts would clip their works onto the wire for others to circle around, admire, and offer feedback. Every Tuesday, Tao Ye would ride his old bicycle from school to the Cultural Palace on the east side of Tiananmen Square to participate in the event. Well-known cartoonists employed by newspapers, such as Wang Fuyang from the Beijing Evening News and He Wei from the Workers’ Daily, would often appear at the event. If they liked a drawing, they would take it with them. “Everyone hoped their drawings would be taken; once taken, they would appear in the newspaper in one or two weeks, and there was a fee of 5 or 10 yuan.”



Over 30 years have passed, and young people still love comics, but Tao Ye’s favorite single-frame comics seem to have “gone out of style.” Will this art form, which uses a few simple strokes to depict social

FROM CHENG ZHU

conditions, express personal views, and convey social values, be eliminated by the times? Tao Ye's answer is no.

In his view, comics can add joy to people's lives and serve as an adequate warning. Especially in the era of advanced social media, single-frame comics still have much to offer in science popularization, cultural heritage, and educational promotion. Comics have a natural advantage in cultural exchange in crossing language barriers, making them an excellent medium for telling Chinese stories abroad.

How does "Japanese + Comic Creation" nurture talent?

"We hope to make more people aware of the social function of comics, such as spreading information and inheriting culture. A core aspect of this is to have a correct understanding and evaluation of comics." To achieve this, Tao Ye introduces comics in university classrooms, allowing young people to learn about and create comics. By mastering this, "one picture is worth a thousand words" visual art, they aim to expand their thinking.

In 1996, Tao Ye went to Japan to study and became the first Ph.D. scholar in comic research in Japanese history. In 2019, he returned to his alma mater, Beijing International Studies University, to establish the country's first "Japanese Language and Comic Creation" major.

Amid the enthusiasm for exploring the transformation of "new liberal arts" disciplines at universities, Tao Ye's efforts have been fruitful. In recent years, the "Japanese Language and Comic Creation" major has been very popular, and the employment feedback from the first batch of graduates has made him very optimistic about the program's future.

In the classroom, Tao Ye teaches students drawing techniques and creative design. Additionally, students are required to participate in art professional assessments such as the Chinese Calligraphy and Painting Level Examination (CCPT). However, his goal is not to turn "foreign language students" into "art students" but to cultivate students' abilities to observe, think critically, summarize, and express through multidimensional training. Tao Ye believes, "Becoming a creative person will make you more versatile in many fields." (End) (Reported by Cheng Xiaolu for China News Service) se versatile in many fields." (End) (Reported by Cheng Xiaolu for China News Service)







FECO WEST ROMANIA

The group of caricaturists who after the revolution produced the first cartoon opinion publication: Traian Abruda, Radu Clețiu, Liviu Curtuzan, Radu Stoica, Sergiu Nicola, and important cartoonists invited as collaborators, a publication called STRADA, marked 35 years since December 1989 and 10 years of the establishment of **FECO west group**, through a large exhibition hosted by Iulius Mall Timisoara Romania.

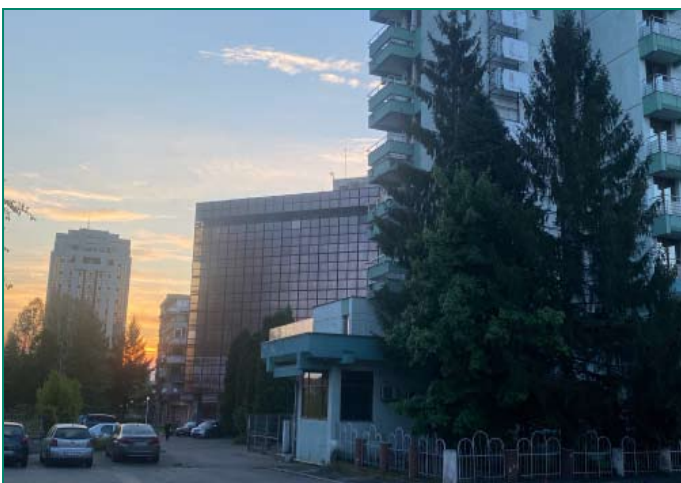
A retrospective of cartoons published in the 90s alongside drawings on current themes attracted the visiting public for a week.

The exhibition is intended as an initiative to create an international caricature salon next year under the auspices and logistical support of FECO INTERNATIONAL.

We thank founding president Peter Nieuwendijk and invite you to visit us in 2025.



RADU CLETIU



ARTIFICIAL INTELLIGENCE

Artificial intelligence sketched by hundreds of cartoonists around the world

As part of its artistic activities program, the weekly newspaper Le Canard Libéré in partnership with the Atlas de la Caricature Association (AAC) and the Moroccan Caricature Association (MAC) organized from December 14 to 17, 2023 in Agadir the 6th edition of the International Caricature Festival in Africa (FICA) and the 6th edition of the International Caricature Competition Morocco. The theme chosen for this year is inevitably the major subject that divides the world: «Artificial intelligence, friend or enemy of Man?» As part of FICA, cartoonists and press cartoonists from all countries were invited to make us reflect, each in their own style, on this highly important issue that concerns us all. No fewer than 380 artists from 70 countries, including 30 Moroccans, were inspired by this theme and whose works will be exhibited. In addition to the permanent exhibition of caricatures, the Festival will pay a vibrant tribute this year to the Moroccan cartoonist Hamid Bouhali, in recognition of his contribution to the enrichment of the national cultural and media field; we also devote a significant part of the festival's work to children who are the next generation of tomorrow to introduce them and raise their awareness of this major art. Promoting the art of caricature and press drawing as a means of expression through an annual event organized in Morocco with the ambition that it radiates beyond, such is the objective of the promoters of the Festival. The latter intend to capitalize on the success of previous editions, while working on the loyalty of Moroccan and foreign drawing professionals but also of the public, children, young people and adults who benefit from dedicated spaces within the festival. Agadir, as usual, therefore welcomes this beautiful initiative carried out by and for the cartoonists For the benefit of the public and lovers of this major art. For its 6th edition, the Festival intends to continue to cultivate in a friendly atmosphere this spirit of family and artistic creation that make its strength and originality. With the aim of sharing the passion for the art of caricature and press drawing with the public. In addition to the permanent exhibition of caricatures, the Festival will this year pay a vibrant tribute to the Moroccan cartoonist Hamid Bouhali, in recognition of his contribution to the enrichment of the national cultural and media field; we also



children Who are the next generation of tomorrow devote a significant part of the festival's work to children Who are the next generation of tomorrow. In this context, two large workshops will be led by the cartoonists in the presence of a group of children from the Souss-Massa region. Also on the menu, a conference-debate on the theme of caricature and Artificial Intelligence led by a group of university researchers. Committed artists and key players in the public scene, despite the risks of censorship, cartoonists are certainly privileged witnesses of the world in which we live and they position themselves as awakeners of conscience. Their pencil strokes inform us, invite us to reflect and make us react to the different, often complex, aspects of the world in which we live.



ARTIFICIAL INTELLIGENCE



Third prize 

Troisième prix

Pedro Ribeiro Ferreira

PORTUGAL

Pedro Ribeiro Ferreira 

Special Prize 





Prix spécial

Youssef Khoulla

MAROC

Youssef Khoulla 




Second Prize 

Deuxième Prix

ANDRES EDERY

ESPAGNE

ANDRES EDERY 

Second Prize 




Deuxième Prix

ULISSES ARAUJO

BRÉSIL

ULISSES ARAUJO 



Third prize 

Troisième prix

BILIG BA

CHINE

BILIG BA 



First Prize 



Premier Prix

MEHMET ZEBER

TURQUIE

MEHMET ZEBER 

First Prize 



Premier Prix

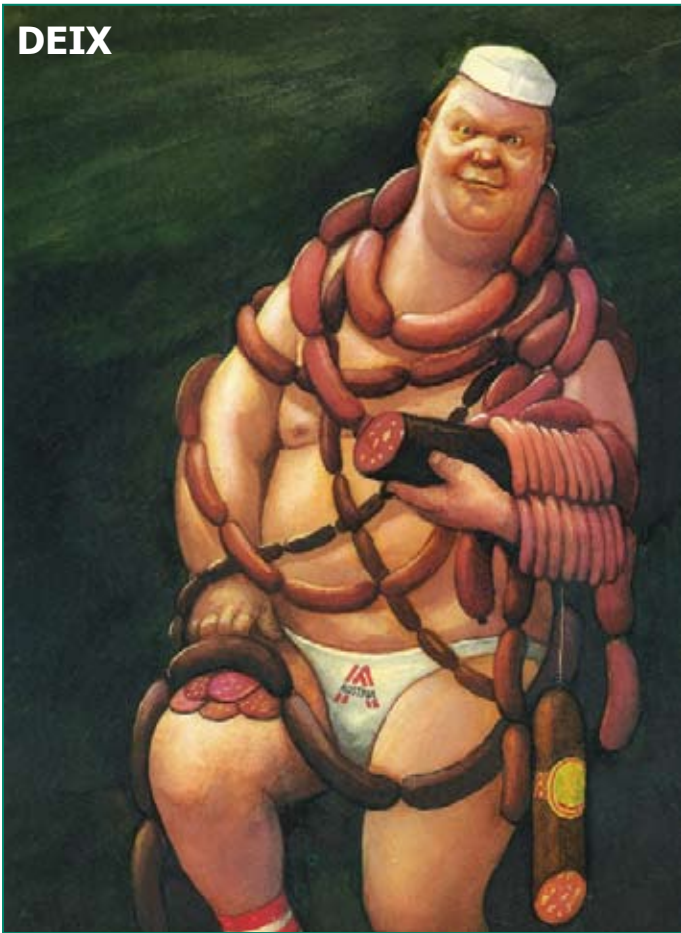
Jiwenk

Indonésie

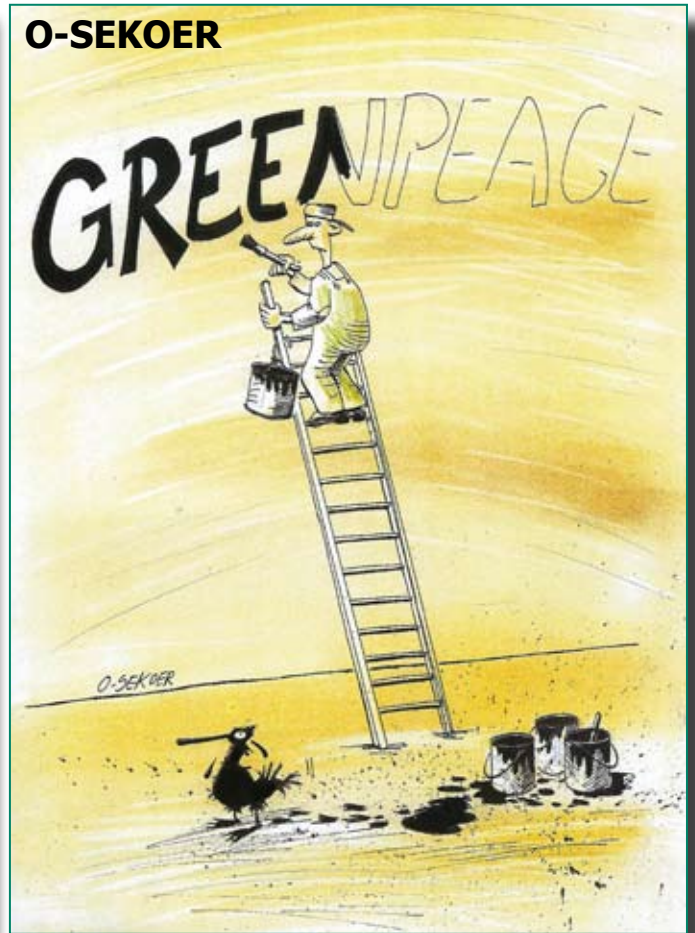
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WORLD CARTOONISTS

DEIX



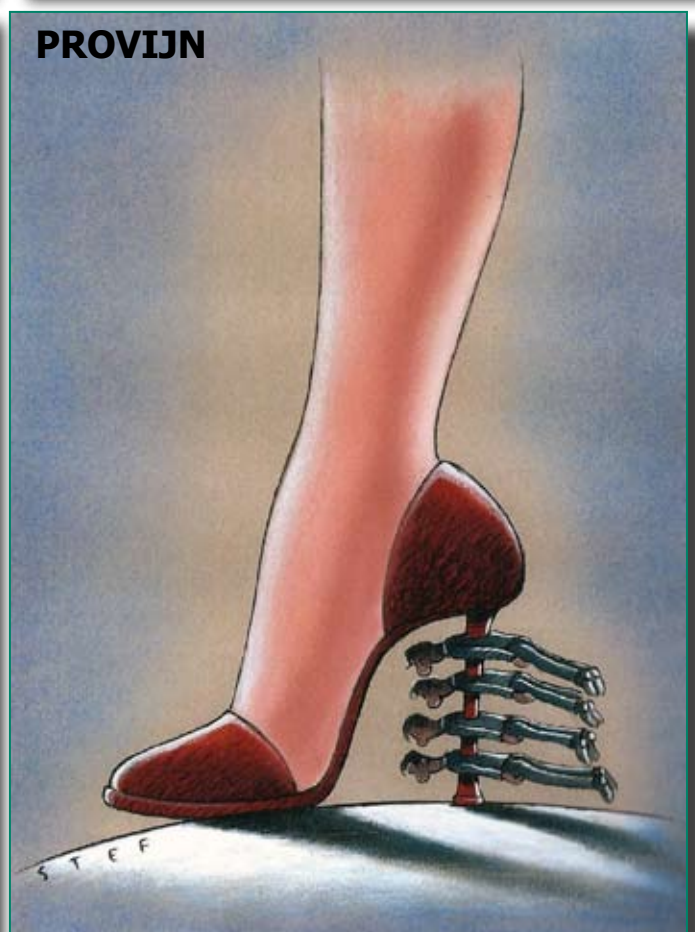
O-SEKOER



MAIA



PROVIJN



YOMIURI CONTEST JAPAN 1979-2008

CLOSING OF CARTOON MUSEUMS AND GALLERIES...

CANCELLATION OF INTERNATIONAL CARTOON EVENTS...

DISPOSAL OF CARTOON ARCHIVES : part 3

INTERNATIONAL YOMIURI CARTOON CONTEST (JAPAN)

The International Yomiuri Cartoon Contest was first organized by Japan's widely circulated "Yomiuri Shimbun" newspaper in 1979 or 1980. The Japanese Cartoonists Association was contributing to this contest.

Thousands of works were sent to the International Yomiuri Cartoon Contest from more than 90 countries every year. For this reason, the contest was called "Cartoon Olympics".



Very high financial and commemorative prizes were given in the International Yomiuri Cartoon Contest. These prizes were as follows: Grand Prize - 2,000,000 Japanese Yen + Gold Medal. Hidozo Kondo Prize - 1,500,000 Japanese Yen + Gold Medal. "Free Division" First Prize - 500,000 Japanese Yen + Gold Medal. "Themed Episode" First Prize - 500,000 Japanese Yen + Gold Medal. Of course, many special awards and excellence prizes were given.

The International Yomiuri Cartoon Contest, organized in the youth category as well as professional and amateur cartoonists, attracted great attention. The competition had an excellent organization. After the competition, the award-winning cartoons were exhibited and published in an album.

According to the archives, in 2007, the International Yomiuri Cartoon Contest was held for the last time, with the 29th contest. In the farewell letter they sent to the participants in 2008, International Yomiuri Cartoon Contest officials announced that the International Yomiuri Cartoon Contest, which had been held for 29 years, had ended.

Many professional and amateur cartoonists from various countries around the world have won



important prizes in the International Yomiuri Cartoon Contest. From this contest, 29 cartoon albums and tens of thousands of original cartoons remain.

HUSEYİN ÇAKMAK

HUMOR SOCIAL XXIV

LA JUSTICIA: ¿ES IGUAL PARA TORDOS?



Del 30 d'octubre al 30 de novembre de 2024
Universitat d'Alacant. Sala d'exposicions AIFOS

UA

FECO

Sala d'Artes



24 HUMOR SOCIAL

Some pictures from the exhibition and catalogue 2024 XXIV Humor Social



DARKO AT THE ECC





ONE UPON A TIME IN VIBORG



For the first time in the history of Denmark a cartoon contest was held during 2013 and 2018 in the small village Viborg near Niels Bugge. All was well organized by Zoran Petrovic and supported by **Gitte and Poul Nielson** who showed the exhibition in one of their hotels, having the openings ceremony in their big garden.

All jury members stayed for several days in on of Nielsen's houses, hotels or apartments. In the morning excellent breakfast was served and in the evenings there where high quality meals.

A very well produced catalogue was published with all selected cartoonists and prize-winners. The jury members through the years were always well-respected cartoonists, mostly chosen and supported by **FECO**. There were in all these 6 years: Marlene Pohle, Carlos Brito, Bernard Bouton, Zoran Petrovic, Jugoslav Vlahovic, Peter Nieuwendijk, Lars Refn, Riber Hansson, Peter Olsen, Claus Seidel, Morten Thorning and Roar Hagen.

Good prize money, nice trophy's for great winners were chosen trough all these 6 years: Winners of the first prizes during the 6 Niels Bugge cartoon Contests in Viborg were: **2013 Bosco 2014 Popov 2015 Boligan 2016 Dadene 2017 De Jaegher 2018 Sunnerberg**

After five years the city of Viborg took over the organization and produced a small catalogue. The winners and jury members did not stay in the Nielsen houses but (Like in Saint Just and Jonzac) at the houses of citizens of Viborg.

The catalogue was small; the food was not as good as it was in the first five years. So it seemed to be the final contest. And yes it was! Very sorry for the original organisers. Very sorry for FECO and very sorry for Poul and Gitte, who spent many hours in cherishing the guests.

Another interesting festival was over!

PETER NIEUWENDIJK

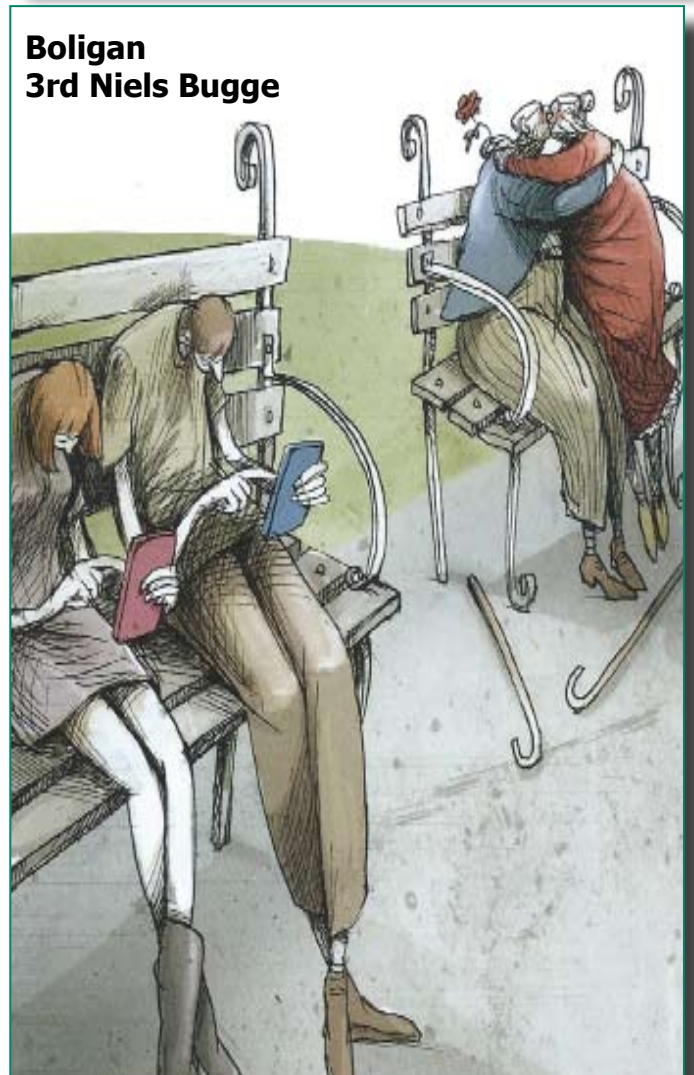




ONE UPON A TIME IN VIBORG



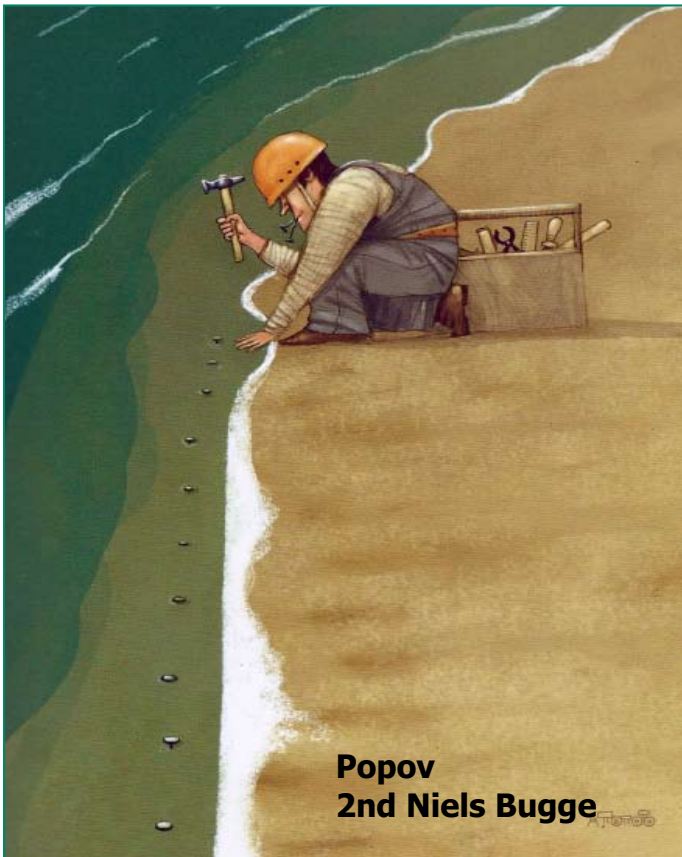
BOSCO
1st Niels Bugge



Boligan
3rd Niels Bugge



ONE UPON A TIME IN VIBORG

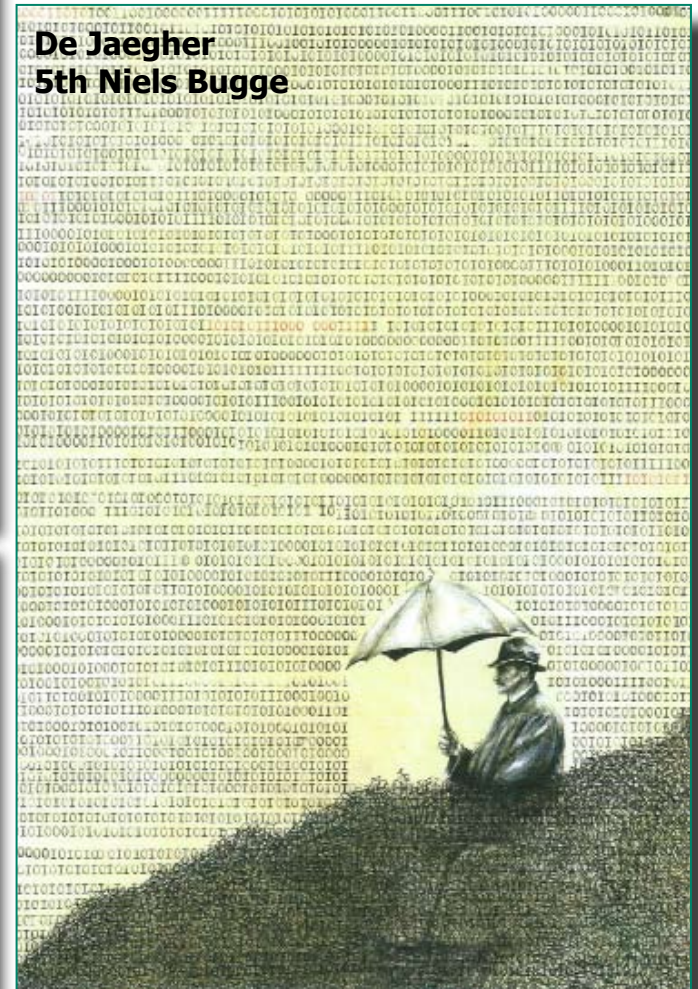


Popov
2nd Niels Bugge

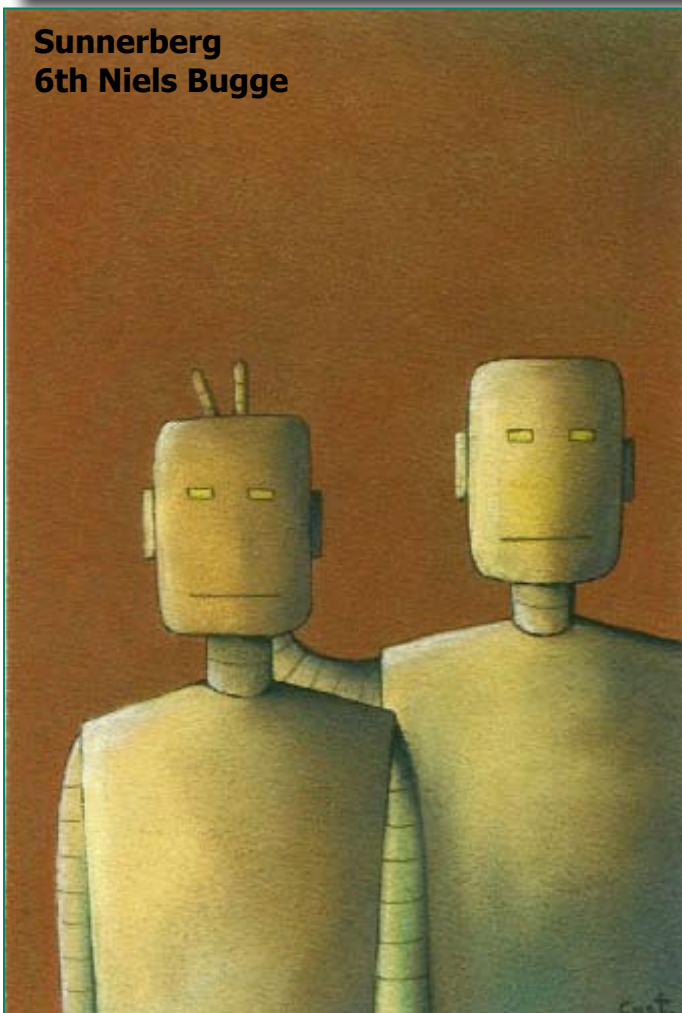


2013 - 2018

winners



De Jaegher
5th Niels Bugge



Sunnerberg
6th Niels Bugge



Dadene
4th Niels Bugge

BOUQUINISTES



PARIS AND THE „BOUQUINISTES“

Paris, the capital of France, always has something to talk about, whether for its fascination or its culture, its dissolutions of the National Assembly or its migration problems. One of the thousand charms that Paris offers us are the more than three kilometres on both sides of the Seine, where booksellers have set up shop with their small green box kiosks. They are the famous „bouquinistes“, who offer used books, historical magazines, posters and almanacs from other times. This has existed in Paris since the 16th century. Incredible!

Another fact of international repercussion was that Paris won the 2024 Olympic Games. It is believable that the city wants to show its best for this important event. What is not credible is that there were people who simply wanted to wipe away the bouquinistes and all their boxes during the Olympics. Incredible!

But Parisians carry the instinct of revolution in their soul, and it was enough that a group of organized people decided to win the fight in favour of the 230 booksellers in order to move culture and the media in this spirit.

The call was so strong that the President of the Republic, Emanuel Macron, ultimately put an end to the dispute in mid-February, allowing the booksellers to continue their peaceful business. The landscape tourists can now continue to sniff the yellowing leaves

along the Seine remains the same, and locals and tourists can now continue to sniff the yellowing leaves of old books.

Our friend and always attentive Yves Frémion, director of the magazine „Papiers Nickelés“ and the art gallery „Les Ateliers du Tayrac“ with his team of collaborators Céline Dumet, Nathalie Chateau-Vigneron among others, together with the Cultural Association des Bouquinistes of Paris called on cartoonists to send their graphic ideas on the subject, with notable success. The result is a colourful catalogue with all the works and of which we are very proud.

A slideshow with the cartoons:
[Bouquinistes \(youtube.com\)](https://www.youtube.com)

MARLENE POHLE

Dany Duel



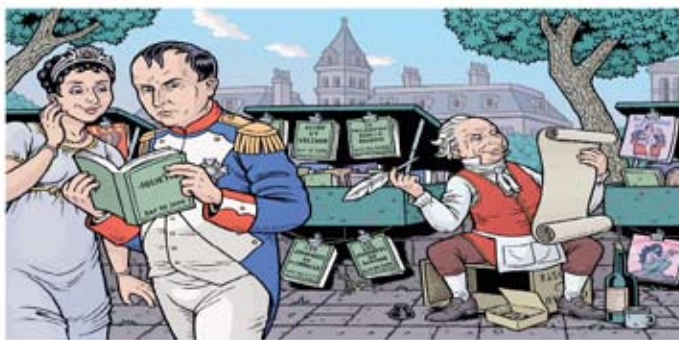
BOUQUINISTES

PAKDEL & AREZOU




LIVRES EN SEINE

Voyages au pays des bouquinistes



COMING SOON IN AMSTERDAM ?

MAHBOUBE PAKDEL
&
MOHAMMAD AREZOU



BOTH ENDS
BURNING

Les contributeurs

Dessins de René Oghia



Direction : Nathalie Chateau-Vigneron



Direction : Céline Dumet



Introduction : Jérôme Callais



Préface : Yves Frémion



Maquettiste : Manon Guivarch

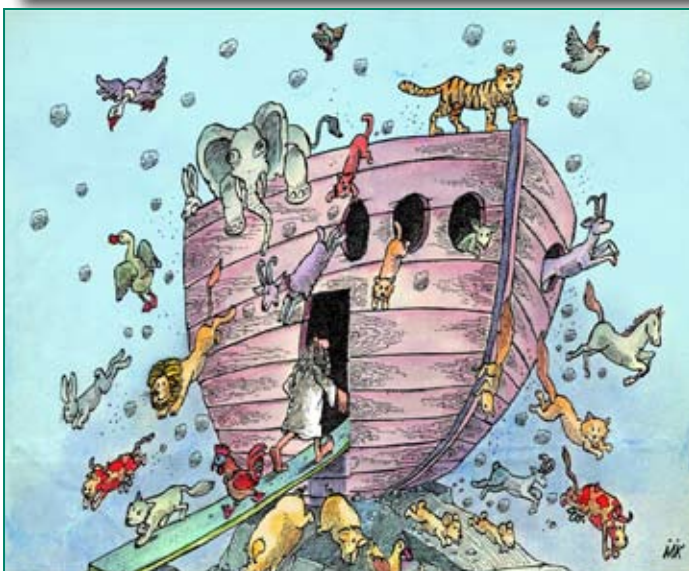


Mohammad Pakdel

MILENKO KOSANOVIC

Milenko Kosanovic (1948-2020) retrospective exhibition was held in Subotica, Serbia in June 2024 and organized by his son Nemanja in the nice, old, historic City Hall of Subotica.

At the opening ceremony spoke his son Nemanja, Mile Ilic from TV Subotica, and cartoonists/friends of Milenko: Jugoslav Vlahovic and Nedeljko Ubovic. From Hungary came Istvan Kelemen (Baja).



FREEDOM INTERNATIONAL AI

About the 24th World Press Freedom International Editorial Cartoon Competition 2024 with the awarded cartoon of our **FECO President Jugoslav Vlahovic**, during the Cartoon Movement Amsterdam contest/exhibition in Belgrade, Western Balkans Media Freedom.

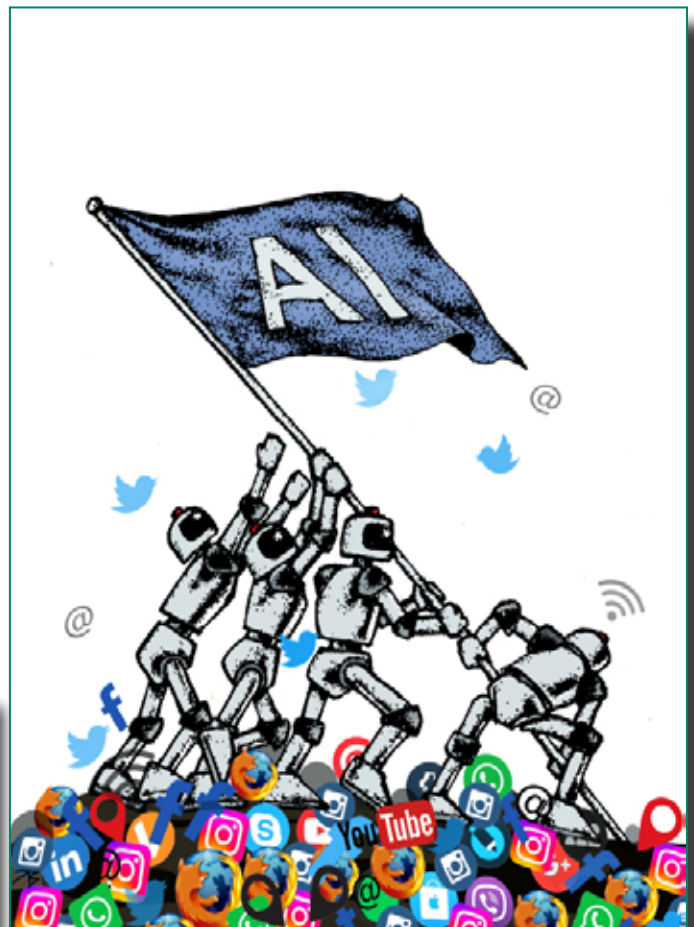
The jury, composed of five World Press Freedom Canada committee members, to select the winners of the 24th World Press Freedom International Editorial Cartoon Competition.

This edition revolved around the theme of Artificial Intelligence: Yes or No?

1st Prize: Bruce MacKinnon, Canada

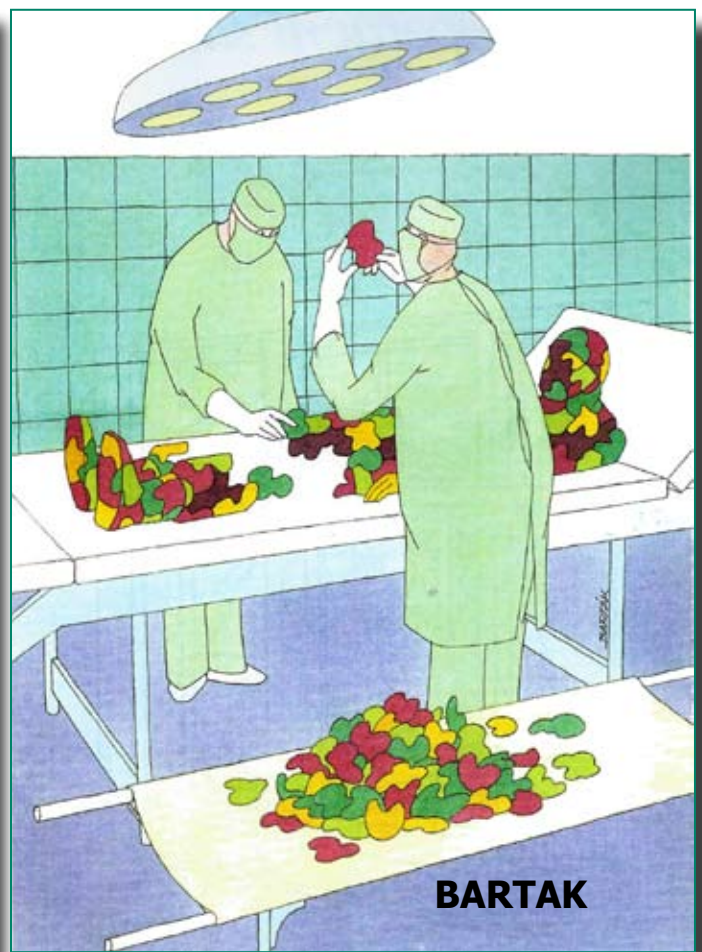
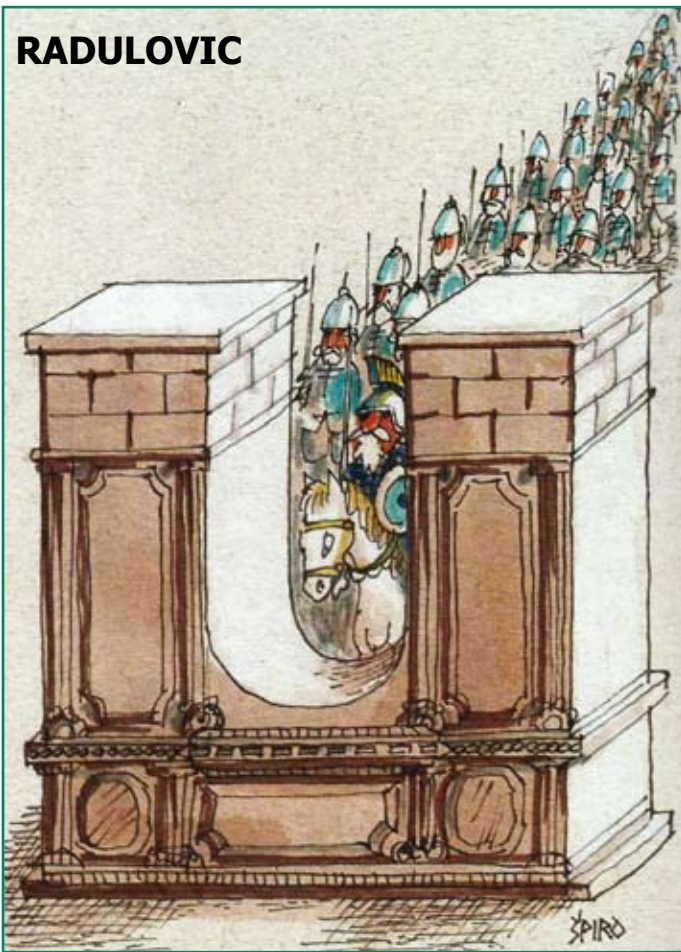
2nd Prize: Dalcio Macado, Brazil

3rd Prize: Jugoslav Vlahovic, Serbia

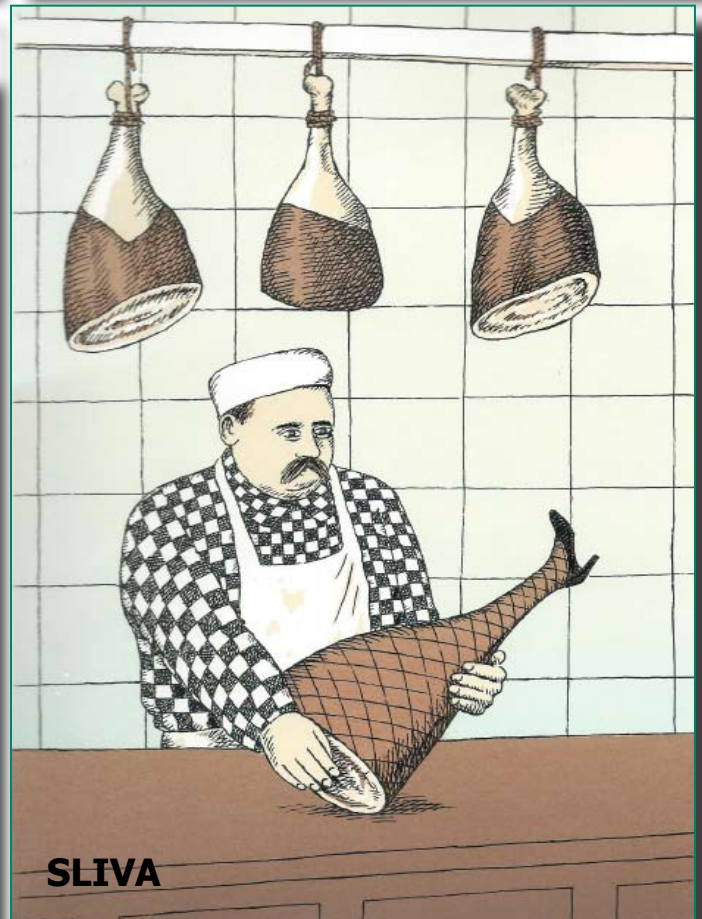


WORLD CARTOONISTS

RADULOVIC



JAHSNOWSKI



CARTOONISTS RIGHTS

DAMASCUS: Editorial cartoonist **Ali Farzat** is abducted by armed and hooded men believed to be of the Mukhabarat – Syria’s security police. He is so severely beaten that his one eye is damaged and his fingers and hands are broken “as a warning” against his caricatures depicting President Bashar al-Assad and his regime as tyrants.

EQUATORIAL GUINEA: Long form cartoonist **‘Jamón y Queso’** is arrested by police on charges of counterfeiting, and spends almost six months in the notorious Black Beach Prison until all charges are dropped when the court learns that the accusations were ordered “from above” – most likely in response to cartoons he had drawn in criticism of the dictatorship.

AUSTRALIAN authorities trawl the oceans, netting “illegal immigrants” seeking a better life, and imprisoning them without rights and under inhumane conditions in detention camps on Manus Island, Papua New Guinea. Incarcerated there for seven years, Iranian cartoonist ‘Eaten Fish’ battles mental health and physical abuse as he campaigns – through his drawings – for his own release and that of his fellow inmates.

In IRAN, a cartoon by **Atena Farghadani** depicts members of parliament as animals as they vote for a bill that would further reduce women’s rights. She is arrested, charged with “spreading propaganda”, and sentenced to over 12 years imprisonment – reduced to 18 months on appeal. During her incarceration she is strip-searched, beaten and verbally abused by guards. She is also subjected to virginity and pregnancy tests after shaking the hand of her lawyer. They are both charged with “indecent conduct”. She mounts a hunger strike and survives a heart attack in prison.

NICARAGUA: Subjected to a growing number of personal threats as a result of his cartoons exposing the brutal regime, **Pedro Xavier Molina** is eventually forced into exile in fear for his safety, after police kill a journalist, detain two others, and ransack the offices of the publication he works for.

DENMARK: Twelve editorial cartoons depicting the Prophet Muhammad sparked a global response subjecting the cartoonists to state-sponsored death threats (fatwas) and a decade-long global frenzy of violence including the burning of embassies, the bombing of churches, and other riotous acts of

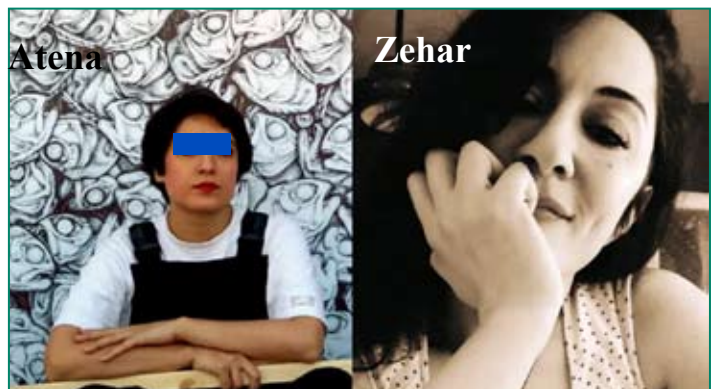


terror, resulting in the reported loss of 250 lives and 800 wounded worldwide, culminating in an attack in FRANCE where twelve people are murdered including the authors of subsequent Muhammad cartoons.

These are a few examples of the threats faced by editorial cartoonists worldwide whose rights we continue to champion.

CARTOONISTS RIGHTS was founded by **Bro Russell** in 1999 as a nonprofit organization to protect the rights of editorial cartoonists under threat.

Ours was the first global organization whose core purpose is the protection of cartoonists’ rights in the pursuit of freedom of expression without fear. If you appreciate the need for cartoonists to continue to speak truth to power please join our campaign as a Cartoonist Defender follow our socials below and if you can; donate to help the cause.

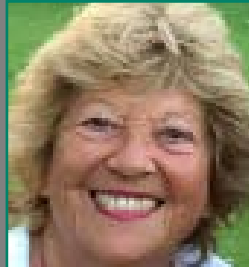




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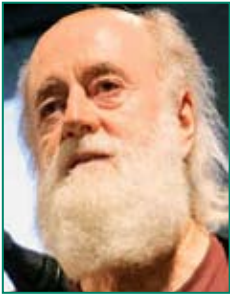
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BOB VINCKE
(Belgium)
Co-Founder of FECO
Vice-President
General
2001 - 2006
Treasurer General
1985 - 2011



Look for more info on

WWW.FECOCARTOON.COM

see also: FECONES MAGAZINES digital editions: 58 - 80



MEMORIES

BODRUM 2017



LISBOA 2012



JERUSALEM 2005



KNOKKE 2018



CYPRUS 2004



BERGEN OP ZOOM 2016

