

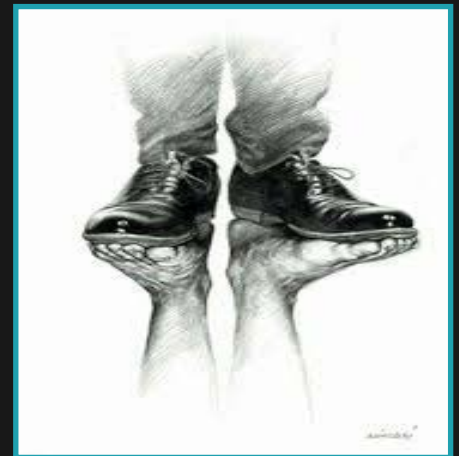
FECONEWS MAGAZINE



83



48
PAGES



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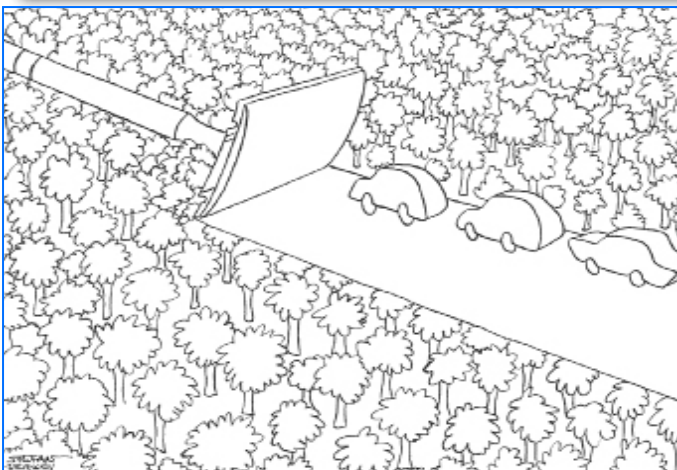
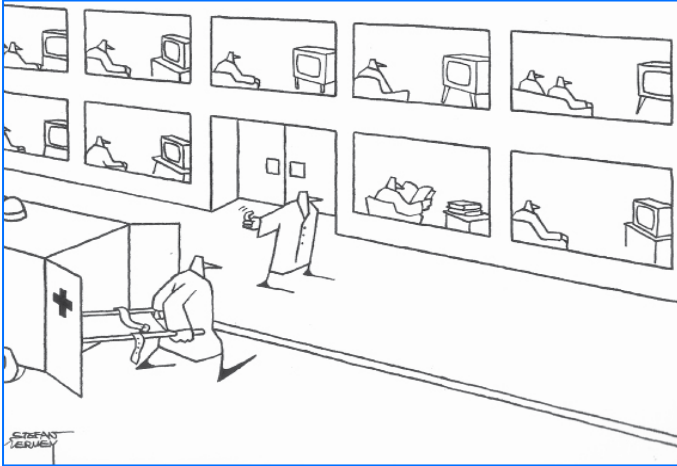
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A NOTE FROM THE PRESIDENT GENERAL

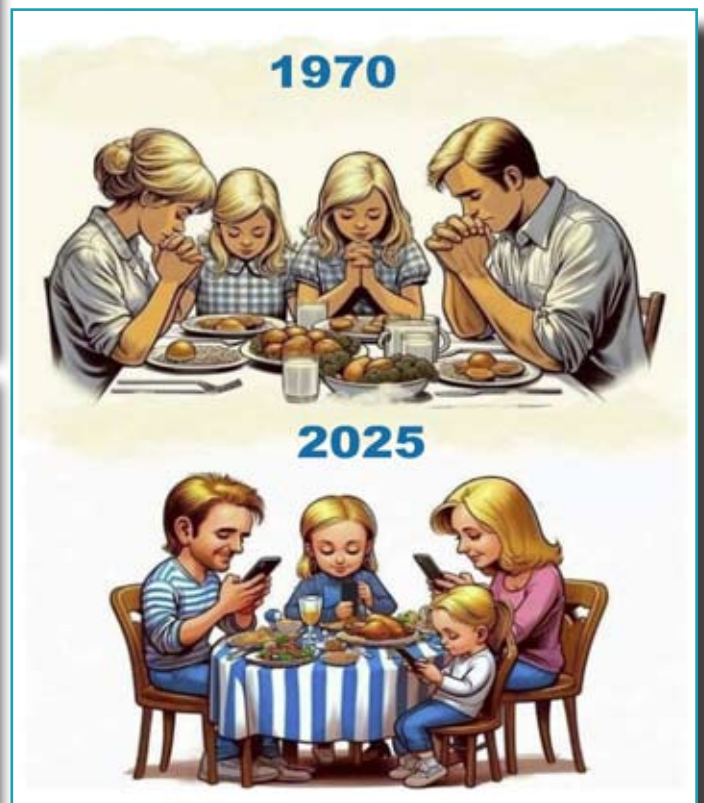


Dear friends and colleagues,
One of my beloved cartoonists died. His name: Stefan Verwey. See more on pages 4 and 5 of this issue.



I am very happy that some of you wrote me a note about my editorial in 82 mentioning the digital contests and paper prizes. See page 25 with the comment of Luc. I agree totally, hoping to receive more information from cartoonists with problems, so we can help you....

**deadline for
FECONEWS 84
will be
March 22, 2025**



**Send your comment, articles,
cartoons, pictures and other
information to:
international.fecocartoon@gmail.com
or
peternieuwendijk47@gmail.com**

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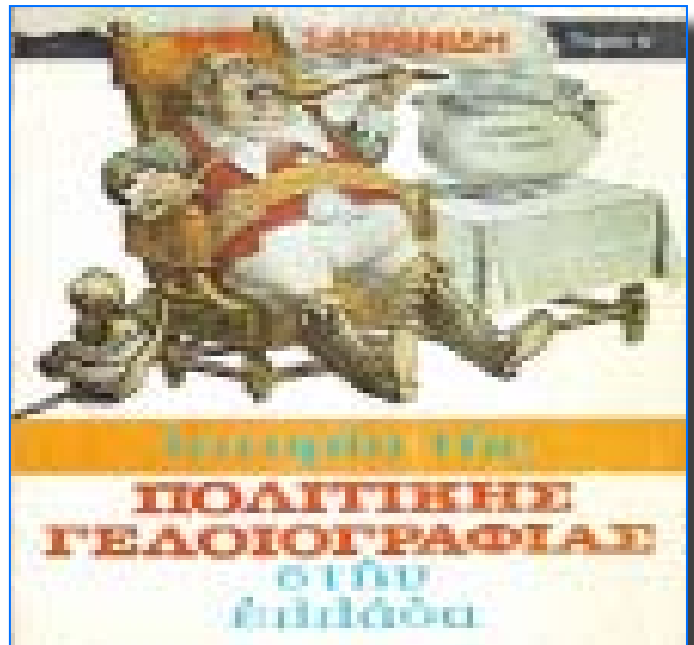
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GREEK HISTORY ?

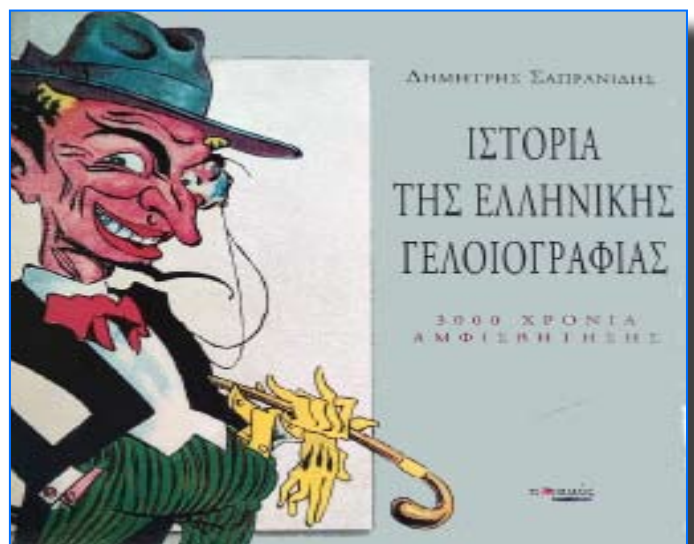
We received a catalogue from Greece sent by Demitrios Coutarelli. It seems to be „The history of Greek Cartoon“ but it is produced in Greek language and there is no English translation.

Nevertheless We want to inform you. Maybe you can read it or maybe you can translate it. The history is written by **Dimitris Sapranidis**.



Είναι δύσκολο να αποτιμήσει κανείς τη «νέα» Γελοιογραφία όταν αυτή συμπλέει ακόμη με την «παλιά». Το χιούμορ στην εικαστική (ΤΟΙ-) έκφραση δεν είναι διαχρονικό, ακολουθεί τα ρεύματα και τις τεχνικές (ΠΟΙ.) είναι εξαρτημένες από την τεχνολογία των ΜΜΕ, των γραφικών τεχνών και την πολιτική συμπεριφορά σταθερών πολιτισμικών κέντρων (ΤΟΙ) εσωτερικού και (ΤΟΙ) εξωτερικού. Η Ελλάδα, όντως πάντα δέκτης των αλλαγών, ενστερνίζεται αναδρομικά το «καινούργιο» πριν ολοκληρώσει τον κύκλο του το «παλιό» και πριν κλείσει η «παρένθεση» που την καταδίκασε στην παρατεταμένη καθυστέρηση. Ιστορικά, οι «παρενθέσεις» έχουν κι αυτές τον «κύκλο» τους, και για την Ελλάδα το φαινόμενο δεν είναι ούτε σπάνιο ούτε συμπτωματικό.

Τελευταία μεγάλη «παρένθεση», η δικτατορία των συνταγματαρχών. Όταν κατέβηκαν τα τανκς, όλα ήταν καλύτερα στον πολιτισμό της καθημερινότητας. Την ασυνέχειά (ΤΟΙ-Ι) διαδέχτηκε το κενό και ύστερα απ' αυτό η δοτή Δημοκρατία. Τα ουσιαστικά χαρακτηριστικά της δεν επαρκούσαν για τη νομοτελειακή ακολουθία στη φυσική της παρακμή. Από έλλειψη κάποιου επαναστατικού σοκ, το καινούργιο ήταν ή το παλιό (ΤΟΙ) «περιθωρίου» ή το εισαγόμενο από το εξωτερικό.





STEFAN VERWEY 1946 - 2024



Sharp but always mild, illustrator Stefan Verwey provided the world with his commentary.

Cartoonist Verwey died last year at the age of 78 in his hometown of Nijmegen. Generations of readers were among his trusted and beloved readers. Verwey was a human and gentle man who made committed cartoons that fit perfectly with the times' spirit: minimalist drawings depicting the world through poison dumps, juntas, atomic bombs, and big industrialists. Verwey was born in 1946 and at a young age was more into images than texts: he particularly appreciated the cartoons of Bosc and Chaval, who always remained his favourite artists. Harry Lammertink (Yrrah) was considered a great example in the Netherlands. Verwey's first client, at the age of 20, was Catholic Illustration. In his comic strip Gosewyn, he mildly commented on the aftermath of the rich Roman life.

Verwey's talent was recognized internationally: the comic was published in Belgium, South Africa, and Italy. After the years in which he published weekly and sometimes daily in the Volkskrant, he suddenly became ill and ended up in hospital. After having to take a retreat due to illness, he returned to the newspaper, and his previously textless cartoons were regularly provided with texts. His main characters were given human traits. In 1992 he was one of the cartoonists represented at the Destinated Visions exhibition at the MoMA in New York. A few years later he was honoured with an exhibition in the Nijmegen City Theater. In 1999, the Kunsthal in Rotterdam dedicated a retrospective to Verwey. The last retrospective of his work took place in 2014 at the Permuseum in Amsterdam.

In 1987, Verwey received the Ton Smits Medal from the Dutch cartoonist association De Tulp for his entire oeuvre during the 3rd Dutch Cartoonfestival. The quality of his later cartoons was also recognized: Verwey was honoured with the Inktspot Prize for the best political cartoon of that year in 1998 and 1999

PETER NIEUWENDIJK

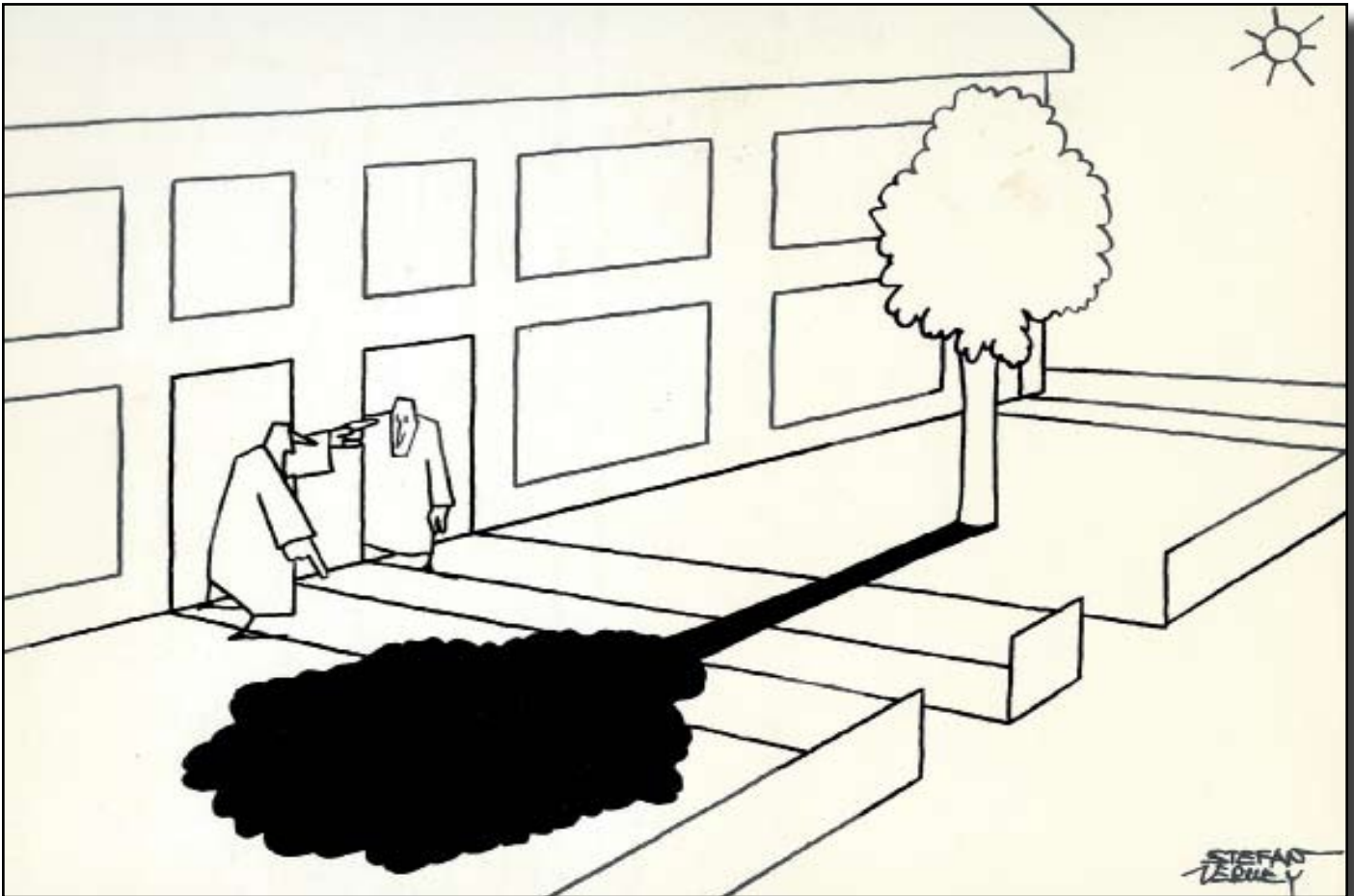


receiving the Ton Smits Medal 1987



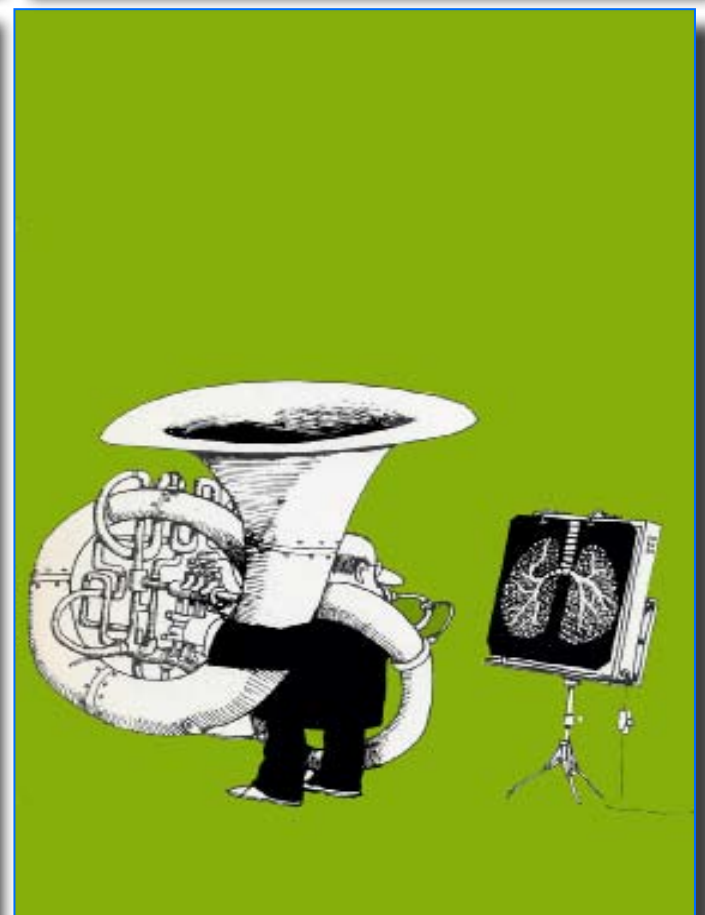
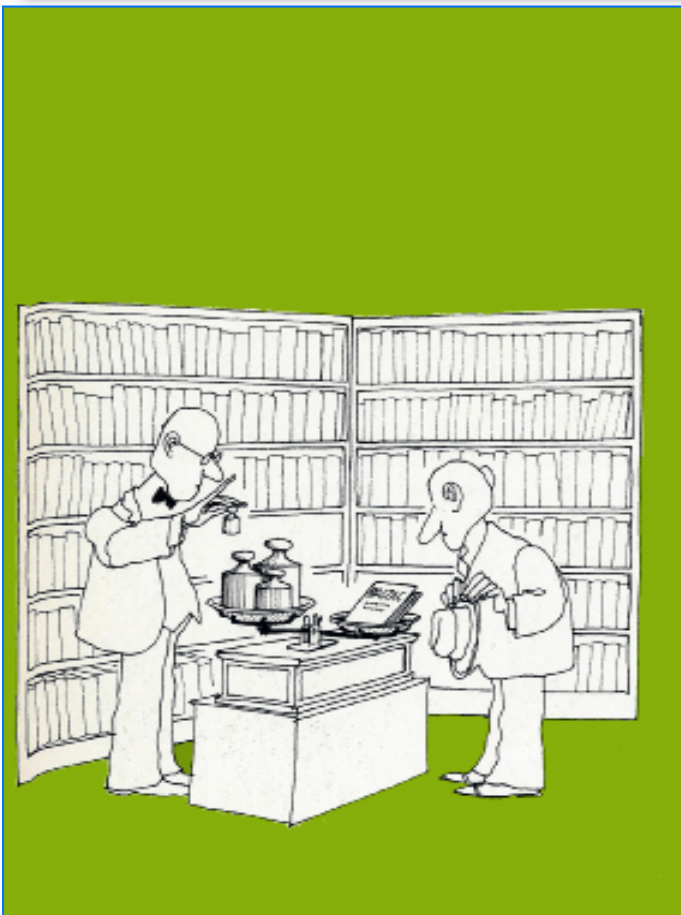
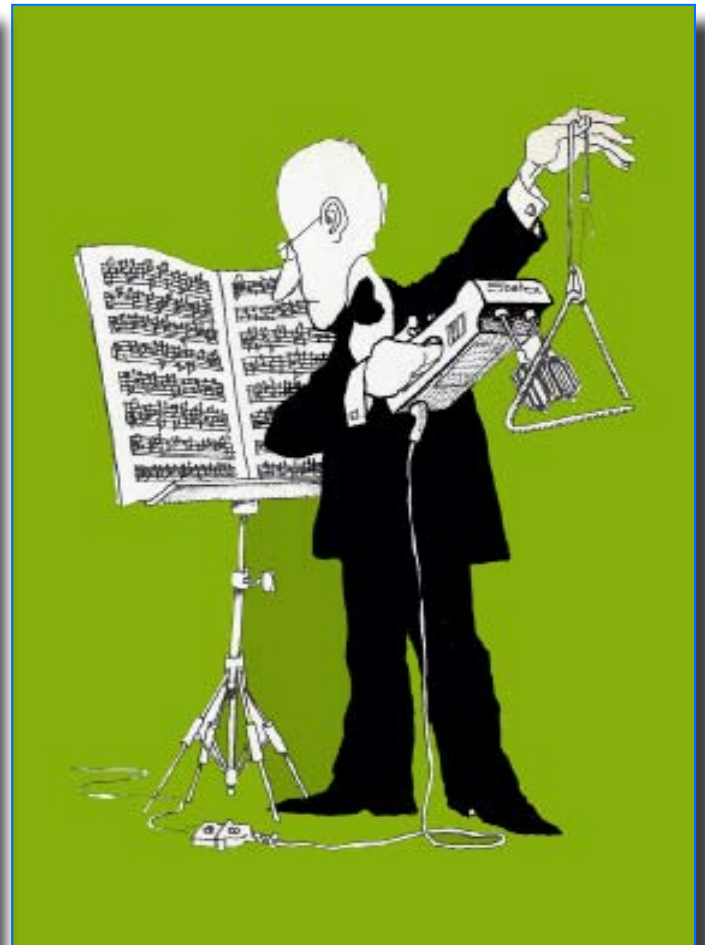


STEFAN VERWEY 1946 - 2024





QUINO: WORLDCARTOONIST



ZEMUN SALON 1996 - 2016



BRANKO NAJHOLD (1947-2016)

It all began in Branko's mind. The idea is to start an international cartoon contest, a meeting place for cartoonists, international exhibitions, and the promotion of Zemun.

He found a place near the Danube with his friend Julijana Zivkovic (who was also his secretary).

On September 19, 1996, the Salon was founded.

Branko was a friend of humour. Friend of cartoonists. Collector of African Art. Historian of the city of Zemun. Writer of the encyclopaedia Zemunska Skola Karikature. Editor of the magazine TRAG and Organiser of the Zemun International Salon of Caricature.

He started his Salon of Caricature 29 years ago because he loved cartoons and wanted to put his beloved city of Zemun in the international spotlight. He created an international jury and asked cartoonists from all over the world to participate in this contest. Soon, it became a global meeting place for cartoonists.

And every year he produced an exhibition, a spectacular opening and a full-colour catalogue. He invited prize-winners and guests at the opening ceremonies.

I was happy to win the Golden Prize and a Special Prize Juliana Zivkovic and I was proud to have a personal exhibition in the Salon.

At the early start, Branko was supported and assisted by his friend Juliana Zivkovic (who died in 2003). Her place was taken over by the lovely Bojana Ivanovic, who supported him till the end. Zemun became an interesting place for cartoonists. Guests were always staying in Hotel Skala, having good drinks and excellent food, boat trips, workshops at the Colony, walks in and around Zemun and also visiting Belgrade.



2011 Special edition with Museum directors

The 16th edition of the Fair took place from 2 to 15 September 2011 in the Stara Kapetanija gallery on the theme "Presentation of comic strip museums in the world". Ten museums and institutions participated in the event: the Azim Zadeh Apartment Museum in Baku (Azerbaijan), the European Centre for Cartooning (ECC) in Kruishoutem (Belgium), the House of Humour and Satire in Gabrovo (Bulgaria), the Dutch Comic Strip Museum in Bergen op Zoom (Netherlands), the Comic Strip Museum in Tabriz (Iran), the Warsaw Museum of Comics and Caricature (Poland), the Crihana Collection in Galati (Romania), the Surgut Museum of Fine Arts (Russia), the Anadolu University of Comics in Eskisehir (Turkey) and the Zemun Museum of Comics (Serbia). About 350 artists participated and it received 3,075 visitors.

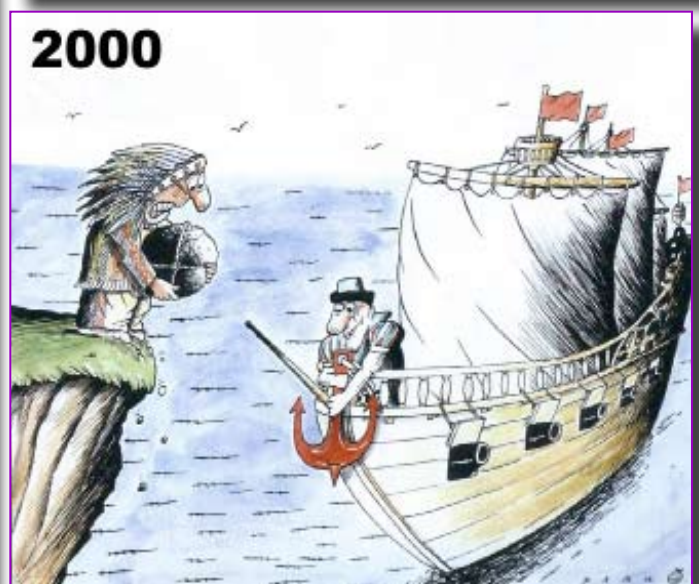
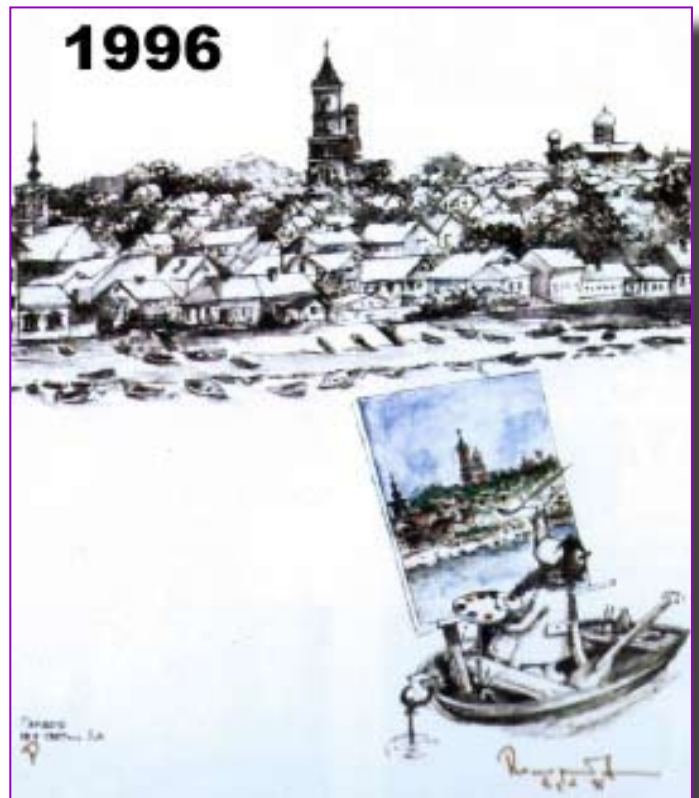


ZEMUN SALON 1996 - 2016



Missing this event is a great loss for all who loved cartoons and cartoonists. It is a pity that just one man was responsible for all those years and no one could continue this very special Zemun Salon. Another very interesting event is gone.... See on these pages all the former prize-winners of the International Salon of Caricature Zemun.

PETER NIEUWENDIJK



ZEMUN SALON 1996 - 2016

ZEMUN Prize-winners

1996: JOVAN PROKOP[LJEVIC (Serbia)

1997: SLOBODAN MILIC (Serbia)

1998: BORISLAV STANKOVIC (Croatia)

1999: No Awards

(Because of the war conditions)

2000: DARKO DRIJEVIC (Serbia)

2001: OLEG DEGACHOV (Ukraine)

2002: ROSS THOMSON (Scotland)

2003: BOGDAN SHYKH (Ukraine)

2004: IVAN KUTUZOV (Bulgaria)

2005: PETER NIEUWENDIJK (Holland)

2006: No Awards

(A retrospective of 10 Years Zemun)

2007: LUDO GODERIS (Belgium)

2008: IVAN KUTUZOV (Bulgaria)

2009: ZORAN TOVIAC (Serbia)

2010: ROSS TOMSON (Scotland)

2011: No Awards

(A meeting for Cartoon Museums)

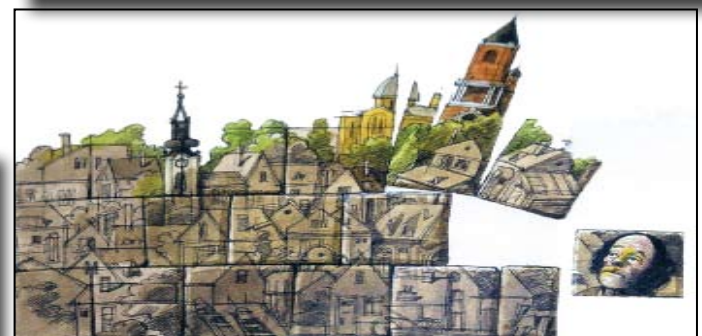
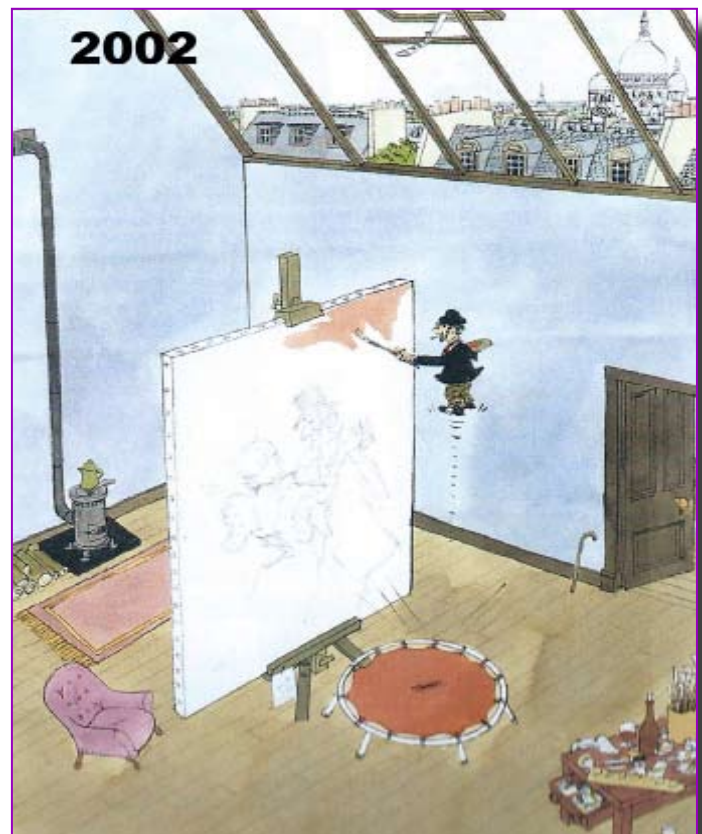
2012: PREDRAG KORAKSIC-CORAX (Serbia)

2013: DARKO DRIJEVIC (Montenegro)

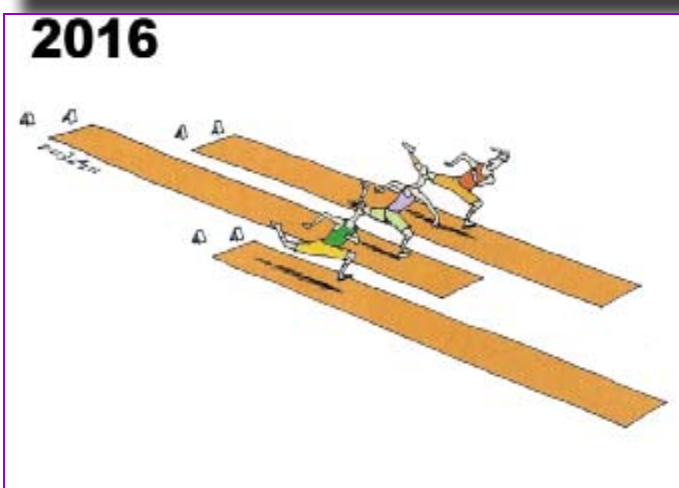
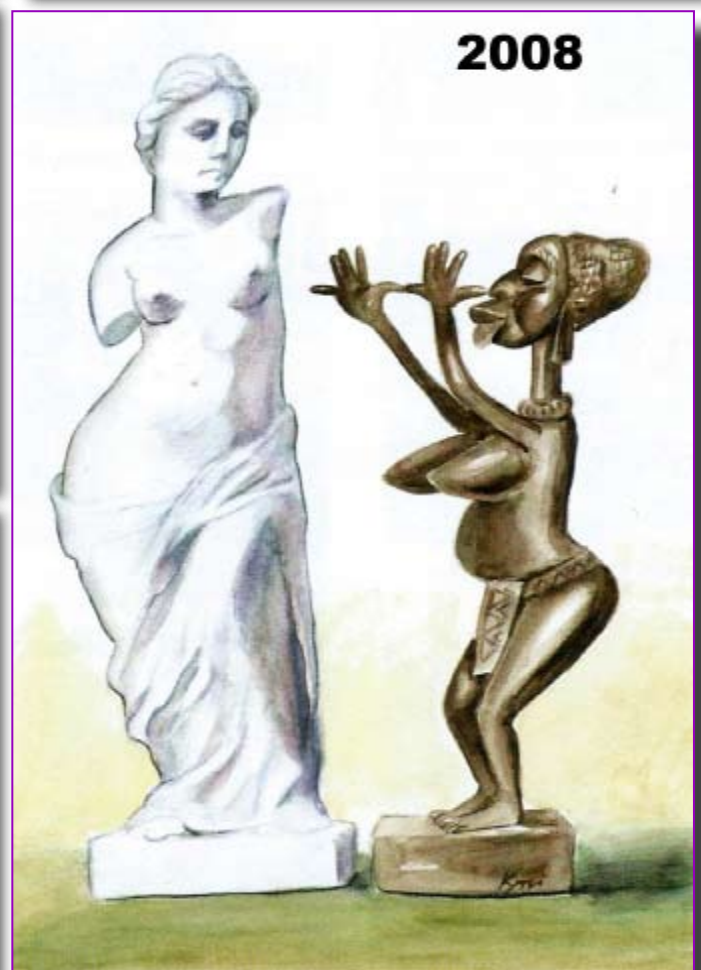
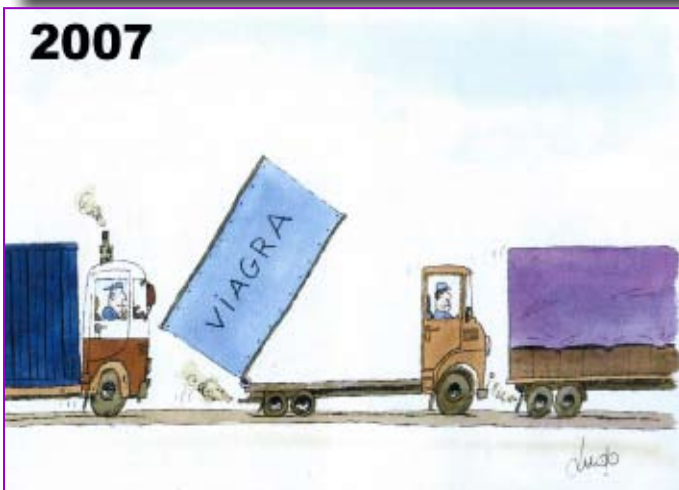
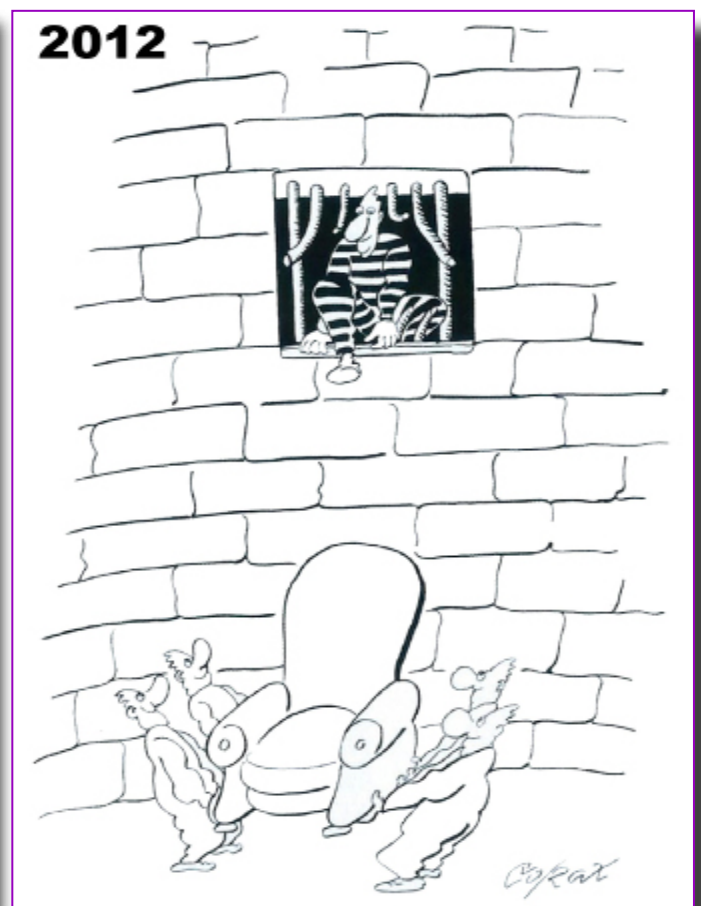
2014: LEX DREWINSKI (Germany)

2015: ILIAN SAVKOV (Bulgaria)

2016: DUSAN PETRICIC (Serbia)

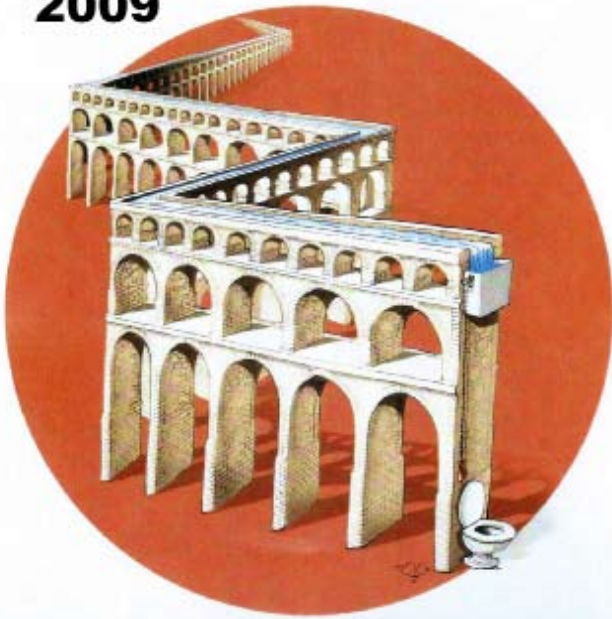


ZEMUN SALON 1996 - 2016

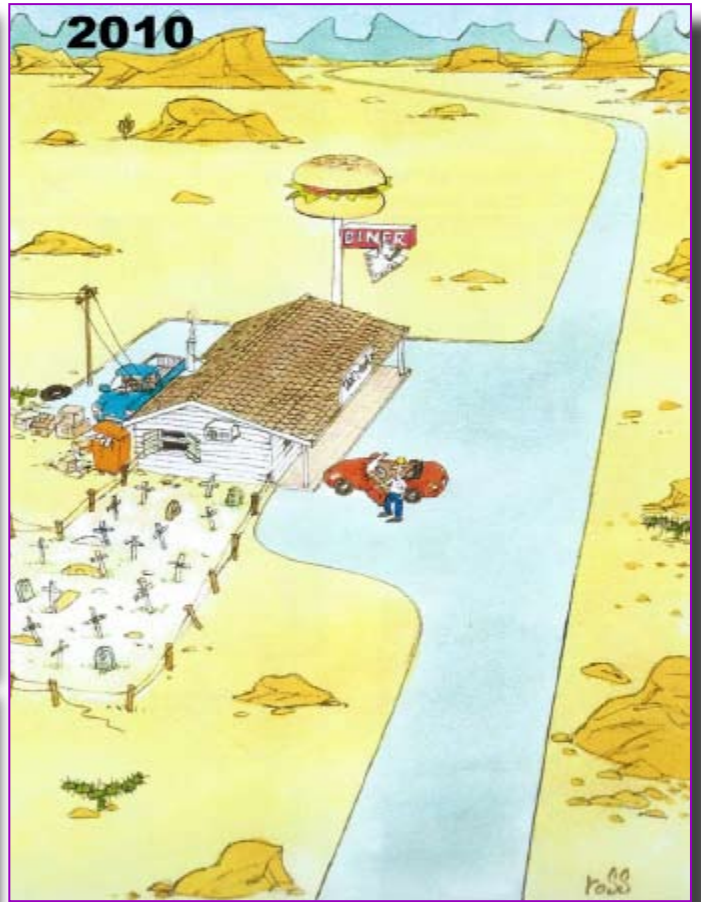


ZEMUN SALON 1996 - 2016

2009



2010



2005



2013



ZEMUN SALON 1996 - 2016



2014

1914



2014

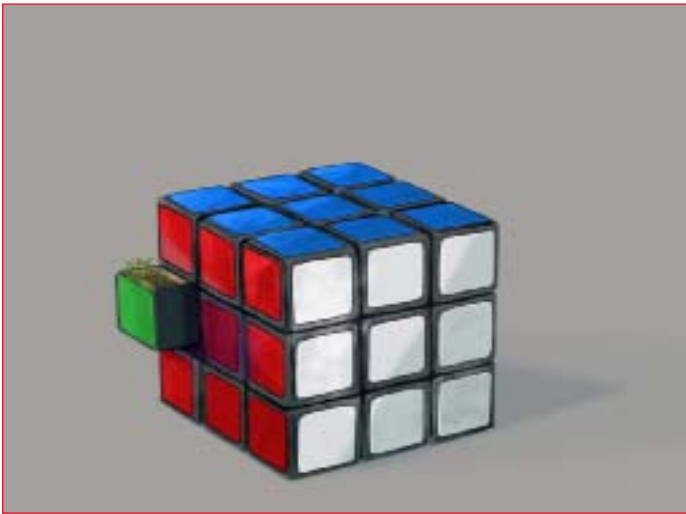


2015





SAAD HAJO IN ECC



During the 'Thinking out of the Box' exhibition, **Saad Hajo** takes you on a visual journey where innovation and raw expression seem to go hand in hand. The cartoonist invites you to leave the beaten track and become more aware of the power relations that can destabilise our society. According to him, the cartoon is an art form par excellence for this purpose: sometimes it expresses itself in a certain tristesse, at other times it involves bitter humour. He chooses to use drawing to depict his humanist vision of a world increasingly dominated by technology.

Hajo was born in 1968 in the Syrian capital Damascus and he studied at the Academy of Fine Arts there. Today he lives in Norrköping (Sweden) since 2005. He has been drawing press cartoons for decades, which in the early years were mainly published in Arab newspapers, but later also in the international press. He has drawn for Folkbladet newspaper, The Norrköping Korpilombolo newspaper. Hajo was the winner of several awards such as the Caneva Ride Award in Italy and the EWK Award in Sweden.

Saad often brings his work to the general public in thematic exhibitions. For instance, he recently organised an exhibition 'SOLD - Between Solidarity and Soldiers' about the war in Ukraine and he published some books 'Take a Hajo, Take a Break' (2020), 'Suddkantig Satir' (2017), and 'The Country of Violence Is My Country' (2009).

The exhibition at the ECC can be visited from 29 September till 22 December 2024.





MARILENA NARDI IN ECC



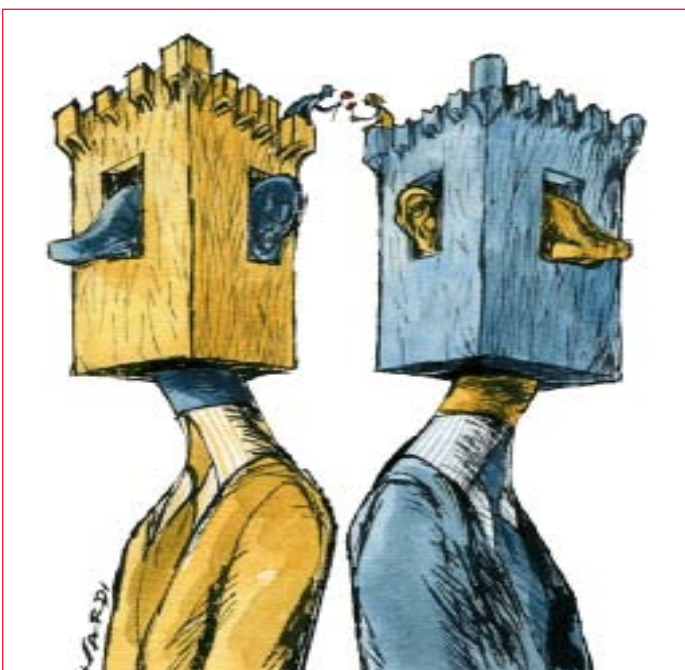
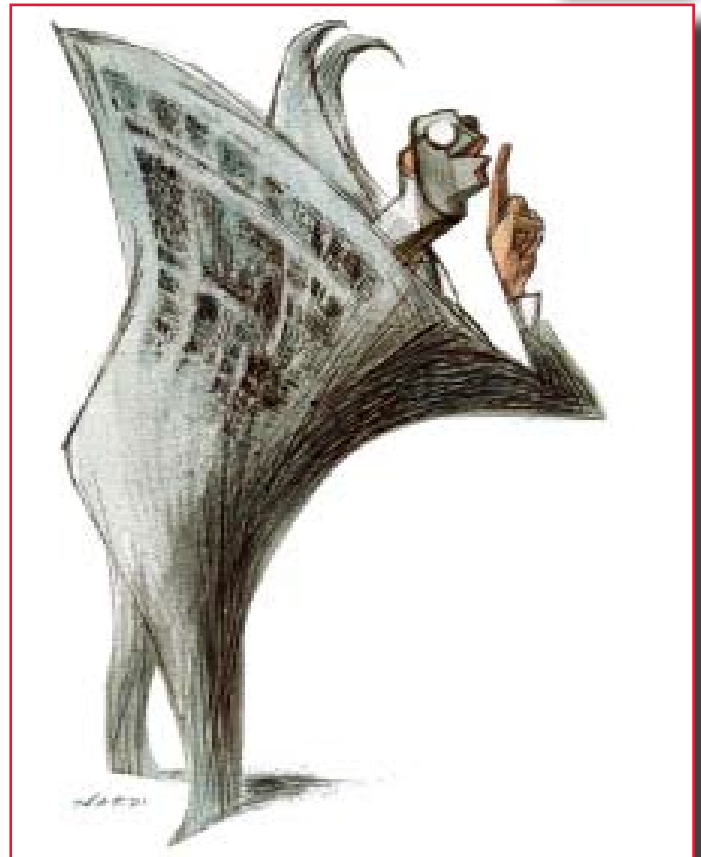
After graduating in Sculpture, Marilena Nardi began working as a Professor at the Academy of Fine Arts of Venice.

She has published in many Italian magazines and collaborated on a regular basis with *Erbacce*, *Left*, *Cartoon Movement*, *Siné Madame*, *Siné Mensuel*, *Espoir* and *Le Monde*.

As a cartoonist, Marilena has been the winner of numerous awards including the World Press Freedom Cartoon Award (Canada), Forte dei Marmi prize for satirical cartoons (Italy), Concurso de Humor Gráfico in Alcalá de Henares (Spain) and Nasreddin Hodja International Cartoon Competition (Turkey). She was the first female cartoonist to win the World Press Cartoon Grand Prize (2018) and also the first female winner (in 40 years) in the 23rd Euro-cartoon Kruishoutem (2021).

The combination of a job as a professor and cartoonist nicely combines the two souls Marilena carries within her: as a teacher, she can show her extraverted side and caring for others; as a cartoonist, she can fall back on herself. Although she considers herself as being complex and not very easy, she can still state that she always strives to do her best, both at work, and in life.

The exhibition at the ECC was held till 22 December 2024



KNOKKE HEIST 2024



After the dead of Eric Perez, the Knokke-Heist cartooncontest was taken over by tje tourist-offivce. Today the prizemoney is ok, the catalogue of good quality, but the cartoons are harmless and many very old ideas are show by the **incompetent jury**.

The exhibition is specialy shown for the tourists when it is raining on the beach. Very sorry that this (once excellent and great international event) is today used to amuse swimmers and sun-lovers.



Oleksiy Kustowski
BRONZE HEAT



jury 2024

Jona Jasmart **SILVER HEAT**



Ernst **GOLDEN HEAT**



NASAF AHMED



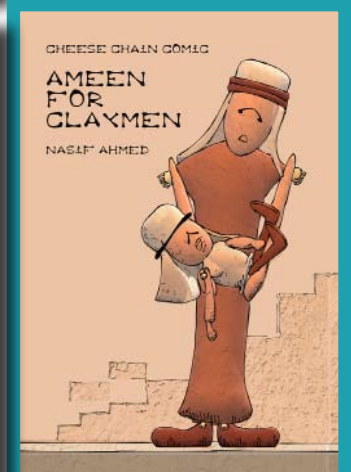
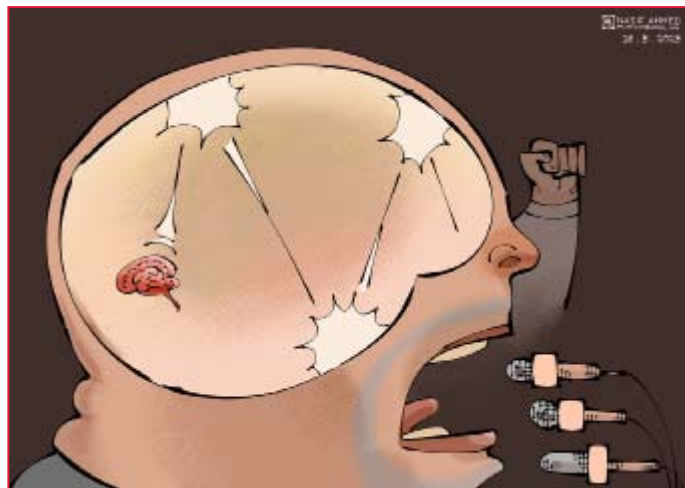
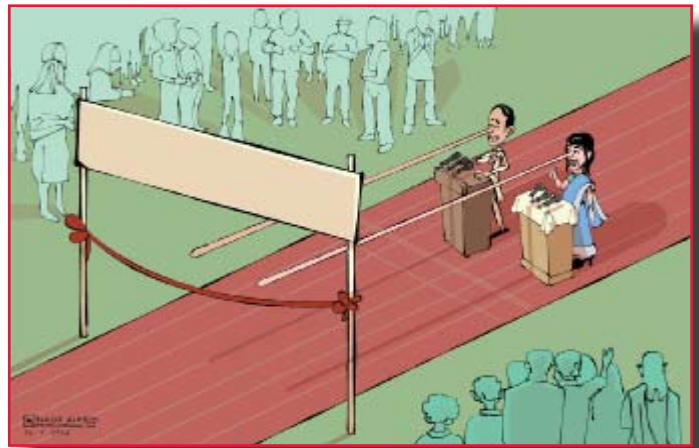
Nasif Ahmed is a Bangladeshi press artist and staff artist at The Daily Jana Kantha.

He introduces the political satire "Cheese Chain comic". He won First prize in "Golden HITHI" from

HITHI , Kosovo 2024, 6th prize from "Biennial Mundial de Humor Gráfico CARTUNAL 2024", Special prize from Syria Cartoon 2023 Internationally he has been Exhibited and Certified in 9 countries: China, Colombia, Egypt, Iraq, Iran, Romania, Kosova, Indonesia, Philippines, and Portugal.

As a cartoonist, he published in seven countries: the USA (The Journal of Political Risks, Compassionate Heart Foundation, Alluvian: Creative environmental online journal), Egypt (Rose Al Youssef Gate), Turkey (Baskent apostasy), Norway (Toon's mag, The Manns Forum), etc.

Nasif has been drawing cartoons for dailies for more than eight years now. He has completed BFA and MFA from the faculty of Fine arts, University of Dhaka.



Challenges of Creativity in Cartooning: Exploring Barriers to Creativity and Methods of Overcoming Them by Cartoonists

Cartoons and caricatures are generally recognized as tools for social and political criticism. Creativity in presenting ideas and concepts can have a profound impact on the audience, prompting them to think and significantly influencing public awareness. Therefore, creativity in cartoons not only has a direct impact on the quality of the work but also affects the messages being conveyed.

This element of creativity enables the artist to find their unique style and voice in cartoons and caricatures. This personalization makes the artwork identifiable and memorable. Creativity is particularly important in two aspects: ideation and execution; creative and unexpected images have the potential to capture the audience's attention amidst a plethora of works and can effectively convey the main message. To achieve this goal, creativity must be pursued as a continuous process. In this article, we will explore the importance of creativity in cartoons and caricatures, as well as examining the barriers to creativity and ways to overcome these obstacles.

SECTION ONE

Barriers to Creativity in Ideation in Caricature: Obsession with Idea Selection

One of the main barriers to creativity in subject selection and ideation in caricature is the cartoonist's obsession with choosing ideas. Many cartoonists may dismiss any subject that comes to their mind as being a copy of others or pre-judge it before they can even get the idea down on paper. While artists can draw inspiration from the ideas and works of other artists, they have the opportunity to develop those ideas and reinterpret them in their own unique style and manner.

Therefore, the fear of producing something that seems derivative must be set aside, as it is one of the obstacles to creativity and the generation of new ideas by cartoonists.

Criticism and Judgment

Criticism and judgment are serious barriers to the success and creativity of cartoonists. In my opinion, an artist or cartoonist should utilize the criticisms and feedback from other artists and friends to nurture their ideas, but they must not allow these critiques to hinder their creative expression or the execution of their concepts. Taking criticisms too seriously and being overly concerned with others' judgments and seeking their approval can lead to feelings of inadequacy in the artist, causing a loss of confidence and diminishing focus on their artistic journey.

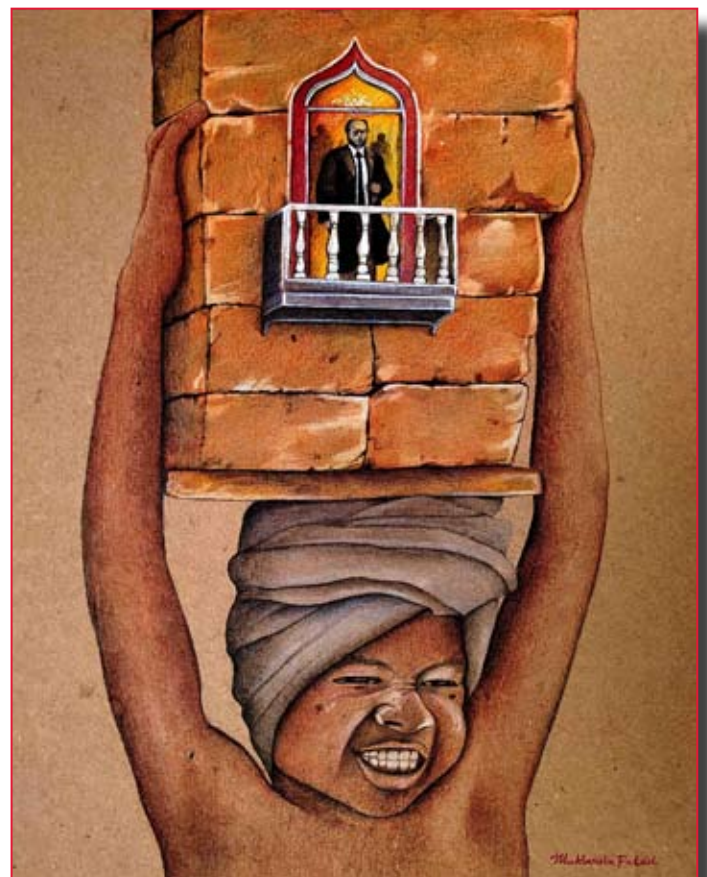
Ultimately, this may result in the decision to their art. Therefore, as an artist, listen to the opinions of others, but at the same time, stay focused on your work and follow your own path.

Perfectionism and Pressure to Be Unique

The more an artist strives and pressures themselves to create a unique and special work or to astonish audiences' right from the start, the more they limit themselves and ultimately find themselves under mental and psychological strain. This pressure can reach a point where they feel compelled to always generate new ideas, which can result in a paralysis that prevents them from producing any work at all.

In reality, we must accept that all ideas initially arise from existing concepts, and then the artist employs their creativity to alter and refine them gradually. Through persistence and continuity in executing and nurturing ideas, an artist will come to realize that they have created something new and unique that is fundamentally different from the initial concept. Therefore, drawing inspiration from other works should be seen as an essential part of the creative process and the birth of new ideas.

In general, it is advised that artists should not strive for perfection. Instead, they should focus on continuous improvement and effort. Even imperfect works can hold significant value and meaning.



CHALLENGES OF CREATIVITY

Thought Habits

These negative and limiting thoughts, especially before starting any new work, can diminish motivation and induce a fear of beginning. This situation can hinder us from taking action and result in creativity being blocked and progress stalling. All of this stems from perfectionism, along with overthinking others' judgments and criticisms. Thus, the artist who truly succeeds is the one whose mind is focused on the present and free from negative thoughts. Such an artist, by concentrating on being present and experiencing life in the moment, can express their creativity in the best way possible and achieve valuable accomplishments.

Lack of Self-Confidence

Self-confidence is one of the most important traits for becoming a successful artist, whether as a painter or cartoonist. To achieve success in this field, an individual must first accept themselves as an artist and believe in their abilities.

Many novice artists, and even experienced ones, may experience a lack of self-confidence, which can significantly impact their creativity and self-expression. Therefore, to create a healthy creative space, self-confidence and acceptance as an artist are essential. With self-confidence, the artist can share their ideas, take risks, and make progress along their creative journey. Self-confidence not only helps an individual present their work with greater magnificence but also positively influences their thinking and creative process.



SECTION TWO

Methods to Overcome Barriers to Creativity

Barriers to creativity can be particularly challenging for artists; however, by implementing appropriate strategies, these obstacles can be overcome.

Personal Challenges

Setting daily goals can be very effective. You may decide to create a small drawing or design every day, or dedicate each week to a specific topic. This practice helps to consistently exercise your creativity.

By having structured goals, artists can create a routine that encourages the flow of ideas and reduces the pressure to produce "perfect" work. Engaging in these everyday creative practices can foster a habit of exploration, allowing the artist to break through creative blocks and build their confidence over time.

In addition, seeking accountability from fellow artists or joining creative communities can provide motivation and support, encouraging individuals to pursue their artistic endeavours with greater enthusiasm and determination.

Introducing New Environments

Participating in artistic activities and events, such as exhibitions and workshops, can be incredibly inspiring. These new environments can shape fresh ideas in your mind and also provide opportunities to meet other artists and engage in discussions.

Exploring Different Activities

Engaging in new artistic endeavours, such as painting with different techniques, photography, or even visual arts, can help break habits and foster new creativity. This diversity allows you to appreciate art from various perspectives and encourages innovation in your work.

Creating Positive Pressure

By organizing an exhibition, for instance, you can challenge yourself to create new works by a specific deadline. This pressure can act as a motivator, compelling you to produce new pieces and push your creative boundaries.

Focusing on the Process, Not Just the Outcome

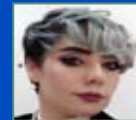
Sometimes, an excessive emphasis on the final result can limit creativity. Try to concentrate on enjoying the creative process and the experiences that come with it, finding joy in the journey rather than just in the finished product.

Writing Down Ideas

Keeping a notebook to jot down ideas, thoughts, and inspirations can be immensely helpful. Whenever you feel a lack of inspiration, referring back to this notebook can provide you with a source of motivation and a way to ignite your creativity again.

By introducing new environments and experiences

CHALLENGES OF CREATIVITY



Look Around You

Draw inspiration from your surroundings. The everyday things you observe can ignite new ideas and insights. Whether it's nature, architecture, or interactions with others, remaining open to the world around you can fuel your creativity.

Establish Creative Habits

Developing daily creative habits, such as painting or writing regularly, can help you stay consistently engaged in your creative process. Routine fosters discipline and opens new pathways for inspiration.

Collaborate with Others

Working and connecting with other artists and creative individuals can create opportunities for new ideas and fresh inspirations. Collaboration often leads to unexpected outcomes and enhances your creative capacity.

Study and Analyse Others' Works

Pay attention to the works of other artists and learn from them. Observing their mistakes and experiences can provide significant insights into your creative journey. Analyzing diverse artistic styles can enrich your own approach and broaden your understanding of art.

Incorporating these principles into your creative practice can help you navigate challenges, cultivate originality, and foster a fulfilling artistic journey. Embrace the process, stay curious, and never hesitate to find inspiration from the world and people around you.

Set Aside Perfectionism

Instead of striving for perfection, focus on your process and personal growth. Approach your artistic journey with confidence and courage, and don't be afraid to present your work to the world. This mind-set allows for a more genuine exploration of creativity, where learning and evolving become the primary goals rather than an unattainable ideal.

These principles help artists overcome creative barriers, draw from the inspirations and experiences of others, and effectively discover new ideas. The author uses simple language and concrete examples to demonstrate that creativity is a natural and accessible process. Individuals can carve their own unique paths by taking inspiration from others while remaining true to themselves.

By releasing the need for perfection, you can embrace the beauty of imperfection, allowing greater freedom to explore and express your creativity. Remember that the evolution of your artistic voice is as important as the final product and that every piece you create is a step in your unique artistic journey.

into your artistic practice, you can cultivate a rich source of inspiration and continuously nurture your creativity. Embrace the journey of exploration and allow yourself to grow as an artist through varied experiences and new ideas.

Meditation and Proper Rest

Sometimes, your mind needs a break to recharge and approach work with fresh energy. Activities like meditation or spending time in nature can significantly help in restoring your mental strength and inspiring creativity. Disconnecting from routine and allowing your mind to relax provides an opportunity for new ideas and insights to emerge.

Book Recommendation: "Steal Like an Artist" by Austin Kleon

This book outlines various ways artists can overcome barriers to creativity. The principles discussed can be summarized as follows:

Steal, but Don't Copy

Drawing inspiration from others is essential, but it's important to transform and personalize those ideas. This practice helps you create unique works that reflect your voice and style. By reinterpreting and reshaping existing concepts, you not only honor the original source but also establish your own artistic identity.

Incorporating meditation, rest, and the wisdom gleaned from resources like Kleon's book into your creative routine can provide a valuable framework for overcoming challenges and nurturing your artistic journey. Embrace inspiration, allow for downtime, and always strive to create in your own distinctive way.

Nothing is New

Many ideas are influenced by previous concepts. Recognizing this reality can relieve the pressure of originality and encourage you to create new ideas rather than fear repetition. Understanding that creativity often builds upon what has come before can liberate you from the constraints of perfectionism.

Experiment and Fail

Failures are a part of the learning process. It's essential to experiment and learn from your mistakes to continue growing your creativity. Embracing failure as a stepping stone toward improvement allows you to explore new avenues without the fear of making mistakes.

Be Yourself

Honesty in art is crucial. Strive to find and express your unique voice in your work. Authenticity resonates with audiences and sets your art apart from that of others. Embracing your individuality can lead to more meaningful and impactful creations.

CHALLENGES OF CREATIVITY

THE THIRD PART

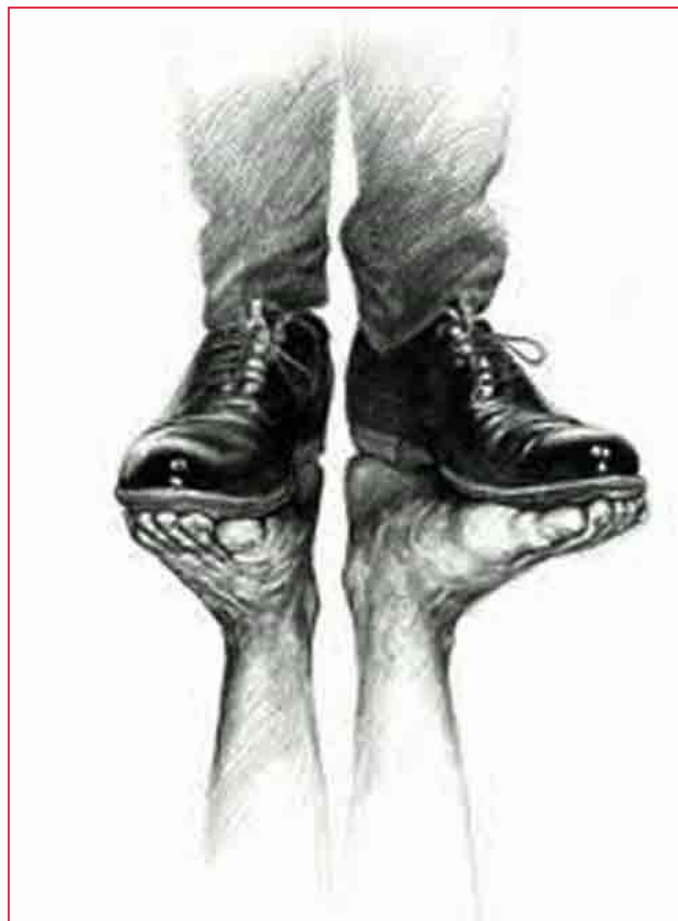
Personal experiences and successful examples

Agim Sulaj Interview

32 years ago I left Albania, and came to live in Italy I have been through several moments of difficulty, but I have never removed my pencil and brushes I worked in the morning with painting and in the afternoon with cartoons, for competitions The themes of my works were concentrated on immigration The travel suitcase has become an important figurative medium for giving and communicating with the environment and the new world where I have chosen to live The first prizes started immediately

I begin to exhibit in fine arts galleries in Bologna, Milan, Rimini etc. then to Paris, Belgium, Spain, and England etc.

For young people I think they need to evaluate their passion and put it in the foreground Follow the call that comes from the heart and the mind There comes a time when everything becomes easier My ideas are simply ready I just do execution In pencil, oil colours or acrylic fortunately I painted this in different techniques and I had no problems creating my works.



Crihana Florian Interview

Chrihna Florian is another renowned artist who works in the field of caricature and shares her experiences in this area:

She was born on April 7 in Galati, Romania, and graduated from the Marine Architecture Institute. She began her career as a professional caricaturist in 1990, right after she left her job as an engineer to pursue her passion for caricature and painting.

1: What challenges or obstacles have you faced during your career as a caricaturist or artist?

The hardest part was remaining an independent artist. I didn't want to have a daily work schedule or take orders from anyone. This is the most difficult thing in art, in general, and that's why I see "artists" as those who can dedicate their entire day to themselves. To maintain a stable job, you have to commit all your time to creation, which means you have to stay unpaid as an artist. That was the hardest part, and although there should be some creative contracts, these contracts will remain coordinated with the artist. This was the experience I went through, and that's why I was very productive.



Bouton is a figure in the field of caricature. His ideas are presented to the audience in a very fluid and simple manner, and this simplicity is also evident in the execution of his works. Bernard sometimes depicts his ideas using a few simple collages, and this clarity in both ideation and execution distinguishes him. He also shares his experiences, which can serve as a source of inspiration for emerging caricaturists and enthusiasts of this art form. His experiences highlight the importance of simplicity and the power of creative ideas in caricature.

1: What challenges or obstacles have you experienced during your work as a caricaturist or artist? I had two jobs for several years: I was a physics teacher and a caricaturist, so I had very little time for drawing! There was a small advantage to this: when I worked as a teacher, I didn't stress about finding ideas for cartoons. And when I was drawing, it distracted me from teaching.

2: Is there a specific experience you can point to and describe how you overcame it? A major problem was that I had a lot of work as a teacher. Sometimes a newspaper would ask me for a cartoon for the next morning! So I had to come up with



ideas very quickly. Experience has shown me that often the first idea is the best. If I had more time, I would try to come up with more complex ideas that might not be as good. Eventually, the problem would resolve itself.

3: What advice do you have for young artists facing creative challenges? Great masters have created hundreds of great cartoons, but there are still hundreds of new things in arms of ideas and styles to explore!

CONCLUSION

Emphasizing the importance of nurturing creativity and overcoming obstacles as part of the brainstorming process in cartooning can enhance creativity and individual expression in this art form. Cartoonists should prioritize continuous activity and practice in their routines to effectively overcome challenges and discover new ideas. By doing so, they can cultivate their unique voice and contribute more meaningfully to the world of caricature.

2: How have these obstacles affected your creative process? Indeed, I've often had to suspend my personal creativity to restore my financial balance. My family needed my contribution to the budget. Rebalancing finances led to an urgent appeal for commercially successful works for the public. Sometimes it felt overly commercial...

3: What techniques or methods do you use for brainstorming and creating creative cartoons? It's a completely complex process. Part of it will remain unknown because that's what I want. I'm always looking for ideas that start at 4:30 in the morning when I'm alone with my thoughts—without family, without computer, without phone, without television. It has always been effective; it yields results. I use a notebook for words and little drawings. Ideas can come quickly but can fade from memory after a few hours.

Are you interested in sharing your personal experiences with brainstorming? I believe that everyone's technique creates originality. That's why I keep the details of my technique to myself.

5: What advice do you have for young artists facing creative challenges? Young people should remember that the field of caricature is one of simple ideas. A caricature is not the result of deep study. Once an idea is discovered, study stops. There's no need to continue. That's why similarities appear among different creators. This is why recognition is low—on the level of a cultural house for popular and amateur creativity or amateur creator associations. No one can be celebrated for caricature from academies or research institutions. Should we think of a Nobel prize?... That would be naive. That's why I think caricature should be temporary. It's not a solid foundation for a professional career in life.

Bernard Bouton

Bernard Bouton, a French caricaturist, is an active

MAHBOOB PAKDEL

RIBER HANSSON 1939-2024



Once again a great and internationally respected cartoonist died (at the age of 85 years) Riber Hansson was an editorial cartoonist from Stockholm, Sweden, and illustrator for the Swedish daily newspapers. His work appears in several newspapers over the world. He has also made illustrations for books. Riber Hansson has participated in several exhibitions in Sweden and abroad and received a number of awards, including the EWK Prize in 2000, a newspaper cartoonist award named after the legendary caricaturist Ewert Karlsson. In 2007 Riber won the first prize in the World Press Cartoon, with a drawing of Putin.



Hansson, a master of political satire was a gentle man with a great sense of humour. He was also known as a sportsman (canoe, single sculler for the Swedish Olympic team) I happen to met him on several occasions in Danmark as well as in France and Portugal. (See pictures from Viborg 2015 and 2016) For personal caricatures, Riber used a series of portraits of the characters that he wants to discuss aspects that readers know and understand in a few seconds.



PETER NIEUWENDIJK

RIBER HANSSON 1939-2024



We are deeply saddened by the passing of the great graphic artist and charming friend of many years, the Swedish cartoonist Ribler Hansson, of whom the entire cartooning community has the finest memories.

Personally, I would like to publish a sketch I made in 2005, on the occasion of an important symposium on Graphic Humor in Jerusalem, where I was able to capture three of the great universal cartoonists in the middle of a talk: Ribler Hansson, Jeff Danziger and El Roto.

MARLENE POHLE





Ambassador Ajit Gupte, Mohamed Amin, editor-in-chief of October magazine, and cartoonist Fawzy Morsy inaugurated the "Caricature Exhibition on Mahatma Gandhi" at Maulana Azad Centre for Indian Culture to celebrate Gandhi Jayanti.



The exhibition includes 40 caricatures of Gandhi drawn by artists from 12 countries, including India, Saudi Arabia, Iraq, Romania, Indonesia, Colombia, Cyprus, Poland, Cuba, Spain, Bosnia-Herzegovina, and Egypt.



Artist Fawzy Morsy is overseeing the coordination of this exhibition, which showcases the work of 40 caricaturists, such as Adham Lotfy, Ahmed Elwy, Ali Qahtan, Arkan Al Zidi, Ameen Alhabarah, Amna Saad, Arun Inamdar, Aswini Abani, Bibek Sengupta, Doru Axinte, Edi Dharma, Elena Ospina, Eslam Zaki, Farouk Mousa, Fawzy Morsy, Hany Abd El Gawwad, Hassan Farouk, Hassan Joufi, Huseyin Cakmak, Izabela Kowalska Wieczorek, Jakkula Venkatesh, Jiwenk, Jorge Luis Cabrera Garcia, Khaled Al Marsafy, Khaled Salah, Krotos Tadeusz, Makmun Amoeng, Marwa Ibrahim, Mettu Raju, Naveen Kumar, Nestor Damaso Del Pino, Omar Figueroa Turcios, Osama Bo Seba, Raghupathi NS, Raje Endra Kumam, Ronaldo Cunha Dias, Senad Nadarevic, Silvano Mello, Vijayakumar B. Musale, and Vikram Nayak.



The caricature exhibition on Mahatma Gandhi was organized by Maulana Azad Centre for Indian Culture, in cooperation with the Caricature Museum in Fayoum and the (FECO) Egypt Cartoon platform.



FAWZY MORSY

PAPER PRIZES OR NOTHING ?

Recently, (in July 2024!) I won an Achievement Award worth 2500 TL (and a 'plaque') in The 3rd Diogenes of Sinope International Cartoon Competition Turkey 2024 but after much insistence I still haven't received it... Not a big prize, but it's only normal that a prize has to be paid.

I heard from the winner of this competition (Borislav Stankovic) that he is also still waiting for his prize money....

There are still a number of competitions that don't pay their prizes, such as the 6th INTERNATIONAL CARTOON COMPETITION "BEAVERS LAUGH from Ukraine.

It happens more and more that you have to ask for your prize yourself:

for example, a few years ago my name appears as the winner the first prize of a cartoon contest, but I wasn't notified myself and never received the prize money either..

Either your email is not answered or the prize is not paid, sometimes half the prize is paid (because your 'small' prize is irregularly divided for two winners ...).

Another competition where I won a first prize (in a contest with 'good and bad memories') was a 5-day stay in a hotel, but I could not attend because of an operation and recovery period. So; no prize... and according to the organizers of that contest, no cartoon books were printed from that year on and the 'plaque' was no longer sent by post because 'it is fragile and will break'. Is that worth a first prize? Pure commerce!

Things are going in the wrong direction, organizers see the cartoonist as cheap advertising for their company.

Hence my appeal to FECO: make a 'black list' again and publish it clearly, so that cartoonists no longer have to waste time and effort on these 'free' competitions.

LUC VERNIMMEN

CERTIFICATES

As you say, I have also received many certificates. It is true that anyone who organizes a Competition, without any background content, can get many drawings.

Why does this happen? Because of the good faith of the artist, because he wants to increase his curriculum, because he tries to make Competitions proliferate to have more opportunities to make his own work known. Even those of us who have many years of experience fall into those traps of accumulating diplomas that mean nothing and naively post them on Facebook, involuntarily creating publicity that they do not deserve.

In that sense, I miss the Bulletin that FECO published where, in addition to information on various Competitions; you indicated by points the ones that were most interesting.

Juli Sanchis "HARCA"



OLIVE AND FREE IN GABROVO

The 13th International Cartoon Contest Exhibition on "Olive" and "Free" at the "International Museum of Humor and Satire" in Bulgaria.

THE 13TH INTERNATIONAL CARTOON CONTEST EXHIBITION 2024 OPENED IN THE CITY OF GABROVO...

(November 1, 2024 – Kyrenia) A compilation of cartoons that won awards and were exhibited in the "Olive Humor Festival – International Cartoon Contest", which has been traditionally organized by Kyrenia Municipality and the Cypriot Turkish Cartoonists Association for 13 years, was opened with a ceremony on October 24, 2024, under the name of "13th International Cartoon Contest Kyrenia – Cyprus 2024" at the "International Humor and Satire Museum", one of the world's most important cartoon and humor institutions, in Gabrovo, Bulgaria.

Girne Municipality Council Member and Culture and Arts Committee President Ziya Egemen Sencer and Zeytin Humor Festival Organizing Committee Member cartoonist Zafer Tutkulu were present at the opening of the exhibition as guests of the "International Humor and Satire Museum".

Representatives of the Gabrovo Municipality, film director, screenwriter and producer Prof. Henri Kulev, Member of the Cartoons Department of the Humor Museum Chavdar Georgiev, Bulgarian cartoonists and a large number of guests attended the opening of the exhibition.

The opening of the exhibition was made by Svetlana Mihailova, Public Relations Specialist of the International Museum of Humor and Satire. Deputy Director of the Museum Nela Rachevits, **President of the World Federation of Cartoonists' Organizations (FECO - BULGARIA) Ivailo Tsvetkov** and Girne Municipality Council Member Ziya Egemen Sencer gave speeches at the opening of the exhibition. The presentation titled "History of the International Olive Cartoon Contest and Reasons for the Transition from Color to Black and White Cartoon" in the exhibition was written by Hüseyin Çakmak.



Following the opening ceremony, Bulgarian cartoonist Ivailo Tsvetkov, who won the Golden Olive Award in the "Free" section of the 13th International Cartoon Contest, was presented with his award by Girne Municipality Council Member Ziya Egemen Sencer.

The exhibition titled "13th International Cartoon Contest Kyrenia – Cyprus 2024", which includes a total of 50 cartoons, will remain open at the "International Museum of Humor and Satire" until February 28, 2025.

INTERNATIONAL OLIVE HUMOR FESTIVAL ORGANIZING COMMITTEE



BLACK & WHITE

HISTORY OF THE INTERNATIONAL OLIVE CARTOONS CONTEST AND REASONS FOR THE TRANSITION FROM COLOR CARTOONS TO BLACK & WHITE CARTOONS...

The Olive Cartoons Contest and Exhibition was started in 2007 upon the suggestion of the Cyprus Turkish Cartoonists Association to the Kyrenia Municipality. Kyrenia Turkish Municipality was established in 1958, and the Cyprus Turkish Cartoonists Association was established in 1986.

23 years ago, Kyrenia Municipality started to organize an Olive Festival in the village, historically known as "Temploz" and now called "Zeytinlik", near Kyrenia city, in order to keep the Olive tree and Olive product alive. The purpose of the Olive Festival was to preserve and preserve the Olive tree and its products, which have been produced in Cyprus for thousands of years and are a source of income for many families. The unplanned urbanization and reinforced concrete construction that began to occur in the Turkish Cypriot Community since the 1980s caused the Olive tree, an important product, to decline.

As a result of faulty zoning plans, construction companies and private individuals have built houses in areas where Olives are produced, which has led to a decrease in Olive trees and Olive production. The Turkish Cypriot Community, which used to export Olive oil abroad, is importing Olives and Olive oil from abroad due to faulty policies. In order to draw attention to these problems, the Olive Cartoons Contest, which has been organized since 2007, aims to protect the Olive tree and increase Olive production. In addition, it aims to criticize the contradictions and wrong policies regarding Olive production through cartoon art and convey them to the masses.

In line with these purposes, the "National Olive Cartoons Contest" was organized in 2007. This event was organized as the "International Olive Cartoons Contest" between 2008 – 2009 and 2014 – 2019. In line with the intense demand from cartoonists in various countries of the world, a new arrangement was made for the "International Olive Cartoons Contest" as of 2020. The name of the event was changed to "International Olive Humor Festival – International Cartoon Contest" in order to include "Free" themed cartoons in the scope of the contest.

In order to eliminate the problems, corruption,

virtual and technological problems experienced in World Cartoon Art and international cartoon contests after the 1990s, the following issues have been the basic principles while organizing the National – International Olive Cartoon Contests since 2007:

1.Original cartoons sent to the contest by mail will be accepted.

2.International Selection Committee Members will be invited to Kyrenia. Transportation, hotel and food expenses will be covered

3.Similar, imitation and stolen cartoons sent to the contest will be submitted for objection. Works selected by International Selection Committee Members will also be submitted for objection. Objections will be taken into consideration. Similar, imitation and stolen cartoons will be cancelled before the final results are announced.

4.The cartoonists who win the first three awards in the competition will be invited to the award ceremony. Transportation, hotel and food expenses will be covered.

We hosted more than 60 cartoonists who served as International Selection Committee Members and more than 50 cartoonists who won awards in the "National - International Olive Cartoons Contests" held in Kyrenia between 2007 – 2009 and 2014 – 2024 (except for 2020 – 2021 due to Covid –19 quarantine conditions).

Following the decision taken by the Organizing Committee of the International Olive Humor Festival on 22.02.2024, it was announced that only cartoons prepared in Black and White colors will be accepted to the International Cartoon Contest. The reasons for this decision are as follows:

1.After the development of computer technology, from the 1990s to the present day, World Cartoon Art has been facing major problems. After the initial, development and maturation periods, cartoon art, which was produced and reflected only with Black and White colors, plain, practical, deformed and exaggerated lines, has deviated

BLACK & WHITE

from its essence.

2. People who are not cartoonists, who do not know the essence of cartooning, who copy other people's ideas and quips using advanced computer programs – or Artificial Intelligence technology – and who produce drawings have taken control of the art of cartooning.

3. Art products such as illustrations, paintings, photographs, abstract and surrealist paintings are converted into drawings with computer programs and presented as "cartoons". Since intense colors are used in such productions, "line" and "quips" cannot be understood.

4. Many selection committee members working in international cartoon contests ignore simple, practical, deformed, exaggerated and understandable cartoons produced in Black and White. Illustrations, paintings, photographs, abstract and surrealist style colored and pseudo – cartoons prepared with computer programs are taken into consideration.

Due to these problems, we requested cartoons prepared in Black and White (Gray tones are not accepted), with simple, practical, deformed and exaggerated lines for the International Cartoon Contest and we received positive responses.

And the result... After many years, we once again experienced the magnificence and impact of cartoons produced only in Black and White. We perceived the quips and subjects reflected with simple, practical, deformed, exaggerated lines.

Dear authorities: Thank you very much for exhibiting the cartoons that won awards in the "13th International Cartoon Contest" organized by the Girne Municipality and the Cyprus Turkish Cartoonists Association in the city of Kyrenia, Cyprus, at the Gabrovo – Humor and Satire Museum. I extend my greetings to everyone who contributed and to those who will watch this exhibition.

HUSEYİN ÇAKMAK

Cyprus Turkish Cartoonists Association
Secretary General
International Olive Humor Festival
Organizing Committee Member



GERHARD GLÜCK IN BASEL



The master is back! Gerhard Glück's Basel based fans have had to wait more than 25 years for his cryptic paintings to return to Cartoon museum Basel. In 2024, this artist, who was born in 1944 in Bad Vilbel, Germany will turn 80. The retrospective at Cartoon museum Basel presents the complete Glück, from his first early-1980s cartoons to his most recent works. Glück is one of the best-known representatives of comic art. In 2000 and 2005, he received the German Caricature Award in Gold, and in 2017, he was presented with the Göttinger Elch for his life's work.



Regardless of whether he is taking aim at famous artworks, developments in world politics or social conventions, Glück's old masterly and simultaneously naive painting style only briefly belies the biting humour with which he underpins his works. For anyone venturing inside Glück's sweet grotesques, trapdoors open up, leading to bizarre, often absurd situations. His pictures are populated by people of a very distinct, exaggeratedly average type: middle-aged, portly and unfashionable. These anonymous characters' well-ordered world is broken into by plump cherubs, larger-than-life pigs, St Nicholas and the Grim Reaper, whom Glück places his impositions upon. Glück's humour feeds off such disruptions, which beset the unchanging and uneventful with fantasy and chaos.



Glück has published in 'Süddeutsche Zeitung', 'NZZ Folio' and 'Eulenspiegel' for example, and illustrated books by authors such as Joachim Ringelnatz. His work has been shown in solo and group exhibitions, for instance at the Caricatura Museum and at Museum Wilhelm Busch — The German Museum for Caricature and the Art of Drawing. Dieter Burckhardt, founder of Cartoon museum Basel, started collecting Glück's parodies of artworks in particular at an early stage. This comprehensive exhibition thus brings both the artist and the museum full circle.



**Gerhard Glück can be visited
till March 9, 2025.
St. Alban-Vorstadt 28, Basel**



FIROOZEH



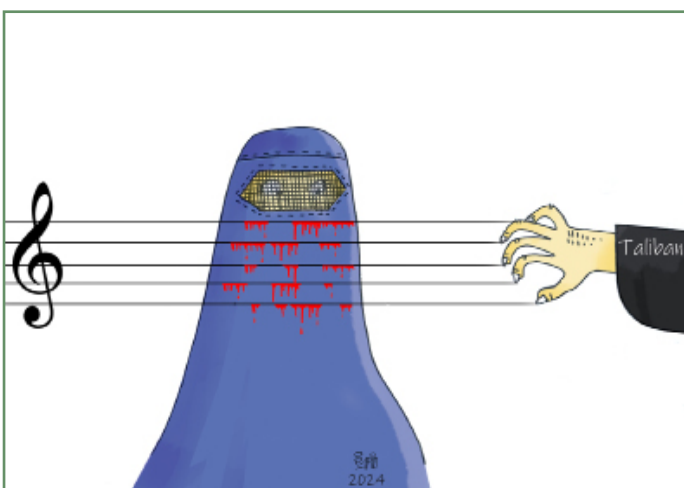
Firoozeh Mozaffari born in 1970 is an Iranian artist. She studied graphic design in Tehran and makes drawing and illustrations for several newspapers such as Shargh, Etemad, Farhikhtegan, and the news website Khabar-Online.

She is also a member of the Cartooning for Peace team, founded by the French master-cartoonist Plantu.

Also has she acted as a judge in many international cartoon competitions in Iran and abroad: The 29th and 40th Aydin Dogan cartoon competition in Turkey, the Olive contest in Cyprus in 2014 and World Press Cartoon in 2015 in Portugal.

She has received several awards for her works during festivals in Iran and was one of the four Iranian cartoonists who were awarded with the Freedom of Speech Award by Kofi Anan in 2012.

The cartoon below is special made about the oppressive law from the Taliban that bans woman to listen to each other!



GERMANY 1935

Humor from Germany, made by **Erich Ohser Plauen** who made several books with jokes without words, published by Ullstein A.G. Berlin, with the title "Vater und Sohn" (Father and son).



NALAIR



Nalair-Alain Roche (1954-2024)

Alain was president of Feco-France for eight years. He created the web magazine Fécocorico with the complicity of Babaches. **When the association became France-Cartoons and left FECO (for strange reasons), he became its honorary president.**

Nalair was a cartoonist, specialist in portraits with a sharp eye. He also created many cartoons about sport and politics, which he posted daily on social networks and on his website.

Many of us do remember him while visiting Saint Just le Martel. In the past our late FECO Chief Ronald Libin was a regular guest at his home..



AMIGOS



REUNION WITH FRIENDS

If there is one joyful thing about traveling, it is reuniting with friends. When I arrived in Lisbon at the beginning of September, I was very happy to see António and Alexandra, and Carlos Brito again, and what a great surprise, Boligán and his wife Sandra were also there! Just like the old days, it was a huge joy.

REENCUENTRO CON AMIGOS

Si hay algo hermoso cuando uno emprende un viaje es reencontrarse con amigos. Cuando a comienzos de septiembre llegué a Lisboa, estaba muy feliz de poder estar con António y Alexandra, con Carlos Brito, y como gran sorpresa también estaban Boligán y su esposa Sandra! Como en los viejos tiempos, una enorme alegría.

Oswaldo Macedo de Sousa



ANTÓNIO

see next page



ANTÓNIO ANTUNES

ANTÓNIO : 50 ANOS DE HUMORES

La ciudad portuguesa de Vila Franca de Xira, ciudad natal de António, le acaba de rendir un muy justo homenaje brindándole sus tres más importantes salas para la exposición de su vida como dibujante de humor y político, 50 años dedicados a este maravilloso arte. Las obras de António han podido verse en el Museo del Neorealismo, en las salas del Celeiro da Patriarcal y en la Biblioteca Fábrica de Palabras, repartidas en secciones como Autores, Nacional, Internacional y Miscelánea.

Esta magnífica exposición estuvo acompañado de un no menos magnífico catálogo de 382 páginas llenas de color, de creatividad, de crítica y de humor.

En palabras de António: Estuve en la ventana del país y del mundo, intentando introducir un grano de arena en el engranaje de los acontecimientos.

Y con referencia al WORLD PRESS CARTOON, el certamen de humor gráfico más importante del mundo creado por António y que esperamos que pueda volver a realizarse, dice António: Me gustaría ver un World Press Cartoon exitoso, y también el éxito de la libertad de prensa y el de los caricaturistas, que son auténticos gladiadores.



ANTÓNIO: 50 ANOS DE HUMORES

The Portuguese city of Vila Franca de Xira, António's birthplace, has just paid him a very just tribute by offering him its three most important rooms for the exhibition of his life as a cartoonist and caricaturist, 50 years dedicated to this wonderful art. António's works have been on display at the Museum of Neorealism, in the rooms of the Celeiro da Patriarcal and in the Library Fábrica de Palabras, divided into sections such as Authors, National, International and Miscellany.

This magnificent exhibition was accompanied by a no less magnificent catalogue of 382 pages full of colour, creativity, criticism and humor. In António's words: I was at the window of the country and the world, trying to introduce a grain of sand into the machinery of events.

And referring to the WORLD PRESS CARTOON, the most important graphic humor contest in the world created by António and which we hope can be held again, António says: I would like to see a successful WORLD PRESS CARTOON and also the success of freedom of the press and of the cartoonists, wo are authentic gladiators.



MARLENE POHLE

CARLOS BRITO



CEM DESENHOS SEM PALAVRAS -

„One hundred cartoons without words“ by Carlos Brito

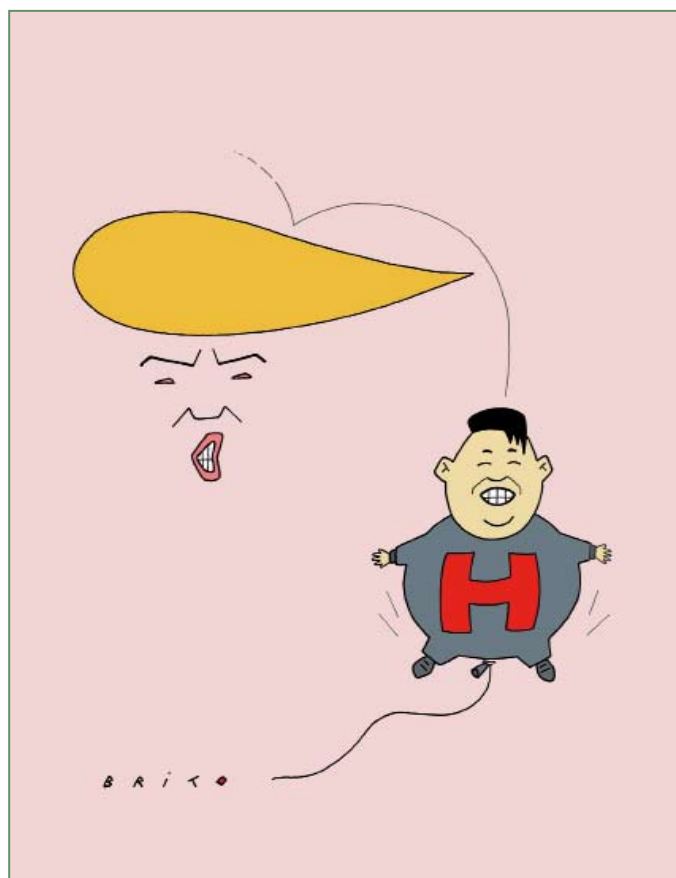
Nuestro querido amigo CB, anterior vice presidente de FECO y ex dibujante del Canard Enchaîné y de Le Monde, en Francia, ofreció a su Portugal natal y a sus amigos y ex colegas y en la CASA DE LA IMPRENTA, en Lisboa, una admirable exposición de algunas de sus obras que siempre siguen actuales. Se trata de cartoons realizados en Francia sobre todo entre 2008 con la crisis financiera mundial generada en los EEUU, y 2012, el año en que decidió retirarse de sus trabajos periodísticos.

Carlos, quien dice que últimamente prefiere escribir a dibujar y debo decir que lo hace magníficamente, eligió para esta exposición un título que en portugués es un juego de palabras: „Cem“ significa „cien“ y „sem“ significa „sin“. Ambos fonemas suenan igual pero su significado se refiere a cien cartoons sin palabras, sin textos, como siempre fue el estilo gráfico de Brito.

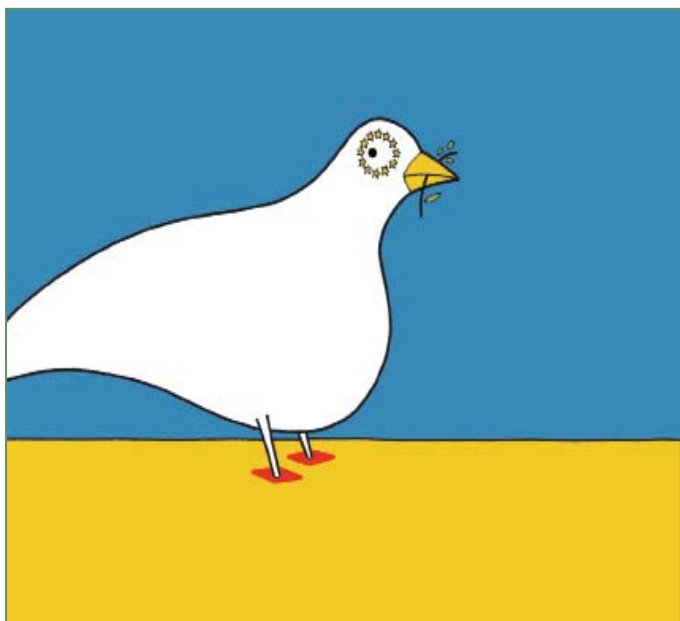
En este caso Carlos propuso al público presente relacionar estas obras con la actualidad correspondiente, del pasado o del presente, apelando a la memoria de los ciudadanos más o menos involucrados en la vida del planeta que habitamos. Al final de la exposición había una lista con los títulos de las obras, para que el público pudiera reverlas „con palabras“...

Brito quiso asimismo dedicar esta „silenciosa exposición“ a todas las personas que fueron privadas de la libertad de expresión durante los 48 años de la dictadura fascista de Salazar, pero que lucharon y

lograron abrir el camino hacia el 25 de Abril de 1974, fecha de la Liberación.



CARLOS BRITO



„One hundred cartoons without words“
by Carlos Brito

Our dear friend Carlos Brito, former vice president of FECO and former cartoonist for Le Canard Enchaîné and Le Monde in France, has offered his native Portugal and his friends and colleagues a wonderful exhibition of some of his works at the CASA DA IMPRENSA in Lisbon. These are works produced in France and developed mainly between the global financial crisis from 2008 created by the USA, and 2012, when he decided to retire from his journalistic work.

Carlos, who ultimately says he prefers writing to drawing, and I must admit he does it with great style, has once again chosen a play on words as the title of this exhibition: „cem“ means „hundred“ and „sem“ means „without“. Both phonemes sound the same in Portuguese, but with this title Carlos means „One hundred cartoons without words“.

Carlos proposed to the audience to relate these works with the corresponding current events, from the past or the present, appealing to the memory of citizens more or less involved in the life of the planet we inhabit. By the way, at the end of the exhibition there was a list with the cartoon titles so people could revisit it „with words“.

Brito dedicated this „silent exhibition“ to all those who were deprived of freedom of expression during the 48 years of Salazar’s fascist dictatorship, but who fought and managed to pave the way towards April 25th 1974, date of Liberation.

MARLENE POHLE

ANIMAL



In Dreieich, south of Frankfurt, Germany, three of our friends and colleagues, all three **FECO Germany** members since the early years of this cartoon organization, have found a gallery with very nice rooms to create an exhibition of their works.

They are **Uschi Heusel**, **Peter Ruge** and **Klaus Puth**, and although all three have a very different graphic style, the trio have noticed that they often or almost always include animals in their works.

In her rat world, Uschi Heusel has found a very funny and imaginative way to depict the animalistic side of humans, or the human side of animals (in this case, rats) and to show them to us as a mirror image.

Peter Ruge, who always presents us with new, very funny cartoons of human beings (especially Swabians) in catalogues, exhibitions and publications, has this time hung up his collection made with fabric.

Sharks, dogs, crabs and other animals keep appearing in these very colourful and funny beach scenes made of fabric.

Klaus Puth also features the funny animal world in his cartoons, often as „humanized“ creatures. Dogs, cats, monkeys and yoga cows show us in a very funny way what ridiculous creatures we human are.

Peter Ruge found it funny that Klaus Puth called him „the Karl Lagerfeld of textile cartoons“ in his laudation.



CORDOBA

SERGIO MÁS and SAN JERÓNIMO DEI **Córdoba, Argentina**

Nuestro querido y dinámico colega argentino Sergio Más es un incansable fan del humor gráfico, no sólo con sus viñetas diarias en los medios periodísticos y sociales, sino también organizando exposiciones y encuentros, visitando colegas de Argentina, Brasil, Perú, divulgando lo que ellos hacen. Una forma de demostrar la gran creatividad que existe en esta parte del planeta, la que mayormente es bien apreciada pero mal remunerada.

Uno de estos encuentros fue el festejo humorístico del Día de San Jerónimo, patrono de la ciudad de Córdoba (Argentina) y que Sergio Más y el amplio grupo de colegas organizan ya por tercera vez, y que llaman „SAN JERÓNIMO DEI“. El tema central son los arquetipos locales como el sandwich de chorizo, el fernet con Cola y la música de cuartetos, que es típica de la región.

Este último 30 de septiembre se reunieron dibujantes de toda la región para charlas, caricaturas live o presentaciones de libros en las galerías del Mercado Norte, con la exhibición de 77 cartoons en formato gigante y para alegría de los visitantes.

SERGIO MÁS and SAN JERÓNIMO DEI

Our dear and dynamic Argentine colleague Sergio Más is a tireless fan of graphic humor, not only with his daily cartoons in the media and social networks, but also by organizing exhibitions and meetings, visiting colleagues from Argentina, Brazil, Peru, and spreading the word about what they do. A way of demonstrating the great creativity that exists in this part of the planet, which is mostly appreciated but poorly paid.

One of these events was the humorous celebration of Saint Jerome´s Day, the patron saint of the city of Córdoba (Argentina), which Sergio Más and a large group of colleagues are organizing for the third time and which they call „SAN JERÓNIMO DEI“. The central theme is local archetypes such as the chorizo sandwich, fernet with cola and quartet music, which is typical of the region.

This past September 30, cartoonists from all over the region met for talks, live caricatures or book presentations in the galleries of the Mercado Norte, with the exhibition of 77 cartoons in giant format and to the delight of visitors.

There is an article from the newspaper La Voz, in Spanish, at: <https://servicios.lavoz.com.ar/san-jeronimo-de?site=vos>





ZAGREB 2024



On November 5, 2024, the 29th International Cartoon Exhibition "Zagreb 2024" was opened in "The House of Cartoons Oto Reisinger". The theme of this year's exhibition was "Literature in caricature". 389 cartoonists from 64 countries participated, and a total of 882 cartoons were submitted. The judging panel, which included writer and playwright Miro Gavran, art historian Frano Dulibić, cartoonist Boris Oblak from Slovenia, and Croatian cartoonists Zoran Tkalec and Ivan Sabolić, had no easy task.

This year, the first prize went to **Krešimir Kveštek** from Croatia. The second prize went to **Luc Descheemaeker** from Belgium, and the third prize went to **Arben Meksi** from Albania. Cartoonists from Italy (Marco de Angelis), Slovakia (František Kudlač), Iran (Jamal Rahmati),



Russia (Igor Smirnov) and Poland (Zygmunt Zaradkiewicz) also received **special mentions for their work.**



ZAGREB 2024



OMAR

3



"Famous literary characters have long since become part of our collective memory. Sometimes it seems to us that we know them better than our family members or the neighbors we meet every day," said the Croatian writer Miro Gavran. He added that the world of literature and the world of caricature both benefit from this exhibition. Two arts that have many points of contact anyway.

The mayor of Zagreb, Tomislav Tomašević, also expressed his great satisfaction that he participated in the opening of this exhibition.

During the next year, until the opening of the next, jubilee 30th international caricature exhibition "Zagreb 2025", it will be staged in several other Croatian cities.

DAVOR TRGOVEVIC

Cairo, October 30th : Egyptian activist, cartoonist, and translator **Ashraf Omar** is spending his one-hundredth day in pre-trial detention, following the [seventh] consecutive extension to his period in custody since he was first arrested at his home on July 22nd. In the hours immediately after his arrest his whereabouts were unknown and police denied involvement. Previously a contributor to the Al-Manassa independent news platform, Mr Omar stands accused of "joining a terrorist group while being aware of its purposes, disseminating and publishing rumours and false news and information, and abuse of social media", with no presentation of evidence forthcoming. During a six-hour interrogation by the Supreme State Security Prosecution, he was asked whether his cartoons were intended to incite the public.

It is further alleged that police beat Mr Omar at the time of his arrest and threatened him with electrocution. Contact with his friends and family has been limited, with a brief half-hour visit from his wife permitted once every month. His period of pre-trial detention has been extended every fifteen days via video conference, in his absence and with no consultation between defence lawyer and client.

According to Human Rights Watch, such hearings were introduced by decree and in response to the COVID-19 pandemic, however their continued use "exacerbates longstanding abusive pretrial detention practices and flagrant due process violations, and effectively contributes to covering up abusive detention conditions."

Ashraf Omar is no different from any other editorial cartoonist, exercising his fundamental human right to freedom of expression and, as a member of the press, making criticisms of government in a form that is inherently non-violent and wholly legitimate. In their response to that criticism, the Egyptian authorities overstep their bounds when they harm Mr Omar's person and neglect their obligation to protect his human rights.

In bracketing Ashraf Omar's work with terrorism, physically mistreating him, and ignoring due process in an effort to silence him, Egypt's Supreme State Security Prosecution sends a chilling message to every cartoonist in the country, and indeed any outspoken critic of the state.

The undersigned organisations call for an end to the needlessly cruel and protracted detention of Ashraf Omar, the dismissal of the baseless criminal charges against him, and for his immediate release and safe return to family and friends.

KOLSAN MONTENEGRO



Winner of the Second Prize in Kolasin, Montenegro on the Subject "Portrait of Vito Nikolic", poet (the awarded work is on Ivailo's stomach).

With his Friends: Masters **Darko Drljevic** and **Luka Lagator**, Organizers and members of the Jury.



EUROPEAN CULTURAL FESTIVAL

CONVERSANO, ITALY – XX edition September 2024

Conversano, a small and charming town in the Puglia region of Italy, invites us to walk through its narrow streets between sand-coloured walls and windows with geraniums until we reach a fortification of pre-Roman origin (il Castello). As we arrive we see many people with badges hanging from their necks coming and going... It is sure sign that we are arriving at the venue where the 20th edition of the European Culture Festival, Lector in fabula, will take place from 19 to 25 September. I was invited by the Giuseppe Di Vagno Foundation through Professor Thierry Vissol, Director of the LIBREXPRESSION/LIBEX Centre.

I got my own badge and I started meeting and recognizing friends and colleagues, which is always, in my opinion, one of the most important things about these events.

But I was still amazed by the scale of this meeting, which under the motto „Discovering the Future“ included talks and conferences, discussions, exhibitions, films, programmes for young people and children – the thoughts of intellectuals and artists for a better future. It was an admirable work by many people who care about exchanging ideas and proposals, and it was clear that, judging by the large number of participants, it was very successful.

So we met Thierry Vissol, the alma mater of our concern, so to speak, as well as Marilena Nardi, Andrea Arroyo and Felipe „Feggo“, Trax, Marco De Angelis, Tjeerd Royaards, Nils Bo Bojesen, Zainab Fasiki...

We admired the large-format exhibition of cartoons on the theme of Gender Violence, with truly important works curated by Thierry Vissol, in the magnificent setting of the cloister of the ancient Monastery of San Benedetto.

There were talks on this topic and artificial intelligence by our group, but visitors were also able to attend a range of topics on climate events, children’s literature, human rights and society, history, football, politics, robotics, the city of the future, freedom of expression, literature and globalization.



EUROPEAN

ST JUST 2024

43^{ème} SALON DE LA CARICATURE, DU DESSIN DE PRESSE ET D'HUMOUR

Le 43^{ème} Salon de la Caricature, du Dessin de Presse et d'Humour de Saint-Just-le-Martel a été une fois de plus le point de rencontre des collègues de partout le monde, ainsi que l'opportunité de connaître les représentants de la nouvelle génération de dessinateurs et de pouvoir faire de nouveaux amis/nouvelles amies.

Comme d'habitude on s'est salués à la Gare d'Austerlitz ou dans le train, qui, cette fois nous a joué a bad joke quand il s'est arrêté dans une gare à mi chemin de Limoges et nous a laissé attendre à peu près deux heures et personne nous a donné aucun avis. Mais comme on est un groupe de bonne humeur et **Martin Reekers** était parmi nous, celui-ci décida de nous offrir un petit concert de blues à l'harmonica et à la guitare, tout simplement en plein air dans le quai et à nous tous, les passagers qui attendions patiemment la continuation du voyage.

Une fois arrivés au Salon, on a commencé avec les salutations, les bises, la visite des différentes expos de dessins des artistes de partout le monde. Très bonne et émouvante l'expo principale de Tignous à l'entrée!

Et bienvenues l'heure de l'apéro et puis du dîner, celui-ci dans la grande tente qui nous hébergeait à nous tous! Comme d'habitude.

Samedi c'était la remise du Grand Prix de l'humour vache, cette année décerné et bien mérité à la grande artiste Marilena Nardi! Bravo pour Marilena et son art très perçant et direct mais aussi pour démontrer une fois de plus le talent des femmes dans notre métier.

Les dessinateurs croquent entre-temps les gens du public et les collègues, Placide fut élu nouveau président de France Cartoons et d'autres prix furent décernés pour le grand plaisir des participants et des collègues. Très gâtée et heureuse, moi je suis montée sur la scène pour recevoir le prix du Club de la Presse du Limousin, pour mon dessin sur l'AI et comme vice-présidente de la FECO.

Vers la fin de l'après midi du dimanche ceux qui nous sommes restés nous prenions nos valises et nous nous embrassions avec la promesse de toujours: « À l'année prochaine!! »



We spent pleasant moments in good company, took photos among colleagues, in front of our works, during the workshops. And we talked a lot about the idea of a better future, without wars and violence, but with friendship and fighting for more emphasis on education and culture. We cartoonists, with a sharp pen!

MARLENE POHLE



ST JUST LE MARTEL 2024

43rd SALON DE LA CARICATURE, DU DESSIN DE PRESSE ET D'HUMOUR

St-Just-le-Martel, France – Second weekend: October 4-6, 2024

The 43rd Salon of Caricature, Political Cartoons and Humour of St-Just-le-Martel was once again the meeting point for colleagues from all over the world, as well as the opportunity to meet the representatives of the new generation of cartoonists and also to be able to make new friends.

As usual we greeted each other at the Gare d'Austerlitz or on the train, which this time played a bad joke on us when it stopped at a station halfway to Limoges and left us waiting for about two hours and no one gave us any advice. But as we are a group in a good mood and Martin Reekers was among us, he decided to offer us a small blues concert on the harmonica and guitar, quite simply in the open air on the platform and to all of us, the passengers who were patiently waiting for the continuation of the journey.

Once we arrived at the Salon, we started with greetings, kisses, and a visit to the various exhibitions of cartoons by artists from all over the world, The main exhibition by Tignous at the entrance was very good and moving!

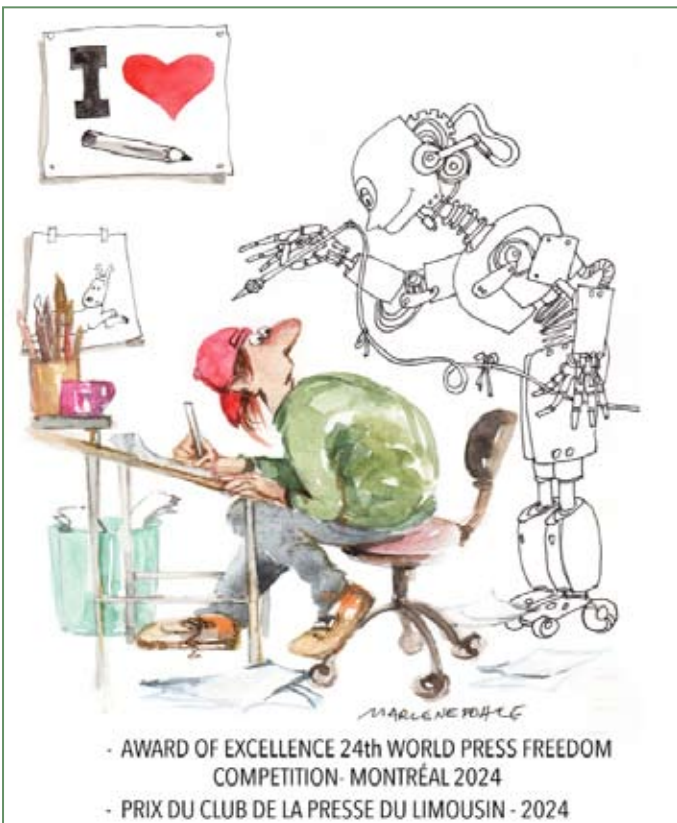
And welcome to the aperitif time and then dinner, this one in the big tent that housed us all! As usual.

Saturday was the presentation of the Grand Prix de l'Humour Vache, this year awarded and well deserved to the great artist Marilena Nardi! Bravo for Marilena and her very piercing and direct art but also for demonstrating once again the talent of women in our profession. The cartoonists sketched the audience and colleagues in the meantime, Placide was elected new president of France Cartoons and other prizes were awarded to the great delight of the participants and colleagues. Very spoiled and happy, I went up on stage to receive the prize of the Limousin Press Club, for my cartoon on AI and as FECO's vice president general. .

Towards the end of Sunday afternoon those of us who remained took our suitcases and embraced each other with the promise of always: „See you next year!!“



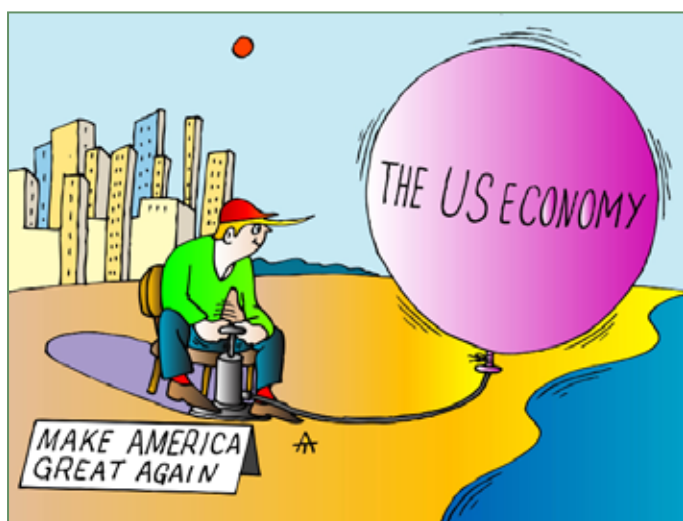
HOMMAGE À TIGNOUS



Cécile Descubes, Présidente du Club de la Presse du Limousin, Marlène Pohle, Jean-Michel Renault et Guy Hannequin, co-Président du Salon

MARLENE POHLE

ALEXEI TALIMANOV



Ukrainian born **Alexei Talimonov** is a successful and award-winning cartoonist and illustrator. He is a member of The Cartoonists' Club of Great Britain

He was also a member of The Association of American Editorial Cartoonists.

Alexei (77 years old) 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 Izvestiia, 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 Alexey Talimonov was awarded the International Goncharov Award as "The Patron of Arts."



SHARAWATCH



SHARAWATCH

INTERNATIONAL CARICATURE CONTEST
"FULL BATTERIES – EMPTY LAND"

AWARDS FULL BATTERY

1. Prize: Vladan Nikolić SERBIA
2. Prize Muzaffar Yuichiboev UZBEKISTAN
3. Prize: Zoran Tovirac SERRBIA



OSCARFEST

OSCARfest



43 YEARS: ST JUST LE MARTEL



For the 43rd year in row cartoonists from all over the world gathered for two weekends in St. Just-le-Martel, a village near Limoges in the centre of France. This community of 2500 inhabitants hosts one of the biggest cartoon festivals in the world. It's no mean feat for a small village. Every year during the festival the permanent exposition centre is enlarged by connecting it to the adjacent sport hall to be able to showcase the works of all the participating cartoonists. Since the tragic occurrences at **Charly Hebdo**, safety measures are visibly taken to prevent a repetition. Heavily armed police officers protect cartoonists, volunteers and visitors of the exposition.

Inside you'll find relaxed meeting place. It is always nice to meet colleagues and look at the many interesting topical exhibitions, and of course eat, drink laugh and draw with everybody around.

At the main entrance there was a big exhibition of **Tignous**, one of the Charly Hebdo cartoonists who was murdered during the terrorist attack back in 2015. His studio was also rebuilt in the



43 YEARS: ST JUST LE MARTEL



room. There also was a wall with pictures to remember **Alain 'Nalair' Roche**, who tragically died earlier this year. Several topical exhibitions in the main building and the sports hall were to be seen. As well as of course the individual panels from every cartoonist who was present on one of the weekends.



This year the train from Paris to Limoges had, shortly after it left Paris, a severe engine problem so it was delayed. But Dutch cartoonist **Martin Reekers** made the best of an inconvenient situation by grabbing his guitar and giving a mini concert on the platform so half of the passengers began to dance and were filmed by the other half. In the end all came well and everybody arrived in good spirits in St. Just.

This year's winner of the main prize, prix de d'Humour Vache, was **Marilena Nardi**, from Italy. She now has the honour to design the poster for the festival of 2025. We also remembered Alain 'Nalair' Roche, who tragically died this year.



With all the disturbing occurrences and threats all over the world regarding the freedom of speech, free press and democracy, cartoonists being locked up or fired, initiatives like this festival are important to show the power of images, the right to , ridicule, or confront the ones that have the power. We can't change the world but we sure can make it thinking!!

**MARTIN REKERS
JEAN GOUDERS**



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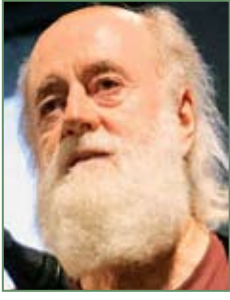
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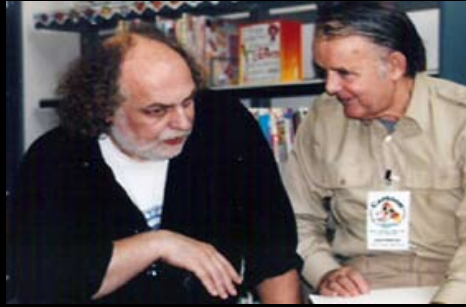
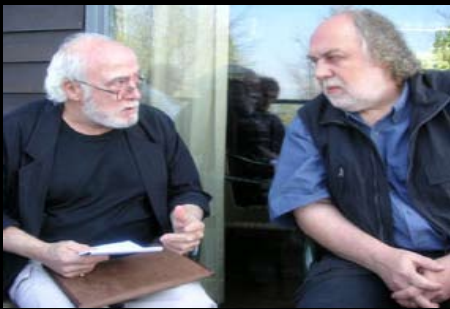


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PETER'S PERSONAL MEMORIES



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happy new year
merry christmas

