

FECONEWS MAGAZINE 87



20



26



Dear friends,
This is a special announcement.

All members of the FECO Board are of great age. On average, we are together 400 years old. Marlene will be 87 and I will be 80 next year.

I have been working for many years as your President General as well as editor-in-chief of our magazine. I started (after Ronald Libin) in 1993 with number 17 and until now you have number 87 to read.

Till FECONews Magazine 70, we have printed the magazine and have sent it around the world. Since issue 71 we have been distributing our magazine digitally by mail (to save many costs for sending).

Of course, we hope that our FECO Chiefs in different countries will distribute the magazine to their members. (We're sorry to notice that not all FECO Chiefs did this frequently !).

I also counted the middle age of our FECO Chiefs in different countries; it seems to be 62 years! A few are younger, but most are over 60 or 70!

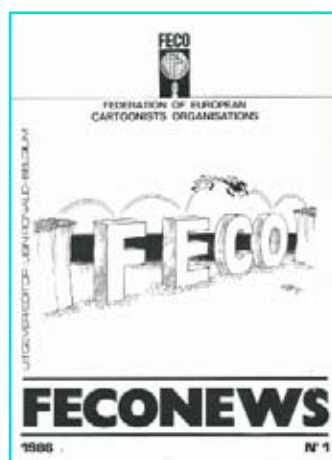
So it is time to look for young and new blood to take it over.

Who will make the magazine, and can they make it? If my health is good enough, **I will continue till FECONews Magazine 90 is produced at the end of 2026 or the beginning of 2027.**

I think it is enough. I have been working for FECO since we started in 1985, so it will be more than 40 years working for the benefit of cartoons and the cartoonists.

It is time to say goodbye.

PETER NIEUWENDIJK



FECONews MAGAZINE 87

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**cover:
Jugoslav
Vlahovic**



OLIVE FESTIVAL

14TH INTERNATIONAL CARTOON COMPETITION EXHIBITION OPENS AT THE OLIVE FESTIVAL

The 14th International Cartoon Competition Exhibition, organized by the Kyrenia Municipality and the Cyprus Turkish Cartoonists Association as part of the 24th International Olive Festival – International Olive Humor Festival 2025, opened.

The exhibition, which featured the winning entries from the 14th International Cartoon Competition, in which 170 cartoonists from 45 countries that participated with 673 entries were featured at the International Olive Festival.

Before the exhibition opening, the winning cartoonists from Japan, Iran, Croatia, and Lebanon, which came to Cyprus for the awards ceremony to be held on Sunday, October 5, 2025, were introduced to the public.

At the opening ceremony, the President of the Cyprus Turkish Cartoonists

Association M. Serhan Gazioğlu and Secretary General Hüseyin Çakmak each gave speeches. The winning cartoonists shared their views on the cartoon competition and the Olive Festival.

Following the introductory ceremony, guest cartoonists performed live drawings and portrait

cartoons for the Olive Festival visitors.

The artists who came to Cyprus for the awards ceremony of the 14th International Cartoon Competition: **Yu Kimura (Japan), Nikola Listes (Croatia), Louisa Hedayati (Iran), Anas Lakkis (Lebanon), and Saeed Sadeghi (Iran).**

ON BEHALF OF THE ORGANIZING COMMITTEE
HÜSEYİN ÇAKMAK



SEE PAGES 9 & 10

ERDOGAN BASOL



Erdogan Basol was born in İstanbul in 1936.

His first cartoon appeared in the Karakedilocal magazine (Blackcat) and Hafta (Week) in 1952. Since then, his cartoons have been published in local and foreign press.

He took part with his four friends in forming a group called United Cartoonists in 1975.

He also participated in two private exhibitions with the group in 1975 and 1978. One of his cartoons was selected for the permanent exhibition by the cartoon museums in Tolentino, Italy, Warsaw, Poland, and Gabrovo, Bulgaria.

He also participated in private exhibitions in Poland, Croatia, and Turkey.

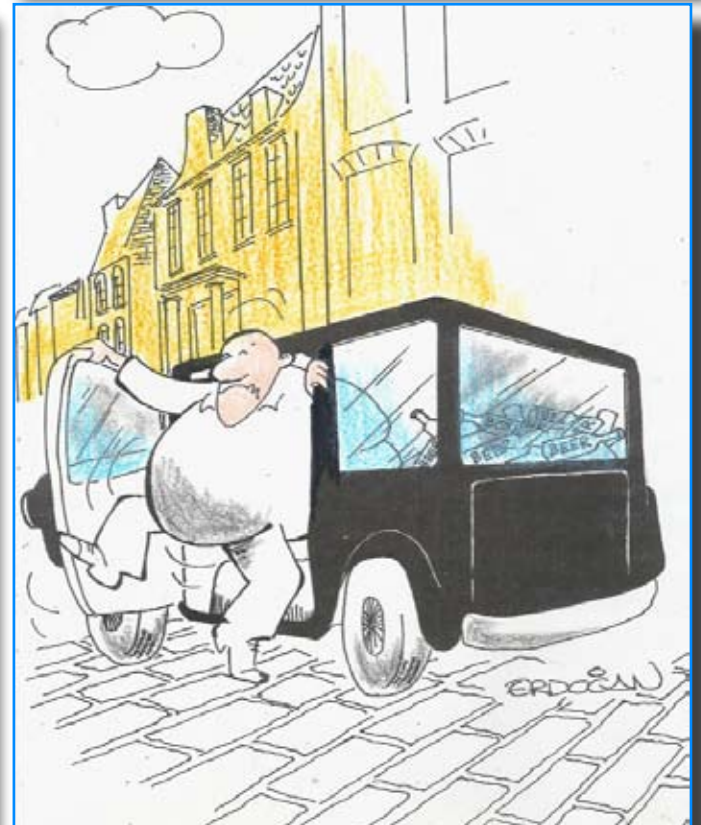
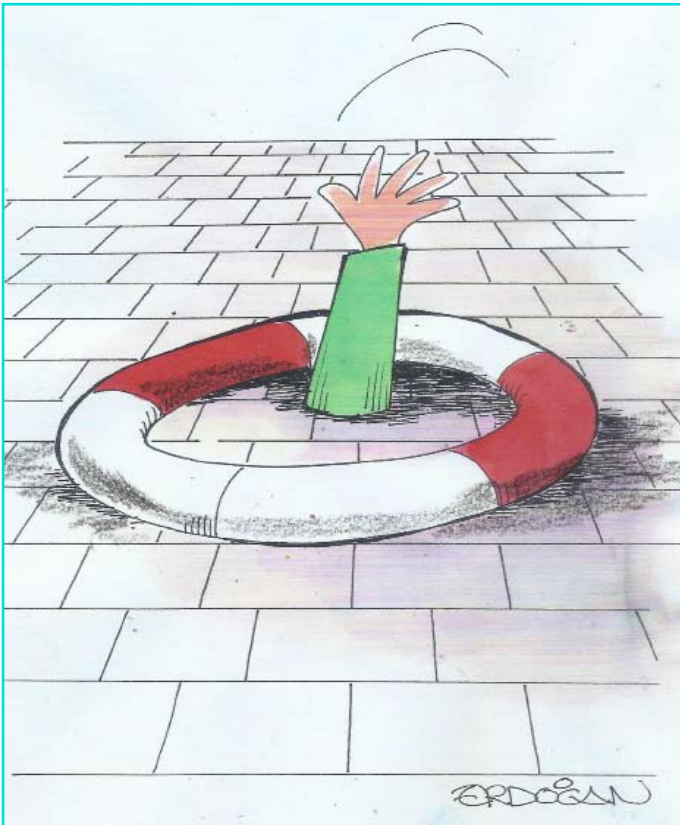
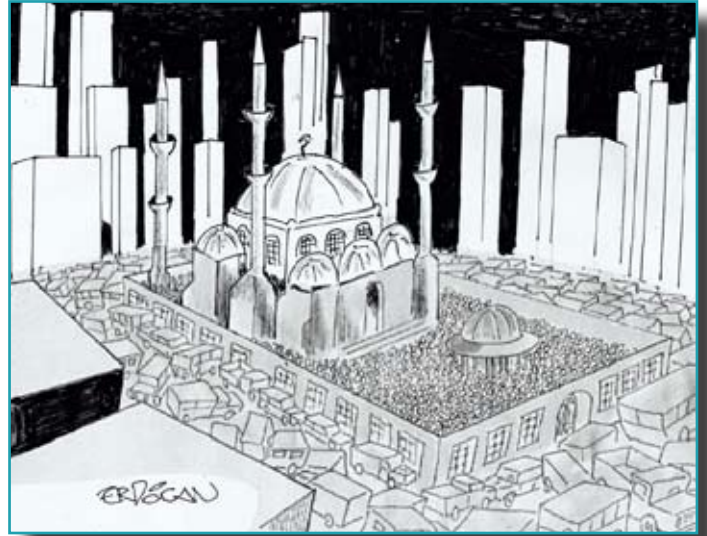
Two albums with the collection of his cartoons (Karmakarışık and Kelamsız) were published in 1984 and 2001.

Basols cartoons on political issues were published in daily newspapers like Akşam-Güneş-Cumhuriyet-Barometre and Global.

He was elected as a jury member for the Contest of Nasrettin Hodja held in 1975, 1997, and 1999.

He was elected chairman of the Association of Turkish Cartoonists for one year in 1995

He won various prizes in different categories in many International cartoon contests.



ANNETTE MÜLLENDER



Annette Müllender, alias 'NETT' is born in 1969 in Malmedy (Belgium) and today resident in Eupen (Belgium) and Clervaux (Luxembourg).

After attending school in Eupen and Aachen, she decided to study illustration at the Saint Luc Art School in Liège (1988-1991), followed by a degree in education in 1992 to obtain her teaching qualification.

Annette Müllender has been a freelance illustrator and cartoonist since 1993. Since then, her cartoons have been published in the GrenzEcho newspaper (the only German-speaking newspaper in Belgium).

The Saturday column on page 2, the 'Spitze Ecke' (Top Corner), has been running since 2004 until now.

Her book Nettes Welt was published in 2011 in Germany.

As she has always been interested in social and political issues, she enjoys contributing her thoughts, both humorously and critically, to

events in East Belgium, Belgium, and the world through her drawings.

In addition to her caricatures, Annette Müllender creates illustrations and graphics for various clients and companies. She also teaches art classes in East Belgian schools, at the creative studios in Amel and Neundorf, and currently as part of the DG's support programme for 'bright minds'.

Annette has exhibited in all East Belgian municipalities, as well as in Weismes, Aachen, Kassel, Celle and Kruishoutem.

The German-speaking Community of Belgium purchased a few of her caricatures for the DG's art collection, which were shown in a collective exhibition at the IKOB.

(See page 6 for more works)

MÜLLENDER



ANDROMEDA 33

Studio d'Arte Andromeda announces the
33rd International Festival
of Satire and Humor
"City of Trento".2025

THEME: INVISIBLES

SATIRE AND HUMOR

FIRST PRIZE

Jugoslav Vlahovic (Serbia)

SECOND PRIZE

Andrea Foches (Italy)

THIRD PRIZE

Anna Formilan (Italy)

SPECIAL PRIZE ALESSANDRO ALFONSI

Sergey Mila

HONORABLE MENTIONS

Aristides Hernandez – Cuba

Igor Smirnov – Russia

Cristina Bernazzani – Italy

Mehdi Azizi – Iran

Ömer Cam – Turkey

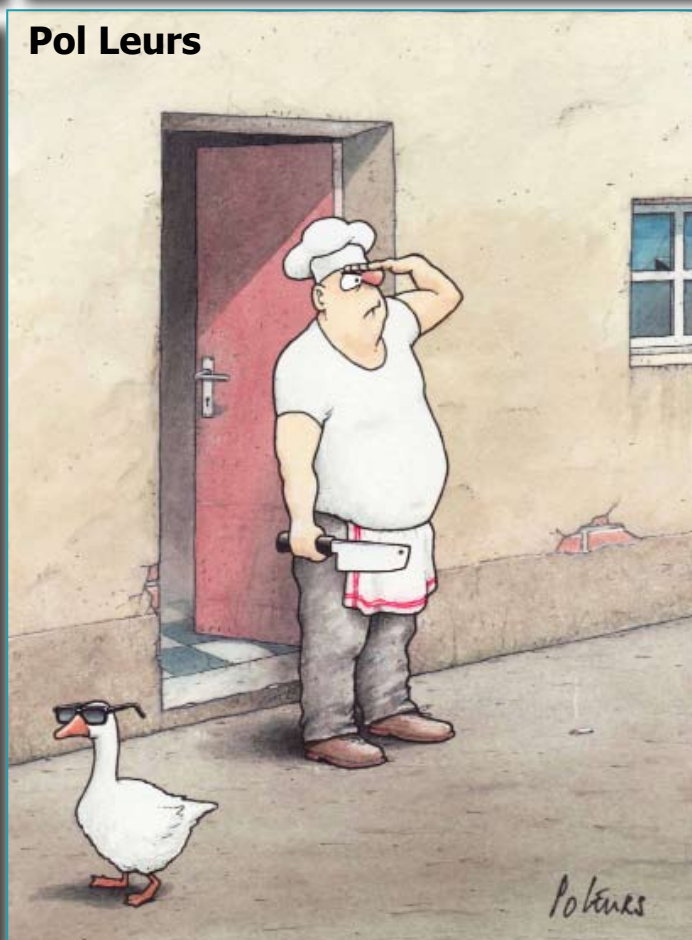
Pol Leurs – Luxembourg

Vladimir Kazanevsky – Ukraine

Jugoslav Vlahovic



33 ANDROMEDA TRENTO 2025





40TH BIRTHDAY OF THE CROATIAN CARTOONIST ASSOCIATION

The Croatian Cartoonists Society (HDK) was founded in 1985. Although Croatia was not yet an independent state at the time, the association was admitted to FECO as an equal member the same year. We currently have 80 members, although in some (happier for cartooning) times there were over 100 members. In these 40 years, we have organized a large number of exhibitions, and among them it is worth highlighting the international cartoon festival "Zagreb", which has been held 30 times so far and continues its journey.

Also, in these 40 years, our members have won over 600 international awards and recognitions at cartoon festivals, and the association has presented its work and Croatian cartooning at separate guest exhibitions in 10 European countries. Guest exhibitions of some of these countries have also been organized in Croatia. All of the above activities are still successfully continuing. On the occasion of this anniversary, our members gave the citizens of Zagreb a whole day of free drawing of quick portrait caricatures as a gift.

DAVOR TRGOVČEVIĆ

24 OLIVE FESTIVAL



At a ceremony held in Zeytinlik village as part of the 24th International Olive Festival...

2025 CARTOON AND HUMOR AWARDS GIVEN

Awards were presented to the cartoonists who won awards in the 14th International Cartoon Competition, organized by the Kyrenia Municipality and the Turkish Cypriot Cartoonists Association, as part of the 24th International Olive Festival, and to the winners of the 2025 Golden Olive Humor Service Award.

The opening speech at the awards ceremony, held on Sunday evening, October 5, 2025, in the festival area of Zeytinlik village, was delivered by Hüseyin Çakmak, Secretary General of the Turkish Cypriot Cartoonists Association.

Following the speech, awards were presented to the cartoonists who won awards in the 14th International Cartoon Competition and the artists who were awarded the 2025 Golden Olive Humor Service Award by Kyrenia Municipality Council Member Mete Ünal Gürgen, Kyrenia Municipality Council Member and Chairman of the Culture and Arts Committee Ziya Egemen Sencer, and President of the Turkish Cypriot Cartoonists Association M. Serhan Gazioğlu.

The award-winning artists delivered meaningful speeches at the ceremony. Japanese cartoonist Yu Kimura, who won first prize in the "Olive" section of the 14th International Cartoon Competition, received great acclaim when he delivered his speech in Turkish. Master theater artist Şadiye Balıkcıoğlu, who was unable to attend the 2024 awards ceremony, surprised the audience after receiving her award by performing as "Karpazlı Emir Ayşe," a character she has portrayed for many years.

The following artists were awarded at the ceremony:

Yu Kimura (Japan), Nikola Listes (Croatia), Louisa Hedayati (Iran), Anas Lakkis (Lebanon), Saeed Sadeghi (Iran-2024 Grand Prize). 2025 Golden Olive Humor Service Awards: Gülşen Erçin Vaiz (Humorous Video Content), İzel Seylani (Shadow Play), Mehmet Ekin Vaiz (Humorous Video Content), Selen Selışık (Cartoon), Serkan Sürek (Cartoon Workshop), Tolgay Tarıman (Humorous Parody), Şadiye Balıkcıoğlu (Humorous Theater - 2024 Prize).



24 OLIVE FESTIVAL



PAVEL CONSTANTIN



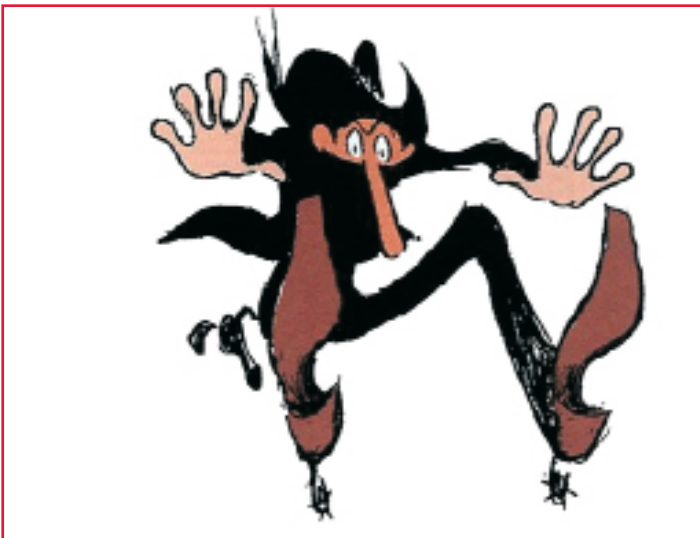
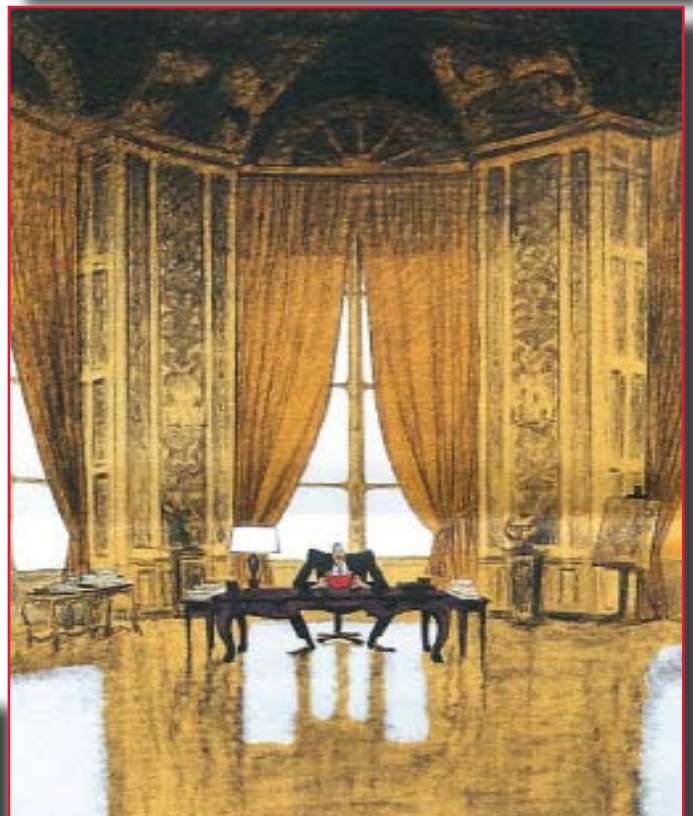
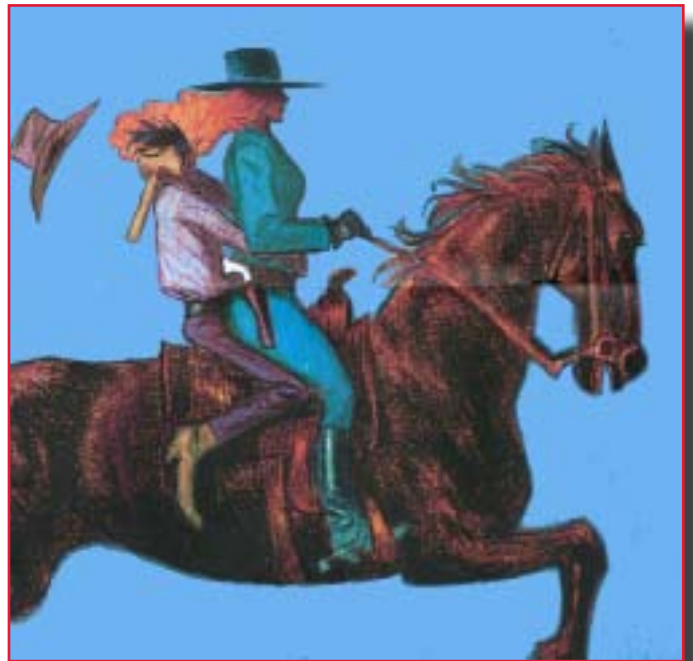
BLAIN IN BASEL

Christophe Blain (born in 1970, Gennevilliers, France) is one of France's most renowned comics authors and an exceptionally versatile artist, who masters all tonalities between the sparse, quick ink drawing and the subtly pastose painting. His typical figurative and perspectival exaggerations, developed on the basis of his great drawing skills, lend his panels a captivating dynamism.

His early series 'Isaac the Pirate', 'Socrates the Half-Dog' and 'Gus', published by Éditions Dargaud, attracted a lot of attention. He then surprised everyone in 2010 with the first volume of 'Weapons of Mass Diplomacy', in which he reworked the memoirs of a former speech-writer for France's Minister of Foreign Affairs, Dominique de Villepin, as scathing political satire. The book became a bestseller and was successfully made into a film in 2013. Also in that year, Blain won the Best Album Award at the Angoulême International Comics Festival for the second time — for the second volume of 'Weapons of Mass Diplomacy'. In 2019, in collaboration with Joann Sfar, he released the first part of a homage to 'Blueberry', taking a fresh look at this classic western comic.

Christophe Blain's most recent book is a sophisticated non-fiction comic: Joining forces with Jean-Marc Jancovici, an expert on energy and the climate, he assumed the role of an interested layperson and tackled the complex debate on the possibilities of climate-friendly energy production in 'World Without End', published in 2021.

The extensive Christophe Blain retrospective presents the artistic development and all facets of this French comics star — from preliminary sketches through to paintings using various techniques. See: **Cartoon museum Basel, St. Alban-Vorstadt 28, Basel**



HUMOR & VIGNE



SOCIAL HUMOR 25

In 2000, when the turn of the century terrified many people because they thought the world was ending, FECO Spain held the Hispano-German Social Humor exhibition in the Aifos Hall of the University of Alicante.

This exhibition, organized by FECO Germany, then chaired by Marlene Pohle, had been held in Fellbach, a town near Stuttgart, to commemorate the 25th Anniversary of the Immigrant Festival, where we were invited to participate.

Gabino Ponce, then Director of the Secretariat of Culture, was enthusiastic about the idea and suggested Enrique continue with this initiative. In 2002, organized by FECO Spain and sponsored by the University, the Second Social Humor Exhibition was inaugurated. From then on, Enrique has been the one who has stood the test of time over these 25 years, demonstrating his extraordinary professionalism, great work ethic, brilliant management, and... a great deal of patience with some of the participants.

Since then, and always with the enthusiastic support of the various teams responsible for the University's cultural department, every topic related to the society in which we live has been covered: Emigration, Gender Violence, Youth, Human Rights, Tolerance, Books, Crisis of Values, Corruption, Politics and Politicians, The Indignant, Evictions, A Lost Generation, Elections, Refugees, Inequality, Pets, Freedom of Expression, The Earth, Equality, Hooked on the Internet, Healthcare, Justice, and Natural Disasters.

These exhibitions, offered by the University to City Councils and Cultural Centres, have been and continue to be highly sought-after because, as they are monographic topics, they fit perfectly with the various activities programmed by these institutions. However, reviewing the writings and jokes from these twenty-five editions, I'm surprised that we haven't made much progress, given that most of them are still relevant today.

This year we come full circle with the topic of NATURAL DISASTER MANAGEMENT, which encompasses the DANA, which occurred on October 29, 2025, as you already know; a disaster that hit us Valencians particularly hard, with a regional government that ignored all weather warnings, with a president who mocked those who did adopt basic measures, and which resulted, in addition to countless material damages, in the unjust and avoidable deaths of 228 people.

SOCIAL HUMOR 25



Climate denials kills. It is inexplicable that, despite the evidence, some right-wing and far-right parties give credence to climate denialism. It's hard to see that we are in the hands of politicians who, ignoring

he essential function of their responsibility, which is to protect the lives of citizens, demonstrate such incompetence in critical moments and put personal interests out of partisanship or profiteering ahead of undeniable climate change.

What can we cartoonists do in the face of these events? All we have left is the courage to continue doing our part through daily drawings, because the world is in bad shape, but without our contribution, the world would be worse.

Long live humorous cartoons.

JULI SANCHIS AGUADO

President of FECO Spain

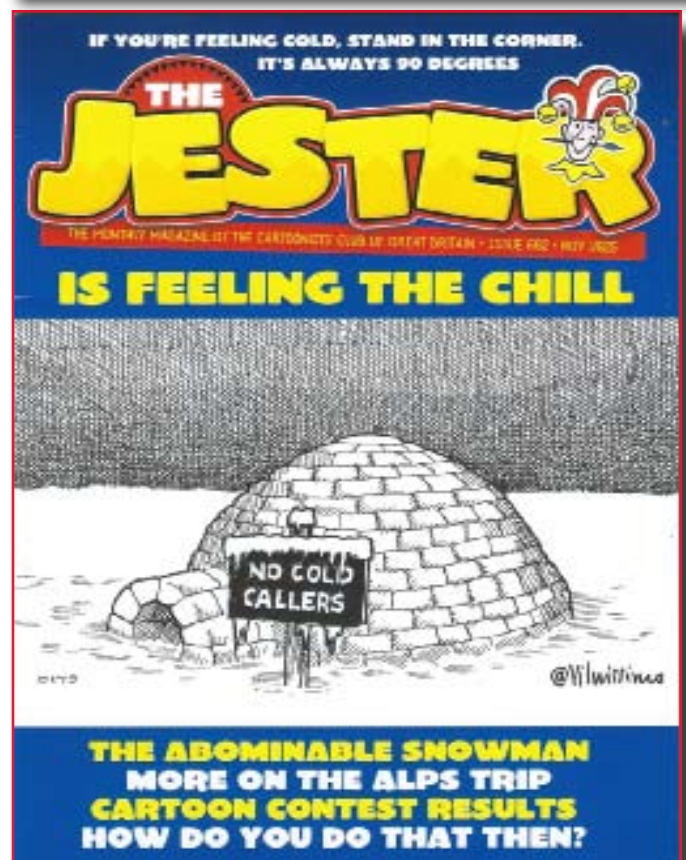
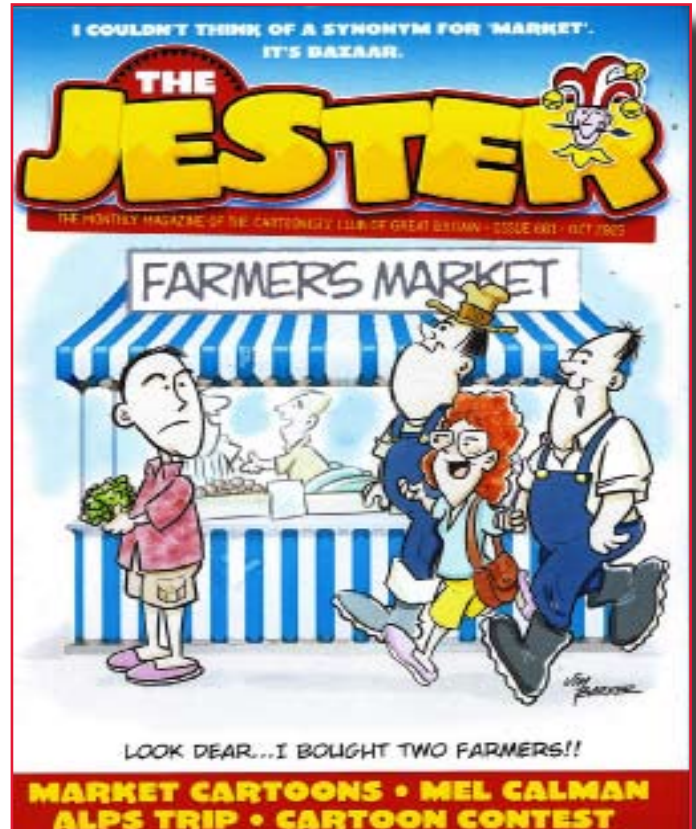


NO NO



THE JESTER 662

A monthly magazine (for more than 55 years) and is still published every month (since 1969). The Jester, magazine of the cartoonists club of Great Britain. A great compliment!



ERAY OZBEK: ABOUT STYLE

Dear colleagues,

In FECONews Magazine number 65, the dear editor Peter Nieuwendijk showed the courtesy of publishing my article "About Style" and its annexes. I would like to thank him very much.

Now that I have also posted it on the internet, I hope this article (which can be considered as a personal manifesto) will be able to reach the people who cannot read the magazine.

Because I am very curious about the future reactions (Especially young people's reactions).

Thanks in advance to those who take the time.

Best wishes...

ERAY OZBEK

A resumé for all who did not read or receive the magazine many years ago:

ABOUT "STYLE"

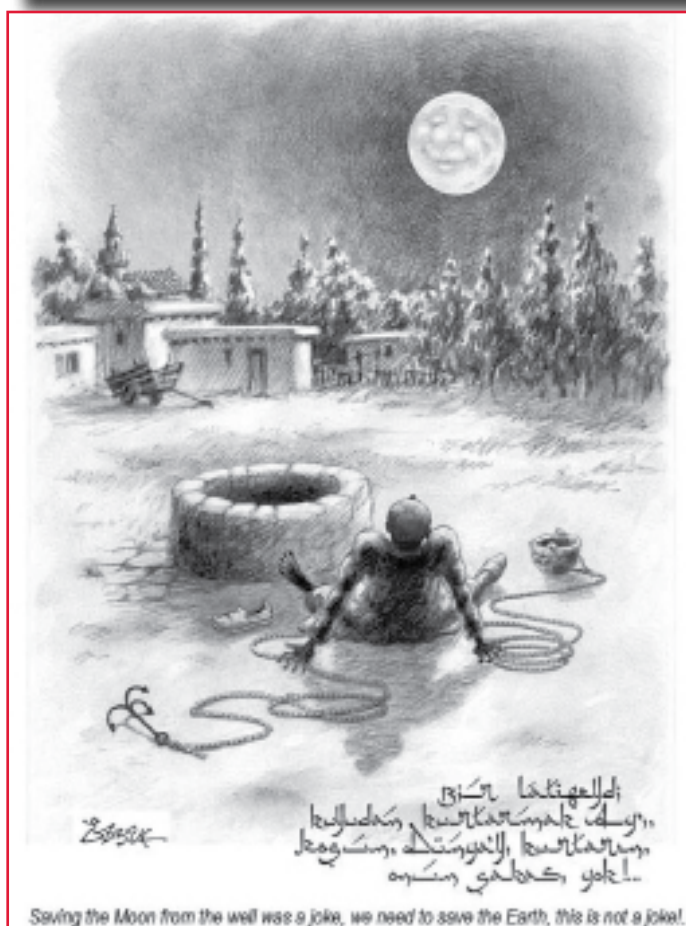
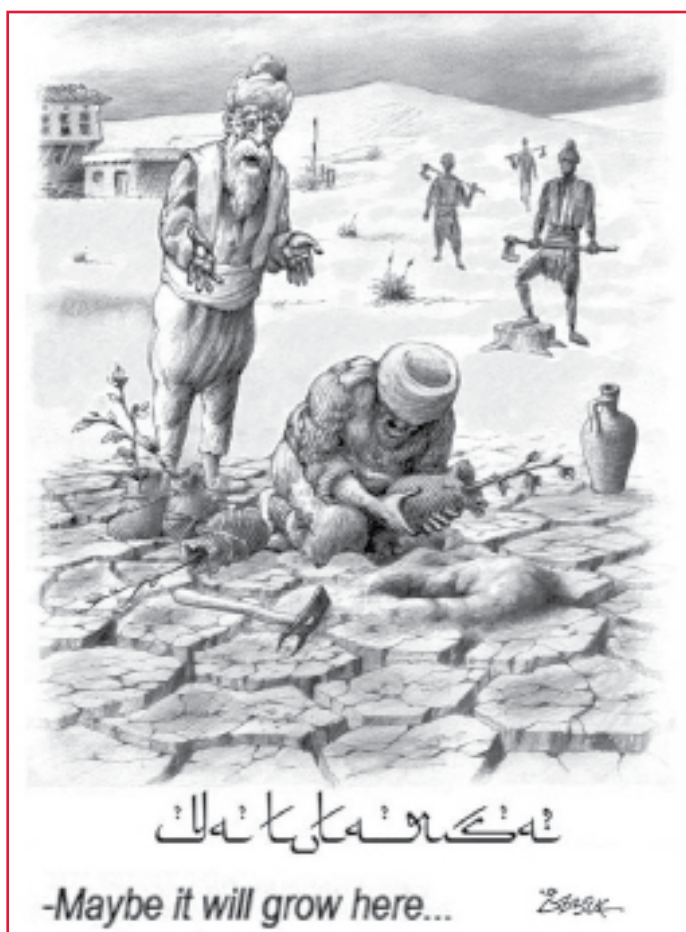
A young colleague asked me why I used 4-5 different graphic styles in my cartoons. I consider this question important, and I would like this statement of mine to be regarded as a personal manifesto.

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

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

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

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



ERAY OZBEK: ABOUT STYLE

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

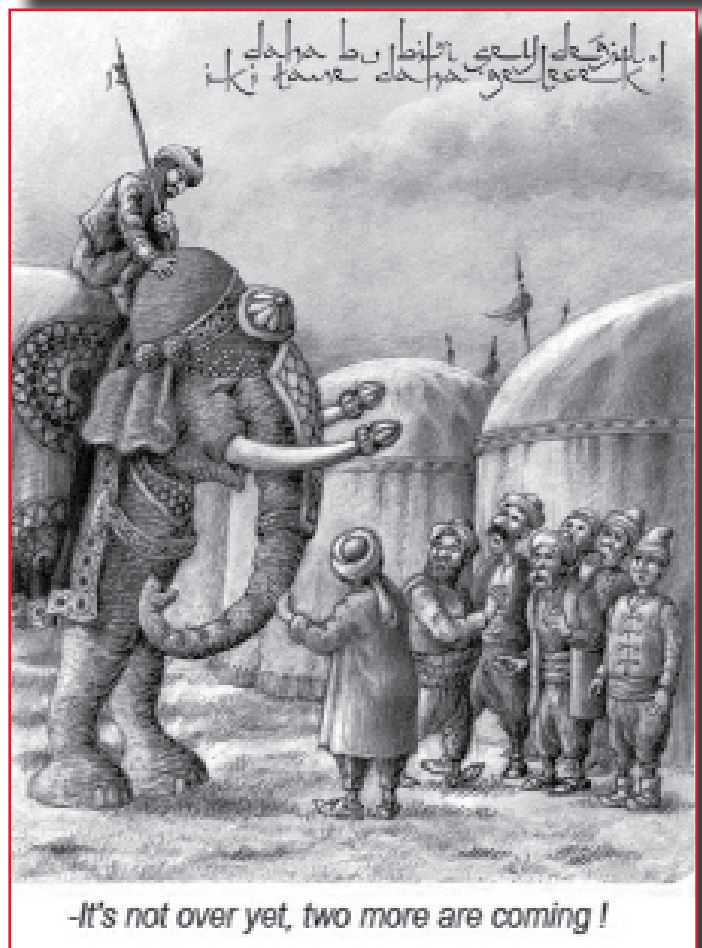
Daily evolving, changing and sometimes even extinguishing capabilities in the communication world and instruments are shifting our established styles.

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

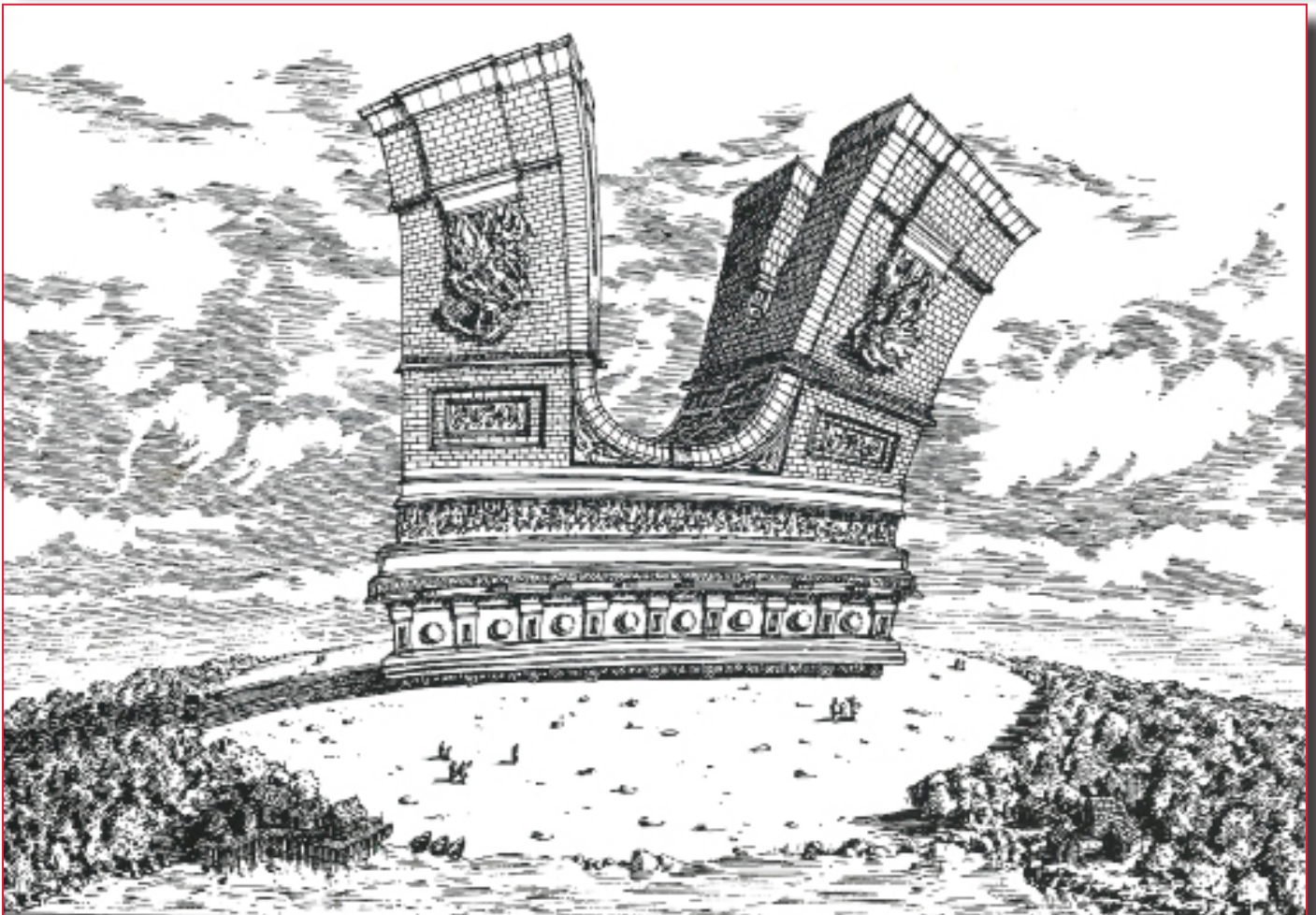
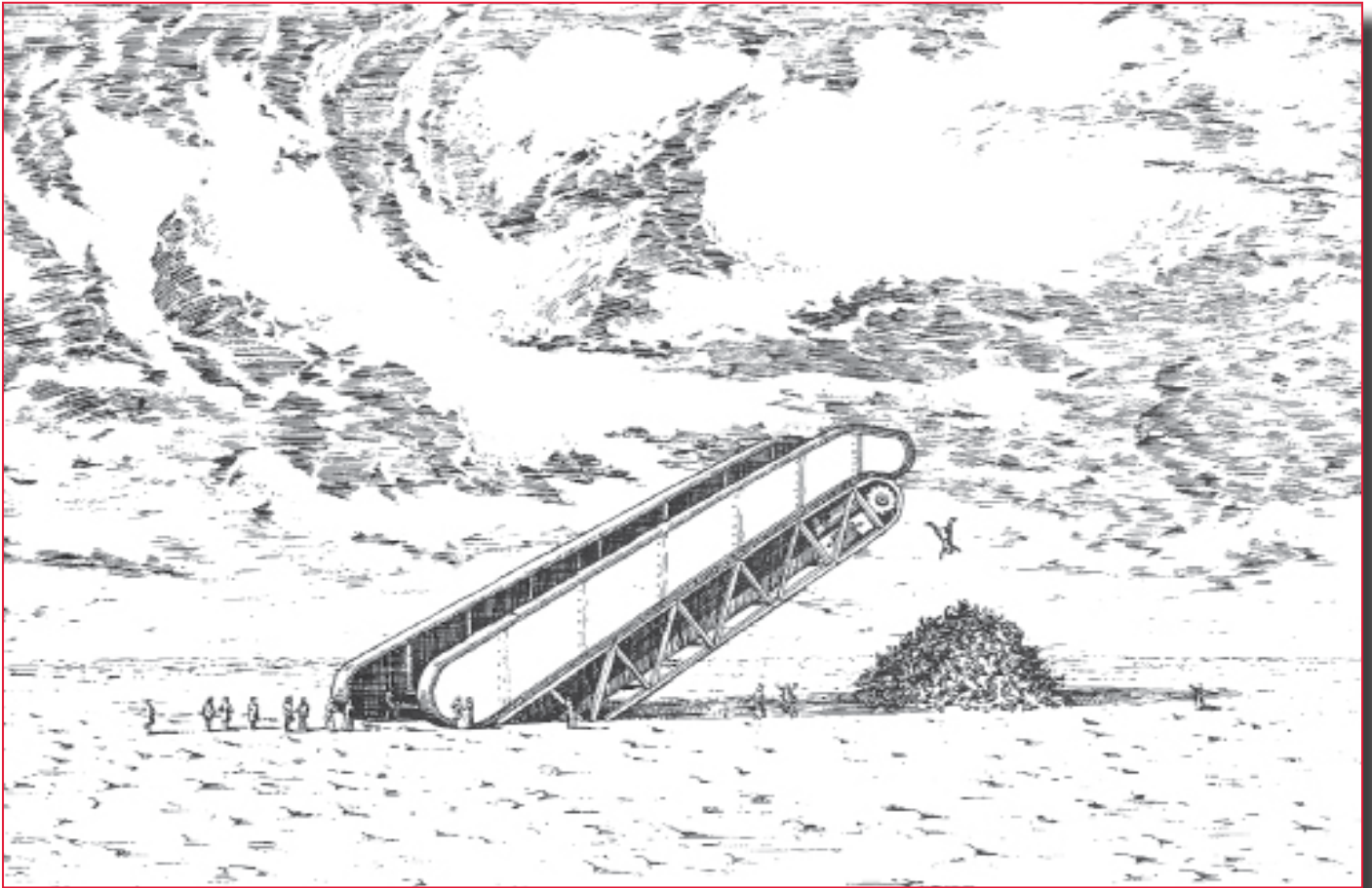
In art, the important thing is not what is told, but how it is told. However, the cartoon audience wants to at least have a scent of something even if they do not understand what has been told. I believe that rather than struggling to be a unique cartoonist, trying to make my new cartoon a unique one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

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

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



WORLDCARTOONIST: DAVID MACAULAY



OLEN 2025

Winners 2025

First prize: Ben van Mierlo (The Netherlands)

Second prize: Pol Leurs (Luxembourg)

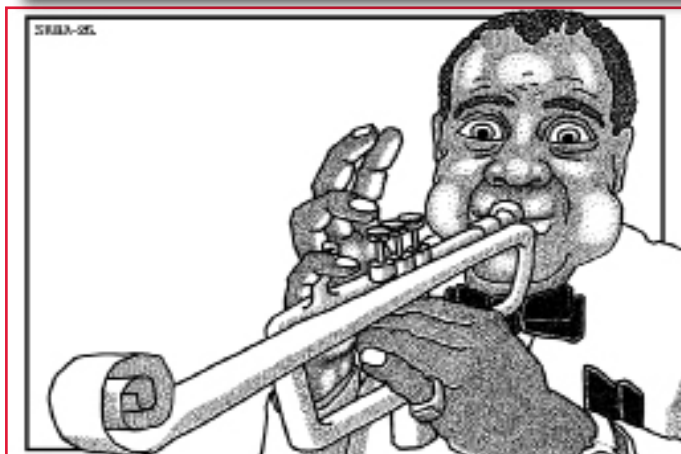
Third prize: Predrag Srbljanin (Serbia)

Fourth prize: Gergely Bacsa (Hungary)

Prize city Bialogard: Emil Idzikowski (Poland)

Prize Amnesty International:

Anneke van Steijn (The Netherlands)



ABOUT GHANDI



Dr. Woode P. Krishna, President of Karnataka Gandhi Smarak Nidhi opened the International Exhibition of Gandhi Caricatures, the exhibition is organized to mark the 75th anniversary of Karnataka Gandhi Smarak Nidhi, Bengaluru

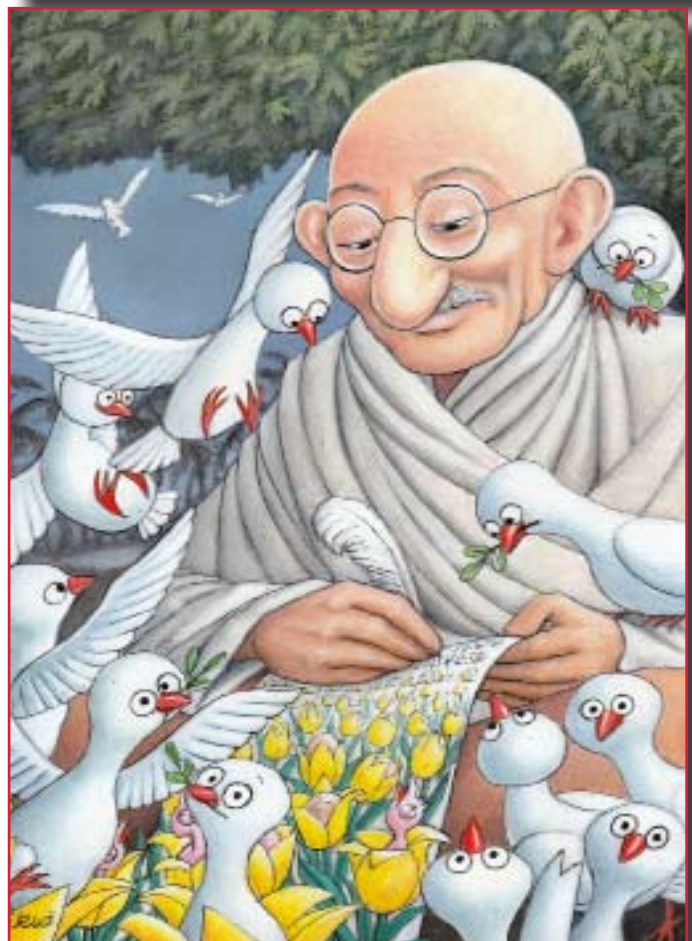
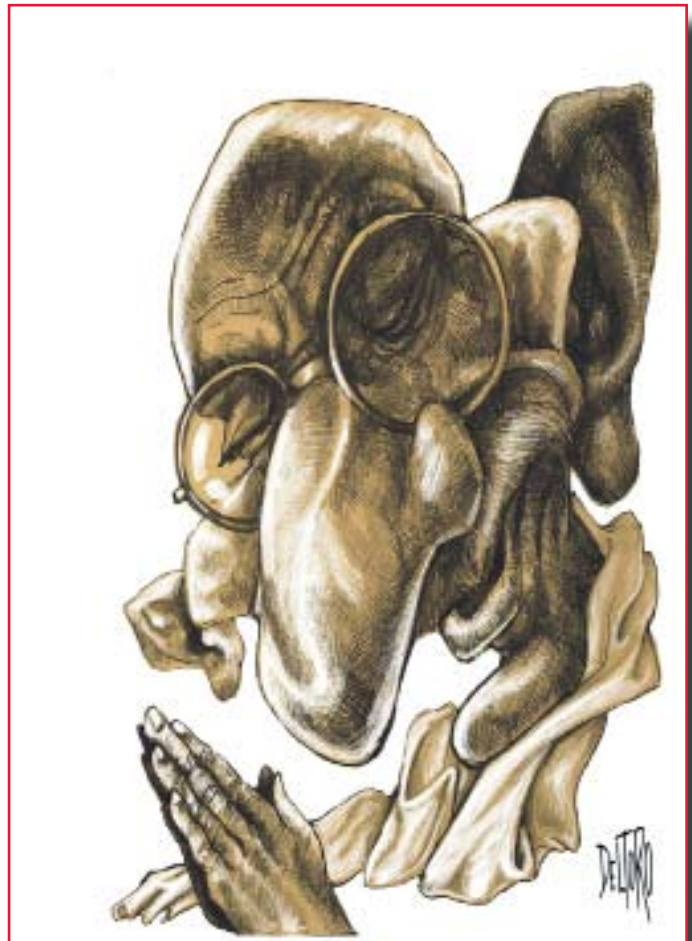
In an introductory speech, Mr. V. G. Narendra, Managing Trustee, IIC, recalled the great help provided by Egypt Cartoon, which sent us 75 caricatures of Gandhi. We should appreciate Mr. Fawzy Morsy, who has meticulously collected all these timeless works by different cartoonists all over the world.

While rendering the inaugural address, Mr. Krishna appreciated the work of Egypt Cartoon FECO and IIC for arranging such a wonderful collection of Gandhi caricatures, this is for the first time in India such an exhibition is arranged.

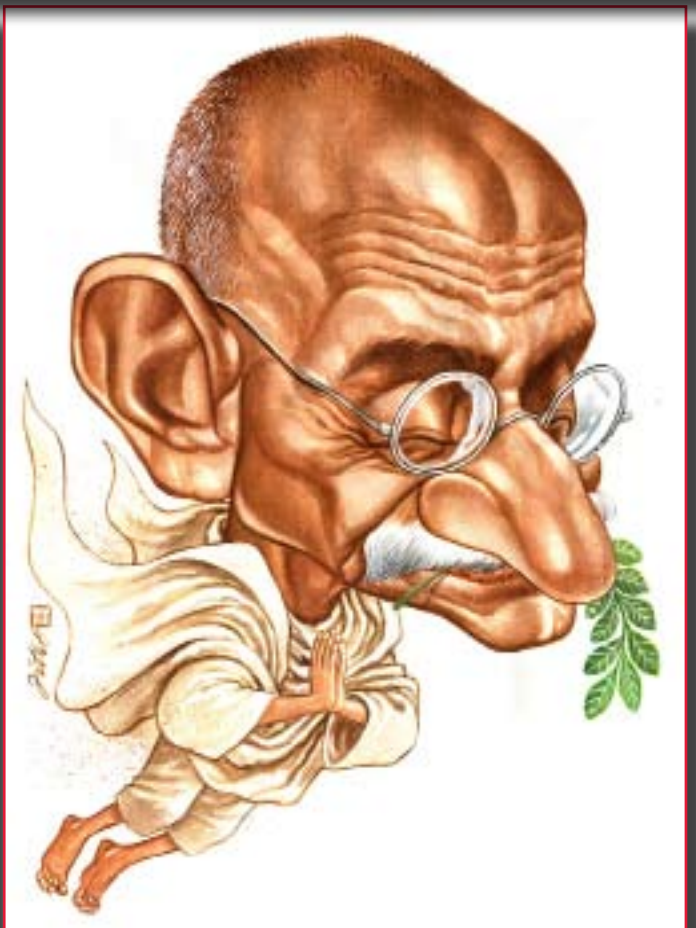
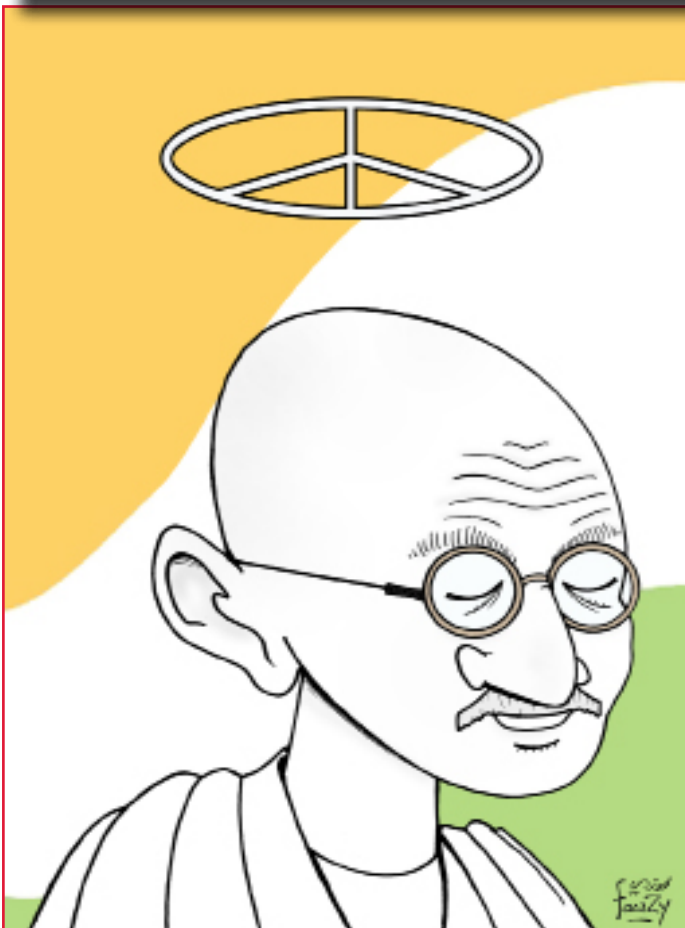
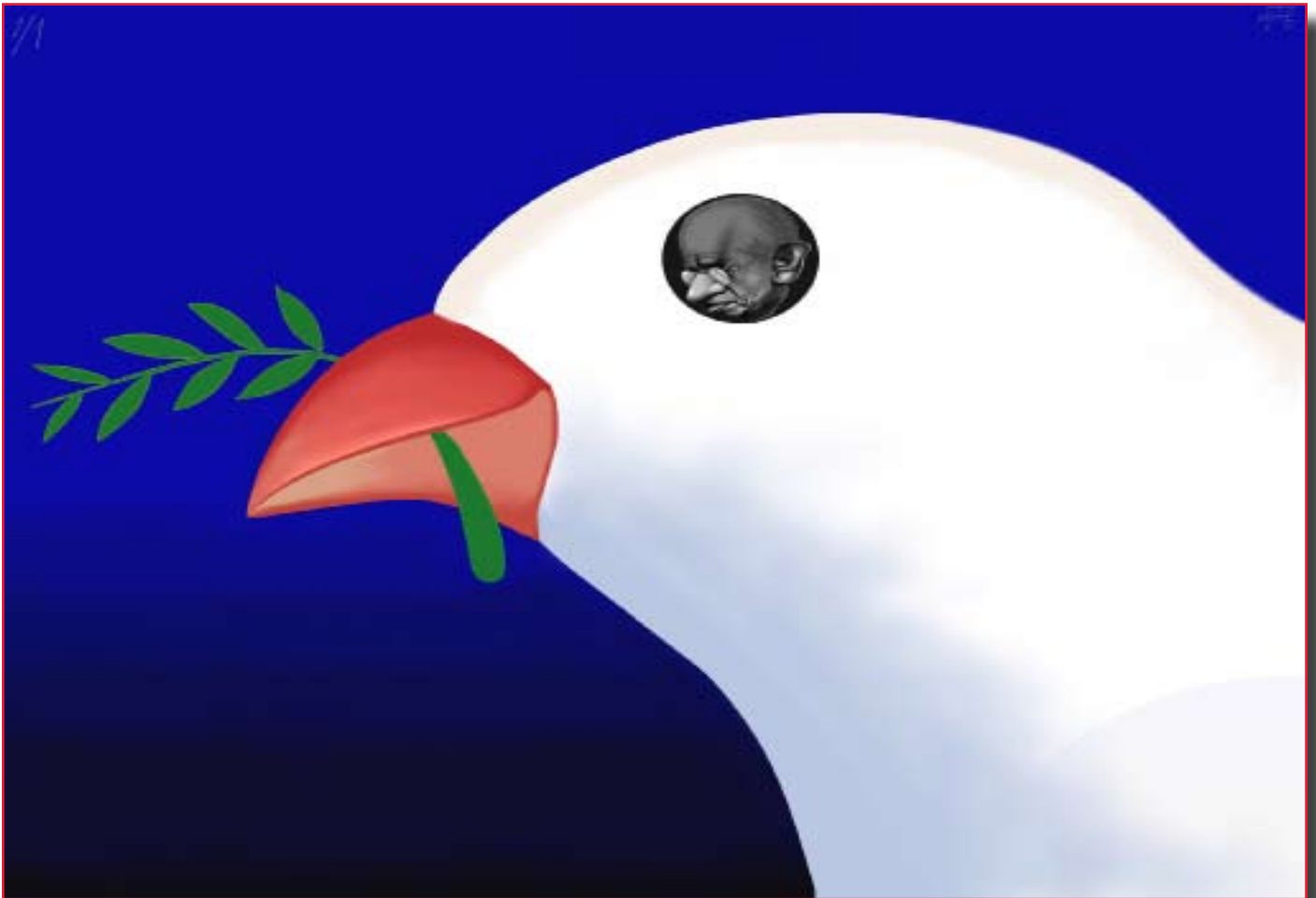
Appreciating all the display caricatures at the exhibition Mr. Krishna said there is no India without Mahatma Gandhi, such exhibitions will certainly help propagate his eternal Mantra for peace and non-violence all over the world. He also came forward to publish a collection of all these beautiful caricatures.

The cartoonists and the public who were present at the inaugural function appreciated the display caricatures, they also thanked the organizers for giving them the opportunity to view the wonderful Gandhi caricatures from all over the world. The spirit of Gandhi will live forever in the country and the world.

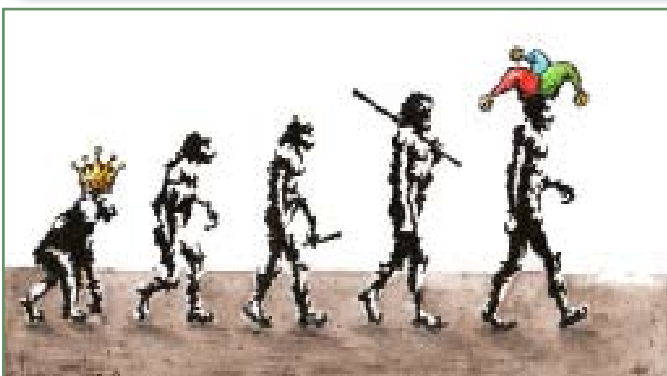
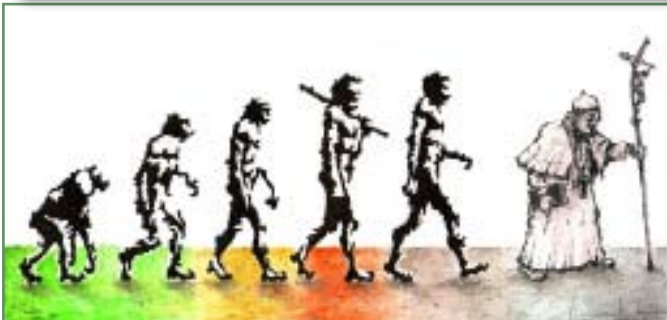
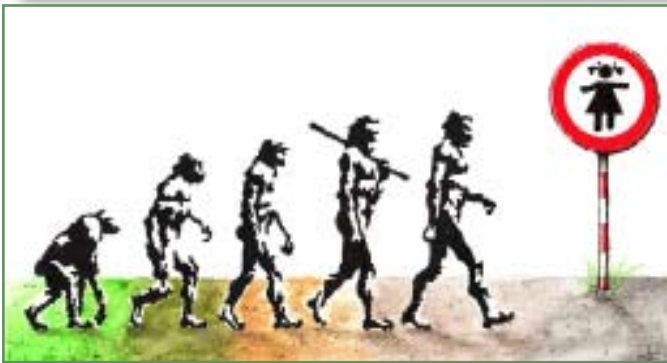
FAWZY MORSY



ABOUT GHANDI



LIVIU STANILA



FEGGO



Also old but still going strong!
Felipe Gallindo being home now after recuperating from a hernia surgery. When a nurse took his ECG he told her that he is a cartoonist for the New Yorker. So they looked at the cartoon site during his 'stay' in the hospital bed.



PERIGNEUX

VOS



ジェラルド・ベニュー
(フランス共和国)

フランスは約30カ国で漫画作品を出版。シドニーのオーストラリア漫画家協会会員。国際展では、国際漫画フェスティバル・インさいたま（日本）、モントリオール国際風刺漫画展（カナダ）、フランスでの漫画展、ドイツ・エッセンでの漫画展、アレキパ国際漫画フェスティバル（ペルー）、米国のホーマー・ダベンポート国際漫画コンテストで佳作を2回受賞（米国）、チュメニ地方国際漫画コンテスト（ロシア）のほか、アイルランド、イスラエル、マケドニア、スロベニア、ブラジル、クロアチア、韓国、キプロスなどでの出展歴がある。受賞歴は、中国の第3回甘肅風刺漫画展で特別メダル（1997年）、台北の勇気世界漫画コンテストで優秀賞（1999年）、米国のホーマー・ダベンポート国際漫画コンテストで第2位（1999年）、スウェーデンのマルメでの国際漫画展で第1位、ルーマニアのステュバで入賞、トルコのアナドル大学で入賞などがある。近年の受賞歴には、テジョン国際漫画コンテスト「DICACO」での最優秀漫画賞（2009年・2010年・2011年）、クロアチアの国際ザクレブ風刺漫画フェスティバルでの奨励賞（2010年）がある。その他、キューバやインドネシアでも受賞歴がある。

出版歴：フランス「Télé 7 jours」「Télé loisirs」「France dimanche」「Le herisson, Détective」「La vie」「Le pelerin」「Maxi」「Femme actuelle」「Echo de la mode」「Mode de Paris」「Banco」「L'Os à Moëlle」「Le rire」「Paris Normandie Dimanche」「Professional Newspaper」「Bank Société Générale... Almanach Vermot...」、スイス「Illustrè」、イタリア「Stop」

2022年、緑の未来を描いた漫画「China,Daily」で優秀賞受賞。

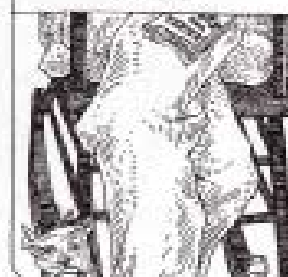
ペンネームは「ジェラルド」。



⑥ HUESMUS
French, German,
Dutch, Russian



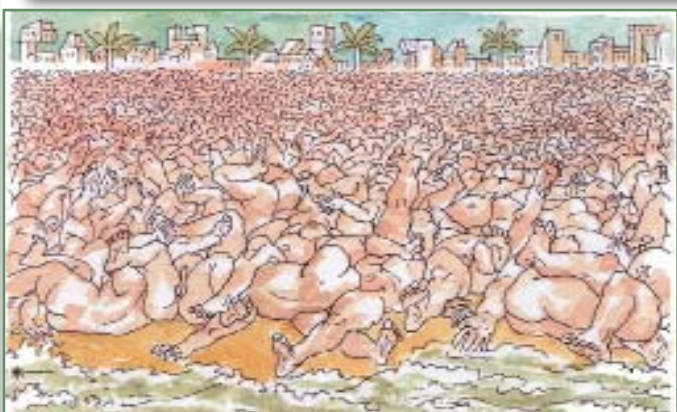
⑥ HUESMUS
French, German,
Dutch, Russian



⑥ HUESMUS
French, German,
Dutch, Russian



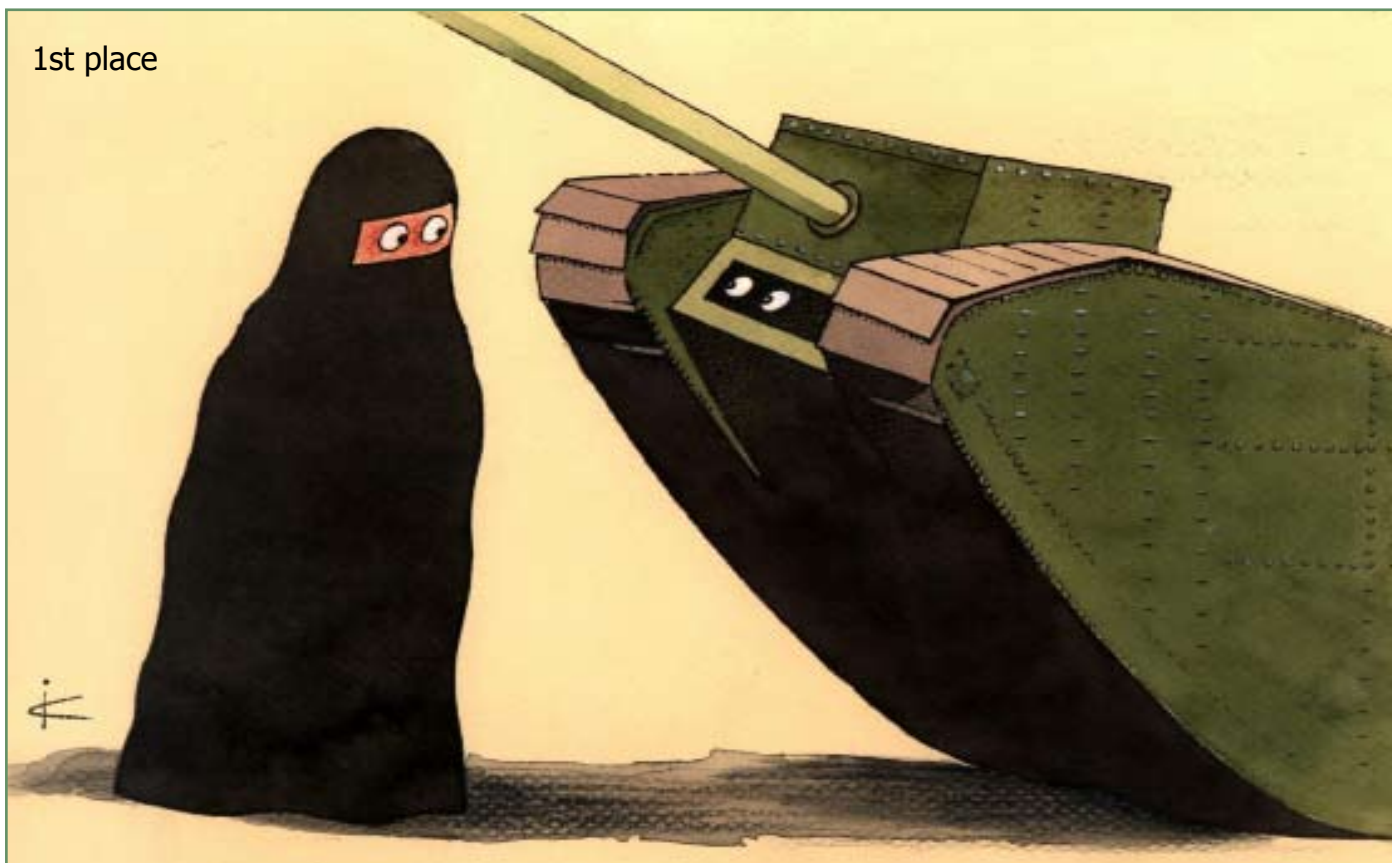
⑥ HUESMUS
French, German,
Dutch, Russian



ZEGEBOOM 2025



1st place

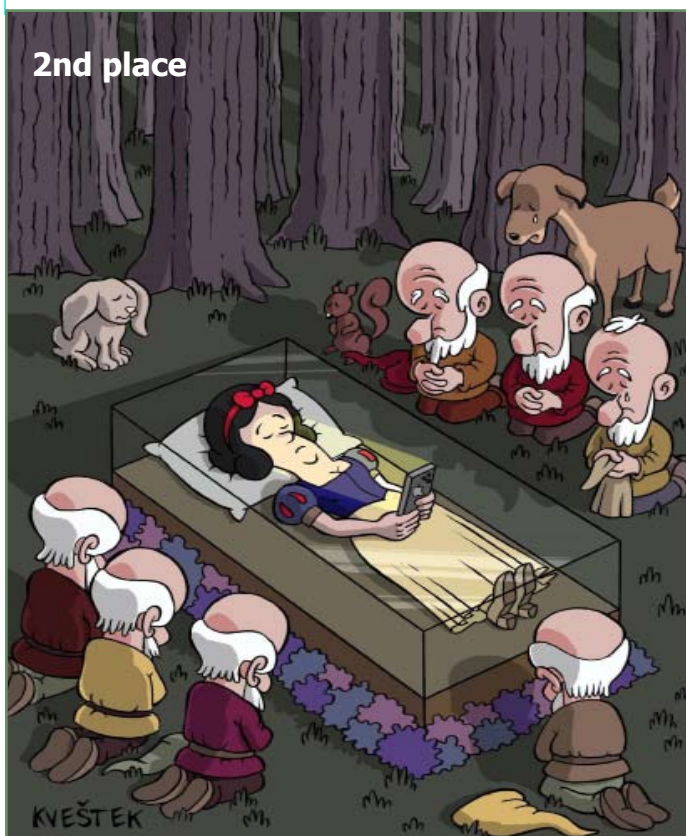


1st place - **Ilya Katz Israel Israel**
2nd place - **Krešimir Kveštek Croatia**
3rd place - **Mirtad Gazazian Armenia**
Audience Award: **Nađan Dumančić Croatia**

3rd place



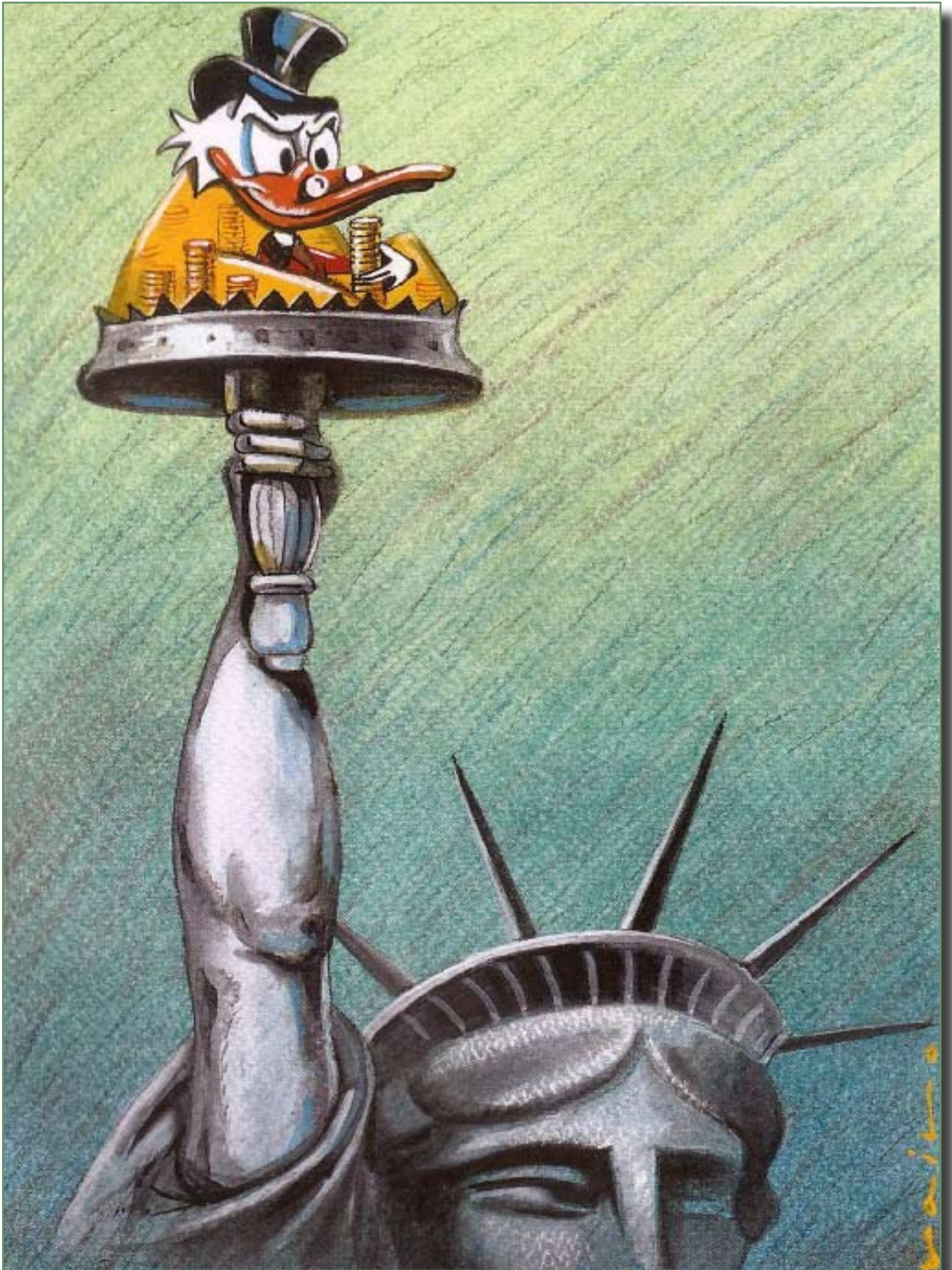
2nd place



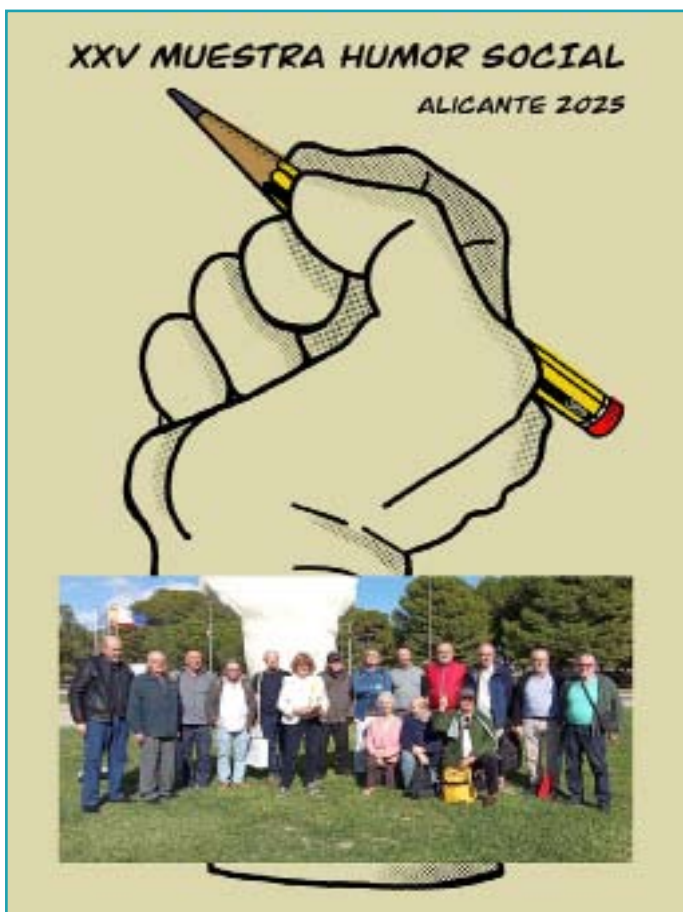
Dumančić



WORLDCARTOONIST: IVAILO TSVETKOV



25 MUESTRA HUMOR SOCIAL



Ortifuz signing the trophy

25 MUESTRA

Gabino Ponce



Marlene Pohle, Argentine cartoonist and member of FECO, receives the UA Notary Humor Award, recognizing her contribution to social and critical humour for 25 years.

Marlene Pohle, the outstanding Argentinian cartoonist and illustrator, has been awarded the Notary Humor Award of the University of Alicante (UA). This recognition highlights his influence in the field of graphic humor and his contribution to the international artistic community.



Juli Sanches & Enrique Perez

ECA 2025

Fifteen nominated cartoons

The works of the finalists were selected from over 400 entries coming from more than 30 countries, Europe and beyond, by a Jury composed of award-winning cartoonists, journalists, and experts.

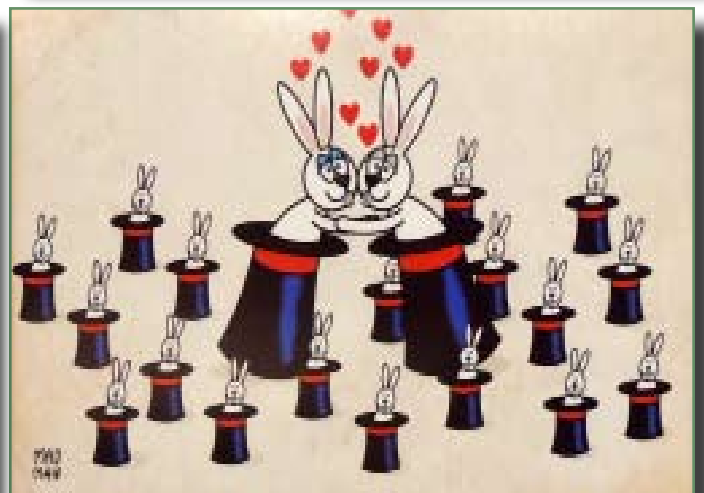
"The jury was impressed by the high quality of this year's cartoon submissions. There were many sharp, critical, and well-written cartoons, particularly those concerning Gaza, climate, Trump, and women's rights. The jury wasn't quick to agree: there was a passionate debate about the purpose of a good political cartoon. There was no doubt, however, that political cartoons are more important than ever: that there is something to argue about, and an art to cherish and protect."

Here is the list of the 15 Nominees the cartoons belong to, and with which outlet the shortlisted cartoons were published:

Arend van Dam (Friesch Dagblad, NL), Ella Baron (The Guardian, UK), Emad Hajjaj (Cartoon Movement, NL), Gezienus Bruining (De Twentsche Courant Tubantia, NL), Niels Bo Bojesen (Jyllands-Posten, DK), Patrick Chappatte (Le Temps, CH), Plop & KanKr (Sine Mensuel, FR), Raimundo Rucke Souza (Cartoon Movement, NL), Shahrokh Heidari (Cartoon Movement, NL), Taravat Niki (Cartoon Movement, NL), Tjeerd Royaards (Trouw, NL), Tomas Serrano (El Español, SP), Uno Mino (Cartoon Movement, NL), Zehra Ömeroğlu (France24, FR), Zez Vaz (Público, PT).



EXPO HEADS FROM ECC IN DE PANNE



HUMORFESTIVAL IN CORDOBA



FESTIVAL DE HUMOR EN CÓRDOBA, ARGENTINA „SAN JERÓNIMO DEI 2025“

A fines de septiembre se realizó ya por sexta vez el encuentro de humoristas gráficos „San Jerónimo Dei“, en la ciudad de Córdoba, reuniendo a muchos caricaturistas de toda Argentina y en memoria de la legendaria revista de humor „HORTENSIA“ y de sus colaboradores.

Participaron más de 70 caricaturistas, enviando sus obras que fueron expuestas en tamaño gigante en las salas del Mercado Norte, todo con mucho humor y simpatía. Organizan, además de Sergio Más, Hugo Catalán, Adrián Palmas, Pablo Díaz y Lucho Luna.

En la segunda foto Sergio Más junto a Tomás Gulle, ex dibujante de HORTENSIA, y el catálogo de la exposición.



HUMOR FESTIVAL IN CÓRDOBA, ARGENTINA „SAN JERÓNIMO DEI 2025“

At the end of September, the sixth annual „San Jerónimo Dei“ gathering of cartoonists took place in the city of Córdoba, bringing together many cartoonists from all over Argentina in memory of the legendary humor magazine „HORTENSIA“ and its contributors.

More than 70 cartoonists participated, submitting their works which were displayed in giant format in the halls of the Mercado Norte, all with plenty of humor and charm. In addition to Sergio Más, the organizers included Hugo Catalán, Adrián Palmas, Pablo Díaz and Lucho Luna.

In the second photo, you can see Sergio Más with Tomás Gulle, former Cartoonist for HORTENSIA, both with the catalog of the exhibition.

ST. JUST LE MARTEL 2025



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

The worldwide famous Salon near the city of Limoges took place during beautiful autumn weather. As usual, French, European and cartoonists from all over the world got together during both weekends, exchanging fun stories, cartoons, books and camaraderie, among great meals and delicious wine and aperos. They also delighted the visitors drawing caricatures of them.

The organizers and dozens of volunteers installed 30 incredible exhibitions at their two Salon locations and 4 at other places in the region, augmented with plenty of activities, like conferences, music concerts and even impromptu dances. The main exhibition was dedicated to the multit talented French cartoonist Jean-Jacques Loup, who designed the new installations of the Salon and passed away 10 years ago.



Like in previous years, the town citizens hosted many cartoonists with their characteristic graceful hospitality. There were many new sponsors and also visits from many school groups of all ages from the Haute-Vienne and Nouvelle-Aquitaine regions. Some cartoonists -me included- gave talks about their works to students and visitors, who asked very interesting questions. It is always a pleasure to interact with the visitors and also, stimulate the curiosity and hopefully, motivate upcoming young artists to become cartoonists!



ST. JUST 2025

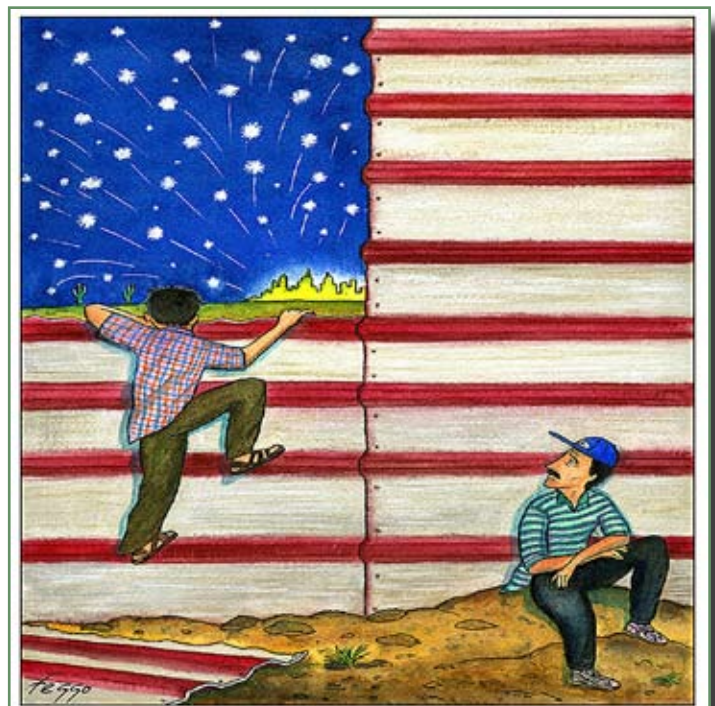
CENSORS IN USA

The White House Censors My Artwork

The White House published on August 21, 2025 an article titled "President Trump Is Right About the Smithsonian." To my surprise, one of my artworks, "4th of July, View From the South Border" —which was on view at the Smithsonian's National Museum of American History in Washington DC—appeared on a so-called "list" of "objectionable" works. It claimed that my image "promotes open borders" because it depicts migrants watching fireworks through an opening in the U.S.-Mexico border wall. I created this artwork in 1999, the year I obtained my US citizenship. Since then, it has been widely exhibited and published here in the US and worldwide. It is part of my long-running series *Manhatitlan: Mexican and American Cultures Intertwined*—a project that includes works on paper, animations, and a book. It has received awards and is held in public and private collections. The original artwork is in the collection of The Library of Congress.

I have been strongly protesting the censorship and the closure this past summer of the exhibition *iPresente! A Latino History in the United States*, where my work was displayed. This exhibition was a rare and vital space representing the 64 million Latinos and their history in this country—especially as we approach the 250th anniversary of the United States. I am proud of my artwork, and I am proud to be an American of Mexican heritage. Yet today, I also feel vulnerable. I cannot help but ask: is this how artists in Hitler's Germany felt when their work was labeled "Degenerate Art"? My response is simple: Art is powerful. Artists must not be harassed, censored, or silenced. Freedom of expression is a cornerstone of democracy, and any attempt to suppress it must be firmly resisted.

FEGGO



This year poster art—a parody on artist Maurizio Cattelan's banana "sculpture"— was by Italian extraordinaire cartoonist Marilena Nardi, the 2024 winner of the Grand Prix de l'Humour Vache which was awarded this year to Portuguese caricature master António Antunes. Other awards were given to Thierry Vissol (supporter of cartoonists and cartoon art,) the Public Award to Andrea Arroyo (who also won the Club de la Press du Limousin) and myself; the International Press to Liza Donnelly and other humor awards to Andrea Pecchia, Véese, Phil, Vouters and Delambre.

The Salon was very well attended and the numerous organizers and sponsors were very happy for the success of the festival. Looking forward to attend it again in 2026!

FELIPE GALINDO FEGGO



ABOUT GUADALAJARA 2025

new



Feria Internacional del Libro (FIL), Guadalajara, Mexico 2025

During four days in early December (4-7) the gargantuan FIL hosted a series of panels organized by the EICH or Encuentro Internacional de Historieta y Caricatura, on diverse topics related to cartooning, like Women and Humor, Press and Government Bribing Cartoonists, Publishing Houses and Self-Publishing and a very important for me, Cartooning and Freedom of Expression (more on this on this bulletin.)

Another panel titled "Not All Of Us Are Crazy" was a bit controversial as 2 Mexican cartoonists (Jis & Trino), known for their four decades old irreverent humor, filled with misogyny, foul language and drugs imagery, complained that their cartoons are losing relevance due to political correctness or that new generations don't understand that kind of humor anymore, their kids included! Argentinian Tute suggested that perhaps that kind of humor is passé and does not talk to younger people, who might have different sensibilities, something that many cartoonists in the field perhaps might be feeling.

This gave a moment of reflection on what we veteran cartoonists are doing and its relevance in our times. Time to raise the bar? You bet!



Sponsored by the Universidad de Guadalajara, cartoonists from all over the world attend this important EICH annual event that culminates with the award ceremony in which

GUADALAJARA 2025



a cartoonist is recognized by his or her work. This year, La Catrina Award —named after a famous engraving by early 20th century Mexican artist and engraver JG Posada— was given to Spanish/Colombian caricaturist Elena Ospina (and proud FECO Spain member), known for her whimsical and poetic images related to universal topics and who has been awarded more than 60 times in international competitions worldwide.



Elena Ospina works were shown at the spacious and modern Interactive Museum JAPI, along an exhibition of cartoons in Homage to the fallen Charlie Hebdo cartoonists, on the 10th anniversary of their death by terrorists in Paris in 2015. It was organized by the Mexican Cartón Club director, Angel Boligán, and the French agency Cartooning for Peace, whose director, cartoonist KAK was present, along with some friendly staff and a Mexico's French Embassy Cultural Attaché.

The Catrina Award, is a bronze sculpture designed by Mad magazine artist Sergio Aragonés and has been awarded every year since 2002 (except 2020) to cartoonists like Quino, Rius, Naranjo, Magú, Helioflores, Fontanarrosa, Helguera, Liniers, Gabriel Vargas, Nani and Tute among others.

FELIPE GALINDO FEGGO



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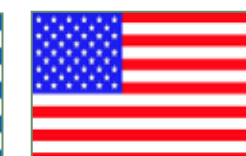
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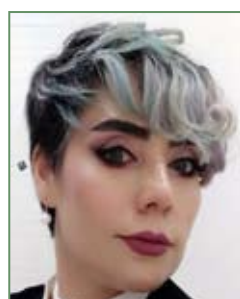


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